EXISTING BLOCKAGES FROM TEACHER TO LEARNER IN THE CREATIVE PROCESS

by

Daniel Edward Carroll

A Thesis
Submitted to the Faculty of Graduate Studies
in Partial Fulfillment of the Requirements
for the Degree of

MASTER OF EDUCATION

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DANIEL EDWARD CARROLL

A Thesis submitted to the Faculty of Graduate Studies of the University of Manitoba in partial fulfillment of the requirements of the degree of

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ABSTRACT

Existing Blockages from Teacher to Learner in the Creative Process

by

Daniel Edward Carroll

This study examines how blockages in creativity that exist in teachers may impede the nurturing of creativity in students. It is proposed that a teacher who is experiencing his or her own creative processes will be better able to provide a classroom environment and atmosphere which nurtures the creative potential of the students.

The uniqueness and importance of creativity to humanity is established. A review of literature, based on definitions of creativity and the creative process, is also presented, and followed by a study of research into 'blockages' in creativity - personal, institutional, and classroom. This leads to a review of specific action to nurture the development of creativity in students.

An Intervention Model is developed and proposed to implement for professional development of experienced and pre-service teachers in the areas of Knowledge of creativity, and personal Experience of the creative process. The model is targeted to be delivered in Faculties and Colleges of Education.

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CHAPTER ONE

BLOCKAGES FROM TEACHER TO LEARNER IN THE CREATIVE PROCESS

In this chapter I will define the research problem and state
the assumptions that I am making for the purpose of this study.
Research will be presented that aims to confirm that creativity and
the creative process is unique to humans. It will be shown that in
education creativity encompasses the six-dimensional curriculum,
forming a connectedness to all teaching areas. I will also outline
my thoughts on curriculum as currere and connect this philosophy to
the teaching of creativity. Working definitions of creativity and
the creative process will be provided for the purpose of this study.
There will be an introduction to the concept of blockages to
creativity that occur in the classroom and in the classroom teacher.
I will propose the need for an Intervention Model to be developed to
implement for professional development of experienced and pre-
service teachers in the areas of Knowledge of creativity, and
personal Experience of the creative process.

Teachers' Blockages to Creativity

Creativity, a unique and important component of being human,
requires nurturing for it to develop and grow. Unfortunately there
are many existing blockages in our society that impede the
development of our creative potential. These blockages arise out of

society in general, institutions, or individuals. I hope to show from the literature review that the nurturing of creativity in our schools, from the perspective of self-growth, may not be happening to a substantial degree. Creative technological advancements have contributed immensely to our society, and are useful as a means toward an end. But, technology is not the aspect of creativity that is being addressed in this study. Creativity is connected to spiritual growth and self-actualization. I am speaking about the engagement of our creative process which nourishes our soul, our creative spirit. A teacher not experiencing his or her own creative process may block the nurturing of creativity in the learner.

I believe that the extent to which the learner's environment nurtures the development of creativity depends upon the extent to which the teacher has experienced his or her own creative processes. Teachers need knowledgeable awareness, and the experience of, their own creative process. A teacher will be better able to nurture the creative processes with his or her own students if he or she experiences these creative processes himself or herself. Ross L. Mooney states that

> "Creativeness among persons who are reciprocally working for creativeness in themselves and each other brings a self-reflexive return which advances the energy level considerably beyond what it ordinarily is."[1]

The uniqueness of this study is its concentration on the teacher needing to experience his or her creative process in order

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to best nurture the development of creativity in the learner. Research I have uncovered rarely cites the teacher's own creativity as being a subject to examine for causes of non-nurturing of creativity in classrooms. Even more rare is the suggestion of the problem that a teacher not experiencing his or her own creative processes is hampering or blocking the development of creativity in the learner.

There needs to be conscious awareness of this impediment to the nurturing of creativity in the educational system. And the teacher's knowledge and experience of the creative process needs to be addressed in teacher education.

Assumptions

There are certain assumptions that I am making for the purpose of this study. These assumptions are based on content analysis and research in the creativity literature, and personal interaction with teachers, students and the educational system. I am assuming that creativity does exist within each and every one of us, and that it is extremely important to ourselves and our world that we concentrate on developing our creativity. Thus it demands the utmost attention in our schools.

Another assumption, backed by research, is that creativity can be 'taught', or nurtured within a proper environment. Ford and Harris (1992) state:

"For the most part, educators who work with creative

students agree that creativity is modifiable, that it can
be learned, and that creative people are made, not
born".[2]

An assumption from this statement is that teachers who are made

aware of creativity and the creative process, within themselves

especially, will come to know that creativity can be taught. This

conclusion that creativity can be taught is founded on research as

far back as 1959. In this year, the University of Utah Research

Conference on the Identification of Creative Scientific talent

reported research which indicated that deliberate methods and

procedures can develop one's creative productivity.[3] E.P. Torrance,

one of the foremost researchers and educators in the field of

creativity, concurs that creativity can be methodically taught.[4]

Nickerson, Perkins and Smith (1985) also agree, proposing attention

to attitudes, cognitive styles and careful selection of strategies

to teach creativity successfully.[5] This concept of 'teaching'

creativity is, to me, a 'drawing out', an activation of our creative

process that begins to utilize the creativity within us. We learn

how to tap into our creativity.

Big business has shown its belief that creativity can be taught

by the investment of corporations like IBM, Mead and Kodak in

creativity training sessions; in fact, half of the United States'

500 largest corporations have some kind of creative problem-solving

or creative thinking training courses in place.[6]

I am assuming that there are many teachers who do purposely

nurture creativity in their classrooms. But I am also assuming that there are many more teachers who do not. Some teachers are actually providing a nurturing creative environment but are unaware that they are doing so. Or, as Balkin suggests, they may not "perceive or present them (creative experiences) in terms of general creative growth."[7] He believes that the teacher needs to know the intent of creative experiences, the 'how' and the 'why', to make it meaningful. Other teachers may be personally blocked and/or are so unaware of what creativity and the creative process are that they do not understand that creativity can be developed in themselves and their students. I believe this to be the circumstances for a large majority of teachers. They are lacking the experience and knowledge of the creative process. Alfred Balkin suggests that "traditional American classroom pedagogy has been centred on "yessing" (giving the right answers to questions)"[8] rather than by the habit of knowledgeable guessing which is a foundation of creative education.

Blockages to Creativity

But why do we all not develop our creativity to its fullest? Why do some of us shy away from "creative" projects? Research also indicates that there are blockages in existence which hinder and stall our creative development. Many types of blockages to creativity exist such as cultural, environmental, intellectual, institutional, and emotional. I wish to acknowledge the effect that

these areas may have on a learner's potential for creative growth. However, the study itself will be delimited to pursuing only the area of emotional and institutional blocks to creativity in teachers and how that affects the fostering of learners' creativity in the classroom. An emotional block is a personal, individualistic human block that may exist regardless of cultural, institutional and other types of creative blocks systems. Chapter Five will summarize cultural, environmental and intellectual blocks, and expand on emotional blocks. Chapter Six will review institutional blockages in educational settings.

The lack of experience and knowledge of the creative process is due to obstacles or 'blockages', akin to 'writer's block', that stop the teacher from personally creating. A blocked teacher does not have the confidence to allow the learners to experience their own processes. Balkin concurs, stating

> "There are, of course, blocks to creativity, and a knowledge of them is essential, not only for our own creative progress, but in order to construct educational experiences for our students".[9]

The term 'block' can be traced back to the 60s, especially in the writing of George F. Kneller (The Art and Science of Creativity, 1965).[10]

Most of these blocks arise from psychological and emotional thoughts and feelings. Generally, a creative block is built out of fear.[11] The only way to alleviate this fear is to work 'through' it. As we free our spirit of these fears, our buried creative urges feel

more comfortable to emerge. We become more creative. I believe that a teacher must experience his or her creative process to dispel fear and develop self-confidence. Then the teacher will be comfortable in nurturing the creativity of the learner. A creatively blocked teacher's approach to the creative process will be visibly demonstrated in the environment and procedures utilized in his or her classroom. And although creative activities may be carried on in the classroom, these activities do not necessarily encompass positive creative growth. If the teacher is unaware of the process of creating, the students' creative experience may not be one of positive growth. Dewey reminds us that all experiences are not necessarily educative. A teacher oblivious to the workings of his or her own and the students' creative process may have the "effect of arresting or distorting the growth of further experience".[12] The experience must be of the proper quality and character.[13] The teacher has tremendous influence on the outcome of the experience.

Methods and materials exist that outline how we can be creative in the classroom. Yet, these materials do not seem to be fully utilized. Torrance stated in 1983 that we knew enough then about creativity from the research to

> "do a far better job than we are apparently doing in achieving even the most widely accepted goals of education".[14]

I would suggest that this statement still holds true today in 1995. Growth in creativity is deemed important to life, our world, our

future. Materials for teaching creativity exist, especially in the arts (Manhattanville Music Curriculum Project, The Contemporary Music Project, the Orff approach). But, as Balkin observes,

> "education can be instrumental in helping children grow creatively, yet little is done to develop genuine creativity (in music) and hence in life."[15]

I believe that the teacher is blocked by fear; fear of teaching creative methods because the teacher has not experienced this enough in his or her own personal life. It would be futile in this study to re-do an outline of procedures about "how-to" be creative in the classroom. The problem is not procedures; the problem is that the teacher has not experienced his or her creative processes enough to feel safe and confident in utilizing these existing materials. Teachers need to understand their own processes. It is essential for the teacher's own professional growth. Torrance explains that the teacher must arrive at their own personal way of teaching "through their own creative processes".[16] Also, one has to be extremely careful when outlining procedures for development of creativity. This step-by-step approach could develop into an actual creative block if too many restrictions apply, or if the procedures are too rigid and inflexible. It is too tempting and easy, especially when confronted by fear of the unknown creative frontier, to latch on to a method that 'teaches' creativity for the teacher in a few easy steps.

Creativity indeed exists in the students, and their potential

just needs to be activated. Carl Rogers has stated that creativity "...awaits only the proper conditions to be released and expressed."[17] The problem is that teachers may be not fostering growth of creativity in their students because the teachers themselves have blockages. If teachers are conscious of their own individual creative processes and reasons for blockages, and are involved actively in these processes in their own lives, there is a much better chance that a creative-nurturing environment will be established to foster growth in the classroom. I offer that one of the best ways to raise consciousness of teachers in this area is to enable them to experience their own creative processes, to discover and work through their blockages to creativity.

In the case of school institutions, creative activity may be blocked because it is anti-establishment.

> "The educational establishment by nature is static; the characteristic necessities of structuring common to most types of institutions today tend to freeze a subject area. Creative activity, by fostering the tradition of change, becomes a source of irritation".[18]

Does what Sherman cited in 1971 still stand true today? Ford and Harris (1992) suggest that it is:

> "The initial problem in defining creativity reflects the fact that our society respects creativity less than intelligence and academic ability, a bias particularly evident in our schools".[19]

Healthy evidence exists to support the ideas of institutional, emotional, and classroom environmental blockages to creativity but

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there is not a lot of evidence to suggest that a large cause of non-creative nurturing from teacher to learner is due to the teacher's own minimal creative process experiences. Slabbert believes that teachers need to master creative competency skills (imagining, fantasizing, experiencing) themselves (my emphasis) "before they can expect to teach their students to attain the same skills".[28] This can only be accomplished through the teacher experiencing his/her own creative process.

A Sense of Safety

There needs to be a sense of safety developed in order that one may venture to take a creative risk. This sense of safety is a knowing that whatever is produced is acceptable and will not be ridiculed or scorned, or does not need to be 'perfect'. In a recent study (Baloche, Montgomery, Bull, Salyer, 1990) college and university faculty who teach creativity courses cited their number one goal to be the provision of a climate "in which students feel safe and free to explore their own creativity".[21] In this study, teaching focused on safety and experience was rated higher than teaching through direct instruction and evaluation.[16] The need for safe conditions does not imply that risk is not a part of the learning process. It most certainly is. We try things, and succeed or fail. That is the risk. We learn that we can continue to try things, and continue our experiences of success and failure. It is

all part of our learning process. What is needed in the classroom though, is an atmosphere that says it is OK to try something, it is OK to fail at something, it is OK to try again. This type of safe atmosphere will help to dispel fear and allow the courage that is needed to create to emerge. The courageous part of creating is allowing ideas that are different, or new to the creator, to have a voice, to be seen or heard. I will expand on the idea of fear, and courage to create, in Chapter Five when discussing emotional blocks.

The Uniqueness and Importance of Creativity to Humans

The creative process is life-long, it constantly exists, and is not limited by age, endurance or physical ability. Creative ability transcends intelligence quotient, physical stature, and prowess. It is unique to humans!

One human difference in the kingdom of animals is that we create objects of art. Use of this creative process is a very distinct trait, a spiritual endeavour, and important fertilizer to well-rounded, balanced human growth and development. Therein lies the importance of why we need to examine the nurturing of creativity in education - to 'draw out' our uniqueness. Torrance cites the importance of creativity when he says

> "It is becoming increasingly clear that nothing can contribute more to mental health and the general welfare of our nation and to the satisfactions of its people than a general raising of the level of creativity".[22]

Chapter Two will discuss more fully how creativity is so unique

and important to humans.

Creativity Encompasses the Six-Dimensional Curriculum

As an extremely important and unique component of being human,
our creativity needs nurturing and guidance to help us develop our
full life's potential. Education urges creativity. And creativity is
also of paramount importance to education, cutting across all the
six dimensions of curriculum: affective, cognitive, psychomotor,
aesthetic, moral and social.

One's creative process utilizes affective and cognitive skills
in the act of creating. There has been substantial research in this
area recently linking both brain functions (affective/cognitive) in
the creative process. Psychomotor skills are indeed necessary to
enable the concrete realization of imagery, and this imagery is
created based on our aesthetic feeling response to a situation. We
contemplate our creative products with a sense of aesthetic judgment
and awareness. It is perhaps our creative imagination that forms our
readiness for aesthetic experience and response.

In the moral dimension of curriculum, one's creative processes
are allowed to contemplate moral dilemmas and scenarios and incubate
unique alternatives while simultaneously developing spiritual
maturity. Social settings can also present situations that call for
creative solutions and questions in the areas of psychology and

sociology, and for society as a whole.

Creativity is useful in, and connected to, all subject areas. It is our creative imaginations that produce ideas that begin our creative journey; a creative product is in the process of forming. Music, math, science; they all depend on imaginative ideas to expand their horizons. An artist's idea may be formed from a certain colour shade, a certain texture, while a scientist's materials are "experimental conditions, contraptions and conceptions. .... the scientist is a creator like the artist; he has the same problems of self-containment, self-development, self-assurance, self-awareness."[23] The creativeness of science and math, the ideas formed, stem from feeling and imagination much as a musical idea germinates in a composer. Ross Mooney states that we are very familiar with the notion of musicians and artists creating works of art out of multitudes of choices of colour or sound, but less familiar with the knowledge that in the fields of science and math, before hypotheses are formed, work goes on "... at the feeling and imaginative level in order to evolve structure in an otherwise amorphous field of possibilities"[24]. Mooney adds that

> "Artists have a long history of experience in dealing with those phases of their activity. They have much to teach the scientist and it is too bad that the emphasis on the public product of science has hidden from so many people, even scientists and artists, the depth of their mutuality"[25].

The depth is the idea that evolves from one's imagination; the mutuality is the use of creative process that gives birth to the

idea.

More and more non-arts subjects are embracing teaching methods that are open-ended and creatively experiential. The arts do however possess the unique utilization of 'artistic creativity'. A product (art object) is arrived at purely for aesthetic enjoyment and response, not as a solution to a problem. It is true and free

> "expression of the inner self. All humans possess the desire to create for purely aesthetic reasons".[26]

The fine arts are the best vehicle to nurture this type of self-actualizing creative experience.

We have seen that our creative processes are utilized across the board of the six dimensions of curriculum. Creativity is highly integrated in all things we do. It crosses all of the curriculum lines. Teachers need to "draw out" (educare) students' creative potential and put their creative processes to task in all areas of teaching. Thus the importance of the problem being presented in this paper: a teacher not experiencing his or her creative process blocks the nurturing of creativity in the learner in every dimension of the curricular spectrum.

The creative process can be utilized, and thus blocked, in any subject area. Perhaps the arts may be the best way to nurture artistic creativity, but the arts in no way have sole ownership of the creative jurisdiction. And as such, the arts also are not exempt from blockages to creative nurturing. R. Murray Schafer states that

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different subject areas may or may not possess components of
creative learning. He points out that English or Art today is taught
in a very creative manner while music is not, whereas fifty or one
hundred years ago visual arts were not taught very creatively. But
one hundred or one hundred and fifty years ago music was much more
creatively taught than it is today because 18th and 19th century
performers needed to learn to improvise, to create.[27] I believe that
blockages in nurturing creativity cut across the curriculum because
most arise from personal blocks within the teacher. And all
teachers, from the sheer point of being human, are subject to
emotional blocks and fear, no matter what they teach.

Research and scholarship direct us to the notion that creative
potential is inherent in all human beings. Abraham Maslow and Carl
Rogers believe that creativity universally exists in all human
beings as a natural characteristic. Rogers theorizes that this
innate creativity we all possess will be released and nurtured only
under proper conditions. If a teacher is not experiencing his or her
personal creative process, the necessary conditions for students to
discover their creative potential may be nil.

Curriculum as Currere

Pinar, Klohr and Grumet have presented the idea of 'currere',
the inclusion of personal experience when developing curriculum.
One's personal history is reflected upon to recall its past and to

relate it to the present external world. The accumulated information is then used again in one's personal life.

It is within this understanding of "currere" that I write my thesis. I am moving into my own past to "recover and reconstitute origins, and imagine(s) and create(s) possible directions" of my own future. Dewey (1938) referred to education as a social process based on experience.[28] He also suggested that educators need to ensure that educational problems need to grow out of the students' experience of the present, and be experienced so that the learner will actively search out new ideas which become the foundation of further experiences, formulating a spiral process.[29] Dewey states that educators must view

> "... teaching and learning as a continuous process of reconstruction of experience. This condition in turn can be satisfied only as the educator has a long look ahead, and views every present experience as a moving force in influencing what future experiences will be."[30]

Pinar and Grumet (1976) expand that 'currere' is one's personal experience of the outside world.[31] Its social context is the recovering of what is lost.[32] In this same sense, I am urging teachers to begin recovering, unblocking, their own experience of their creative process.

The focus of 'currere' is also the focus of this thesis: a look inward to examine our creative experiences, our creative process; to be fully aware of it and see how it relates, as teachers, to our present external world of the classroom. The thesis problem

resolution that I propose involves an inward reflective search and experience of one's creative process, an opening up to ourselves and our relationships to the external world, and bringing what we learn about the creative process to our present nurturing of students' processes, allowing them to have the same experiences. Common classroom vignettes occur where students are trained not to journey inward but to stay unceasingly in touch with the present concrete world. Journeys of imaginative and creative fantasy are frowned upon. In this atrophy of fantasy life the student learns to force himself or herself into the concrete world; it becomes a habit. The student becomes attentive (the goal of the teacher) but also learns to be unimaginative and docile. He or she learns to be directed only by the outer world and loses the connection with his or her existing reality (currere) of himself or herself.[33] But during creative activities students experience ideas and feelings which may be part of their existing reality which is hidden or suppressed through atrophy of fantasy.

This reflective and experiential nature of 'currere' is also my understanding of curriculum. Curriculum is a

> "reconceiving of one's perspective on life (Grumet, 1980).
> It also becomes a social process whereby individuals come
> to greater understanding of themselves, others, and the
> world through mutual reconceptualization. The mutuality
> ...occurs through the acquisition of extant knowledge and
> acquaintance with literary and artistic expression....
> The curriculum is the interpretation of lived
> experiences."[34].

If a teacher's lived experiences do not include awareness and use of

creative processes, then this will not be demonstrated in the

interpretation of curriculum. Schubert states that the

> "lives of teachers and students, the sociocultural
> conditions of classroom life, and the subject matter to
> be taught are much greater than classroom life".[35].

Every person in the classroom is bringing their own 'world

view' with them, and that is how they will learn - from their own

personal perspective, their own creative awareness. In my present

situation the writing of this thesis is affected by my past and

present life as a teacher and student; my role as a husband and

parent; my personal journey on the spiritual and self-actualization

path; my economic balancing act of deriving income to support my

family and pay the mortgage while finding time to devote to this

writing and research; and providing myself with creative outlets and

time to 'play'. All of this has an effect on this thesis - what I

leave out, what I leave in, what areas I emphasize, what themes are

woven through the entire paper. I bring to this paper my own

reflection on my past creative history, and thus my own "what-ifs"

for my present world.

As I write and research this thesis I am 'living' creativity:

ideas from books, from my daughters, from my wife, from teachers,

and our cat - all of these influences are factors in the working of

this research problem on creativity. I am actively experiencing my

own creative process as I am engaged in writing this thesis.

Following the concept of curriculum as "currere", the input and

ideas for this thesis go beyond the specific academic research methods and writing. The "flavour" of the content, as well as many of the ideas, comes from my educational experiences - all of them. As I write, I find myself digging into my past looking for clues as to how my relationship with creativity began. I deal with present creativity situations, and ideas are being spawned for the future. This thesis is partially an attempt at interpreting my experiences and articulating them.

Throughout this writing process I have found myself to be 'reconceptualizing' thoughts and ideas. My past, present and proposed future experiences all contribute to "the curriculum" being used to develop this research paper. Therefore I am writing much of this thesis in the first person, from the viewpoint of "I", because all of the research that I have uncovered in the area of creativity relates to my present and past experience, my experience of the creative process, my personal journeys, my 'currere'.

The concept of curriculum as "lived experiences" means learning experiences, and learning occurs when we use our creative processes. If my "lived experiences" occur in an environment of safety and freedom, then my "perspective on life" will no doubt be based on how I have been allowed to develop my creative potential through my own creative process. If my teachers had been more experienced with their own creative processes I would have learned earlier to be comfortable in my own creative activities.

Creativity

We as humans are spiritually-minded creatures - that's part of
what differentiates us from the rest of the animals in the kingdom.
Creativity and the creative process is important and unique to us
because it is linked to our spirituality, near the top of Maslow's
ladder of hierarchical needs. Terry Kellog ("Broken Toys, Broken
Dreams") says spirituality embraces a process of each one of us
becoming the person the Creator meant us to be.

Note then the importance of creativity if we link its meaning
to the creation of self: our development as persons (our journeys to
self-actualization) are dependent on the exploration of our own
creativity. So what is this 'creativity' that we possess, that is
such a unique human characteristic? What colour is it? How does it
taste and smell? Can I eat it with a fork or do I have to use a
spoon to get every drop? Where does it live within us? All of these
questions have been pondered (well maybe not all) through the years
by many different persons, resulting in numerous 'creative' ideas in
answer to the question: What is Creativity? There have been volumes
of books and papers written that attempt to define creativity. And
throughout time the answer to "what is creativity?" has evolved
through many definitions. Creativity is very difficult to define, as
we will see in Chapter Three in the Review of Literature on
definitions of creativity. And the Creative Process is very complex.
For the purpose of this study I shall present my working

understandings of creativity and the creative process.

Creativity is a unique human potential, like a spring-fed pool, that exists within each and every one of us. Our creativity is part of our human spirit. As we utilize our creativity we grow spiritually. As we develop our spiritual senses and awareness, our pool is filled from the spring - the spring is our tap to our Higher Power, our universal creative energy force that fills and refreshes and supplies us as we grow spiritually. Thus our pool of creativity expands, and this cyclical process continues.

Creative Process

On numerous accounts it seems scholars believe that the true feeling of creativity is one of 'living' something, journeying, creating our self(s). The act of creating is not a "thing", but a "way of being". I believe that as we uncover the ways in which we use our creative processes we must integrate this into our everyday habits and philosophies of living. We have no choice - our creative processes are a core part of our being and affect our thoughts, ideas, and decisions that we make in every facet of our lives, thus affecting every dimension of the curriculum we teach.

Any time we utilize our creative pool we are engaged in our personal creative process; we use our creative potential. Our innate creativity is awakened from its seemingly dormant state. Our utilization of the process leads to more creative energy, growth and

expansion of our pool. It is in the process that we are guided, led to new understandings, challenged to venture and risk, and connect to our intuitive selves, and to our Higher Power - the ultimate Creator. The process is a learning experience - we learn to try things; that it's safe and OK to risk; that mistakes are acceptable. In the true sense of education we attempt to 'draw out' our creativity ("educare") through the experience of our creative process. We take our learned experiences from endeavours within the creative process and integrate them into our existing reality.

Our creative experience is a constant back and forth motion between the process of formulating ideas, aesthetically reacting to the product we structure from those ideas, and then returning to the process of reworking or regenerating the ideas. Our process is product ended.

We need to put more focus on the process in education. Julia Cameron states the importance of the process:

> "Art needs time to incubate, to sprawl a little, to be
> ungainly and misshapen and finally emerge as
> itself".[36]

The "product" mentality is part of the fear of teachers not utilizing the creative materials in the classroom - for fear of not having a "good", "perfect" product that we have been trained to aim for in our art. It can be less threatening and fearful to focus on growth in the creative process - each of us risking and growing and nurturing creativity in our own individual ways - without a

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comparison of product. Product is needed as working proof of our process, but total reliance on product fosters, or rather 'festers', competition - the killer of our creative instincts. In education, the non-competitive exploration of creative process is essential. The product is a 'by-product' of the process. Ford and Harris suggest that our creative process is very important, and is simply "verified by the uniqueness and utility of the product created".[37] The link to one's creativity is the process of doing it.

Dewey cites that we begin with a desire, and out of this grows ideas which form into a plan of action. The activities carry out the ideas. Thus the whole experience is a process with an end desire (product) always in mind.[38] The process is the means to an end.

The fears of being creative are met in the beginning stages of our creative process. These early creative process encounters are so important in developing our potential because it is here that the generation of ideas will be blocked by fear. The whole creative process experience needs to move through this block in order for the structure of a product to begin. Of course the product is also very important. The journey of our creative process results in a product (art object) which is presented for the purpose of aesthetic enjoyment and aesthetic response. But without moving through the intial fears encountered in our creative process the product may never develop.

Emphasis on product leads to emphasis on skill. Technique and

skill are quite necessary to develop, enhance and expand one's ideas, to bring them to fruition; but over-concentration on product, the 'perfection' of it, may result in concentration on a thing, rather than seeing the importance of growth during the process.

The creative process is the 'salmon instinct' of creativity, an intangible drive that forces us 'upstream' when we choose to utilize it. There appears to be some common links in procedure when different persons are engaged in their own acts of creativity. Many authorities provide closely-related descriptions of the stages involved in the creative process, as we shall see more fully in Chapter Four.

The creative process is important as a way for humans to discover our inherent creativity. It is a way for people to respond to their basic inner needs. Through the creative process we learn to create, in order to grow and fulfill ourselves. The process is a "way" to achieving our full creative potential, full freedom - freedom to be spontaneous, to let ideas emerge, to test, to try, to give oneself permission to learn lessons.

As educators, we need to be aware of how our creative processes work, so that we may be able to set up conditions for students to discover their own processes. We need to help them discover their personal creative materials of imagery, imagination, experimentation and such. If we are not in touch with our own creative processes, how can we be expected to achieve such an important task of

nurturing students' creative processes effectively?

The Creative Process as Exploring Self

Creativity and the creative process seem to me to go hand in hand. The creative process opens one up to the "possibility", the "what if", in every aspect of one's life - career, spirituality, education, physical aspirations, artistic expression. Calling on our creativity within, we use our creative process to explore our self(s) on our own time, at our own comfortable speed. As I explore the possibilities in my life, my career, or my artistic endeavours, I acquire more imaginative ideas. Using Rollo May's analogy, I cast off "mooring ropes" and begin to learn that "new mooring posts" are available to me[39]. But I would never have known this if I had not had the courage to cast off that first rope. Where did that come from - the first "what if" that I risked? Even though it seemed irrational and illogical, something felt right about trying it, and so I acted on the feeling. Joseph Campbell calls this "following your bliss".[40] As I continue to cast off ropes I learn, and begin to expect, that new temporary posts will be there. As I continue to risk, to trust, to let go, my creativity increases - the fear of trying new ideas, or even just contemplating them, lessens. I live more creatively as my process infiltrates all aspects of my life and being. Experiencing my process teaches me that the realm of "possibility", or opportunities, in imaginative 'play' and 'art' are

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available to me in <u>all</u> aspects of my life. My creative process encompasses my whole being. Perhaps my life and being <u>are</u> the process. Perhaps the creative process is <u>really</u> a spiritual journey: creating in the image of the Great Creator, developing my fullest potential (self-actualizing), becoming the person I am truly meant to be - all of this is growth in my spirit, connecting with my one-ness of <u>all</u> living spirits. Teachers need to feel and be aware of their own creative processes to enable them to understand how to nurture creativity in the learner.

So the creative process for me builds on my creativity, expanding my potential and my sense of what is actually possible, pursuing self-actualization. Once I allow the process to begin, and feel safe to do so in my free environment, it moves along picking up and releasing more creative energy along the way. It is much like a snowball venturing down a hill. After I have given it a 'push' it gathers size along the way. Then, when it comes to rest, I carve away at it until I feel satisfied with my creation. Educators need to experience their own creative processes so that they will be more open to allow freedom in the classroom for students to do the same.

<u>Origin of Blocks</u>

I have asked "from where does creativity come? And how does it get out?" I also need to ask where do these <u>blocks</u> originate? Are we also born with them? Do we cultivate them? Purposely? Can I be

"un-blocked?"

   After intensive reading, reflection and experience I have come to believe that it _is_ possible to re-capture our child-like creativity, nurture and develop it. It is _never_ too late to invest in self-actualization processes. But, it can be a lot of painful, hard work to try to recapture the feeling of our child-like experience of our creative process.

   In my roles and experience as an individual person and a parent I have become much more sensitive to blockages to creativity that reside within me, and cautiously monitor ways in which I may be forming blockages to creativity within my children and students.

Blockages in Classroom Teachers

   As my children mature and become day-long attendees at school the same questions I ask of myself and of my parenting also become focused on education. How are the creative processes of my children being nurtured in the classroom? Is the teacher involved in his or her own cultivating of creativity - is there a feeling that the teacher is embarked on his or her own journey that exudes a sense of connectedness/spiritualism?

   The research question focuses on the teacher in the classroom. What are the blockages to developing creativity that occur from teacher to learner? What are the ways that a teacher may unknowingly

stifle creative development in students? Or perhaps a teacher is aware of personal limitations in the creative area and feels uncomfortable in working with students creatively. Research exists in the areas of defining creativity, the creative process, blockages to creativity, characteristics of creative personalities, and conditions needed to nurture creativity. All this research and knowledge exists, and has for quite some time. But there are still blockages occuring from teacher to learner. Why? Perhaps teachers are not aware of the processes involved in creativity, or the importance of these processes. Perhaps a more fundamental situation is that the teacher is not experiencing his or her own creative processes, and is personally blocked in some, or all, of these areas. This has not been extensively addressed in the research literature. Research suggests that teachers may be able to provide a better creative environment for learners if the teacher is experiencing his or her own creative process. I suggest that proper nurturing of creativity will not occur unless the teacher has knowledge and personal experience of the creative process. The knowledgeable and experienced teacher can set up the appropriate conditions in the classroom because the teachers knows how to do this as a result of feeling the process of his or her own creativity.

Each person experiences unique feelings in their own ways. Teachers cannot hope, and it is neither appropriate nor the purpose

for setting up creative conditions, to have students "feel" specific things. That is entirely subjective, based on past and present experiences and influences. But the common denominator in experiencing our creative process are the <u>conditions for nurturing</u> that are in place.

Education is wholistic and six-dimensional, developing the learner's psychomotor, moral, social, affective, cognitive and aesthetic potential. Our aesthetic side embraces our creativity, how we partake in our creative process, and our self-worth (the extent to which we feel connected). If teachers are aware and take personal risks exploring their own creative processes, there is much more of a chance that students will be allowed to explore their own creative potential more fully, and develop self-esteem (feel connected). And the teacher will be an excellent example if he or she simply 'tries' things, takes a risk.

The process of utilizing my creative potential puts me in the role of "learner", trying out different ideas as I feel comfortable and safe. My environmental conditions provide the freedom to "be", not to just "do". When I, as learner, exercise my creative powers I become more in touch with my whole human "being". A true learning environment provides these necessary conditions. Any educational setting hopes that true learning is its outcome. But is there real learning going on? We must look at the conditions that are set up in an educational institution (school) and see if the

"learner" environment is being sought. We have heard about the "safe" conditions needed for learning to be possible. These are the same conditions that allow a student to explore his or her creativity. Learners who are provided with a comfortable environment to test, try, and explore will be exercising their creative muscles in their process of learning. Chapter Six will disclose some of the blockages to creativity that hinder our development in that area. This chapter will look also at specific blocks that occur in schools, classrooms and between the teacher and the learner.

Action to Nurture the Creative Process

Once blocks are recognized, how do we go about 'unblocking' so that better conditions for fostering growth of creativity may exist in the classroom? I believe that part of the solution to this problem is to give teachers and student teachers the opportunities to explore and discover their own creative processes, to connect with that creative child residing in each of us. The learning and feelings obtained from this experience can help continued cultivation of the teacher's creative potential, and in turn, be passed on to the learner through teacher creation of a safe environment so that the learner feels comfortable in risking the nurturing of his or her own creative process. In Chapter Seven we will examine creative conditions and recommendations to nurture creativity in the classroom.

Each teacher needs to adapt their teaching of creativity to their own personal teaching style, and to the varied learning styles of students. As the teacher becomes more intimate with his or her own creative process, how <u>he or she</u> learns to create, the teacher can be more aware of the students' needs in learning to be creative.

Teacher Education

Development and awareness of teachers in their own creative process is essential to creative strategies being developed in the classroom. As such, <u>teacher education</u> and professional development in the area of creativity is vitally important. Creativity is part of <u>all</u> that a teacher does - it encompasses the six dimensions of curriculum. Thus creativity needs to be addressed in teacher education, in <u>all</u> curricular areas, such as science and social studies, as well as the arts.

It is vitally important that teachers be made aware of, and experience, their own creative processes. To <u>know</u> creativity, one can then set up conditions for others to <u>know</u> their own creativity. Educators

> "should know how to utilize the surroundings, physical and social, that exist so as to extract from them all that they have to contribute to building up experiences that are worthwhile".[41]

Chapter Eight will also outline some suggestions that are deemed necessary to implement in teacher education programs. The

knowledge of creativity and experience of one's creative process
needs to be addressed in teacher inservicing. Awareness needs to be
elevated as to the importance of the human creative process, to
individuals and to society. Creativity needs to become a concrete
focus of teacher education. Much of this knowledge and research I am
also implementing in my own teaching environments.

Curriculum Intervention Model

This study will lead quite naturally into the development of a
curriculum intervention model which provides knowledge and
experience of creativity through teacher education. This
intervention model will reveal a need for further study to
investigate teachers' perceptions of creativity. One's personal
blockages to creativity, and assumptions, could easily be discovered
this way. This seems like a very important thing to do, seeing that
creativity will only be nurtured in the classroom if the teacher
perceives it as being important and/or teachable, a definite
reflector of their own involvement with their creative process.
Fryer and Collings suggest that, aside from a few exceptions,
(Bjerstedt, 1976; Ohuche, 1986; Schaefer, 1973) there is a shortage
of research on teachers' views of creativity,

> "despite the fact that teachers are thought to have a
> crucial role to play in the development of creativity in
> Children (Torrance and Myers, 1970)"[42]

Myers and Torrance state that teachers must value creativity in

order to encourage it in their students.[43]. They note the large amounts of time and energy that have been directed toward an understanding of learners, and urge that the same energy now be directed toward educators.[44]. If the strategies to teach creativity exist, and yet are not being utilized adequately, or at all, then the teacher needs to be studied to discover why he or she may not be involved in stimulating growth in creativity in students.

Specific knowledge and experience of the creative process are necessary components for teacher education. Teacher education institutions need to provide background in the theories of creativity and the creative process. Teachers armed with the knowledge of the 'steps' involved will have a higher probability of nurturing, and tolerance for, creative activities in the classroom.

Dewey states that the educator must know which direction the experience of the student is heading for it to be worthwhile.[45] The educator's wisdom must be applied, and this wisdom can only be gained through direct lived experiences. Creative activities that teachers would be involved in would help them firsthand to experience and work through the feelings, frustrations, risk-taking, safety needs, and nurturing atmosphere that are all part of discovering one's creative process.

Summary

Blockage of creativity is a gift that can keep on giving, from

generation to generation, from teachers to learners down through the years. The basic premise is this: teachers bring to the classroom their creative processes which may be fully developing, or which may be quite blocked, for any number of reasons. If the teacher is not experiencing his or her own creative process, this affects instruction across the six dimensions of curriculum - students' creative processes will be stunted in every area of their education. I suggest that one tool to help 'unblock' teachers is to provide them with safe, comfortable situations in teacher education and professional development where they can fully come to know creativity and discover their own creative process. In so doing, they have the experience of being creative, and the experience of operating in a safe environment, feeling free to explore their creativity. With this knowledge and experience they may be more able to construct the same kind of safe environment and nurturing in their classrooms, forming an atmosphere for the learners to discover their creativity. The cycle of the gift that keeps on giving is broken.

This paper attempts to elevate to a conscious level in teachers the importance of the human creative process; urging them to experience their own creative process; helping them to create safer, more risk-free environments in classrooms so that the potential to foster growth in students is enhanced.

The preceding chapter has given an introduction to the research problem. I have also provided preliminary definitions of creativity, the creative process, and blockages to creativity. I have shown how a teacher who is blocked in creativity can thwart the development of creativity of students in the classroom. Action necessary to nurture creativity and a conducive nurturing atmosphere in the classroom have been briefly mentioned. I have also introduced the need for courses in the knowledge and experience of creativity to be intervened in teacher-education programs. In the next chapter I will review the literature that determines creativity to be a very special, unique, and important component of our hummaness.

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CHAPTER TWO

THE UNIQUENESS AND IMPORTANCE OF CREATIVITY TO HUMANS

In Chapter One I presented working definitions of creativity, and a brief explanation of the importance that creativity and the creative process is to individual self-actualizing humans, and society-at-large. I also noted that creativity blockages exist in individuals, and thus in teachers in the classroom. Teachers need to unblock the barriers that thwart the development of creativity in their classrooms by experiencing their own creative processes and tapping their own individual potential. Then the teacher will be more committed to active nurturing of creativity in his or her students.

In Chapter Two I will further explore the significance that creativity has to us as human beings, demonstrating that we all have a unique urge to create. Because of these basic human creative traits, we need to focus on nurturing creativity in our educational systems.

Creativity's Uniqueness to Humans

Creativity is the special component of being human. What makes it so special? Well, being creative means dealing in imagery, a unique human capability. Bateson states that we unconsciously create images.[1] In creating we construct metaphors which Bateson says are

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"... the logic upon which the biological world has been built, the main characteristic and organizing glue of this world of mental process...".[2]

Francine Morin states in her Masters in Education thesis (University of Manitoba) that the act of creating is a projection of innermost feelings to be shared, and that this ability and the ability to aesthetically appreciate the creation of others is part of the maturity of a human being.[3]

The development of creativity is important to all of humankind. As Gary Davis asserts, creative persons become sensitive to the problems of humankind, and set about to create ideas to solve these problems.[4]

And what about creative quantity? Are some people devoid of creativity while others have an over-abundance? Kneller states that there seems to be no indication of non-creative people. Every human is creative. The difference between a 'genius' and the 'average' person being the quantity of creativeness.[5]

What else do researchers say about the uniqueness and importance of creativity to humans? Humanistic psychologists believe that creativity is a response to basic inner needs in people. People create in order to grow and fulfill themselves.[6]

Abraham Maslow believes that the "generation of really new ideas are in the depths of human nature"[7], our creative soul/spirit. This type of thinking paints a positive outlook for the human race: the

potential is there, and always has been, and we need to only be aware and utilize this power which we all possess. Maslow declares that creativity is "... the universal heritage of every human being that is born..." and it "...seems to co-vary with psychological health".[8] As our states of psychological health are nurtured, so is our freedom to create. We become more open to let our creative spirits participate in our day to day lives. And as we allow ourselves to experience our creativeness our psychological health improves.

Linderman surmises that creation is actually an extension of the one who creates. It helps to "identify who we are and what our potential can be". She notes that in a world surrounded by numbers (more and more we are attached to PIN numbers, passwords, banking numbers and the like) a person's importance can be expressed through creative works.[9]

Carl Rogers also sees our creativeness as being extremely important. He describes an apocolyptic sense of humanity that will be upon us if we turn away from using our creative powers. He warns that people must use their unique creativeness to adjust to the rapidly changing environment brought on by scientific discovery and invention. Rogers states that if we lack this creativity there will be an onslaught of maladjusted individuals and "international annihilation".[10]

Creative Process and Product

There are some researchers who see creativity as being part of the same unique <u>thinking</u> skills possessed by humans. Sharon Bailin believes that creative thinking and everyday thinking are different only in degree, not in kind. She asserts that there are no extraordinary means necessary to create, but rather the creation depends on the skill with which ordinary thinking processes are utilized, and the purpose for using the skills. Bailin agrees with Weisberg and Perkins that "what is special about creativity lies in what is achieved rather than in how it is achieved, that it concerns product more than process".[11] In actual fact then, Bailin believes that there is one genetic thinking process common to all beings, a universal human characteristic, which we use to create a product. But for her the creative spirit is utilized when our thinking processes are governed by certain skill and intent to produce a creative product. For Bailin, the proof of our creativity lies not in a 'spiritual' process, but rather in a completed product. (But how then does one distinguish between a product that has been formed using everyday thinking or creative thinking? Is that distinction necessary?) Bailin contends that the human specialness of our creative process is in its intent and skill development, not in its actual unique creative potential. Bailin sees the 'use' of the process as being more special than the actual existence of such potential.

I wonder if concentration on <u>process</u> and/or <u>product</u> could become

actual blocks to creativity. Focus on product may be so strong as to

not allow myself to experience the freedom of letting my process work

through me. I try to hard to steer it, I restrict it and put

limitations on it because of concerns of having to 'produce'. On the

other hand, process is extremely important in discovering my

creativity, unfolding my creative potential. But this belief could

also develop into a blockage of creativity if I only concentrate on

the beginnings of my process and never develop a product for

aesthetic enjoyment and response.

Creativity as a Biological Drive

And what about those humans who require concrete proof that a

special creative uniqueness lives in all of us? Researchers began

exploring the idea that creativity may be more than just an inner

psychological need. It may also be a special biological drive

inherent in all humans.

Herbert Gutman believes that there is a biological human

connection to creativity. His hypothesis states:

> "... human creative activity is rooted in the general life
> principle of self-duplication.... manifested first on the
> level of the self-duplication of the DNA molecule, finding
> higher expression on the level of cell-duplication,
> growth, and reproduction, and culminating in the creative
> activity of man.."[12]

Gutman further declares that our creative production is mainly a

behavioural manifestation of the inner biological creating taking place inside our bodies. He seems to be purporting a Humanistic view of creativity, where the source is rooted in man, not a Higher Power or Higher Energy source (such as God), although a connection may be established indirectly. Gutman makes an interesting comparison of one's creativity to one's sexual energy. He says:

> "It is quite conceivable that self-duplicative energy flows with relative freedom between the level of sexuality and creativity, so that energy originally earmarked for the sexual level becomes easily available to creative activity."[13]

Is it possible that Gutmann's theory emits a possible reason for the large homosexual, lesbian and sexually addictive lifestyles of many creative persons? They may have been born with, or subsequently had created an imbalance in, the natural human balance of sexual energy and creative energy by somehow removing or blocking the natural sexual energy path and directing some of this energy toward creative energy. Alternative sexual lives contrasted with genius-capacity creative energy. This may even contribute a possible reason for Kneller's premise of how we devise different 'quantities' of creative abilities within ourselves, by blocking some pathways and re-routing the energy, or potential for energy, to other areas.

Along the same biological thought lines, Huizinga in 'Homo Ludens' states that human creating of art seems to derive from some biological instinctive need to decorate things.[14] This theory of a 'need to decorate', or create art, as a unique human trait has been

extensively developed by Dissanayake.

Creativity and "A Behaviour of Art"

Dissanayake presents anthropological evidence that humans have created art, and have had an unique need to create art, since life began, whether it be biological, spiritual, or psychological, or perhaps a combination of the three. The urge to create is shown as being inherent in all humans, and especially being demonstrated or utilized in primitive societies that may be more spiritually-minded in their cultural rituals, and thus more connected to their creative spirits.

Ellen Dissanayake (1988) argues that human beings biologically have specific characteristics that include "behaviour" of art.[15] She states that

> "the behaviour of art, considered to be universal, should be characteristic of all human beings, and not just the rare or special province of a minority called "artists," although to be sure, as is true of all behaviours, some persons may be more attracted to or skilled at displaying it."[16]

George Kneller also believes that creative abilities are demonstrated in all or every kind of activity, though some occupations definitely offer more creative opportunities than others.[17]

Dissanayake continues to note that art in primitive societies was a part of daily life that included music, decorated objects, objects of use, and body ornamentation.[18] She asserts that in primitive

societies art usually had a specific purpose, but, more important to our purpose of creativity being an inherent human quality, there are also accounts

> "where drumming or dancing appear to be nothing other than a personal expression of feeling. Art objects may be considered sacred and valuable in themselves, but often they are valuable for the power they embody, not because of their material appearance."[19]

Dissanayake cites Gardner's study (1980, 1973) that all normal human children can make and respond to art by the age of seven or eight.[20] She quotes Alexander Alland (1983) that

> "... certain aesthetic principles... are universal and coded in the human brain, thus 'guiding' the playing with form that characterizes children's developing drawing ability."[21]

Dissanayake provides evidence which suggests that pre-historic created tools were concerned with both appearance and function.[22] She hypothesizes that because people everywhere create and respond to art, then there must be survival value in the arts.[23] She goes on to wonder why early peoples ornamented their bodies artistically and beautifully, rather than just using a plain colour.[24]

Dissanayake shows that there are great similarities among art, ritual and play. She sees art (like ritual and play) as a "behaviour" of humans that has evolved. She states that "it seems reasonable to presume that the three originally were intimately associated", and in simpler societies (akin to those from which we have evolved) the close relationship is easily seen.[25] She adds that art as a

behaviour is "... as distinguishing and universal in humankind as speech or the skillful manufacture and use of tools".[26]

Dissanayake theorizes that there is a

> "...fundamental behavioural tendency" that "...lies behind the arts in all their diverse and dissimilar manifestations from their remotest beginnings to the present day. It can result in artifacts and activities in people without (my emphasis) expressed "aesthetic" motivations as well as the most highly self-conscious creations of contemporary art".[27]

We combined our cognitive, affective, and symbolic reference systems throughout our human evolutionary stages to produce behaviours of art.[28] She refers to this behaviour of art as 'making special', giving something considerations other than its primary useage. This is artistic behaviour (or ritual, or play).[29]

Dissanayake professes that "feeling and behaviour are inseparable... by making important behaviours enjoyable, selection has ensured that they will be performed".[30] Thus only rituals that were enjoyable would be repeatedly performed. Selected values would incorporate pleasing human elements that "satisfied human senses while at the same time reinforcing the readiness of humans to respond to them positively."[31] Her theories and research do much to sustain the importance and uniqueness of creativity to humankind.

What would lead someone to develop a skill to be creative? Is there a specialness that drives us toward this? Dissanayake asserts that we all have a 'behaviour of art' in our unconsciousness that, since primitive man, has called us to beautify objects, to create

art. If so, then the creation of art (the behaviour of making special) is a universal human characteristic which has evolved over time.

To link Bailin's idea with Dissanayake, perhaps the _product_ serves to give us _proof_ of the creative gift in all of us, our artistic behaviour to make things special. Establishing a behaviour of art as a unique, genetic trait opens the doors to profound further proof of justification for nurturing creativity in education - it is as basic a human trait, and need, as the use of our intellect (thinking).

We have established in Chapter Two that creativity is a unique and important trait of our humanness. Creativity is basic to our behaviour. Thus, the nurturing of creativity needs to be addressed in our systems of education. In Chapter Three I will review the literature which presents various definitions of creativity.

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CHAPTER THREE

DEFINITIONS OF CREATIVITY

Chapter Two presented evidence that creativity is a unique and important human trait. Creativity has endured many types of schools of thought, especially since the 1950s, each trying to pinpoint exactly what is creativity. This is an impossible task because of the intangibility of qualitatively measuring our human creative potential. But we shall see in this chapter that there are some fascinating and helpful ways for us to conceptualize creativity in our lives. The literature review will include creativity definitions involving psychology, divergent thinking, bissociation, creative duality, lateral thinking, self-actualization, biological components and product versus process.

There seems to be a common belief among philosophers, artists, educators et al that we humans have something in ourselves called creativity. There are many different ways that creativity has been defined and re-defined since the time of Plato. But it has really only been in the last forty years that specific research in creativity and the creative process has expanded, created interest in many fields, and fallen under some very close scrutiny.

New "breakthroughs" in biological and psychological research have affected the way we look at how humans create, how our brains

work, and why we respond to certain events in a particular emotional way.

I shall be looking at the historical perspective of definitions of creativity, particularly since the 1950s where major work has been compiled defining creativity. Definitions include the concept of creativity being a God-given "thing" to special persons, particular types of "thinking" processes, the right-brain use of imagination, and a balance of cognitive-affective skills.

Because science is so quickly determining new conceptions about how we think and respond, our definitions of creativity have also been changing as new research is uncovered. But, the test of time has not been long enough. This field of study is still quite young. And perhaps that is what is so exciting about this – we are part of the foundation-laying of a theory of creativity.

So why define creativity? – why the search for "the" definition, the "aha – that's what it is!" ? Because, as creativity is defined, we, as educators, can then determine how to nurture and teach creativity in students. As the definitions unfold, newer ideas and methods for developing creativity in education are formulated, helping us to train students to tap into their component of special human uniqueness.

It is during the last forty years that definitions have become more solidified, more substantially based on research. As this unfolded, it was seen that creativity can be taught, but in many

different ways (depending to which definitions you subscribe). The importance here for educators is the overwhelming evidence that no matter which particular pattern you believe is in play when we create, there are methods of developing growth within those patterns to expand our capabilities to be involved in the creative process. Our creative potential can definitely be nurtured and released in the form of creative and spiritual energy.

But what worth is all of this research unless we outline the importance and uniqueness of creativity and the creative process to us as human beings? I included in Chapter One some insights as to the part creativity plays in our overall functioning as humans (and thus its importance in education if we believe in educating the "whole" person). One human difference in the kingdom of animals is that we create objects of art. Use of this creative process is a very distinct trait, and important fertilizer to well-rounded, balanced human growth and development. I will now review the various attempts of researchers and philosophers to define creativity.

Early Definitions of Creativity

It has only been in the last forty years that research attention has been directed toward exploring and defining that unique human quality called creativity. Because it has achieved importance to human and cultural sustenance and growth, many philosophers and educators attempt to define this thing called creativity.

Definitions vary from the concept of creativity being a special quality "bestowed" on certain humans by God, to the idea that creativity is thinking processes that combine with skill development to give birth to a product.

Creativity can be very difficult to define. Kneller observes that some parts of the study of creativity will always be a mystery due to the fact that the scientific study of creativity is limited to measurable and observable aspects of the act/process, while acknowledging that creativity is a form of human behaviour. Thus, creativity is somewhat unpredictable and immeasurable due to the individual human uniqueness which is such a part of the process.[1] Because there is no real universal agreement on the definition of creativity, many, or all, of the historical perspectives will still be found today in current definitions.

Let's venture back to an early philosophical view of creativity. Plato believed that creativity was divine inspiration - those who created were thought to be 'geniuses'. The creative gift was a "thing" bestowed on the fortunate ones.[2]

George Kneller cites that through the 19th century creativity was thought to be a form of madness or insanity.[3] Even today this thought carries with it a sense of nobleness of the artist gone mad, a type of hero. Is it because we visualize someone doing or saying exactly as they want to, with no restraints, and so these creative acts are seen as being a demonstration of a sense of freedom? Do we

have a yearning to do the same, an enviousness? Do I create a block

that gives me an excuse not to be courageous: "Oh well, maybe I'm

not creating, or being totally and honestly expressive, but at least

I'm not crazy like those other artists!" Or am I the crazy one when

I continue to lock inside me all of my secret urges of

expressiveness because I have a fear of what others might think -

they might think I am crazy, and shun me (or lock me up!).

Another older view is that creativity is a highly developed form

of intuition, and it cannot be "... generally educated because it is

unpredictable, nonrational, and limited to a few unusual people."[4]

In the 18th century, creativity became known as an indicator of

genius, and thus it was concluded that creativity could not be

taught.[5] The thinking at this time was that creativity was an

aptitude, something that we were born with, that was unchangeable.

After the dawn of Darwin's theory of evolution the notion

developed that human creativity is the ability to create order,[6] and

that there may also be a creative force in everything.[7] The idea was

spurned that human creativity was just a manifestation of a

universal creative life force.[8]

Psychological Definitions

Schools of psychology adapted the search for definitions of

creativity, each arriving at their own points of view.

Associationism surmises that creativity makes new ideas through

trial and error, making as many associations as needed until the new idea is born.[9] Gestalt theory explains creativity as a restoring of order and patterns to a problematic situation by continually evaluating the whole situation.[10]

In the realm of psychoanalysis (Freudian), creativity and neurosis are both noted as being the result of unconscious conflict. A solution that coincides with one's ego will be creative, while a solution that does not jive with the ego will be repressed, and/or result in neurotic behaviour. So, the creative person is seen as one who is able to accept the unconscious ideas in the conscious.[11] This creative behaviour is seen as adult "play", a continuation from childhood.[12]

It is Freudian psychoanalysis that has provided the greatest base for research into creativity through its declaration of assumptions that present mental states are determined by past mental states. Freudians stated that creativity is connected to experiences of childhood - our creativeness being based on how we were nurtured as children.[13] The Neo-Freudians believe that creativity is not so much the unconscious mind, but rather an element of the preconscious.[14]

Modern psychoanalysis defines the creative person as one who uses the unconscious rather than being dominated or powerless over it.[15] In fact, the whole of society is viewed as being open for potential illness,[16] with creative self-expression being seen as our

means to emotional well-being.

Another school of thought evolved which views creativity not so much as a tension reliever of inner drives, but as an active challenge, or exploration.[17] Schachtel views creativity as being a sense of openness to the world, and flexibility, while Rogers sees creativity as a display of self-actualizing in humans.[18]

Divergent Thinking

At the time of J.P. Guilford (1950) there had been quite a neglect of research in the domain of creativity. Guilford began to study creativity. Rather than being referred to as an unconscious 'thing', Guilford began to see creativity as personality characteristics that could be analyzed and evaluated to determine a person's creative level. Guilford first classified creativity as the character trait of divergent thinking, a problem solving technique.[19]

In contrasting modern thinking, Colin Symes (1983) states that the act of creating may actually involve more convergent thinking than divergent. He believes that there are more convergent searches within artistic creation for the right word, note, colour etc. to fit the context and meaning of the art work.[20] The divergency occurs in the creation of the general ideas, imagery of the main structure, whatm Symes refers to as the Primary creativity (right brain). The

convergency happens when order (left brain) is placed on the ideas, the details are worked out and refined. Symes' is an example of defining creativity as a combination of affective/cognitive functions.

J.P. Guilford also stated that creativity is much more than mere intelligence[21], being comprised of certain cognitive traits with specific creative characteristics in persons.[22] His theory of the structure of intellect directs us to compartmentalize, to place our thinking into various categories. Then, according to him, creativity comes when these categories combine to "create" ideas. So, to encourage creativity, he asserted that we need to develop these categories, these compartments. This is where concentration was seen to be needed in education. This spawned education toward specific skill development methods to measure creativity in students. But, as Symes has cited, seeing creativity as a form of intellect (left brain) seemed to neglect the integration with right brain that is needed to be creative. And how could one 'teach' a character trait? Still, we owe a debt of gratitude to Guilford. By posing possible hypotheses in defining creativity he opened the doors to specific study of creativity, and concentration on how educators could begin to accomplish the feat of teaching it.

Bisociation

After Guilford, many different philosophers and researchers

turned their energies toward defining creativity. Arthur Koestler

maintains that creativity is "bisociation". He believes that

'routine' skills of thinking operate on one plane, whereas the

creative act always operates on more than one plane, being a

"double-minded, transitory state of unstable equilibrium where the

balance of both emotion and thought is disturbed".[23] Previously

unrelated experiences are connected. Koestler cites Charles Darwin

as a prime example of 'bisociation', where 'creative originality' in

Darwin's case does

> "not mean creating or originating a system of ideas out of
> nothing but rather out of the combination of well-
> established patterns of thought – by a process of cross-
> fertilization, as it were... Darwin's essential
> achievement was to combine the evolutionary philosophy of
> Anaximander, who taught that man's ancestor was an
> aquatic animal and that the earth and its inhabitants
> were descended from the same Prime Material, with the
> philosophy of Empedokles who taught the survival of the
> fittest among the random aggregations of organic
> forms."[24]

This combination of two ideas into one unique and new idea is what

Koestler calls bisociation. For him, the creative act is an

unconscious relaxing of the controls of common sense. In creative

discovery, the discipline of reasoning is suspended, giving way to

dreaming, the free floating of ideas.[25]

Creative Duality

Following Guilford's proposals, some researchers embarked on

journeys to discover just what creative people were like. They were looking for clues, common personality traits that would lead to a better understanding of creativity. Barron and McKinnon determined creative characteristics through an analysis of personality and environmental determinants. MacKinnon (1963) cites two types of creativity. One being the expression of a person's inner state (such as a poet, composer), while type two is the creation of a product that is unrelated to personality (such as a research scientist, engineer).[26] This may be likened to Simon's concept (1964) that there are problem-solvers (scientists, engineers) and there are creative problem-solvers (poets, composers).[27] Simon's viewpoint is an indication of how some researchers began to understand creativity as problem-solving.

J. C. Gowan also distinguishes two types of creativity: personal creativity (ways that improve daily living), and cultural creativity (major discoveries, ideas, compositions, inventions which are new to the culture and benefit mankind). Gowan believes that anyone may be taught personal creativity, but special talent/aptitude is needed in cultural creativity.[28] Symes' and Gowan's dual-creativity concepts also emerge in the writings of Maslow.

Note that we now have the concept that there may be more than one type of creativity readily available to us, depending on the quality of what is being created. Creativity can be either a purely aesthetic endeavour (pure right brain) or an intellectual problem-

solving act (left brain).

E. Paul Torrance believes that creativity is the

> "process of sensing problems or gaps in information,
> forming ideas or hypotheses, testing and modifying these
> hypotheses, and communicating the results."[29]

I hesitate to endorse definitions that use the word 'problem'.
The idea of a problem seems to convey an analytical approach,
intellectual left brain activity. Unfortunately, this seems to be
where all of the weight in defining creativity was placed, in
exploring the left-brain side of it. This is probably because it was
much easier to test and achieve empirical results and statistics
which were very sacred, and provided needed proof to gain respect in
the scientific world. I believe we need to concentrate more on the
right-brain concepts of creativity. (Have you noticed people walking
around with a slight head tilt to the left?) More than just being a
way of "sensing problems", creativity is imagination - free of
analyzing and intellectualizing - 'playing' in a non-structured
environment where any 'problem' can be imagined, changed, thrown
away, and any 'solution' can be allowed to float around.

Kneller agrees, stating that the word 'problem' is too vague,
because every situation and decision can actually be termed a
'problem', thus nothing is gained by calling creativity a type of
problem-solving:

> "That some problem solving is creative is obvious to
> anyone. That all creativity is problem solving is an
> unwarranted presupposition."[30]

Millicent Poole believes that the actual act of defining creativity has been, at times, somewhat avoided by using other terminology such as Divergent Thinking, Lateral Thinking and Problem Solving. She says that creativity is, quite simply, creating.[31]

Creativity as Process

In the 1960s, researchers became concerned about teaching creativity, and presenting the importance of doing so, to educators and administration. Gowan stated that if creativity is an "aptitude factor of intelligence, it may be theoretically impossible to augment it significantly".[32] So, educators began to move away from the aptitude concept and began to explore the belief that we all have creative potential, and that our unique creative potential has no connection to intelligence. Having broken that link, educators then needed to look for other methods of increasing one's creative potential.

Creativity began to be seen not as a "thing", or certain "characteristics", but as a "process". If creativity was to be viewed as a process, then this process could be taught - thus education could teach students how to develop their creative potential through the use of their own processes. In the work of researchers Torrance, Parnes, and DeBono, we see the establishment of courses that promote creative thinking and problem-solving. The development of creativity also became stressed in the arts.

Lateral Thinking

De Bono states that, whereas defining creativity is shrouded in a vagueness, his "lateral thinking" concept is a definitive way of producing creativity. It is practical development rather than creative mystique. De Bono's concept of Lateral Thinking is a close relative of the concept of creativity. But, though creativity and lateral thinking both involve restructuring and escape from patterns, lateral thinking goes further to find new ideas. He says that creativity describes a result, is a mysterious talent, whereas lateral thinking is a process. This seems to suggest that De Bono believes creativity is product-related, not process-orientated.[33] De Bono asserts that lateral and vertical thinking are both needed, and are complementary. His analogy is that vertical thinking is like digging a hole deeper, whereas lateral thinking results in digging a hole in a different spot.[34] This can be likened to Maslow's idea of primary creativity being lateral thinking to find new patterns and generate new ideas, while secondary creativity is the digging down and organizing the idea. I view creativity as the large pool that uses techniques of lateral thinking and primary/secondary creativity when the creative process is engaged. Both terms seem to be defining the same process in slightly different manners.

In Lateral Thinking, De Bono really is talking about a 'reframing' of concepts, a shifting of the paradigms to 'create' alternate choices and patterns in the way we look at things. It is

not only being open to the possibility, but consciously searching for that openness - as in brainstorming, searching, and accepting all alternatives.

Personality

Personality traits as characteristics of creativity had been explored by Barron and McKinnon in the early 1960's. The influence of environment and culture on one's creativity concludes that a free, safe, and open environment is best for nurturing creativity. But what has not been examined extensively is the person(s) who is establishing these nurturing 'conditions'. There can be problems of blockages in creativity in the teacher's personality which impede the creation of safe, nurturing environments.

Descent and Destruction

Rollo May states that when a person creates it is the closest that he or she can ever get to being eternal.[35] When one creates, it is like dying into one's unconscious, and then being reborn with the creation.[36] The symbolism here almost suggests that creativity is a descent to the dark, the unknown, and a rising into the light. Does the whole being descend? I suggest not, proposing that the light (conscious) draws from the dark (unconscious) without leaving the

conscious state. In this sense, the reaching for ideas is more of a conscious act of retrieval rather than a mysterious, almost "out of body", experience.

R. Murray Schafer states that a "totally creative person would also have to be a totally destructive person" because the act of creating means something has to be pulled down. Anything previously created would become invalid if you continue to create. He calls this destructive creation, an idea taken from Nitsche. Schafer adds that this is not a very viable philosophy to endure for one's lifetime, maintaining that in a more moderate sense, creativity would be releasing ourselves from acquired habits and conventions.[37]

Self-Actualization

The defining mechanism of creativity in the 1960s swung to exploration of the "mental and emotional" process, one that is much more difficult to define because the investigative subject is the human inner processes, rather than a concrete object. Perhaps investigations and definitions of creativity in the last ten to fifteen years seem more directed at concrete evidence, such as products (again) and cognitive skill development in the arts, because a product provides something tangible to work with and evaluate. Could it be that baby-boomers raised in a technological and scientific thrust in their educative experience (post Sputnik) feel more comfortable with tangible products, rather than the alien

terms of process and feelings, which were not part of their up-
bringing? But then again, perhaps the reason today that we are
seeing the melding of the two - support for creativity that can be
assessed as skill development and product, as well as the aesthetic
- is so that it can be better proven that creativity can be taught,
and deserves attention in the schools. After having spent much time
convincing people that we must cultivate imagination in students (it
is an important fulfillment of the educational mandate to educate
the 'whole' student), there seems to be a "throwing up of hands in
the air", saying - if creativity is imagination, an intangible, then
how do we teach it and garner support to teach it? Perhaps we are
entering a "balanced" time - yes creativity is important, yes it has
to do with imagination and structure, so here is how we can develop
skills in creating. Researchers are exploring concrete ways of
helping students to produce art through experiencing their creative
processes and potential.

Barron, May, Rogers and Maslow began to profess the importance
of process in creativity, defining it in emotional terms, rather
than in product evaluation. Barron argues that it is the ability
that is important in creativity, not a product. The creation is a
reshaping to produce a 'something new'. Humans are not able, as the
Divine Creator, to make something completely out of nothing.[38]

Carl Rogers and Abraham Maslow led the way to a psychological
and emotional approach in defining creativity. To Carl Rogers,

creativity is "man's tendency to actualize himself, to become his potentialities".[39]

Leonard Steinberg (1964) defines creativity as a talent or aptitude that a person is born with. He believes that we all are born with some degree of creativity, perhaps suppressed, but the potential is there.[40] This was Maslow's concept also.

Maslow, in "Creativity in Self-Actualizing People", states that his earlier hypothesis that creativeness was in the product needed to be changed. He came upon many 'healthy' (self-actualizing) people who were not productively creative in the areas of music, poetry, inventions and the like. It also became obvious that some of the great artists (Wagner, Van Gogh) were not healthy people. Maslow separates health and special talent (genius). He learned to apply the term creative to people's attitudes and processes as well as products. The products he saw as creative included painting, compositions, recipes and parenthood. This lead him to establish two categories of creativity: special talent creativeness, and self-actualizing (SA) creativeness. This SA creativeness is characterized by a tendency to do 'anything' creatively in an uninhibited, free manner, a child-like creativity which we all possess at birth.[41] He formulates a theory that this SA creativeness is

> "... a fundamental characteristic, inherent in
> human nature, a potentiality given to all or most human
> beings at birth, which most often is lost or buried or
> inhibited as the person gets enculturated".[42]

For Maslow, the important creativeness inherent in all of us is the SA creativeness. This type is more concerned with creative personality, applied to all areas of living, rather than a specific product or achievement. SA creativeness is living in a healthy state.[43]

Courage

Philosophers' and researchers' questions tended to ask "what is it that is so special, emotionally and psychologically, about creativity. Do unique components of creativity exist? If so, what may they be?" One unique component of creativity is a sense of inner courage and freedom to take risks when involved in the creative process.

Rollo May defines this creative courage as trust. He states that when you are being creative it means "living your own life, living what comes out of you, out of your originality and your uniqueness".[44] He strongly suggests here the idea of freedom being so important to creativity - for the person to be in a free, safe environment in order to create. The image presented here of a creative person is one who can let go, trust.

May later equates an explanation of creativity with the Greek myth of Prometheus. He says that

> "..in this myth there is the statement that creativity comes out of a fight against the gods. ...Prometheus is punished after this rebellion, but if he had not performed his rebellious act we would not have had culture or

civilization."[45]

He further describes the 'fall' of Adam and Eve, the biblical 'myth', as being a myth of creativity also, one that demanded courage. It was Adam and Eve's rebellion that led to the birth of consciousness.[46] May states that both Prometheus and Adam and Eve are

> "myths of creativity, they both show the beginning of culture, of civilization. They both require rebellion against the gods and they both make man responsible for himself and his future existence; and this is why creativity takes courage".[47]

He suggests that

> "rebellion is necessary because every act of creativity has within it, not only the constructive aspect, but also the demonic - that is, it has within it a deep destructive aspect".[48]

In the introduction to "Creativity: Its Educational Implications", Gowan et al state that it takes personal courage to create and face a "hostile and dubious crowd with a new theory or work of art".[49] This, however, implies that creative work must be presented to the public in order to be valid. The product is the indication of creativity. Can I not be creative in my own private self, under no obligation to expose my art to the world? Certainly, and I believe that I am still being creative for the simple fact that I have created. A question arises regarding judgment of creativity based on product. At what stage(s) do we consider a product to be examined as to its "creativeness": the initial sketch, idea, the first 'connection', the first rought draft, or the final

work? There seems to be another "product" question that arises: Do we judge the product only when it is displayed publicly? And what constitutes public display? - galleries, performances, sales, showing a spouse or neighbour? The courage begins inwardly, working through the fear of creating. I have experienced this, and continue to do so, in my own creative life. For me, the fear is that what I do will not be good enough by someone else's standards, a shame-based projection. So the first courageous step for me is in allowing my creative process to begin.

Koberg and Bagnall also believe, like May, that being creative is 'going against the grain', perhaps taking the 'road less travelled'. It may make the difference in a life, but it takes risk and courage. They define creativity as being:

> "...the art and science of thinking and behaving with subjectivity and objectivity. It is a combination of feeling and knowing; of alternating back and forth between what we sense and what we already know. Creativity may tend to make us abnormal... to move us toward a state of wholeness which differs from the primarily objective or subjective person which typifies our society".[50]

Is this a possible reason why creators may be scorned? Is it a degree of racism in the arts - the unknown, novel, different, or original is ostracized because of fear. And what is the fear? That the unknown, the different, is dangerous and may harm me? Does life get so complex that I strive for the familiar, the comfortable, and when I experience discomfort my first reaction is to reject it? Am I afraid that I will be <u>forced</u> to accept it? Or perhaps I don't

understand it, and, missing the capacity to understand, I feel ashamed?

Koberg and Bagnall comment in this regard. They state that creativity is a

> "... learnable state of behaviour patterns... demands listening to your own logical and sensitive conclusions, not only to the dictates of the immediate society".[51]

I need to look at my patterns honestly, and call on the "courage" to change these patterns as my need to create is nurtured.

Biological

Some researchers have explored the biological components of creativity, asking if there is a biological urge to create inherent in humans. (We have discussed Ellen Dissanayake's theory in Chapter Two). As technology advances, research into brain function adds some interesting perspectives in defining creativity.

Gutman hypothesizes that creativity comes from the general human biological concept of self-duplication. He equates the human duplication process of the DNA molecule as being the same process that reproduces our creative activity.[52]

Sanders and Sanders have explored the right-brain, left-brain physics of humanity and applied it to teaching creativity in school. They believe that creativity is the merger of both brain halves. It is the connection of the right brain images, and the left brain's

ability to "order and sequence these connections and images into a logical perspective."[53]   Perhaps this is the creative 'leap' that is discussed in so much of the literature, a jump from one brain half to the other.

Product

Contemporary views of creativity combine the emotional components with intellectual skill in developing a creative product. To evaluate one's creativeness, some modern researchers cite that the _product_ is the importance, not the process.

Kneller (1965) says that traditionally it has been the study of the product that has guided our definitions of creativity, perhaps because the product is concrete and readily available for scrutiny.[54]

Perkins believes that creativity exists in differing degrees, and is not a matter of talent, nor a solitary distinctive ability. He goes on to state that the "ultimate criterion of creativity is output".[55] And so, he calls a person creative when creative results are consistently shown.[56]

Nickerson, Perkins and Smith also state that the creative product is the important component of creativity. This product, such as art work, theory, or lifestyle, needs to be original and appropriate to the context.[57] This requires critical thinking. They believe that creativity involves one's abilities and dispositions

leading to the creation of a product.[58]

Sharon Bailin cites that creativity ".. refers to the actual creation of products which are significant in a particular context".[59] For Bailin, creativity includes imagination and high-order judgment skills. Creativity has to do with "actual creating and with quality production".[60] Bailin believes that there is no ´irrational´ leap involved in creating.

Bailin states that the contemporary view of creativity, as it involves "rule-breaking, unfettered imagination and irrational processes", is "fundamentally mistaken".[61] She asserts that creativity is significant achievement, which takes into account traditions of knowledge and inquiry.

> "It involves rule-following as well as rule-breaking and an understanding of when to do each. It involves skills deployed with imagination and imagination directed by skill. And it employs rational processes of thought which involve judgment, criticism and hence the possibility for evolution".[62]

I believe that creativity demands unfettered imagination and rule-breaking to explore, to push beyond, so that concepts and traditions can evolve. That´s what it takes for evolution - someone to take the first step, someone to get an idea and call upon creative courage to follow through on it. And, yes, these ideas are then handled rationally and processed by brain functions, and achievement is produced, a product is born; but not without the free and open exploring of "irrational" ideas and dreams.

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Spirituality

Other writers link creativity to spirituality. Julia Cameron believes that "creativity is a spiritual issue" because creative progress is formed on leaps of faith, taking risks at something new, something different, and, I would add, having the faith to trust in a Higher Power for your creative guidance, for the ideas to flow through the person from God.[63]

Balance

Do all of these definitions create chaos in your mind? The next chapter on the creative process will expand on many of these definitions. As Daiyo Sawada says, creativity is the emerging of order, as opposed to order being imposed.[64] The school of "creative order" emerging now hypothesizes that creativity is more of a balance of our biological, aesthetic and congnitive skills. Creativity links the physical, intellectual and emotional (spiritual) components of human beings. In this age of balanced budgets and balanced diets, perhaps it is quite appropriate that creativity is being looked at as a "balanced" order, emerging from inherent human attributes.

What has been presented in this chapter are various researchers' and philosophers' definitions of creativity. The ideas emerging from

the literature demonstrates the difficult task of defining something so intangible as creativity. We have seen statements that creativity is a thing, a special talent, spiritual leaps, or our irrational unconscious at work.

As diverse as the definitions of creativity are, even <u>more</u> diverse are the ideas of how this actual creative process takes place. To those who define creativity as being the <u>process</u>, this is of utmost importance. To those who judge creativity on <u>product</u>, the process is almost meaningless. In the next chapter I will examine definitions of the creative process as a way to self-actualization. I will present a review of literature in areas that define the creative process as courage, use of dual/quadrant brain functions, imagination (imagery), process versus product, and as a spiritual process.

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CHAPTER FOUR

THE CREATIVE PROCESS AS EXPLORING SELF

Creativity is a component of being human. The creative process, when utilized, leads me on the path to self-actualization, an exploration of my potential as self.

Creativity and the creative process are very closely linked. At times, there seems to be a blur in distinguishing between the two. We all have innate creative potential, and engaging in use of this potential is our creative process.

Just as we have seen in the definitions of creativity in Chapter Three, the creative process has also been examined in many different lights. Common threads point to utilization of our creative process as a means of exploring our self. Many writers link this to spiritual development; using our creative processes is working the soul. Let us now examine various views of the creative process as a means of exploring and enhancing the self.

Stages - Early History

The early philosophies about the creative process tended to compartmentalize these inner activities. In this way, the "unseen" process could be viewed as an existing reality, scientific in nature. The definitive components of the creative act helped to

discover how our creative process functions, assisted in exploration of our creative selves in terms that were understandable, and pursued definitions that were as concrete as possible.

Wallas' 1926 conceived idea that the four stages of creativity are Preparation, Incubation, Illumination, and Verification has been cited by many creativity researchers as being a very plausible explanation of the 'routine' of the creative process.[1] Bailin points out that these stages need not be thought of as distinct, but rather as flowing, passing from one to another in any direction.[2] This same back and forth premise would apply to MacKinnon's (1963) five stages: Preparation, Concentrated effort to solve problem, Withdrawal from problem, Insight (aha!) and Verification.[3]

J. C. Gowan states that creative withdrawal (what Wallas terms Incubation) is very characteristic of the creative act.[4] He believes that the Wallas paradigm is still effective, but what is needed is more attention in the classroom to the incubation phase.[5] We no longer seem to be a society that accepts and/or rewards incubation. This part of the process needs time, time to let ideas float around. Quite often this contemplative time is seen as "wasting time", as "not being productive", as "daydreaming". Incubation is a time for the mind and spirit to "do their thing" - they are a part of our humanness and have specific roles and functions. To enable our creative process fully, we need to allow those different parts to do their "work".

Gowan states that the right hemisphere function (where divergent production occurs) of imagery is born during incubation.[6] He asserts that incubation rests left brain activity, and thus right hemisphere imagery can become conscious.[7] From a biological viewpoint, Sanders and Sanders also believe that the illumination stage is "the period of time when the left brain relaxes ..."[8] while the right brain gives the images a sense of order.

Gowan cites that research has now discovered that right hemisphere stimulation via the fine arts is an effective incubation tool which rests the left brain. This is a very important discovery in support of art and music education in schools. Right hemisphere instruction and guidance will help students to develop "imagery" in the incubation stages of the creative process.[9]

Herbert Gutman also believes that creative thinkers usually withdraw into the subconscious at some stage. Here the idea incubates and it is "born into consciousness" as a flash of illumination. He links this gestation period followed by illumination to the process of childbirth, stating that an idea that has been given birth has endured alternations of joy and pain before being 'born'.[10]

I believe so strongly in the importance of the incubation phase that I have allowed the ideas in this thesis to incubate over and above the regular time allowance - quite good justification for requesting an extension on this study!

David Sapp (1992) has created another extension to Wallas' components. Sapp introduces the Point of Creative Frustration (PCF). He states that this is a very specific and conscious stagnation and/or frustration point where the individual decides to abandon the problem, settle for a product of less quality, apathetically accept the stagnation, or continue work and move through the frustration by committing to explore new areas.[11] (Julia Cameron has written "The Artist's Way" specifically to help creative people deal with this stagnation and frustration by engaging in activities that help one to move through it.) Sapp believes that moving through the PCF leads then to Illumination and Verification.

Guilford (1952) believed that the act of creating involved learned skills, limited by heredity. But he asserted that one could learn to expand those skills.[12] Abraham Maslow would add that we really don't _learn_ skills, but rather _uncover_, or unmask, our inherent capabilities. We "expand" our skills by exploring our potential.

In terms of the psychoanalysis viewpoint of the 1960s, Arthur Koestler, in "The Act of Creation", describes the creative process in poetic terms, as an analogy to exploring our inner mysterious resources. He calls it a 'leap' into some dark unknown.[13] He states that the creative process is a journey into the dark, while maintaining contact with what is happening in the light on the surface.[14] It is interesting to note the connection Koestler makes

of the creative process with the "dark". He depicts the creative process as being some mysterious, magical bit of sorcery that only a few brave souls dared to jump into. The image is not of nurturing, but of shadowy romanticizing, creating a sense that the creative process is not a healthy, positive natural act, but rather an irrational process shrouded in grey mystery.

Koestler believes that the creative process beckons sleeping consciousness levels into the conscious. He affirms that we create by drawing on this data much like we would fill water buckets out of a well, acknowledging the theory that our potential exists, and we call on it as needed.[15] I would agree, and add that the supply of this sleeping 'data' comes from a higher energy or spiritual power, and comes into our conscious use as we become aware and utilize our creative and/or spiritual selves.

Also in the 1960s creativity began to be defined as a fulfillment of certain criteria deemed necessary for one to be considered creative. Gowan (1967) suggests five such criteria. The first is connectedness. He states that one cannot "create out of nothing, like God"[16], but one 'connects' things. (This is very similar to Koestler's idea of bissociation.) The second essential criterion is originality, the third being non-rationality. The fourth evidence of creativity is self-actualization, growth toward psychological health. Gowan identifies creativity with self-formation and believes that "...unless significant transformation

occurs in personality during an activity, that activity will fall short of the creative".[17] He is saying that the process is the important thing. (Sharon Bailin would totally disagree, as she relies on the product to be the evidence of creativity[18]). Gowan's final criterion is _openness_, the ability to see possibilities. He states that when all five conditions are present, creativity _must_ result.[19]

Growth toward psychological health, self-actualization, and openness are perhaps the most important components of discovering one's creative potential. I have become more open to change, to looking at other possibilities in situations, more open to accept ambiguity, and have become less rigid because I have taken steps in my life to gain psychological health. As a result I have noticed that I can be more creative because I allow myself to change things, try it differently. These "things" and myself do not always have to be right.

Kneller also proposes a number of conditions that must be present if creativity is to occur. He states that we must be receptive to creative ideas, be immersed in the subject, and be committed yet detached (objective). To create, there must also be imagination and judgement (structure or order), interrogation, and positive use of errors. Finally, Kneller believes that the creator may at some point need to submit to the work, a knowing of when to let it go and follow its direction rather than continuing to enforce

direction upon it.[20] Being able to "end" a creation may perhaps be one of the toughest assignments for the creator. Maybe it is similar to "birthing", and that moment of cutting the umbilical cord and allowing the "new life" to exist as a separate entity. My composition teacher, Dr. Robert Turner, used to state that a musical composition gets to a point where it begins to write itself. Perhaps there is a point where the aesthetic sensibilities of the work have been formulated and encompass the "feeling" of the work, so it is merely a matter of providing continuity throughout to completion.

Herbert A. Simon (1964) stated that the creative process is the same as ordinary problem-solving. The only difference he sees between a creative thinker and a problem-solver is the product distinction. The creative thinker "uses the same brain cells and uses them in basically the same way as anyone else would in solving problems".[21] He also says that there is really no difference in the creative process in art and science. They are identical in process. Simon goes on to state that the "products may be different, but the process is the same".[22] Simon distinguishes between problem-solving and creative problem-solving. For him, problem-solving is simply trial and error - you throw away parts of the original problem until you have a simplified problem to solve. However, creative problem-solving involves searching, intelligence, novelty and serendipity.[23]

Sydney J. Parnes has similar ideas to Simon. He says that a person is non-creative when he gets one idea as a possible solution

to a problem and goes with it. However, a <u>creative</u> person is not satisfied with the first idea.[24] I believe Parnes is speaking here about the process. People get ideas. <u>One</u> idea is just that, one idea. But the creative process may mean taking that idea and extending it, revising it, working it through your internal creative process. Torrance would suggest that this way of looking at the creative process places it in the realm of daily living and does not reserve it for ethereal and rarely achieved heights of creation.[25] Creativity is seen as being a normal human activity.

In the introduction to Creativity: Its Educational Implications, the editors (Gowan, Demos, Torrance) articulate that there is a problem for our educational system to produce "achievement and productivity without sacrificing originality and creativity".[26] This statement of the late 1960s seemed to say that there is no link between achievement and creativity, that the two are very distinct and separate components. Looking at it that way, there probably is no way the two can be reconciled. But if we were to look at originality and creativity as <u>being</u> achievement, human achievement, then there is no reconciliation necessary because the two are seen as one.

Carl Rogers professes that creativity is an important human achievement process. Rogers (1954) defines the creative process as

> ".. the emergence in action of a novel relational product, growing out of the uniqueness of the individual on the one hand, and the materials, events, people, or circumstances

of his life on the other."[27]

He further states that there must be some _product_ of creation in order for ideas to be defined as creative. These products need to be novel, based on individual qualities.[28]

We have seen that there is a fairly strong dichotomy in the creative process research field between those scholars that believe creativity is determined by a product, and those that view creativity as a process.

Common Human Conditions

So, are there any common conditions or characteristics to humans when they are engaging in the creative process?

Rogers notes that inherent in all creative activity is an attempt to display the essence of the product. He describes three concomitants in the creative act. One is the "Eureka feeling". Second, is the "anxiety of separateness", the feeling that the creator is alone because he or she is into unexplored territory. And third is the "desire to communicate".[29]

Rogers lists conditions that he believes are essential for a person to engage in their creative process in a constructive manner. The first condition is an openness to experience, followed by an internal evaluative judgment. The final condition is a person's ability to play with ideas, elements and concepts.[30]

Abraham Maslow believes that mature, creative people maintain a

child-like quality of creative play by voluntarily regressing. He cites this as being an indication of a healthy being.[31] A creative person will be "crazy" in the primary stages of creating, letting all kinds of wild ideas come forth accompanied by great emotion and enthusiasm. Secondary creativity is then introduced as a more rational and controlled scrutinizing of the ideas. Maslow insists that creating must be done in the order of primary and then secondary to be worthwhile.[32] This is the sense of art by 'volume' that is proposed by many teachers - do the art, scratch out the ideas, all of the ideas, and then later let the other capacities of the brain sift and sort what is potential for developing and what is garbage. Just look at artist's and composers sketch books to see examples of this. With today's technology used in the arts (computer music, video, graphics, animation) Maslow's idea of primary and secondary creativity may need to be reworked. Art produced by technology has the instant capacity to apply "wild and crazy ideas" in manipulating the artistic data. So, in these circumstances, primary creativity can be used again _after_ secondary.

To summarize thus far, many researchers see the creative process as a generation of novel, imaginative ideas, and a working of these ideas into an ordered, structured product.

Courage to Die Creatively

Rollo May states that part of the creative process involves destruction. He says that artists,

> "in order to create some new form for a new painting, a new world, a new form of technology, they have to destroy something that was part of the status quo of the past."[33]

R. Murray Schafer also believes that the destruction of all past, the dying, is the essence of a completely creative act.[34] Clarissa Estes uses the imagery of a river being our creative flow. She says that we have to dredge the river for our creative soul-life, dredge through the sludge, and then begin to clean up our river so our creative life will flow with us, in an unpolluted environment.[35]

There is indeed a large risk in being original. Utilizing our creative process is a courageous act, especially if we call upon the dark sides of our humaness. May tells us that we don't like to see, or take responsibility for, the demonic side (the equivalent of Bly's 'shadow').[36] But it _is_ necessary that we express it in our art. He states that when we don't display the demonic visibly, as in the gargoyles of Notre Dame in France, then

> "we see it coming out in the inner meaning of Wall Street and in the worship of pure efficiency and, ultimately, of a technology that makes us the slaves rather than the masters of technology."[37]

May believes that our creative process starts

> "... only when we are willing to give up our claim to immortality, only when we are willing to die, only when we can give up the claim that God made the universe with us at its centre - only then can creativity commence".[38]

There needs to be a break or release of our own ego, the controller, to allow our creative spirit to freely develop. Noted in May's writings is a definite spiritual connection to creativity: when we create, we are being spiritual. I also believe the opposite to be true: when we are being spiritual we are filling our creative pool with energy.

Barron remarks that when we look back through our creative process we see how circumstances needed to be the way they were, that the suffering we may have experienced needed to be endured to get to this rewarding and enlightening creative point. But when we look ahead we seem to only see and feel the darkness of the risking. I believe this dark feeling to be the blockage of fear. Or perhaps it is a sense of shame that we won't do "it" well, or that others may not approve of our creation. Like May, Barron agrees that it demands courage to go through the suffering we know may be there to 'gain the light'.[39] The light is a growth in self-esteem and self-actualization, accomplished by moving through the fears.

It takes risks and courage to create, to go against conformity, to be original. Steinberg believes that conformity and creativity are opposites, and that a person who develops one destroys the other.[40] I believe that this originality only needs to be a 'personal' venture into the unknown for ourselves, a novel creative idea for 'us', not necessarily to be displayed publicly.

Child-like

Gowan states in his preface that "If you would know more about creativity, look within a child or within yourself".[41] We discover our creativity by examining our child-like qualities of innocence, discovery and risk-taking. The process is a "way" to achieving one's full creative potential, connecting with our child-like freedom to be spontaneous, to let ideas emerge, to test, to try, to give oneself permission to learn lessons.

Author and artist Alice Miller explores connections between childhood upbringing and creative activities. She states that "...creativity has to do with a process which is not furthered by formal training."[42] She believes that the process flows, and must not be tampered with once it starts flowing. In her own experience, she relates that

> "I have to give myself over to the undertaking of the moment, for it seems to follow its own laws and to elude any supervision or censorship. As soon as I attempt to give it direction, to reflect, to work more slowly, my progress is impeded; the end result may look technically proficient, but it bores me, probably because it does not speak the language of the unconscious, which, by its very nature, becomes silent in the face of my knowledge and my skills."[43]

Miller gives the analogy that the creative process is like a child struggling to be born, not the mother giving birth. She says

> "The creation of a work of art has often been compared to giving birth, the artist identifying with the mother by bringing a "child," the work of art, into the world."[44]

She continues,

"The effort to express oneself beyond the point of everything learned previously, the danger of being rejected, ignorance as to why or whither, and the total concentration on what one is doing, on the moment, along with the urgency of the task – all this applies to the situation not only of the artist but also of the unborn child in its struggle for life."[45]

Is not giving birth a creative risk?

Clarissa Estes would suggest that the creativity that we may give birth to is a separate child. The creation is not an extension, or part, of us, but rather a creation of our creative energy which forms and gives birth to creative works, leaving ourselves intact. The creation becomes a separate entity, with its own energy, formed out of our pool of creative energy.[46] Looking at creativity in this manner helps me to detach from my creations. This detachment results in less fear of rejection, because rejection is not going to be taken personally. It is a rejection of the creation, not a rejection of me as a person. The creation may have been a failure, but I am not a failure.

Getting Unstuck

Madeline McMurray believes that the key to our creative process is breaking old habits and patterns, getting unstuck. To experience your creative process, she advises to

"put yourself in an uncomfortable position. Feel awkward and observe how you relate to discomfort. Then push through it."[47]

I have experienced this discomfort continually in my creative

endeavors. I call this a block of fear, afraid of not knowing what will happen if I 'push through it', or not having the confidence to attempt a push.

McMurray works extensively in helping people get in touch with their creative processes by drawing and writing with their non-dominant hand. She states that creative breakthrough is experiential. It comes from Inner Wisdom, an

> "intuitive knowing from within which is not learned ... from outside our own experience. It unfolds from inside out".[48]

In order for educators to guide students in their exploration and discovery of the students' own creative processes, the teacher needs to rely on his or her own Inner Wisdom, which can only be attained by direct experience. Participation in direct creative experience may place demands on the teacher to 'push through blocks' in order to nurture personal creativity and gain wisdom of the process.

We have seen that definitions and ideas about the creative process have been quite polarized. Some views have stressed the intellectual activity needed to produce a product, while others maintain that imagery and child-like qualities are essential. I will now begin to present research theories that the creative process involves not just the imaginative right-brain function, but combines with the intellect, left-brain functions, to produce a creative product.

Affective/Cognitive Splits

Edna Shapiro states that the creative process is a combination of affective and cognitive processes.[49] Swartz and Perkins have written extensively about thinking, citing that the creative process involves both critical and creative thinking. They believe that for thinking to be creative it must be original and effective. If effective is missing, they determine that the creative thinking is fun, but non-productive.

Swartz and Perkins continue that, conversely, effective thinking that lacks originality is not considered to be creative thinking. Creative thought patterns are only considered to have been used when a complex product has been produced that is original in nature.[50] It appears that for Swartz and Perkins pure creative 'fun' is displayed in a negative light. Do we have to be effectively productive when we think creatively? And what does it mean to be effectively productive? Does it mean to produce a product, or to produce a novel, original product? It is generally recognized that there are very few 'original' ideas. I can only agree with Swartz and Perkins' line of thinking if novel ideas are understood to be novel to the individual at a specific point in his or her creative life, not necessarily novel to others in the world.

For Perkins and Swartz, the creative thinking processes mean looking at situations in new ways, and "problem-finding", not merely solving old problems. The creative thinking process involves looking

at things in a different light, seeking out new questions to solve, and following up with newly discovered opportunities. This would involve the use of brainstorming techniques.[51]

Perkins and Swartz also cite that creative thinking utilizes critical thinking, an ability that gives the idea form and develops it into a useful product.[52] Critical thinking formulates goals, refines, and selects among alternative choices. Creative thinking does not typically maintain critical assessments as a main goal, but, will create complex products that contains originality.[53]

Perkins believes there are a number of misunderstandings about creative thought. He states that creative thought is not the romantic notion of intuition, but rather quite an intentional act, with the fluency of genius art being very rare. Contrary to what may be typically believed, Perkins says that a created work does not embody the communicating of the artist's feelings or emotions. The audience may recognize expression in the art (sadness, joy), but how we actually 'feel' is different.[54] I agree that art cannot really control the emotions, but it definitely triggers a release or discovery of them.

Perkins proposes that there are certain characteristics contained in the process of creative thinking. One characteristic is that aesthetic and practical standards are involved, something strived for by creative people. A second characteristic is the attention to purpose that creative people exert, and a third

characteristic is mobility.[55] Perkins believes that, generally, creative thinkers work on the edge, and prove to be equally objective and subjective. Creative thinkers are very intrinsically motivated.[56]

Monroe Beardsley defines the creative process as a "stretch of mental and physical activity" between the inception of an idea and the final completion.[57] He views the process as being the 'middle' part, a cooperation between the mental activities and the actual physical act. This is similar to the ideas of Perkins in producing a 'product' (physical) through combinations of critical and creative thinking (mental). But Beardsley's conception of creative thinking allows for "fun" production during the middle process without the stress of having to effectively produce, as Swartz and Perkins have designated.

A "product" can be seen in a physical state, so it is visible to evaluate and critique. But what proof do we have of the inner creative processes?

Sanders and Sanders state that creativity is a "...process that utilizes right-brain imagery."[58] The metaphors of imagery link the affective and cognitive processes. According to Sanders, biological research shows that imagery in the creative process evolves in an actual physical place. There are two specialized parts of the brain, each continuously operating both independently and in conjunction with each other.

"The left hemisphere of our brain is logical, analytical, verbal and sequential; the right hemisphere is intuitive, conceptual, nonverbal, and pattern-seeking."[59]

The right brain 'knows' metaphorically. It can provide images, but not detailed analysis.[60] The metaphor builds a bridge between the two hemispheres, becoming the quickest way of linking the two separate parts, because it creates an image for the right brain that comes out of the factual information of the left brain.[61]

Betty Edwards acknowledges that the brain uses both hemispheres in all kinds of activities, each half being equal or alternating the "leading". She states that the left-hemisphere is inferred to be predominantly linear, analytical, and verbal, while the right hemisphere is inferred to be predominantly nonverbal, intuitive, spatial, and holistic.[62] I see that the two hemispheres work in tandem, perhaps bouncing back and forth from imaging to analysing, from dreaming to verbalizing. This research points out the value of the right brain, and how important it is to be aware of its function so that it can be developed and utilized to its fullest potential.

Terence Hines declares that it is incorrect to state that creativity is "in" one hemisphere. He points out that any creative behaviour draws on cognitive processes, "some of which are carried out better by the left and some by the right hemispheres".[63] Hines rejects the claim that the right hemisphere solely possesses creative abilities, and the left hemisphere solely contains modes of thought abilities. Music is not in one, and science in the other.

This premise would infer that science is not creative, and artistic creation has no logic to it, and we understand this not to be true.[64]

I agree that art is not "in" the right brain, because art requires imagery (right hemisphere) and cognitive (left hemisphere) functioning. What seems to be missing in Hines' writing is the acknowledgement that the imagery needed for artistic creation is proven to be a function of the right brain. The creative process bounces back and forth from right to left, imaging/analysing, using the whole brain, each with its own strengths and higher level functions. What is lacking in school is the teaching of imaging skills. Researchers have recommended a thrust in the educational cultivation of the right brain in order to strengthen its vital part in our creative process.

Ned Herrmann writes that the brain function is not so much of a dichotomous left-right approach, but rather has four quadrants, each connected to, and touching, the next. This whole brain model is a metaphor, with the whole thinking brain divided into "four conscious modes of knowing, each with its own behaviours".[65] Herrmann notes that specific functions of different brain parts was getting harder to determine, and research has shown the brain to operate with much more subtlety, complexity, and versatility than the left/right model implied.[66]

Herrmann has devised a four-mode explanation of the way our

brain thinks and creates. He segments the whole-brain into A (logic, analysis, processing), B (planning, organizing, review of details), C (sensory response, gut reaction, interpersonal) and D (visualization, imagination and conceptualization). Herrmann believes that we may be strong in some modes of thought, and weak in others, but we always operate from the whole brain.[67] I wonder if a Meyers-Briggs personality type indicator might actually direct us to those brain quadrants that we favour, and those quadrants that require more exercise to balance ourselves.

Although they positively acknowledge all of the attention the right brain has been receiving in recent years, Swartz and Perkins cite some hazards to the split-brain approach in the creative process. They state that the left-right brain dichotomy is unclear in its explanation of how the two work together, except for the research suggestions that all such activities involve very complex integration and cooperation between the right and the left. They also ask how does this right-left distinction help educators in teaching thinking?[68] Their recommendation is that the right brain-left brain idea not be used as a basis for teaching thinking.[69] Concerning Bloom's taxonomy in search of higher level thinking, Perkins and Swartz suggest that this should not be an end in itself, but rather a part of a larger plan to teach thinking.[70]

Estes refers to this right/left dichotomy in more of a spiritual, inner sense. She says that to be creative requires two

parts: the soul-self (imagination) and the animus (the part that
writes it down, does it).[71]

Imagination

Harry Broudy professes that we need to enlighten and cultivate
our creative processes, but stipulates that imagination, first and
foremost, needs to be developed before we can have something to
'educate'. We have to be creative before we can be critical. He
emphasizes that

> "imagination is the seed of creativity because it
> frees the mind from the constraints of fact and in so
> doing makes possible envisagement of new realities."[72]

He believes that our school systems need more emphasis in the area
of 'educated imagination'.[73]

So how do we educate our imaginations? Redfern reminds us that
asking someone to use their imagination has many different results
and meanings.[74] He further suggests that identifying emotions
(aesthetic response) requires an outward object or situation as
criteria for reference. The emotions cannot be identified strictly
on their own. Thus, he believes that in the creative process a
product is needed to connect to the emotional inner processes.[75] So
do we stimulate imaginative development by way of "producing"
something? I would answer yes, but state that the 'product' need
only be in a state of imagery in our creative process to be valid.
Imagery is the first stage, possibly the most important, in allowing

ourselves to internally risk being creative. We work through our
blocks by setting ourselves up in an environment which is conducive
to stimulating our imaginations.

Shallcross and Gawienowski report that at a 1986 Creativity
Symposium at the University of Massachusetts the conferees negated
the idea that creativity is stronger in young minds and is weakened
with aging.[76] I would suggest, though, that our creativity matures
and gets stronger only when we utilize it. As we quench ourselves
from our creative springs we gain more creative stamina, and our
creative pool begins to develop a steady flow from our unconscious
(potential, higher energy source) into our conscious (our active
process), and out into the world as creative/spiritual energy. This
cycle becomes a natural and regular part of our well-rounded human-
ness.

Process/Product

Ellen Dissanayake expresses that art is a 'behaviour' (making
and experiencing)[77]. Proof of this behaviour is in the making.
Francine Morin in her Master of Education thesis (University of
Manitoba) writes:

> "The creative process embraces intuition, imagination,
> technique, execution, self-criticism and the projection of
> new or alternative approaches to solving artistic
> problems. The creation itself is a record of the
> process".[78]

These are important points, that the creation, or product, acts like a 'proof' that the creative process exists and is engaged. The product is not the process, but is formed through the various stages of the process. In Chapter One it was noted that John Dewey was one of the first to espouse the creative process as a continual means to reach a desired end (product).

But what if the same product is devised in two different ways. Shallcross and Gawienowski cite two mechanics. The object is to produce a car that will run properly. One mechanic follows the outlined procedures, while the other completes the job through experimentation and inventing his own procedures.[79] So the product emerges the same, but the process is different - it's a creative difference.

Julia Cameron states that we tend to deny the creative process, choosing to focus on the product, or a newly acquired skill. This type of attitude ignores the fact that "creativity lies not in the done but in doing". One's _ego_ gets fed by replying "I have _written_ a screenplay", whereas the _soul_ is charged by stating "I am _writing_ a screenplay".[80]

Cameron also points out that the creative act is never actually finished, so perhaps there never really is a completed product, because "doing the work points the way to new and better work to be done". She asserts that we inherit our focus on product, which makes our creative soul feel barren, from our society that is so product

and consumer oriented. Our creative life has a sense of adventure though if focused on process.[81]

Sharon Bailin asserts that "to create means to produce a product".[82] She needs to see proof of the product to confirm the concept that we have a creative process. Each individual must prove this. Bailin does not believe that the creative process is unique to all humans and merely not demonstrated by all. I do not agree. I believe that spirit exists without physical substance, within everyone. Yet some people may not display that spirit because of inhibitions/blocks, restricted nurturing, or unsafe environments. The same can be said of the creative process. It exists by the demonstration of many, yet all do not utilize it, 'produce', to the same degree. It is a special energy that is sparked and allows the "idea" to grow out of this energy. The energy builds to excess as the process is engaged and the 'product' is formed. The product is born out of the original creative energy of the creator and leaves the creator as a product. The creator retains the original creative energy, possibly with a bigger flame burning, ready for the next process to begin.

I am curious as to how product-oriented researchers would determine the criteria of a creative 'product'. Might it be an idea? To what extent does the product need to be concrete? Or does it have to be concrete?

Bailin says that

> "... skills and imagination cannot be neatly separated but
> are parts of the same process and develop together in the
> creation of a product".[83]

This is a reinforcement of Swartz and Perkins' cautioning that

right/left brain work together in the process. Bailin defines skills

as an involvement of

> "imagination, flexibility, judgment and the continual
> possibility for revision, and thus there is no need to
> posit some mysterious irrational power apart from
> extremely highly developed skill and judgment in order to
> explain even the invention of those theories which
> transcend frameworks".[84]

I believe the importance is the process. To take myself, and/or

others, through the creative process is perhaps more stress-less

than the attention on producing a product which draws judgment (I

feel this in my creative blocks).

Symes believes that the product is important. He states that

unless something is produced from moments of creative inspirations

it is a useless process.[85] Seeking out a concrete product as being

the only worthwhile offshoot of one's creative process seems to be

part of the value system of the 1980s and 90s - that anything

worthwhile must produce concrete results, or it has no value.

Perhaps it is this kind of thinking that has created such turmoil in

our societal issues of abortion, euthanasia and the right to die. If

the unborn is not a seeable 'product' it is easier to kill it. If

the extrinsic value of a human is productivity, then someone who can

no longer produce may have intrinsic value to themselves and others

but this is seen as being not acceptable in our society. We tend to

need product, market value.

Symes states that even though the process may be quite individual and private, the only way to really label something as creative is by a product.[86] Again, I would ask what is the criteria of a 'product'? I fully agree with Dewey's concept that the product is being continually formed during the process, the process is a means to the desired end (product). I would also agree that the development of a product demonstrates that the creative process has been activated, but I do not believe that <u>not</u> having a 'completed' product negates the fact that we all have the processes in us, that we do produce the ideas and imagery. And the production of imagery is valuable. Without this process and capability there would be no chance of 'producing' something creative. Like Maslow says, the ideas may be primary creativity, and the finishing of the product may be the secondary creativity. And perhaps this secondary creativity could be thought of as the cognitive skills necessary to sculpt and shape the ideas, to structure them into an aesthetic object. I would suggest that, based on the above, we give the name "structured imagination" to our process of being creative.

Rollo May states that creativity is what comes out of originality. For Bailin, the originality is contained in the <u>product</u>, the result. For May, the originality is what exists in the <u>creator</u>, it becomes part of the <u>process</u> rather than the <u>product.</u>

Does it matter <u>how</u> the product is produced? Is there a

'healthy' versus 'unhealthy' creativeness? Yamamoto says that:

> "Vincent van Gogh, Robert Schumann and other similar
> examples tell us that society can accept as creative those
> products of very "unhealthy creativeness".[87]

Were those people 'actualizing'? Are the products of 'unhealthy creativeness' still valuable? Perhaps. But these types of situations tend to derive a feeling of sadness, that the energy destined for other areas of a person's life contained intense blocks, re-routing this energy into the creative area. The result is an unbalanced life, an 'unhealthy' life, but a life that is applauded by society because of the romanticism of a "suffering", emotionally unbalanced artist creating masterful products.

Spirituality/Process

Sharon Bailin does not seem to subscribe to the concept that there is a 'higher power', an unconscious palette of spiritual/creative energy, that we hook into from time to time. Further, she states that imagination and free play are a part of creative activity, although free play is not really free because she asserts that

> "there are constraints on what ideas are generated, that
> evaluation and criticism are very much aspects of
> imaginative invention.... the reverse is also true.
> Evaluation and criticism involve imagination".[88]

As an example, Bailin proposes that Galileo's readiness, environment and training lessen the impact and idea that he had a

giant leap.[89] To the contrary, I believe that these personal and physical conditions made Galileo more prepared to accept and go with the leap when it happened. I agree that reliance on past experience and knowledge of an area is essential to create new ideas. But what is also needed is a sense of being able to 'leap' - the personality needs to be free, open to other possibilities, to reframe so as to see the problems and solutions through different lights. I believe it is the "spirit" of the creator, not necessarily the rational intent and skill, that will lead one to explore new ways to produce.

Sharon Bailin does not agree with the "leap" of creation idea. She denies that there are specific frameworks out of which come creative leaps. Frameworks for her do not contain definite boundaries, but shift and overlap. Bailin believes that insight is a feature of a "reasonable process", not an unexplained leap.[90] The search seems to be here for scientific proof of creative leaps, and creativity. But the search is futile. The leap may be the unconscious voice entering the conscious with an idea of possibility, that magical, mystical connecting to our enlightened consciousness. It is a connection to other powers, a universal energy that sparks us, unexplained. It is a spiritual leap, a connecting.

For Bailin, the process of creating is more of an interaction between the intent (original idea) and the product as it evolves, rather than a mechanical execution of imaginative ideas.[91] Creation

is seen as a process involving an idea, a 'thing', rather than a relationship between a person's unconscious spirit (higher energy source) and conscious spirit.

Even though she has stated disbelief in irrational "leaps", Sharon Bailin asserts that it is still the artist who is creating with intent, though he or she may be influenced or inspired by some unconscious elements during the creating process.[92] I believe that this 'unconscious' element is the spiritual element of art, of creation, that special spiritual attachment to works of art. It comes through loud and clear for us to see and hear. The unconscious (God) becomes conscious in the work of art. It is this same 'spirit' of creation (in the image and tradition of the Original Creator), connectedness, or one-ness, of which C. A. Bowers speaks (vide C.A. Bowers in Chapter Five, p.116.).

Julia Cameron believes that creativity is a spiritual process. When one creates, a creative alliance is formed between the person and a Higher spiritual Power (God). You enter an artist to artist relationship with the Great Creator. Thus the creative process becomes a mystical union, and the mystical union becomes an act of creativity.[93]

Summary

Definitions appear to be quite misty in our search for clarity

about the creative process. We see statements of the creative process being a functional brain activity, a non-existent process, a spiritual process, and a human "behaviour". The arguments of defining process only by means of a product have also emerged quite vocally in the last decade.

There has been no real consensus yet in defining creativity or describing the creative process. But there has indeed been a wealth of material in theory and research on the subject over the past 40 years. The "process" of creativity is very up front in our minds, and in educational circles. We have certainly attained an awareness of the human part of us that is creative, and development of these ideas is proceeding rapidly. Perhaps this is because we tend to get so wrapped up in "techno" things, 'lose' parts of our humanity, reflect on "why" this has happened, and end up 'discovering' more of ourselves in the answer. Maybe technology has directed us to be more humanly introspective!

Creativity and the creative process are unique and important to us as humans. They do exist. The potential lives in each of us. Yet we do not all utilize our potential. We may have our creative flow blocked. In the next chapter I will examine the notion of blockages to creativity.

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CHAPTER FIVE

BLOCKAGES TO CREATIVITY

We have seen thus far that creativity is an important and unique
component of our humanness, that our creative potential exists within
us, and we possess the capacity to use our creative processes. No
matter how we define it, we all exist as creations poised to create.
Yet many of us, especially in adulthood, do not create. Young
children, however, are extremely creative risk-takers and
adventurers. As we 'mature', we may 'lose' our ability, or rather
lose our confidence that we have the ability, to create. During our
maturation process as people, our creative energies may be blocked.
This chapter will explore the conditions that may lead us to become
blocked in our creativity. I will examine perceptual, cultural,
environmental, intellectual and emotional blocks.

In the preface to "Creativity: Its Educational Implications"
(Gowan, Demos, Torrance, 1967) the authors state their belief that
creativity exists in all children, but has been blocked. They believe
that supportive guidance is needed to nurture creative performance.[1]

But does one create above all else? Torrance and Demos suggest
that creative thinking can only occur when other higher-priority
factors of life have been fulfilled. Food, clothing, a sense of
safety, love and other Maslowian steps need to be in place before a

person can comfortably be able to turn his or her sights to the creative process.[2] I point out that these Maslowian steps do not, and cannot, ever have to be one-hundred percent 'complete' before moving on to the next rung. (However, basics like food, water, and some form of shelter are obviously necessary. One cannot turn inward easily if physical factions such as these are not satisfied.) But we constantly move back and forth on the ladder, experiencing our higher rungs and then moving back down until we feel comfortable at stretching ourselves upward again.

Assuming food, safety and love needs are being nurtured, Marvin Rapp believes that creative ideas cannot evolve from our subconscious until emotional and intellectual blocks and other inhibitions are removed.[3]

Clarissa Estes states that our creativity flows in us like a river of life. It "does not dry up, we block it".[4] Estes asserts that our creativity has tremendous energy, and the only way we can avoid it is to put up continuous barriers, or poison it by negligence and negativity.[5] She notes that our blocked creativity puts us in a spiritual and psychological crisis where we tend to wander aimlessly.[6]

Let us now examine specific causes that block the use of our inherent creativity.

Perceptual Blocks

Adams lists perceptual blocks as being difficulty in isolating a problem, an inability to see a problem from various viewpoints, and failure to utilize all sensory inputs.[7] . He describes stereotyping as a perceptual block.

> "Creativity has sometimes been called the combining of seemingly disparate parts into a functioning and useful whole. Stereotyped conceptions of the parts hinder their combination into a new whole, where the roles they play may be quite different."[8] .

Stereotyping does not leave us open to be flexible, to look for the novel, the new.

I find that Adams' lists of blocks are very itemized. He concentrates on the idea that 'conceptual blockbusting' is mental activity, and he does not emphasize the aesthetic side. Cognitive development is stressed in overcoming blocks. His suggestions are more of a 'how to do and undo' rather than 'how to feel' and catch the spirit of our inner creativity during the process.

Cultural Blocks

Abraham Maslow states in "Self-Actualizing People" that our creativity is a fundamental characteristic of humans which is most likely buried as one becomes enculturated.[9] Our cultural society can be laden with written and/or 'unwritten' laws and codes, perhaps traditions, that restrict us from being truly creative and expressive

in certain "sensitive" areas of our lives, such as sexuality. Also, Western culture develops competition; we learn to compare. Our creativity gets thwarted by the fear and stress of having to 'produce' and compete with the productions of others.

Adams believes that some cultures lock in to these codes and patterns and do not appreciate any creative challenges to the status quo.[10] Creativity can be stifled by these types of cultural views that tradition is better than change.[11] There may be within the culture a perceived strength of 'tradition', and reluctance to change.[12] . One would require great courage to be creative in the face of strong traditions of culture, family or business.

Cultural blocks may represent taboos that do not allow persons of certain cultural affiliation to explore ideas, art, or music in non-traditional, imaginative ways; or merely "play". (Our western culture frowns upon 'daydreaming' at work and school.) Some cultures may not approve of humour to be used in problem-solving areas, or certain creative activities may be labeled feminine, and males in the culture are not allowed to participate.[13] Creative ideas come from imagination and feeling, but a society such as our western society may lead us in the thought direction that it is "better to know than it is to feel".[14]

Left-handed persons in some cultures are thought to be more creative and artistic but are discriminated against in ways that block the creative ideas from emerging easily.[15] I am left-handed,

and recall being taught in my youth that many cultures labelled lefties as "sinistra dextra". This Latin term implied that, because I used my left hand for things, the devil was in me. Pretty scary thought for a young student.

Murray Schafer relates music education's lack of creativity to money. He says that besides being bound by codes, restrictions, and conventions, we live in a society where music education is a substantial financial investment. Those who have money have more access to creative endeavours. Schafer finds that people in poorer cultures are more inclined to be creative because they are more used to using their imaginations without a lot of expensive tools or equipment. He believes that "if you have to use your imagination, most people will".[16] In our western culture, it seems that the development of our creativity, in courses and 'lessons', can be blocked by a lack of finances.

C.A. Bowers cites our present cultural dichotomy of an "autonomous, culture-free individual" versus the concept

> "where we can recognize self as part of the information exchange processes that constitute the ecology of which we are a part".[17]

A culture that is 'modernized' and is preoccupied "with technological proficiency and maximizing individual choice" will not hold the creative arts in such high importance as would a 'spiritual' culture which chooses "to expand the sense of connectedness, meaning, and thus an awareness of self as a part of a larger community" through

art that reflects not an individual perspective, but more of a sense of cultural "community and continuity".[18]

Bowers says that we seem to be living in a "modernized" age, very individualistic, and the extinction of our art communities has already begun. Perhaps by reconnecting with the "one-ness" of our culture, becoming more spiritually-centred in our creations, we will be able to sustain our culture through self-expression which originates out of a connected, spiritual-based community focus, rather than as individuals all 'expressing' with no concern of uniting the aesthetic perspective.[19]

Bowers may be supporting the idea that we indeed are living in this 'myth' that we have enough resources, and therefore can be "thinkers" because technology has given us this 'freedom'. Perhaps we, as a society, have skipped the bottom rungs of Maslow's ladder and are using the upper ones based on false beliefs that the lower ones are secure. They are not secure, they have been ignored. We have this false sense of security that we, as a culture, are surviving just fine, because we focus on individualism and not the collectiveness of our society. What is happening is that we are in denial as a whole society. An example of our denial is that we affix terms such as 'progress' and 'modernization' to our behaviour.

With too much over-balance toward the rights and freedoms of the individual, we are detached from the feeling of being members of one larger human community. We are missing that sense of spirituality. As

a result, we, as individuals, feel separate, afraid; that we are all alone. In an environment such as this I will feel unsafe, unconnected, and therefore I am prone to not taking risks, not venturing or exploring. Thus, my creative potential remains bound up inside, afraid to come out because I do not have a feeling of community from others, that I am not connected to others. I have no sense that I am unconditionally accepted, and it becomes very difficult for me to accept myself. I keep my creative process, which needs spiritual nourishing to foster growth, bound tightly inside. What happens to my creative ideas? What happens to our acceptance of creative ideas? Do we reach a point where there are no creative ideas to accept? Does our culture disappear? Is the disappearance of our western civilization not far behind? Are these questions far-fetched? I do not believe so. We are in the midst of this deteriorating process at the moment.

Kneller agrees, pointing out that during pre-school years our culture tends to begin to shorten play periods for children as they get older. Intellectual development is given attention, resulting in the child sensing that use of imagination is inferior to intellectual thinking. The conscious (intellectual) and pre-conscious (creative) processes become widely separated. (Kneller assumes that imagination is not a conscious operation). He adds that it is under the pressure and influence of adults and parents that that the child begins to abandon his creativity. The child's books tend to become more

practical, more realistic.[20] And our western culture then comes to value intellectual progress more than imaginative creation. Daydreaming and playing with our imaginations tends to become a very shameful thing.

J. L. Adams cites that an organization or business institution of a culture may readily accept and value employees who act 'busy' in their work, while conversely labelling those who sit quietly and think as being non-productive and perhaps lazy. The creative processes are not valued, and thus the "person who tries to do some creative thinking feels uncomfortable and guilty..." and the creativity is stifled. In the long run, it is the company/institution that loses out on better, more creative ideas for the organization.[21]

Kneller notes that when our culture overemphasizes divisions of sex roles we hinder creative development in children. When boys are locked in to the masculine trait of independent thinking, and girls are locked into feminine sensitivity, growth in creativity is thwarted because both are used in the act of creating.[22] As researchers are finding out, sensitivity and independent thinking are essential to develop in all genders to aid development of one's creative process.

Environmental Blocks

Cultural blocks can be quite vast, all-encompassing. An environmental block, however, tends to be more immediate. Adams

refers to environmental blocks as arising from the physical environment or society/institution that one is living or working within. This could mean work, home, or school. Stifling of creativity can occur in working/teaching situations where there are autocratic persons-in-charge who are not accepting of new ideas.[23] (The concept of authoritarianism and environmental blocks in schools will be further discussed in Chapter Six). The existence of environmental blocks is crucial to our awareness regarding the nurturing of creativity in the classroom. This present chapter will explore other general environmental blocks. These blocks more than likely exist in the lives of teachers, and form the basis of present blockages to creativity. This is certainly true for me.

Home Life

Alice Miller defines creativity as a freedom to be playful, but states that this freedom is blocked by repression of "traumatic experiences of (my) childhood."[24]. Our home environment is crucial to laying the foundations of freedom, trust, and risk-taking in our creative lives.

Unhappy and abusive home-lives can restrict creative development in a person. In contradiction to present research, Mackinnon in 1963 noted that students experiencing brutality at home appeared to be no

less creative than students from homes with healthy role models.[25] But, as we shall see, other researchers believed that negative home life *is* a repressive factor in a person's creativity. In the case of Mackinnon, perhaps only physical abuse was examined. Emotional and sexual abuse were possibly not factored into the conclusion as they were not necessarily thought of as 'abuse' at that point in time. Perhaps the 'healthy' subjects were merely repressing experiences of abuse. MacKinnon's statement does not seem to make sense. According to Maslow's hierarchy, we need to fulfill needs of safety before we can explore creative self-actualization. But how safe can we feel if we are being subjected to any kinds of abuse. Perhaps many creators have become more highly creative by isolating themselves from abusive situations and expressing repressed anger, bitterness, and other feelings through their creations. Though they may be very productive, unfortunately, their lives are out of balance. Effects of abusive situations need to be worked out consciously. Artistic endeavors can be very helpful in this way (art therapy) if the purpose is acknowledged. I wonder, are creations as valid artistically and aesthetically if they are primarily meant to be therapeutic? Based on Maslowian theories I would say yes. Is not all creative experience therapeutic, growth for the spirit, the soul?

Creativity will not be nurtured in an autocratic environment. Weisberg and Springer (1961) have shown that creativity can grow in "the family that stimulates but does not dominate".[26] Thus, we can

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assume that blocks to creative expression will occur in family environments that are dominated by the care-giver(s). The child is not provided with enough of a sense of acceptance and freedom to exchange ideas with other family members. Weisberg and Springer found through their study that creativity is facilitated in children where families have adults who are accepting and exploring who they are, going through the anxiety and pain openly. The parents are not so completely dependent on one another, or on the child, in order to define their own sense of self.[27] They hypothesize that the child's self esteem is being nurtured because his parents allow him the freedom to bring conflicts and anxieties into the open, without fear of alienation. He does not repress. Weisberg and Springer conclude that the development and emergence of the creative mind depends on positive family nurturing.[28] I would definitely agree. Unfortunately, not all students come from such a creatively supportive, and open, home situation. It becomes so important, and also quite challenging, for teachers to be able to create this kind of nurturing environment for the student to experience in the classroom.

A further corollary was realized in a study by Getzels and Jackson (1959) in a Midwestern private secondary school which found that, overall, families with high IQ children tended to limit individual divergence with minimal risk-situations, while families of high creating children permit individual divergence and risks.[29] An environment of acceptance and freedom of ideas and risk-taking is

needed in order to nurture the development of creativity.

Clark Moustakas warns that adults may tend to program a child's life, controlling his life choices to a point where the child will reject his own inner wisdom and senses. He becomes closed off from the world, and from himself. The child has not been taught to discover his own interests, values, and meanings in life. His spontaneous self is transformed into a self dominated by adult rules, and the result is an alienation from his true self, his real self. This process begins at home and can be further reinforced at school.[38] Creativity is the process of discovering one's real self, uncovering one's true spirit. As I learn more about and accept my real self, I am more confident and courageous to take risks, to be creative; and this strengthens my spirit. It is a real building process.

An environmental block may occur if parents invoke a lack of trust in the creative endeavours of their children, questioning if the child really believes he can accomplish the task. The child may, upon repeated hearings of these statements, become paralyzed by his own original thoughts. Upon experiencing creative thoughts, he may even feel guilty about competing with parental authority.[31]

As we see by the research, home environment can be crucial to the nurturing of a free, safe, and healthy balanced creative life.

Other Environmental Blocks

Adams states that another environmental block may be environmental noise, such as traffic, crowds, and machines.[32] Creativity may need quiet meditative time where the body can first relax, and then allow ideas to develop as the creative process is gently welcomed.

Adams also lists other environmental blocks as being job insecurity, lack of trust and cooperation among co-workers, simple distractions, and lack of action planning to 'realize' ideas.[33] He believes that creative blocks occur in organizations (just as in cultures) that are resistant to change, to new ideas. Adams states that most people are quick to look at the disadvantages of a new idea so that they can cope with having to adapt or change.[34] I find myself creating blocks, such as looking at an idea and immediately conjuring up all the negative factors about it. Perhaps this is a fear of trying something different, a rigidness in my life.

Writers and actors have creative talents that also need life experience in order to develop and mature. It takes time to produce depth and quality. Kerr says that often artists may be expected to produce these mature works before they are ready[35] and become blocked. Perhaps it is this pressure that leads some creative people to rely heavily on alcohol and drugs. Today's stereotype of the artist seems to include some kind of addictive behaviours, and this, unfortunately, seems quite acceptable, and almost an expectation, to

us. Our society wants to create a romantic and mystical attachment to creative people. Perhaps this is a societal block - "I can not be creative unless I use alcohol and drugs. Since I do not want to do that, then I do not have to be creative, I do not have to work at it." It seems, though, that artists tend to produce in spite of, rather than because of, addictions. The discipline, endurance, and clarity one needs to be creative can be greatly impaired by the use of drugs and alcohol,[36] another socially rooted environmental block.

More exploration of school institutions and the classroom as environmental blocks will be detailed in the Chapter Six.

Intellectual Blocks

Living in our age of information, intellectual blocks have a large effect in our society. An example of intellectual blocks would be non-flexibility in the use of strategies. Always needing the absolute correct information (what I would call perfectionism) can restrict the flow of creative ideas.[37] A lack of information, or incorrect information can also be a block. J. L. Adams adds inadequate problem-solving ideas and incorrect problem-formulation to the list of intellectual blocks.[38]

Intellectual blocks are perhaps the most accessible to correct, requiring logical or intellectual solutions; here is the problem, here is how you solve the problem. Emotional blocks may require more

complex therapeutic "solutions" that involve healing over a longer period of time.

Emotional Blocks

Environmental blocks can cause emotional upheaval, insecurity that may last a lifetime unless help is sought to free the person from these internal shackles. Creativity can be very restricted by these emotional blocks which rise out of our culture and environment.

Cultural, environmental, and intellectual blocks may vary in different societies. But emotional blocks are possible in all humans, regardless of societal distinction. The underlying premise is that our potential to create exists in everyone. Carl Rogers states

> "the mainspring of creativity appears to be the same tendency which we discover so deeply as the curative force in psychotherapy - man's tendency to actualize himself, to become his potentialities... this tendency may become deeply buried under layer after layer of encrusted psychological defenses; it may be hidden behind elaborate facades which deny its existence; it is my belief, however, based on my experience, that it exists in every individual and awaits only the proper conditions to be released and expressed."[39] .

I agree with this concept of creativity - we are all creative, spiritual beings, and we have an inner craving to unleash our spirit, to create, to discover our true spirit. It's our inner drive.

Emotional Blocks Derived from Home

Our basic human emotions, which constitute the uniqueness of human beings, are quite universal. They are our connectedness. There can be many reasons for emotional blocks and many areas where blocks can occur in our lives. Home environment has been suggested as being a very important influence. Alice Miller states that creativity is blocked by repression of "traumatic experiences of (my) childhood."[40]

Williams (1964) believes that it may even be too late to undo creative blocks in school that have been learned at home.

> "One study has shown that creativity may be developed during the very early life of the child through attitudes of both parents and teachers. Factors found in the study included environmental factors in the home, parental tolerance for expressiveness without domination, acceptance by parents of regression in children, and lack of dependency of each parent on the other. The influence of parents in pre-school years is perhaps greater than that of teachers in the years to follow. Training teachers to understand and use creativity in the classroom may even be too late."[41]

I disagree with William's notion that classroom education may be too late to nurture creative development. It is never too late, but a strong negative home environment can produce emotional blocks that may need long, arduous, and consistent work at uncovering and connecting with one's creativity. The payoffs though are worth it - becoming your potentialities. Isn't that what all of life is, constant growth in our human development?

The Self

Estes states that mild blocks naturally occur and leave, except for psychological blocks, which can stay and jam our river of creative flow. She cites these types of emotional blocks as polluters because they clog and restrict us from "not getting down to one's truth, fear of being rejected, being afraid to say what one knows, worrying about one's adequacy".[42]

Raudsepp also believes that psychological obstacles are the most serious. They are hard to recognize and hard to overcome because personality changes need to be made. One requires a very honest examination of self to release more creative energy. But when someone does begin to develop their creative potential by examining their spirit, their true self, they begin to take charge of their lives. Positive personality changes occur as one takes responsibility for all his or her affairs in life, no longer blaming others or being victimized. One's own resources are called on to solve problems. Raudsepp asserts that this undertaking of discovery of self-knowledge and individual expressiveness is not easy, but reaps tremendous benefits.[43]

Steinberg states that a person's creative output is very dependent on how they feel about themselves. If there is a feeling of shame, low self-esteem, then the person will more likely want to hide any kind of self-expression, block it off, rather than release it.[44] Creativity is connected to spirituality. And spirituality is how we

nurture our _spirit_ - how we feel about our own spirit, our true
selves. Our self-esteem is the expression of our true selves; who we
are, what we want to become, our creative ideas. High self-esteem
gives us power and confidence to continue to take risks and grow. A
positive spiritual, creative, and self esteem cycle is formed.

Through our human emotional blocks we thwart our creative
growth. Hirst (1992) found in a study of Canadian artists that there
were reports of major blocks occuring right after an exhibit or
completion of a commission. These blocks contained feelings of self-
doubt, frustration, fear, and depression.[45]

Lyman cites low self-esteem as a contributor to not taking
risks. High self-esteem people have more courage to risk creatively.
Sometimes we may be too secure, perhaps financially, in what we are
doing to risk a creative project. Lyman also alerts us to the fact
that we may be spending too much time coping with life, and we
emotionally burn out, thus having no emotional energy to create.[46]
This may especially be prevalent with parents, responsible for the
needs and care of young children and not having a lot of time or
energy to fulfill their _own_ needs. But, from my own experience
through self-care and counselling, I have seen that even small
amounts of self-nurturing time can begin to free up energy to be
creative, and the non-creative tasks will require less energy because
we are not attaching our whole selves to them; we are cultivating our
own self. We begin to balance our lives and get the nurturing we

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need. Taking the time to care for ourselves is an energy saver and energy builder. We set goals, work towards them, and clear out some of our own blocks, the grunge from the bottom of our river.

Fear

Emotional blocks cut us off from our feelings - they deny access to a vast potential within us. Our 'feelingful' world contains the ingredients to our image-making factories, where our imaginations "play". One great emotional block is fear. Adams cites the fear of making a mistake as an impediment to creative growth.[47]

Bagnall and Koberg assert that we experience fear due to the anxiety of not knowing what is going to happen, suggesting, also, that we may allow fear to grasp us more if we are not prepared for the expected too. Fear blocks us creatively because it misdirects our energy and paralyzes our actions.[48]

Estes suggests the creative block of fear of failure may be a fear of succeeding at a mediocre level, not at a level you wanted. There may be fears that you try as hard as you can but will not succeed past that mediocre level.[49]

Fear of failure can be a creative block, but so can fear of success. We may be afraid of surpassing our peers or our parents, and lose their love or support. We may even consciously, or unconsciously, do things to sabotage our own success.[50] Such is the

case of what I am experiencing right now. I am feeling afraid of completing this thesis, and being successful with it, because my inner sabotaging voices say that now "I will have to be an expert on creativity and know everything, and solve everyone's creative problems. Worse yet, I had better not ever have a creative block, because I have spent all this time doing research on the subject, so I should know always how to get through these blocks. If I do feel blocked, I have failed". That is a message I have to be constantly changing while I am experiencing writing this paper. I also find that there are so many things, pleasure and business, that spring forth that demand my time, immediately, so I wander from the computer and time passes. I will set aside some alone time, away from family members, only to notice that I have started to squander those precious hours. It is fear of failure. You see, I can legitimately use the excuse that I have a family to support, and have all sorts of commitments involved with work, my wife, and my children, so I ran out of time to finish this study. People understand that, I can get away with that explanation. And it's easier. It would be too shameful to say that I didn't complete this thesis because I have been afraid.

I note another one of my own blocks to being creative: by enrolling in this Masters Program in an educational institution I have an excuse, a very acceptable and honourable one, to <u>others</u>, for not being <u>more</u> creative. I have stretched this study out over time for many reasons. I have been afraid of failing it, not doing it

perfectly, not knowing all the answers, and that has blocked me from writing it. But a dual purpose has been to block me from some other large creative projects I am afraid to tackle. So if I keep delaying the completion of this paper, I do not have to deal with all those other creative fears also.

Fear can have a debilitating effect on our creative potentialities. Balkin indicates fear of criticism and fear of being alone as blocks to creativity. Fear of change, of being wrong, of losing the love and support of people by doing something different, something new, can block our creativity.[51] It definitely does require courage to create.

Neurosis

Lawrence Kubie (1965) believes that creative blocks are created by neurotic processes. He states that health is demonstrated in flexibility and freedom to learn through experience, and cease when satisfied. On the other hand, Kubie says that illness is demonstrated by behaving in repetitive patterns that can not be satisfied.[52]

Kubie continues to propose that these neurotic mechanisms begin in early childhood, and as we grow older the conflict between the creative processes and the neuroticism intensifies through stresses, not the least of which is 'education'.

> "...the conflict between his creative process, and his
> neurotic process causes his actual creative productivity

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> to fall far short of his potential productivity. That
> fragment of his potential creativity which survives the
> impact of the neurotic process is distorted in content and
> becomes rigid and stereotyped".[53]

This is a very negative, almost hopeless scenario which Kubie

paints. At the time of his writing though, it was a fairly radical

idea that creativity could be expanded by working out neurotic

tendencies through psychotherapy and counselling, a practise that has

much more credibility today.

Tradition

Alice Miller declares that preoccupation with technique and

tradition can be a very strong creative block. She states that, in

her experience, the concept of technique in art overwhelmed and

blocked her creativity. She says "... every attempt to learn a

technique blocked my capacity to express myself."[54]. She continues

that

> "technical mastery and skill may be helpful to many, but
> they are not necessarily so. They can even become a prison
> for those who are afraid to express themselves, for such
> artists may cling to their technical proficiency and hide
> behind it."[55].

Regarding tradition, Miller states:

> "Most people hold fast to what they know, adhere to
> traditional views, and feel threatened by anything they
> cannot classify. By showing contempt for something new,
> they regain their peace of mind and avoid having to come
> to terms with it."[56].

I can certainly spot this type of "Archie Bunker" thinking in myself.

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Miller observes that

> "We are often imprisoned in the cage of our own abilities and routines, which provides us with a sense of security. We are afraid to break free; yet we must gasp for air and keep seeking our way, probably over and over again, if we do not want to be smothered in the womb of what is familiar and well known to us, but rather to be born along with our new work."[57].

Again, emotional courage is needed to create.

Other Emotional Blocks

Sometimes we are creatively blocked because we are simply disinterested or not motivated in the project, or we may be too overmotivated and need success immediately. We need to be able to accept chaos and ambiguity in our creative process, to generate ideas rather than criticize them. We also may not be able to let ideas incubate, we are in too much of a hurry to finish. Perhaps this may be a fear of unconscious ideas flowing into our consciousness, a fear that we have no control over those ideas. Imaginative control is actually the ability to let go of such control. We may block that process by compulsive worrying about the ideas, the project. Or maybe we are having trouble separating the fantasy from the reality we are creating.[58]

Julia Cameron believes that a creative block often manifests itself "as an addiction to fantasy". We do not live in the present, but rather daydream about what we could, would, and should have. To

be creative demands attention, so as to keep connected and survive.[59] So we need to generate imaginative ideas and fantasize, but be aware of how we use those ideas in the present.

Cameron adds that focusing on the creative product, rather than process, can create a block. We may want to explore creating in a different medium, but we deny ourselves the process for fear of not creating a finished product.[60] This could also be another display of perfectionism, having to complete and utilize every idea rather than allowing the mind to freely fantasize and play.

Cameron believes that competition is a root cause of creative blockage. She relates that the "desire to be better than can choke off the simple desire to be". Creativity demands that we go within ourselves, while competition leads us outside of ourselves, defining our creativity in someone else's terms. Cameron states that, as creators, we need to concern ourselves only with what is struggling to be born out of us.[61] Again, we block our creativity by focusing on product, rather than our present state of being as we experience our process.

Estes states that I can be blocked from creating if I believe that the creation is a part of me, because it will be very hard to put part of "me" out in view for critiquing and scrutiny. I am at a loss because a part of me, my energy, has been taken away. She says that, in actuality, we create out of our creative energy that builds up, as excess. When the creation is released, we are then not drained

of energy, and have not lost a 'part' of us.[62] So our creation exists as a separate seed that is watered and germinated from our excess creative energy, and grows into a product that is then released, without damage to our internal creative pool.

Psychological Health

Maslow cites that we can be a lot more creative in our dreams than when we are awake. He believes that with psychotherapy our defenses can be removed, and we can allow more of our innate creativity in our unconscious to emerge in our conscious world. Maslow asserts that we all have creativity, and removing repression will release it again.[63] This will germinate the seeds.

As a person works through psychological and emotional blockages, energy is unlocked, and he or she is more able to tap into, and use more of, his or her full creative potential. I believe that counseling and psychotherapy can be very effective tools in regaining our creative power. As we become more 'spiritually' connected to the universe, as we understand it, we become more creative. The two are linked. But, then how do we explain the Bachs, the Van Goghs, the Beethovens who were very unstable psychologically, yet were labelled creative geniuses? Perhaps artistic creativity may be used, or over-used, as an escape, a coping mechanism for childhood trauma being endured. Maybe, when we are raised in an artistic environment we may

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see creating as the only means of dealing with fears, losses, and dysfunction. Thus we may tend to invest our _whole_ self into it. Creating becomes a compulsion, like alcoholism, yet is seen as being extremely worthy of merit, because society loves to live out the 'art for art's sake' sacrifice and romanticism involved in these artists' lives. A person is out of balance because energy for other human purposes is stolen and applied to art.

We have seen how emotional blocks of fear of failure, fear of success, neurotic tendencies and repression, or childhood issues can all contribute seriously in impairing our courage to risk putting forth creative energy and ideas. We have also noted that many philosophers see the link between creativity and spirituality, citing that we can unblock creative energy by working at removing emotional blocks, issues, and scars that bind our spirit. Through psychological and "feeling" work we can become more in touch with our spirits, and release more of our creative energy and develop its growth.

In Chapter Six I will examine blockages to creativity that exist in educational institutions and in the classroom. I will propose the concept that a teacher who is blocked in creativity will not provide the best atmosphere for nurturing creativity in students.

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CHAPTER SIX

INSTITUTIONAL AND CLASSROOM BLOCKAGES TO CREATIVITY

I have discussed how individuals may possess certain emotional blocks to using their full creative potential. Because our society's schools and institutions are comprised of such individuals, these blocks may become part of the organization, and the organization may develop its own special bureacratic blocks. The teacher must contend with school institutional blocks, administered by principals and boards; and the teacher also needs to be aware of specific blockages that may be occuring in the classroom. In this chapter I will examine blockages to creativity in schools, and blockages that occur from teacher to learner in the classroom. Classroom blockage is perhaps the most important area that needs conscious awareness and attention to help nurture growth of creativity in students.

Institutional School Blockages to Creativity in General Education

The school as institution has a vital role to play in the development of creativity of all western society. In the introduction to Creativity: Its Educational Implications, the

authors state that creativity can be either forwarded or retarded, depending on the school environment.[1] Parnes agrees that education can provide a safe creative developing environment, but believes that this is usually repressed, instead of nurtured, by schools[2].

Millicent Poole asserts that traditional boundaries may need to be erased at times if school institutions are to foster growth in creativity.[3] Poole's 1980 prediction that pressure for schools to provide technicians in the next decade in science and industry, rather than students who can create plans, strategies, and theories, seems to have come true. If society needs creative people, then educational institutions need to be aware of nurturing, rather than repressing, creative potential.[4] Big business has adopted training and workshops for its employees in the areas of creative thinking and innovation.[5] If business sees the potential of this type of training, why is the school blocked from introducing these educational practices?

Progress in devoting funds and materials to creativity teaching methods, inservices, and concerns may be even blocked at the school board level, and by school administration. Trustees and adminstrators who are not experiencing their own creative processes may not value these processes, and this will be reflected in the way creativity programs receive financial investment.

In 1926 J. P. Guilford urged an extensive re-examination of educational objectives, wanting the selection of 'gifted' children

to encompass more than merely IQ testing. He advised that schools needed to look for creative potential in its students, and set educational objectives focused accordingly.[6] Margaret Mead states that a good teacher will search for creativity in students, but may get blocked by institutional politics, supervisory demands, or lack of space and materials.[7] School board trustees and school administrators need to be aware of institutional stunting of creative growth. Parnes did a study in the late 1950s to determine whether creativity could be increased, and concluded that creative output can be enhanced by creative education.[8] The school has an obligation not to block this personal development in students.

How do schools block growth in creativity? Through the imposition of rules, order, and unnatural human tendencies. Torrance points out that it is not a developmental stage to have one's creativity drop at age 5, 9 or 12, but it is due to the imposition of rules and regulations, foremost in educational institutions.[9]

Kneller, writing in the 1960s, believed that much of the disorder of youth was due to school regulations that frustrate the release of the students' creative energy. He also cites that teachers do not have enough time to nurture creative development in students due to administrative, guidance, and counseling details, and stereotyped curricula. Kneller states that schools process multitudes, instead of educating individual students.[10] He

emphatically says that "education must be re-created if it is truly to nourish creativity...".[11]

Institutional order and rules can restrict the freedom needed to create. Sawada observes that schools predominantly maximize order through student socialization, imposing specific rules on all. Within the school, the presence of chaos or turbulence means the school seems to have failed. He suggests that this order originates with

> "curriculum and the agencies of society that stand behind it and hold teachers and pupils accountable to it. This imposed order, by its very nature, destroys creativity by preventing order from emerging spontaneously".[12]

Sawada states that in classrooms where the order maintained is due to the imposition of curriculum, creativity (defined as emerging order) is imposed rather than emerging. Imposed order, authoritarianism, does not allow for creativity. It leads to chaos; which may actually be fortunate, because out of chaos comes a structure to establish some kind of parameters, some kind of order again.[13] What would be more efficient, though, is if the imposed order were not used in the first place, focusing first and foremost on allowing chaos to happen so that creative structures would naturally emerge. This would preserve the creative energy that can be drained by being under the reigns of imposed order. Most school institutions may not like the idea of chaos. Sawada warns that we need to change the way we think about chaos because it is essential in order to stimulate creative development.[14]

Curriculum 'guides' may tend to become the 'bible' for adminstrators and teachers. The commandments are handed down from an adminstrative office, and thou shalt not deviate from the prescribed listings. Do some teachers follow these guides motivated by guilt of doing something wrong if they deviate from the curriculum? What if "they" find out? Also, teachers tend to ensure that all of the curriculum is covered. I know first hand, I have experienced these feelings many times. And then how convenient, there is no time left for the creative stuff! I don't have to face those blockages and fears of being creative!

Administrative support of teaching creativity tends to be low. McElvain, Fretwell and Lewis (1963) tested 209 teachers for creative characteristics. Their results suggested that "school administrators tend to give lower ratings to highly creative teachers."[15] . Perhaps there is some kind of connection here, also, with teachers who give lower ratings to, and do not like, students who are creative. If a teacher has not experienced his or her own creativity, I would surmise that it would be very difficult for the teacher to "allow" creative students to flourish. The creative student's "differences" may be seen as threatening and 'disruptive' to normal routines and classroom procedures. Administrators may react with this same type of thinking to creative teachers, for fear of parents and trustees asking questions that the administrator cannot answer. R. Murray Schafer believes that a

teacher may want to be liberating in creative freedom in the classroom but may be terrified that he or she might bother someone, and the principal will come down and warn him or her to be quiet with the class. Schafer adds that maybe this is not such a completely fearful reaction, but might be a normal, perhaps intelligent, concern preserving us from doing daft things.[16]

If we look at curricular objectives specifically, we see that administrators may oversee structures and teaching methods that limit the development of one's creative potential. Perkins believes that tradition and convenience, rather than necessity, are more reflected in students' inquiry products.[17] He outlines six principles of creative thinking and notes how schools work against them. One, he states that schools do not pay enough attention to aesthetics. Secondly, that non-attention to purpose provides a very narrow range of ideas for students to generate. Thirdly, Perkins notes that most schools lack the mobility needed for creative thinking because of narrowness and convergent thinking. He also asserts that students are not being challenged to work at their edge of competence, to be creative. The fourth principle is that objectivity is not highlighted successfully in school art programs. And finally, schooling does not foster intrinsic motivation which is necessary for creative development.[18] Perkins summarizes two main blocks to creative thinking in educational institutions. He says that schools generally

"present knowledge as a given, rather than as the product of a creative effort to accomplish something. And schooling generally poses to students tasks that do not exercise or even allow creative effort."[19]

Ross L. Mooney professes that educational institutions need to see the cultivation of creative greatness as their primary functions. He professes that creativity needs to be honoured, and requires nurturing not just in a few, but in all people. Mooney states:

"In our schools we need curricula which help children progressively to realize themselves as creative beings in a world needing them at their emergent best - open, centred, disciplined, esthetically dynamic."[20]

The Left Hemisphere Mode

Betty Edwards cites that even though educators may be concerned about creative thinking, most school systems still operate in a left-hemisphere mode. This means that the system is still linear, proceeding through grades in a sequential manner, according to time schedules, with seating in a row. The students mainly are subjected to learning that is either verbal or numerical, are taught to converge on answers, and are graded by the teacher. And above all this, everyone seems to sense that these methods are not right. She continues that the dreaminess and artisticness of the right brain hemisphere is left without

instruction. (Perhaps that is the point. The right brain may be given activities to do, but there is no real teaching or instruction of how to respond and use it. It is done by chance. Perhaps because the teacher has only had creative experience 'by chance' also.) Edwards notes a lack of courses such as visualization, imagination, spatial and perceptual skills, creativity itself, inventiveness and intuition in schools. She states that educators value these skills. Skills is an important operative term here because right hemisphere development are skills that can be taught just as left brain cognitive skills are planned and presented in nurturing activities. Edwards suggests that apparently educators have just left the right brain skill development to chance as an offshoot of verbal and analytical training. She notes that, fortunately, some of that creativity development actually does occur, in spite of the school system, but acknowledges that so much is being lost.[21]

Sanders and Sanders relate that our right and left hemisphere brains work together continuously. Times of daydreaming, frowned on in educational institutions, are actually the brain at work shifting from left to right creating patterns and images.[22] Daydreaming may actually need to be an objective in classroom teaching for creativity development. Administrators need to be aware of this type of research.

Barron suggests that right hemisphere repression in the

educational sytem may result in children restricting their natural tendencies to play, make music, paint, and draw. Whereas the child's world before entering the institution has been a sensory one, the child is now subjected to a dominantly verbal world, unnatural to his or her basic creative instincts.[23] Marlene Linderman agrees, noting that children enter the school system as natural little artists, musicians, composers, dancers, and poets. But by the time of adolescence, the public school system, by placing stress on how to make a 'living' rather than how to 'live', has directed the student in his schooling to think analytically and informationally, like a scientist or technologist. The reward is high grades; the loss is that natural artist being.[24]

The Arts

Creativity cuts across the curriculum, necessary in all subject areas. The arts, because of their extensive cultivating of imagery and uniqe aspect of expression of the inner self, are the best vehicle to nurture and develop artistic creativity in students. One of the mandates of the arts needs to be to teach the creative process (knowledge and analysis of the creative process). The fine arts need to be examined to see what blocks may occur from teacher to learner in these areas.

Bronwyn Drainie wrote in the Globe and Mail arts column (1990)

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that most teachers have not had enough training to make the arts exciting for students. These teachers may often resent arts specialists, and that feeling can permeate throughout the students.[25] Perhaps the resentment is a result of the teacher's lack of confidence because he or she has not had ample opportunity to explore his or her own creative powers.

Drainie declares that faculties of education are not producing teachers who are skilled in the arts.[26] It seems to me that there exists a viscious circle, the cyclical nature of perpetual creative blockages. Students in elementary school may experience a blocked, non-creative teacher. This student goes on to high school and post-secondary education, which offer no further nurturing of creative development, and may graduate from a college or faculty of education. The student now becomes the teacher, and passes on the same creativity blockages to his or her pupils. After many years, this teacher becomes a professor at a college or faculty of education, and, still blocked in being creative, now instructs student-teachers who will be entering the teaching profession. And the gift keeps on giving! Educators need to be made aware of their own creative processes so that this negative cycle of non-nurturing of creative potential has a chance of ending.

Gardner stated in 1990 that there is a general concensus that art education needs to now go beyond "self-expression". If this is true, then I believe that much of our education system is in

serious trouble, because there are still so many impediments at the present time to even developing the nurturing of self-expression![27]

Murray Schafer uses music education as an example of how institutions block creativity. He says that music education in North America is like a pyramid, with all of the children at the bottom, and they are gradually eliminated as you go up. Those with not as much talent are restricted from climbing up, so at the top you have the few that proceed to professional music careers. Schafer asserts that he would

> "deny any teacher in a school program or university program to say that this is not the case. Because it is.....The fact that 95% of the population has nothing good to say about the music that they got in school doesn't really affect most people who are in control of music programs in the least".[28]

Schafer acknowledges that young children want to be creative. He warns that we need to be wary of not destroying that by moving them into programs that are dominated by performance[29] where students are taught only to achieve, to perform.

So, even our fine arts programs are infected with the non-nurturing of creative potential. That's really no surprise if fine arts administrators are blocked in their own personal creative lives and supervise their programs with this mindset. But the very scary part is that institutions such as music and fine arts programs give students experience they will take with them to school teaching programs - and the non-nurturing cycle of creativity may continue.

Music Education

In the area of music, my particular interest, Burns points out that even though most music curriculum guides state that creating music needs to be included in the program, very often this does not occur.[38] The teacher is blocked. Burns also notes that only a limited number of Kodaly music teachers have their students create original melodies.[31] This is probably because of fear and non-confidence. The teacher has more than likely not had enough experience in his or her own musical creative process, or perhaps is not comfortable with the open, free environment that is needed to nurture his or her creative experimentation and development.

Teachers frequently take on a passive rather than active role in activities such as music. This may be due to a lack of confidence in their own musical abilities. The teachers will set up interesting activities for the students, but will neglect communication during the process of the activity. The children get bored and move on to something else. Thus activities become a series of explorations with no sustaining action. Taylor suggests that the problem may not be children having a short attention span, but may be actually a need for a communicative link to the activity to be given to them by the teacher.[32]

This teacher interaction, active role, may make the process much more enjoyable for students. R. Murray Schafer believes that enjoyment is a real key for students to feel able to risk creating.

He never objects to the quality of music being made if it is done enthusiastically because the students are going to learn something from it. He cites the worst thing as being apathy, where the teacher is flogging things that the kids do not enjoy.[33]

Business

Education has become too concerned with content. Slabbert states that attaining creativity as a competency is probably inevitable in order to survive our rapidly changing world. He professes that for the future we need to have competencies that are content independent.[34] Our concentration on content (such as Provincial, State or Regional examinations) involves students attaining certain knowledge. Content changes so quickly in our world that this type of testing borders on the ridiculous (aside from its complete ignoring of 'currere' in education). Numerous business people at a Fort Garry School Division-wide Inservice in September of 1994 (Winnipeg, Manitoba) cited that they need employees who are flexible, adaptable, and can handle rapid change. It seems to me that educators need to teach students how to handle information, not necessarily retain it. Skills of finding, sorting, and creating with content appear to be more appropriate in our world of today and tomorrow.

Businesses have been helping employees to be creative, and

reward the creativity. Educators need to take charge, to follow business's lead in taking creative risks. That is how our culture is sustained and grows. It is such an important duty of teachers! We have seen that there can be many educational institutional structures which block this development, or slow it. Even more crucial, though, is a need to examine the classroom environment, and become consciously aware of the ways that development of creativity can be stifled by a teacher in the classroom.

Classroom Blockages in Creativity from Teacher to Learner

It is my contention that unless a teacher has had the experience, and _is_ experiencing, his or her own creative processes, this will _not_ be passed on to the students in a nurturing environment. If the teacher has not had a personal experience of conditions to create, it is highly unlikely that quality nurturing of creativity will occur in direct classroom contact. The atmosphere and "feeling" of the room is so important to creative development. And this best occurs when the teacher has experienced such conditions and processes in his or her own life, because he or she is consciously aware of the process. Let us now examine the ways in which the nurturing of creativity may be blocked from teacher to learner in the classroom.

Paul Torrance states that teaching can make a difference in one's creative development.[35] Teachers need to be conscious of classroom blockages so that they are then free to choose measures to develop their own personal "un-blocking". Then the teacher will be more able to create a free-er classroom environment.

But, the teacher needs to be aware of the creative process and believe that his or her own unblocking will have a positive, nurturing effect on students. Adams says that if a teacher believes he or she can not have any effect on the students' creative abilities, then this will happen as a self-fulfilling prophecy.[36]

Torrance suggests that we need a classroom environment that values creative behaviour because evaluative measures in the classroom can greatly enhance or inhibit creative growth.[37] And it is the teacher who has the responsibility to impede or cultivate this environment. It is of vital importance that a teacher know the experience of his or her creative process in order that proper student nurturing of creativity may occur. Torrance (1959) demonstrates that a teacher who is not creatively motivated guides pupils by example to have less motivation to create, and actually results in students showing decrements in creativity.[38]

Walker (1964) found that teacher personality is very important in nurturing creative development in students.[39]. This makes perfect sense, because it is the personality of the teacher that pervades the "free" feeling in the classroom, freedom to create in

a safe environment.

The teacher's attitude toward creativity _is_ vital. Torrance summarizes that

> "... creative activities alone are insufficient for producing creative growth. The suggestion is that the attitudes and values of the teacher and/or of the larger environment must reward creative behaviour. Nothing could be worse than to encourage creative behaviour and then to punish such behaviour."[40].

Torrance relates that in American education pre-1865 teachers were mostly punitive disciplinarians. Students who did not follow the outlined rules were punished.[41] I would assume that many teachers felt locked-in to this system. During the enlightenment period, creativity, and the possibilities open to man, were stressed. In 1865, Emerson postulated his ideas that the learner should be "free and brave". Teachers were now being allowed to remove some of their restrictive chains. Further along, the era of Progressive Education with William James, Dewey, and Kilpatrick directed educators to child-centred interests, intrinsic motivation, and open-mindedness in the classroom.[42] There probably are some blockages that occur today simply because, as Torrance believes, many educators are unaware that changes have been made in creative education.[43]. Educators need to be made aware of these changes through teacher education.

Torrance believes that there is presently a positive thrust in teaching methods toward development of a more creative teacher-pupil relationship. He states that there are now large quantities

of curriculum and instruction materials available to help teachers.[44]. He cites that great attention has been given to creativity in elementary programs in writing and art, and this is spreading into other subject areas.[45]. If this is true, then why are not all teachers educating with creative methodology? If the materials have been there, why are not all teachers using them? I would suggest that a teacher not experiencing his or her creative process is blocked in being creative. The teacher's own creative blocks are not allowing him or her to pursue creative activities with students.

Authoritarianism

Authoritarianism is probably the largest impediment to creative behaviour. Gowan cites authoritarianism as the opposite of creativity. Authoritarianism "diminishes our creative potential, and narrows the possible avenues of creative endeavor."[46] Tolerance, which is the lack of authoritarianism, and flexibility, which is creativity, are correlated. Thus, non-authoritarianism can spur creative endeavours.[47]

R. Murray Schafer also notes that when a dictator is at the front of the classroom very little is allowed to happen. Dictators do not have to be creative because they do not have to change or prove themselves. All they have to do is hold the power. Schafer

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observes that many music schools are dictatorial in the sense that rules and kinds of music to be taught are all laid out.[48] He adds that dictators see themselves as governors, believing that that is what they are getting paid to do. Creativity is not believed to be a part of their teaching activities.[49]

Kneller states that creativity can be thwarted in a classroom by a dictatorial teacher who maintains discipline at a cost of the students losing spontaneity and initiative. These teachers may also stress group harmony over an individual's progress[50], which can restrict creative growth.

Teachers need to acquire the humility that comes with maturity to know they do not have all the answers, and do not have to control the students. The creative nurturing teacher needs to become a facilitator rather than merely assigning convergent type memory tasks. Schafer suggests that if teachers learn to listen and observe, they will see that often kids will come up with something creatively different. He believes that teachers work too hard, and by loosening control will conserve more of their personal energy. Schafer adds that it is especially hard for people to let go of the control of children if they believe children have less importance than adults.[51]

The teacher does not have to relinquish all control to counter authoritarianism. Adams advises that the teacher can be the theoretical authority on creative process and problem solving, but

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the teacher cannot always have ideas that are better than the students.[52]

Gowan acknowledges that teachers may also discourage creativity in the classroom in such subtle ways as keeping tight control of prestige in the class. This type of climate is not conducive to risk-taking, for students may fear to guess since they may lose prestige, which is not retrievable.[53]

I believe that a teacher who is experiencing his or her own creative processes will provide a more real, honest and understanding approach with students. This teacher will have the knowledge of experiencing the frustration, the ideas, the incubation, etc., that the students will encounter throughout their creative process. The creative teacher will be more accepting, and will be on a more even plane with the students, joining in and 'playing' with them. This is, to me, one of the best influences to nurture creativity - participating and role-modeling with the students.

Teachers' Fears

Parnes denotes that research suggests teachers often dislike students who are highly creative.[54] Is this perhaps because the teacher may be jealous, or feel threatened because his or her creative processes have not been as highly developed as those of

the students? Maybe the teacher just needs a chance to experience his or her _own_ creative processes.

A teacher may be afraid of the "chaos" and frustration that occur quite naturally in the creative process. (I definitely experience this often; my codependency is not creative, but more concerned with "what if this doesn't work, what will other teachers and the administration think"?) However, some unnecessary confusion and frustration may occur if the actual physical setup of the classroom is not conducive to creative activities. Discomfort will occur in the stages of the creative process if a teacher runs experiential activities in a traditional classroom atmosphere. The discomfort for students could be disastrous. Openness and promoting the learning of self-knowledge will dissipate discomfort.[55]

Teachers may also be blocked because of a fear of evaluating creative projects and creativity. It is difficult to evaluate all of the wonderful mistakes and learning experiences involved in the act of creating within a school system that normally penalizes such mistakes. And because creative projects are fun (or supposed to be!) it may not look like "serious" education is going on to those who devalue nurturing of the creative process.[56]

Fear of success and/or failure can emotionally block one's creative development. A teacher may be afraid of failure, and thus fear letting the students try things, lest they too fail.[57] This fear of failure blocks a necessary component of creative

development which students need to experience: mistakes, trial and error, and failures.

Torrance theorizes that children need time to test things and make mistakes without a fear of evaluation. Making a mistake in most institutions implies failure.[58] I believe that teachers who are bound by these same fears will not allow students to develop creative potential. The teacher's own fear holds him or her back from allowing students freedom to create mistakes.

Gender Expectations

A topic for perhaps another study, that I will just touch on briefly, is teacher expectations of creative behaviour from differing genders. Torrance states that test evidence suggests teachers may reward

> "creative behaviour of boys more frequently.... (than)
> girls. It may also mean that boys behave more
> creatively in the classroom, but even this may mean that
> girls are rewarded for conforming behaviour and are
> satisfied with this reward."[59] .

Teachers need to be aware of maintaining gender equality in the nurturing of creativity.

<u>Play</u>

An environment which nurtures creativity needs a teacher to direct divergent thinking, imagination. Creativity can be blocked in the classroom if the teacher uses non-creative teaching strategies and restricts the "play" of the students. Walker agrees that educators need to change from the concept of stimulus-response (question and answer) to more of a process of discovering information.[60] This would require more concentration in the area of imaginative play.

But Koberg and Bagnall state that

> "the same society which readily accepts the creative
> 'product' will chastise or deny the creative 'activity'
> required for such production because of its non-typical
> nature".[61]

Creative play seems to be looked down on by many people. 'Play' has usually been associated with activities outside of the classroom. Play within the classroom has been restricted to concrete-manipulative play to stimulate cognitive development, rather than play for creative nurturing. Play, in and of itself, does not seem to have the same educational clout as other 'learning' activities.[62] Perhaps the persons making curricular decisions, people with educational 'power', are adults who have lost their connection with play. Educators need to be aware of the worth and importance of play in the development of our creative process.

I believe there is a definite blockage in creativity and imagination that occurs within the learner if the teacher is always

demanding that something have a 'purpose'. A 'free' environment

that encourages creativity can allow time for doing things, or

doing no-thing, without any special 'purpose' in mind, except to

let our minds "play". Allowing the freedom of play also requires

teachers to steer away from criticism of the ideas of students, if

creativity is to flourish. In extreme cases, students may prevent

new ideas from emerging even in their own minds.[63]

Torrance concludes from 2 small studies with gifted children

that

> "differential rewards influence originality of thinking.
> Giving instructions in terms of rewards for correctness
> or for quantity with secondary attention to originality
> appears to work against the production of original
> ideas".[64]

Students may also be pushed to hand in work on time, and are

checked for accuracy more often than originality.[65]

Praise and Evaluation

In an earlier study (1964b) Torrance found that too frequent

evaluation while children were 'practicing' had a detrimental

effect on their creative exploring, discovering, and germinating

new ideas.[66] Children can be creatively stimulated by simple

urgings to create their own ideas and pictures. Creative results

happen when they are asked to produce, instead of being forced to

reproduce.[67] A balance is needed between total freedom and constant

evaluation. The teacher who is experiencing his or her own creative process will instinctively know where the balance lies.

Praise and approval need to be handled cautiously when nurturing creativity. Torrance observes that when children are praised, they reduce their creative production, or create very common ideas. He suggests that if teachers would simply accept and record students' ideas, the productivity and originality of ideas would increase.[68] Torrance does believe that creative behaviour needs to be rewarded, but sometimes a creative person's 'reward' may consist of being placed in a position of "authority", a position that creative persons generally do not like, and in which they cannot function well.[69]. He suggests that rewarding of creative behaviour be done by being respectful of unusual questions and imaginative ideas. Teachers can show pupils that their ideas have value.[70]

Time Allotment

Creativity may be impeded in a classroom due to time scheduling set up by the teacher. Torrance (1959) notes through his study results that some blocks may occur due to teacher preoccupation with time to acquire skills (length of classes, length of course). Teachers may lean toward formal evaluation (less creative) rather than informal, because of internalized pressure to have pupil growth rated and set for the following teacher.[71]

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Actual time use in a classroom can block creative time. In his article, "The Search for the Creative Teacher" (1964), Frank Williams states that teachers tell students what to do 25-50% of class time. Nearly 25% of time is spent providing information, much of it administrative. 5% is reinforcement of classroom responses, 1.5% is pupils involved in decision-making, and 15% is for question-asking.[72] I wonder how many of these percentages are still true today? A teacher may block students' development in creativity simply by not scheduling time for such activities.

As the teacher experiences personal creative development, the teacher's spirit changes. The offshoot of these internal changes is the external modifications to one's life. The teacher who is creatively, and thus spiritually, connected with himself or herself will become less defensive, less dictatorial, and more open to cultivating the freedom of students' individuality and risk-taking. I have seen my own growth quite clearly in this area over the past few years. As I open up more to my true spirit, my creativity, the way I conduct myself and my classroom is changing. The shackles are being loosed; I have more courage to create, and thus experience the inner knowledge and feeling of my own personal creative processes so that I can more easily facilitate nurturing environments for my students.

We have seen thus far that creativity, a unique and important

human component, can be stunted in its development by cultural,

environmental and emotional blockages - experiences that have not

cultivated the development of one's personal creative process. A

teacher may bring these blockages into the classroom where the

nurturing of creativity in students may be restricted. Personal

blockages and institutional blockages can contribute to non-

nurturing of a student's creative potential. Educators need to be

consciously aware that these blockages exist in themselves, the

school, institution, and their own classrooms. With awareness,

there exists the potential to "unblock" the creative flow. The

teacher may then become freer to establish, and participate in, a

classroom environment which nurtures creativity. The next chapter

will look at how this nurturing of creativity can be developed.

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CHAPTER 7

ACTION to INITIATE CREATIVE DEVELOPMENT in the CLASSROOM

As we have seen in Chapter Six, blockages in creativity can occur from teacher to learner. Closer examination of the teacher's classroom is needed to determine how nurturing of creativity can be developed. Meyers and Torrance state that much energy has gone into "trying to understand the learner; it is time we begin, with as much care, to examine the teacher".[1] In this chapter, I will examine some general conditions necessary to nurture creative development in schools. I will also explore specific principles in the day to day operation and curriculum implementation of creative activities in a classroom.

Creativity is a unique and important human component. Millicent Poole states that because creativity is a common human trait, it then becomes the responsibility of teachers in the school systems to foster the development of creativity in all children, and in all curricular areas.[2]

Not only is creativity education a responsibility of the present, but development of creativity also needs to be the primary focus of education to prepare students for the future. Paul Torrance warns that we must think of knowledge, or potential, in terms of

infinity. Things we learn in school or in training no longer last a lifetime. Torrance notes that the people of the future must behave creatively, and adds that this is actually possible as computers do more of our work.[3] Maslow would agree, suggesting that we need a different kind of human being to live in our quickly changing world. Maslow questions why we teach facts, because facts change and become obsolete so quickly.[4] I believe that we need to teach students how to find facts, to gather information, and to think creatively, rather than clutter our brains with outdated material.

Before we begin an endeavour of teaching creativity in our schools, we need to ask: can creativity actually be taught and developed in students? Many researchers have addressed this question. Parnes states that research shows

> "... the gap between an individual's innate creative talent and his lesser actual creative output can be narrowed by deliberate education in creative thinking".[5]

Parnes (1962) found that courses in applied imagination can nurture confidence, leadership potential, and initiative.[6] These creative problem-solving courses nurtured creativity in students of both low and high creative ability and intelligence. Heredity may limit creative skill, but these skills can grow through education.[7]

We have a pool of creativity within us. Creativity teachers help make students aware of this potential, and guide them to use it. As David Lyman believes, we are not actually teaching creativity, but rather helping students to rediscover their creative

powers.[8] As educators, we can 'draw out' the creativity within the student, help him or her to engage in the creative process through the establishment of conducive environmental (classroom) conditions.

Personal History

Think back to your childhood, to incidents that stand out in your memory where you really knew that you had learned something. What were the circumstances? What role did the teacher play? What kind of guidance were you given for learning in your educational experience? How rigid or free were the rules? How was your creativity nurtured in your educational experiences?

My school experience from Grade 1 to Grade 13 (Ontario) was sitting at desks in very rigidly-controlled environments. Creative expression was not an integral part of the educational program. Many times I believed that the teachers felt very insecure about doing "art", and were very quick to rescind the opportunity to engage in these, and other creative processes, probably because they had not had enough experience with their own creative process, and thus had little confidence in teaching others how to become their "creative selves".

What helped my creative process when I was young was piano lessons, far removed from my school setting. But even in piano lessons teachers would sometimes be very restrictive. I recall one

teacher who would actually resort to physical abuse by hitting my knuckles with a pointer. How creative can one be under these kinds of circumstances? Luckily, I spent the major portion of my piano career with a teacher who guided gently, but firmly; allowed and encouraged me to play "non-classical" repertoire at my lessons; to play jazz, to write music and improvise. She helped me get in touch with my creative process more than anyone else by simply allowing me some freedom. To her I am very grateful. (Thank you Chief!)

In recent years I have become more flexible with others in my personal life, my working places, and in my educational pursuits. I have been learning, through listening to other 'teachers', to closely heed my own true feelings, feelings that want to 'try' things, to 'experiment'; to remove the ropes from my moorings a little more often. The process feels great. As I do so with myself, I am more apt to allow others to do the same, to be more patient of others travelling their own creative process journeys. I find that I am learning to be more tolerable of 'different, non-traditional' ideas and artistic expression.

Recall from your own childhood the memories of how you 'learned' when you were allowed to "play". Play is very free, there is no right or wrong. Play can be very safe. The freedom of play is so important. Take a close look at small, uninhibited children, so innocent, so full of ideas and energy. We say that they are so "creative". Were we not at one time small children like that? I was.

So why am I having such a struggle now in my life to "recover" my lost creativity? Why am I not like that creative, imaginative, inquisitive child now? Robert Bly suggests that we all carry invisible bags with us, and in these bags we have learned to stuff many things. As they are stuffed we have less energy to use in those areas. Bly states that if we "identify ourselves as uncreative, it means we took our creativity and put it into the bag." Then we claim that we are not creative, and go about hiring 'creative' people to demonstrate their creativeness, because we do not have the energy to do it ourselves.[9] As a teacher, I need to get in touch with my own creative process, to nurture it, so that I will be wiser and braver in helping students to discover their creative potential.

General Conditions to Nurture Creativity

Julia Cameron says that she can't teach people to be creative, but she teaches them to "let themselves be creative".[10] We teachers need to let go of a lot of our control of specific outcomes, to lose our authoritarianism in the classroom, so that students may experience their own creative processes. To learn this well, we need to experience our own creative processes, our own spirituality.

Our creativity is such a precious thing, and such a private thing. It is part of our spiritualism, the way we see and respond to our world. Nurturing of creativity in the classroom begins with the

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nurturing of creativity within ourselves. Our personal blocks need to be explored and healed. We have stated in Chapter Five that causes of blockages in creativity can be emotionally connected. We have also heard Maslow and Rogers assert that our creativity can be healthy if our psyche is healthy. Clarissa Estes in "Women Who Run With the Wolves" dedicates much of her writing to ways that we can heal our emotional and spiritual selves, our flowing "river", and thus free our creative energy. I would like to explore a few of her pertinent points and suggestions because they pertain to a general human condition of healing that is needed by students, teachers, and administrators if the flow of creativity is to happen in our lives.

Estes believes that we need to clean up our "river" to allow our creativity to flow. We must prepare ourselves to accept our creative spirit. She suggests that we need to allow ourselves to receive nurturance, to practice receiving compliments. We also need to learn how to respond to all that is around us, being aware that we have many choices in thought, feeling, and action.[11]

We need to be wild, censoring nothing at first. This will get our river of creativity flowing. And we need to begin! Estes believes that it is more of a reluctance to begin over, not a fear of failure, that stagnates us. She also points out that healthy boundaries are essential to protect one's creative time for energizing and creating.[12]

Estes notes that if we were to abuse our children, Social

Services would confront us, and the Humane Society would appear if we abused our pets. But we do not have a "Creativity Patrol or Soul Police" to intervene if we insist on starving our own souls". We need to be our own vigilantes over our creative nurturing, no one else has the responsibility.[13]

Estes recommends that we practice being creative in some way every day, and insist that our creative life is of good quality. To keep our creative river clean, she suggests we concentrate our efforts on developing four things: time, belonging, passion, and sovereignty.[14]

What other general conditions are needed in order to develop our creative potential? Raudsepp believes that to be creative we must detach from the negative opinions of others. He proposes that the essence of creative work is to move through the fear of failing or being criticized, and to maintain one's convictions.[15] This will develop self confidence, which raises esteem and opens more doors to creative risk-taking. But the development of self confidence cannot be learned on one's own. Students need constant encouragement in order for them to be willing to continue risking failure as they create and problem solve.[16]

It has been noted that a person's high self-esteem and good self-knowledge will enhance creative growth immeasurably. Shallcross and Gawienowski state that creative behaviour can also be the opposite, a release of deep pain and torment. But this type of

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personality also requires the same discipline as a high esteem person, although the discipline may be more sporadic.[17]

It is vital that an environment of trust and openness be in place in the classroom if there is any hope of creative potential to be developed in students. Torrance states that "children will never reveal their intimate imaginings unless they feel that they are loved and respected".[18] Torrance notes that teaching creativity helps students turn from non-readers to readers, and to change into positive constructive behaviour in class.[19] Perhaps this is because the student's self-esteem is nurtured by gaining a sense of importance for being noticed for something in them that is good, their creative power. Their self-worth is boosted as they discover they are OK, and have some positive qualities. Less attention is directed to destructive behaviour. More positive actions are produced.

Alice Miller reinforces the premise that it is not the structure, but rather the "freedom to be playful" that is essential, the notion of leaving things to 'chance'.[20] She suggests that we can help to nurture our creativity by giving to our child-like selves, the child inside us,

> "... the supportive presence of an adult who takes seriously what she (the child) has to say instead of dominating her with platitudes and destroying her creativity."[21]

In order to do this, we need to follow our child-like instincts.

Miller states that this 'go-with-the-flow' idea is crucial to the

nurturing. She says of her painting that

> "I could never plan ahead or think about what I was going
> to do. If I did, the child in me rebelled and immediately
> became defiant. Only as I learned to follow her instead
> of forcing her to achieve did she share with me a new and
> precious knowledge about myself and my history that came
> to fascinate me more and more."[22]

Perhaps the key that Miller states here is the idea of following,

not leading, our process.

Teachers need to introduce ways of having students experience

the challenge of "going with the flow". R. Murray Schafer says that

creating may be analogous to devising a mosaic. Do some of this,

some of that. He believes it is folly to make step by step plans as

if life was going to be uninterrupted. He says that we need to

prepare students to know that some things may come along and shake

them in life. So Schafer advises teachers to see how many kinds of

things they can do to help the students "to be prepared for being

shaken and moved somewhere else". So the students have been pushed

to be creative. If they have the courage to learn from these shaken

happenings they will move to another track, and, by circumstances,

be forced to create other plans.[23]

Classroom Climate for Creativity

If we are personally experiencing our creative process we will

be more aware and open to setting up conditions to nurture

creativity in our classrooms.

The teaching of creativity needs to be examined for its own
purpose, to nurture creativity, because it is not correlated to
intelligence, and thus needs attention separate from cognitive
intelligence development.[24] But this type of 'fun' teaching can make
teachers uneasy. Teachers need to value creativity education as a
true educational objective, to understand that it is 'real'
teaching. Some of us may believe that when we are developing
creativity using imagination, instead of imparting knowledge, we
should not be collecting a salary.[25] This is not true. The nurturing
of creativity in the classroom may perhaps be our single most
important undertaking, for wholistic education of individuals, and
for society at large. Teachers experiencing their own creative
process will come to own this type of understanding.

In an authentic creativity classroom, Moustakas relates that
the teacher is more concerned with the experience and process of
helping students to become themselves than with objects or facts. If
the teacher is authentic himself, he will be respected by the
students and discipline problems will be minimized. The teacher can
be authentic by displaying an honest variance of emotions and
feelings that encompass a real human being.[26] By doing so, the
teacher is role-modeling authenticity of humanness, the process of
being oneself, and thus being free to tap into his or her own
creative energy. The authentic teacher, I believe, is one who is

experiencing his or her creative processes.

Raffini relates that a climate of trust and security must be established in the classroom by the teacher. There is no room for ridicule. Quiet students may say nothing for fear of appearing stupid in front of their peers.[27] There is a need to minimize their risk-taking when entering into discussions. Adams states that teachers need to allow an open air of trust, and allow imperfections, because students will naturally hesitate from offering ideas due to fear of the teacher, or peers, finding out that the student does not know something.[28]

Adams suggests that the most important condition to nurture creative growth is teachers who believe that creative ability can be enhanced.[29] A certain air of informality needs to exist, and humour is required because it is closely linked with creativity and will also help to reduce discomfort.[30]

Creativity is built on imagination. Without imagination, one is merely providing solutions using traditional methods of inquiry and discovery. Imagination needs to be cultivated. Broudy states that before we can have structured imagination, we must have imagination. And this is only cultivated by being completely open-ended, by providing opportunities for fantasy, for pure random generations of thoughts and ideas. We draw from our pool of imagination. Then we learn how to refill the pool as we go along. Ideas from our pool are brought into conscious scrutiny for linkage to critiquing and

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judgments and other 'rational' modes of inquiry. But the imagination, the imagery, must come first. One can be taught to judge, to critique through rational steps. But one cannot use the same process to teach children how to image. Imagining needs to be experienced in a safe, idea-filled environment.

When the learning focus is discovery, imagination is at its core. Litterst and Eyo suggest that teachers strive for inspiration, humour, and flexibility to spark imagination in students. Teachers need to learn when to allow self and group discovery, and when to provide direction. We need to indicate to students when we notice creativity barriers. Litterst and Eyo urge teachers to reduce 'teacher-talk' and the amount of material being covered, focusing on the most important 20% and filling in the rest with discussion, problems, cases and testing. The creativity teacher needs to give assignments that encourage imagination. Litterst and Eyo warn that there needs to be an alternating between unbridled imagination and direction. They suggest that the teacher have a plan of initial organization, immerse themselves in the experience, and analyze it at a later time.[31]

Sanders and Sanders recommend that teachers use metaphor to help develop creativity in students. They relate that thinking in metaphor is a vital link between imagination and concept. It is a teachable skill that provides understanding in active ways that differ from passive reading and writing. The metaphor allows our

cognitive ideas to be germinated in imagery, utilizing our right brain hemisphere.[32]

J. C. Gowan and his colleagues recommend that creativity be studied directly in university and high school courses in preparation for the next century. They also propose that teachers educate students in relaxation and incubation techniques. And during relaxed periods, teachers need to help students practice imagery.[33]

I believe it is important that teachers be patient when trying creative experiences in the classroom. Shirley Slater warns us not to give up too soon, and learn to accept the disorder and confusion that comes with being creative. Let the ideas incubate.[34] This may be the most difficult part of creative nurturing, patiently providing time for students to try ideas, to experiment, to imagine. For a teacher, these times of creative chaos can bring out urges to control the situation (authoritarianism), to provide a quiet, orderly atmosphere in the room. The development of creativity in a classroom needs the restless times, it is part of the creative process. Teachers can open up reservoirs of innovation, ideas, and unkown satisfaction for their students. They can help them to learn to dream, to learn the process of imagery.

What should be taught and experienced in a classroom that develops the student's creative potential? Gowan compares the nurturing of creativity in a student to an entrepeneur. The environments for growth are closely linked. In education, the

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adventuresome student must have a safe base from which to operate
(safe financial base), energy and ideas he is willing to risk
(venture capital), and some experience in creative strategies (know-
how). The student is encouraged by past success (past success).
Prestige and status will not be ridiculed (available money and/or
credit to draw on), and a climate enabling curiosity is needed (a
favorable market).[35]

Creative Thinking

Perkins believes that the use of creative thinking, skills,
attitudes and plenty of time for tasks in the classroom, can
significantly foster creative growth.[36] He also suggests that
education would look at knowledge much more creatively if it were
discussed and presented from the perspective of design. He views
creative thinking as a design process.[37] I believe Perkins is
talking about form here, which is very important to creative
endeavours. It is necessary for imagination to be structured in some
way. The key here, though, is not to let design engulf the
cultivation of imagination. Perkins may be reacting to the thrust
toward imagery and aesthetic development that has been happening in
education. Perkins may be looking to ensure that teachers are not
nurturing "imagination for imagination's sake", but rather applying
some structure and self discipline so that creative products of

worth evolve.

This is the same thing that John Dewey was saying back in 1938. Dewey states that the educator must "... arrange the conditions which provide the subject matter or content for experiences that satisfy" the needs and capacities of the individuals. He continues that

> "the planning must be flexible enough to permit free play for individuality of experiences and yet firm enough to give direction towards continuous development of power."[38]

Torrance suggests that changes and approaches to the way we reward creative behaviour can give freedom to the creative thinking abilities of students and help them to achieve diversity.[39] He asserts that "children are conditioned early to excel in activities which are rewarded through competition".[40] In a study of upper grade elementary students Torrance showed that students do "better creative work under creative peer evaluation than under critical peer evaluation". Rather than concentrate on deficiencies, emphasis was placed on looking at other possibilities.[41] He also found that a very important part of urging creativity in students is individualized instruction.[42] Torrance discovered that

> "... rewarding, encouraging, or otherwise making originality of thinking legitimate does in fact result in greater originality than occurs otherwise."[43]

A Creative Person

Do we need to teach students to develop certain traits that will make them more creative? Do certain people have particular characteristics and are thus creative, or do they develop these traits because they create - and the self grows in all of these open-minded, spiritually-connected areas?

I wonder about the defining of certain character traits that constitute a creative personality. It is as if we need to fulfill specific characteristics in order to be creative. Are there not some common creative components in all human beings, with some people perhaps living in a more conducive environment that develops the potential of these traits?

What might be a creative personality? Maslow cites that a creative person lives in the present moment. He or she is not trapped in 'shoulds' of the past or future. Therefore, more of a person's real self energy is used in creating. Maslow suggests that childhood patterns and learning environments may hinder us from staying in the present, and being, or becoming, our true selves.[44] I agree; by becoming more real, we become more creative. Our childhood issues need to be brought out and examined to free our energy. As we let go of hidden feelings and patterns, we drop our masks and efforts to impress others, and give ourselves permission to create freely. Maslow lists other creative traits as being a loss of ego domination, a disappearance of fears, and lessening of defenses and

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inhibitions. A creative person is strong and courageous, accepting and trusting, rather than controlling. He or she can let things happen according to its own nature, and is not afraid to become childlike. A creative person can savor and enjoy, rather than needing to interfere. They are spontaneous, honest, and natural, and fuse themselves with the world.[45] Maslow says creating "is not added to the organism like a coat of paint..."[46], but is a quality of the whole person.

Sharon Bailin asserts that there is no one trait that can define a creative person. A creative personality is a combination of components that add to the creative wholeness of a person. Bailin states that a characteristic, such as flexibility, may help a person to be creative in some circumstances, but be a hindrance in others. She also states that fluency is unnecesary, because she believes that quality of ideas, rather than quantity, is more important. Granted, what Bailin is saying is that it is the quality of products that is important to her, moreso than the quantity that has been produced. But, research states that in order to get better quality, larger quantity of output is needed.[47]

Rollo May also examined the psyche of persons involved in creating. He believes that the creative person is "what we call the authentic person, and to be authentic means to be author of yourself..".[48] And this person requires courage, the "courage to stand on our own original, unique ideas and contributions."[49]

Similar to Bly's idea that we must confront our dark shadow side in order to be a complete human being, a wholly creative and spiritual entity, May believes that

> "the creative person lives and breathes with the demonic. We cannot experience beauty if we cut ourselves off from this destructive aspect of human existence."[50]

May, in "Courage to Create", gives a few suggestive characteristics that a creative person displays. He states that a creative being has the courage to rebel. He adds that the creative person also demonstrates the courage to accept solitude, because "people have to be alone to arrive at their ideas on the deepest level".[51] Meditation and contemplation are very valuable tools for creative persons. May suggests that another characteristic of a creative person is courage to confront and accept death.[52] He believes that a creative person gives oneself over to the unconscious, which is like a dying, and then there is a rebirth.[53] I note here the definite link of creativity to our sense of spirituality, the descent into unconcious resulting in the resurrection of something creative.

A teacher may not exhibit creative personality characteristics in his or her own life, and thus not in the classroom. If the teacher is not experiencing his or her own creative process, if the teacher is blocked in certain areas of creativity, this shall be reflected in the creative personality of the teacher. Thus, nurturing of creativity may be stifled in the classroom. If the

teacher _is_ experiencing his or her own creative process, it will be easier for the teacher to set up a classroom environment conducive to nurturing creativity in students.

Active Nurturing of Creativity in the Classroom

Creativity can be taught, the potential drawn out of students. There are many ways that a teacher can help to nurture creativity in students. As the title implies, teachers need to be active, rather than passive, in creative activities. The teacher needs to function as facilitator, triggering ideas from the students.[54] Dewey states that the activities need to be a cooperative effort, the teacher's suggestions being starting points to develop. The _purpose_ (end-product) grows through the _process_ of intelligent interaction throughout the activity.[55]

E. Paul Torrance cites the educational revolution in the early 1960s that helped educators to realize many things could be learned in creative ways. He states that children's creative thinking abilities

> "would be useful in acquiring traditional educational
> skills as well as problem-solving skills, that these
> abilities were different from those measured by
> traditional intelligence and scholastic aptitude tests,
> and that these abilities were important in mental health
> and career success."[56].

Torrance states that the "only way for a teacher to value principles ... is to make them a part of his experience".[57]. He is

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referring here to the teacher experiencing the activity with the pupils. Torrance suggests that teachers need to be encouraged to use materials and resources to help them promote creative thinking in their students. There is a need, also, to allow pupils to probe, question, and investigate.[58] I suggest that we may have to take Torrance's idea one step further. In order for the teacher to experience creativeness with the students, the teacher may first need to experience the activity alone, to deal with the feelings, before trying it with pupils.

An interactive environment is required to nurture creative growth. Relevant feedback is needed, which means that various learner styles must be recognized, so that the learner can be met where he or she is at. The teacher programs appropriate steps for the learner to follow as he or she changes. The learner, then, is educated as changes are drawn out of him or her that relate to their environment.[59]

Millicent Poole affirms that teachers can structure experiences that provide the opportunity for students to more fully develop components of creativity, such as lateral thinking, fluency, and flexibility. She believes that some children may never develop their creativity unless they are given exposure to these elements. Poole suggests that, if children are normally predisposed to using their imaginations, then the teacher's role becomes merely to set up interactions, opportunities to further develop these natural

tendencies.[60] Poole cites four important roles that teachers can play in nurturing creativity in the classroom. First, is conveyance of an attitude that creativity is valued. Second, is close attention to classroom organization, setting up diverse structures to facilitate the many different creative learning styles of students. The third role of the teacher is to construct appropriate curriculum experiences that are inter-connected with the use of imagination, inventing, novelty, and other general creative components. Fourthly, the teacher needs to reward the originality of creations, but be careful of standards of evaluation. Do not loosely evaluate all things as 'good', because children also have an internal evaluation system which 'knows' when they have done good work or not.[61]

Kneller notes that what is needed in the classroom is not a radical change to wide-open, permissive, and solely creative education, but rather a combination of imagination material with activities that develop techniques. This will help to realize the ideas, form a finished 'product'.[62] Kneller believes that the teacher needs to draw out original ideas from students, steering them away from concentration on correctness and accuracy. Teachers need to be aware of not cutting off the flow of ideas prematurely, and respect all that is produced. Forget relevant criteria at times, and generate ideas. Kneller points out that young children usually do not need any help in this area. (Perhaps that is what we need to do in the classroom, help our students maintain, or recover, that

child-like generation of imagining.) Kneller states that teachers need to challenge students' perceptions and ideas. He also suggests imparting knowledge to students regarding the ways that great creators developed their work.[63]

Gowan describes the teacher's duties in helping to develop creativity in students. He states that the teacher needs to inspire, to motivate students in conjunction with their learning styles. The teacher needs to stimulate students with exciting experiences, and also to provide safety for the students to feel free to try things. Gowan asserts that the teacher must provide some direction and guidance, while encouraging the students to develop their ideas. Technical critiques can be used if and when the student is ready.[64] Raudsepp reminds teachers to keep in mind when doing creative work with students that anxiety may arise, quite naturally. Let the students know that this is normal and the anxiety levels will probably be reduced.[65]

Rogers advises that creativity cannot be forced. We all have a creative 'germ' that needs nurturing in order to grow, and the best way to foster this growth is to set up conditions of psychological safety and freedom. For psychological safety, the teacher needs to convey to the student a sense of unconditional worth. Reaction is permissible (liking or not liking the idea), but students are not to be evaluated by some external standard or judgments (what they are doing is good/bad).[66] A teacher needs to be able to see from the

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student's point of view, and accept him or her. Psychological freedom occurs when the teacher gives students complete freedom of symbolic expression. Behaviour may need to be societally limited, but symbolic expression can be completely free.[67] Raffini believes that it is extremely important for the teacher to role-model acceptance. This will help to limit the students' fear of embarrassment.[68] Taylor urges to provide positive encouragement, but also leave students alone to incubate.[69] It is very important to allow students time to live with their creative process, and allow the ideas to grow and change. Khatena adds, children will move around from high to low periods of creativity, and this is natural. He warns us to be sensitive to these fluctuations, and supportive of creative ideas that do occur during the lows.[70]

Teachers need to be aware of Khatena's observation, that creativity can suffer in children entering grade 4, junior high, and high school. He notes that the grade four slump seems to be the most crucial, as the student goes through developmental changes, which shifts his or her focus from control of the student's environment through a relationship with the opposite sex parent (which deeply affects his creativity), to controlling that environment through a better understanding of it. These tensions of change can be reduced by encouragement to engage in fantasy, analogy, and imagination, and by providing creative activities, and a caring environment.[71] I have noticed in my own teaching experience that this 'slump' may actually

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occur at the mid, or end, of grade 3. Perhaps, children are developmentally different now than at the time of Khatena's writing. Or could these 'slumps' be brought on by the school institution and teachers? Grade four, five, and six are generally grouped together as being 'upper elementary'. There is no more 'babying' at this level; perhaps an indictment that teachers convey on students, that imaginative play is over. You are now grown out of that. And maybe, and I know I can be guilty of this, we see children nearing the end of grade three as moving out of their 'kid' stage, and begin treating them more like intellectual adults, and remove some of the playfulness in our classes in their preparation for upper elementary, and the 'real' world.

Howard Gardner recommends use of projects designed by students as primary ways of fusing productive and conceptual creative processes.[72] He cites that students learn effectively when they are engaged in artistic production that is rich and meaningful to them, using forms of knowledge, symbols and notation. Opportunities to reflect on their progress is very necessary.[73]

Marvin Rapp recommends that classrooms combine individual and group creative experiences. He warns that "group activity cannot be very productive unless individual creativity has taken place."[74]

E. P. Torrance conducted a number of experiments that resulted in the development of principles and procedures that he found would facilitate creative behaviour in the classroom. He suggests

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giving a definite communication purpose to creative writing, rather than a corrective one. Providing students with experiences that make them more sensitive to environmental stimuli will positively affect the quality of their creative writing. Constructive attitudes, rather than critical ones, will produce more creative and original solutions. Warm-up exercises can be invaluable for creative production. The teacher needs to be aware that provision of examples can actually limit, and restrict, the originality of ideas produced by the students. Also, too frequent evaluation will lower creative performance. Unevaluated tasks will lead to more creative performances. Torrance notes that teachers need to let the students know that original, creative ideas are expected, and will be rewarded for a particular task.[75]

Torrance suggests that activities which are open-ended and incomplete will help free students from inhibiting expectations, legitimize divergent thinking, encourage many solutions to problems, and allow things to flow on their own. Torrance also advises that Parnes' brainstorming techniques be utilized as a means of generating endless ideas for structures. Evaluation can not take place in brainstorming. Wild ideas are all acceptable, but the quest is for lots of ideas. Combinations of ideas are fine, but there is to be no discussion or arguments when brainstorming. He proposes that well designed warm up exercises be utilized in the classroom. Suggested are field trips, listening to music, reading a poem,

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completing a 'what could happen' or a 'just suppose' statement, or
some creative movement. These exercises help students to free up
their imaginations. Attention to the classroom's physical
environment may be necessary to instill a creative sense or feeling.
Torrance notes that when children have had a creative experience
they may not be able to express it in words. Teachers are encouraged
to have them react to the experience through movement, sounds, or
drawing. Finally, Torrance suggests that teachers ask provocative
questions which make the familiar things strange, and vice-versa, or
require speculation and predictions, ambiguities, and
juxtapositions.[76]

Schafer contends that his creative experience at university was
so horrendous and restrictive, that he vowed if he ever escaped the
clutches of those teachers, he would try to introduce some
alternative ways of dealing with music.[77] He suggests the use of
short exercises to establish a creative classroom environment.
Schafer notes that discipline-attention students need to be included
in these activities. He believes that that is all one can hope to do
with these type of students, who will probably vacate the
educational system at their earliest possible chance. And maybe the
student can look back and recall one music class in which they
remember something interesting that happened, rather than some awful
thing, such as they couldn't sing and were asked to keep quiet.[78]
Schafer also turns to small exercises to help students relax. He

suggests, if you really know the students, to set up groups so at some point every student would offer an idea or a solution to something. He states that if it is not happening that way, then change the exercise or groups. It is the teacher's responsibility to "educate him, to draw out".[79] I totally agree with Mr. Schafer. I've noticed that sometimes I just don't change things around because it will take time, or waste time, and I say 'oh well', Johnny might get a chance to say something next week. Education does mean, literally, to 'draw out'. That is our task in the classroom.

Torrance asserts that creative learning experiences need to be planned, with reference to activities used before, during, and after a lesson. A goal before a lesson is to heighten anticipation, provide provocative questioning, and predictions. The task should be structured only enough to give clues and direction. Encouragement needs to be provided for the students to step into the unknown.

During a lesson, the teacher needs to continue heightening expectation and anticipation, while encouraging creative and constructive work. Exploration and juxtaposition of unrelated elements can be explored. Ideas can be explored and examined, and surprises deliberately used.

Torrance advises, after a lesson, that the teacher can encourage constructive responses and elaboration. Students can continue to search for better solutions, test other ideas, project future occurrences, and reorganize and reconceptualize their

information.[80]

Adams relates that in his creative teaching he tries to minimize single-answer problems to allow more creative freedom.[81] It would be interesting to use some of Adams' methods in the classroom. One could reward students in categories, such as the most spectacular failure, or the most produced with the least. He suggests that students need to be encouraged to risk creative endeavours without the usual cloud of 'grades' hanging overhead.[82]

Jack Matson won a creative teaching award in 1988 for his proposal, which was based on the premise that students who are conditioned to failure will exhibit better creative behaviour. Matson rewarded the highest grades to students who failed (risked) the most. Their failures needed to contain measures of intelligence and thoughtfulness. He found that creative behaviour flourished, students risked without fear and were rewarded for it.[83]

How can we know if creative learning is going on in a classroom? E. P. Torrance notes that there are many indicators that creative learning is taking place. He cites absorption, errors and mistakes, animation and arguments, bold ideas, curiosity, and a general busy hum of activity.[84] Torrance provides a checklist reminder for teachers, to help maintain an environment which nurtures creativity in the classroom. He proposes that teachers be vigilante to the atmosphere in the room, but do not be concerned about a high noise level if it is produced by 'busy-ness'. Be very

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flexible with your teaching schedule. If children become 'obnoxious', check the tedium level of the room. Remember to vary experiences, because different students learn in different ways. Do not let pride get in the way of creative nurturing, let go of the control. Try not to let the pressure of traditional evaluation get in the way either, and allow students to test their limits. Give students a warming up time to produce their ideas, and respect the privacy of their responses, especially the less successful ones. Make sure the students understand the problem. And be a creative risk-taker yourself, do not be afraid to try something different.[85] Establishing an atmosphere for nurturing creativity will come more naturally to a teacher who is experiencing his or her own creative process.

Khatena makes some recommendations to parents that can be easily transferred as good advice for teachers, or all guardians of children. He states that

> "you have it in your power to cause creativity to happen and flourish before your very eyes. Be the catalyst of the mystery and magic of existence, for in the creativity of your child may lie a magnificent future for all".[86]

I have presented a review of various conditions and principles that can help to nurture creativity in a classroom. Educators need to consciously think about creativity, and place value on it by actively nurturing it in schools. Many ideas have been listed that teachers may follow to help establish a classroom which nourishes

creativity in students. In the next chapter, I shall propose that
teachers need knowledge and experience of their creative process,
and that this information, as well as creative activities, can best
be imparted through teacher education programmes. I will develop a
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CHAPTER 8

THE NEED FOR INTERVENTION IN TEACHER EDUCATION WITH RESPECT TO BLOCKAGES TO CREATIVITY

This study has examined how teachers who are blocked in their creativity may impede the nurturing of creativity in their students. It has been proposed that a teacher who is experiencing his or her own creative processes will be better able to provide a classroom environment and atmosphere that nurtures, and utilizes, the creative potential of the students.

In relationship to the wealth of research on the subject of creativity, there has been very little examination of the teacher's own creative process. There has also been only slight investigation into how a teacher who is not involved personally in creative endeavours, and does not understand the feelings and stages of creativity, may block the development of creativity in students.

Creativity is unique and important to humans because when we engage in our creative process we develop our use of imagery, and grow in self-actualization. We humans have an innate urge to create. Our creativity is a pool of potential, waiting for us to draw from it. We engage the flow of our potential when we utilize our creative process.

The Creative Process as Wholistic Education

In education, we aim to develop the intellectual, emotional, physical, spiritual, and aesthetic components of humanity. Active use of our creative process nourishes the whole person. A teacher who is nurturing the creativity of students is engaged in a wholistic type of education. The teacher who is personally involved in his or her own experiences of the creative process is being nourished wholistically. The creative process utilizes the whole brain (vide Hines, Herrmann in Chapter 4, pp.94-95), and interconnects our intellect with our aesthetic sensiblities as we create. We constantly shift from imaging into logically (and physically) refining and creating the product, all the while aesthetically contemplating what we are developing. As we allow the ideas to flow, we are partaking in a journey of self-actualization; we are developing our potential, and our spirit is being nourished (vide Chapter 2, Maslow p.40, Dissanayake p.44). This study emphasizes the spiritual development of teachers and students engaged in the creative process.

Creative technological advancements have contributed immensely to our society. However, access to information, while useful, is only a tool that is best used as a means toward an end. One of the ends that I have been addressing in this study is the self-actualization and self-growth (spiritual advancement) of human beings. Engagement in our creative process nourishes our soul, our

spirit. Technology is not the aspect of creativity that has been addressed in this study. Access to information derived from technology is not necessarily indicative of the creativity of which I am speaking. Creativity is connected to spiritual growth. In schools, there is a lack of substantial development and nurturing of spiritual growth by means of our creative process.

C.A. Bowers (vide Chapter Five, p.116) has stated that a modernized and technological society will not place the arts in a position of high importance. This type of society is very individualistic, unconnected. A sense of larger community is missing. By teaching our community about creativity, and helping our society to experience their creative processes, we will start to form more of a connectedness among our culture. We nourish and sustain our culture through our creative self-expression, which flows out of our oneness in spirit as a community.

Creativity, The Creative Process, and Blockages to Creativity

There has been much research into defining creativity and the creative process over the last thirty to thirty-five years. Much of this research has indicated that creativity needs to be addressed in educational settings, because it is so uniqe and important to humans (vide Poole, Torrance in Chapter 7, p.170).

Blockages do occur within a person as perceptual, cultural, environmental, intellectual and emotional impediments that may slow,

or stall, the use of our creative process (vide Adams, Schafer, Kneller, Miller, Rogers in Chapter 5, pp.114-126). Most of these blockages arise out of some types of fear, such as fear of not succeeding, not being good enough, or of taking a risk (vide Adams, Bagnall and Koberg, Estes in Chapter 5, p.130). In an educational setting, these blocks can be the root cause of inhibited development of creativity at the school board level, in local administration, and in the classroom, because the individuals with these particular responsibilities may be experiencing blockages to creativity themselves.

Profile of a Creative Teacher

Nurturing of creativity can occur in the classroom if the teacher has knowledge of conditions conducive to engaging students in their creative process, and if the teacher is experiencing his or her own creative process.

I have presented in Chapter Seven many characteristics of a creative personality. I would like to review a few of those pertinent features. A teacher who nurtures creativity in the classroom is accepting of students' creative ideas, and openly displays a variety of emotions and feelings. A teacher of creativity does not ridicule students, but instead establishes an air of trust

in the room. Allowing imperfections, informality, and a good dose of humour, will help to develop creative potential in students. An authoritarian teacher inhibits creative growth, while a flexible teacher nourishes creativity. The teacher of creativity is strong, courageous, and not afraid to risk, and allow students to risk. As that teacher trusts and accepts, the students' creative potential is mobilized. A teacher who nurtures creativity is childlike in manner, curious, spontaneous, and honest. He or she has the courage to rebel in offering creative ideas, and is comfortable with solitude to allow ideas to germinate and incubate. Teachers of creativity, perhaps most importantly, serve as role models, by virtue of the experience of their own creative process, thereby demonstrating that creativity is worthwhile and valuable.

Profiles of characteristics of creative persons have been developing for over thirty years. This study has presented profiles of creative persons based on the research (vide Maslow, Bailin, May in Chapter 7, pp.185-187). It has not been the purpose of this study to obtain a profile of a creative person through the study of human subjects.

This present study's intention is to make teachers conscious that blockages to creativity do exist, and these blockages may impede student and classroom development of creativity due to teachers' blockages in creativity. Teachers need to be informed about the importance and development of creativity. They need to be

given first-hand experience in their creative process. This type of teacher education is necessary in Faculties and Colleges of Education. Working teachers require professional development which focuses on knowledge and experience of creativity.

The Teacher's Own Creative Process

Teachers need knowledge and personal experience of creativity to best nurture the process in students. Knowledge of creativity has been developing for 30 years, but the teacher's own personal creative experience may be lacking. It was in the 1960s that a thrust of writings and research into creativity began in the United States. Researchers were looking for clues as to the common characteristics of creative persons, and whether creativity could be taught. It was determined that creativity could be taught, and that it was vitally important for our society that creativity be nurtured in our school systems. Later, researchers began to examine the classroom and suggest what type of environment and activities would best foster creative growth in students. Yet, in the 1990s, the development of knowledge and experience of creativity in schools is not happening to a substantial degree. This may be due to teachers' lack of knowledge of creativity and the creative process. June Countryman notes in the summer edition (1994) of the Canadian Music Educator that music teachers "need a much more complete

understanding of the creative process".[1] I would suggest that this is true for teachers in all curricular areas.

But the knowledge of creativity, the curricula, activities, philosophical foundations, and supporting research, have all been present for many years now. In Chapter 6, I suggested that the teachers, themselves, are blocked in their creativity, and thus the nurturing is not being passed on. The teacher needs to engage in his or her own creative processes, and experience creating as an integral part of his or her own life and development. As the teacher works through blockages in creativity, the necessary nurturing can be experienced first hand and utilized with the students. An ancient Chinese saying states "if you want to draw a bird, become a bird" (Anonymous). It is important for teachers to nurture their students' creativity. To enable them to do this, teachers need to nurture their own creativity.

The "teacher" needs to be a "learner" himself or herself, allowing freedom in his or her teaching techniques. My most successful "teaching" experiences seem to happen when I allow the students to pursue directions they wish to explore. When my 'guidance' is flexible, and not so rigidly controlling, students get a sense that their contributions are worthwhile, and their self-esteem is enhanced. I allow them to 'test, try', and they 'learn' because of the process. But, this has been somewhat accomplished through much personal creative experience, and considerable effort.

The importance of the teacher utilizing his or her own creative process becomes very clear. In order to guide the learner, the teacher needs to "own" the feelings of what it is like to engage in the creative process. The only way for this to happen is if the teacher has experienced, or is experiencing, the creative process.

This type of teacher learning is needed in teacher education. In order to try to help remove blockages to the creative process in the classroom, teachers need to be more than just made aware. Teachers need the 'lived experience'. We need to look at "teacher-as-learner-centred", "experience-based", learning situations for educators. To truly <u>know and</u> <u>understand the creative process</u>, <u>teachers need to use it</u> , to 'test', 'try' and 'imagine', in their own creative process. In this way, a teacher will come to understand, feel more fully, and indeed 'own' his or her creative process. Then the teacher can set about implementing certain structures in the classroom that will enhance the development of the learners' creative potential. The teacher can join the learners in the process and monitor the environment with more commitment.

Teachers need to experience "play" in a safe environment, to get their 'creative juices' flowing, or at least 'jump-started'. If the <u>teacher's</u> creative potential is not stirred, Taylor suggests that students have little chance of realizing their <u>own</u> creative potential.[2] Paul Torrance accepts

"the evidence which suggests that training in disciplined,

deliberate methods of creative problem-solving has the best batting average for success in improving creative functioning and achievement".[3]

So how do we teach teachers to be creative? Julia Cameron conducts creativity workshops. She states that what she does is to teach people just to let themselves experience their creativity. To let go, remove blocks.[4] This is what teachers need to do, to experience their own acts of letting themselves be creative, so that they are free to guide others in the same directions. Cameron believes that the essential element needed to nurture our creativity is to nurture ourselves. By doing so, we nurture our connection to the Great Creator (God, universal creative energy), and it is through connecting with God that our creativity is enabled to unfold, to be passed through us.[5]

Creative production needs to be modeled by teachers who are aware of, and experiencing, their creative processes. Only then will children begin to feel free enough to allow their creative drives and urges to emerge from the shadows. We learn so much by example! The teacher needs to be a model of a creative person, with all of the various struggles, fear, frustrations, and victories that go along with the process.

R. Murray Schafer believes that one way to bring about more awareness in teaching creativity is to force people into the situation of having to discover their creative processes.[6] There are times when I have turned away from certain creative experiences

because of fear and anxiety. The blockages have thwarted my creative growth, my journey of self-actualizing. There have been other times when I have been led, kicking and screaming, into creative experiences that forced me to deal with my blockage, to work through it. I was given the strength to face the fears, and, as a result, experience growth in my creative process. A clam may be opened by sitting it down and allowing the warm sun to slowly do its work and gently open the clam. But, there are other times when we break open the clam. It becomes scarred, but it then goes on to fulfill its purpose to nourish us. <u>Teachers</u> may sometimes need to be gently 'opened' into the experience of their creative process.

Howard Gardner states that if we want teachers to really involve students in creative art experiences, then it is vital that experiences and curricula be developed for those teachers.[7] Gardner's experience has suggested that unless teachers feel some kind of ownership of the curricula materials, and are familiar with ways of assessing the learning, any educational effort in arts education, vis a vis the nurturing of creativity, will be doomed. He adds that excellent teacher-training must also be in place.[8]

Because creativity is part of <u>all</u> that a teacher does (creativity cuts across the six dimensions of curriculum), it is of great curricular importance. Teacher education needs to develop curricula that shows teachers how to establish a classroom environment which is conducive to nurturing the development of

creativity in students. Student teachers and experienced teachers need to gain knowledge in the area of creativity, and experience their own creative processes.

This study has presented research which states that in order to best enable the teacher to nurture the development of creativity in students, it is important for the teacher to have knowledge of creativity, and to be experiencing his or her own creative process. It has been my observation that a substantial number of working teachers and student teachers are not well-versed in the knowledge and theory of creativity, and are not engaging in their own creative processes. Because of the seriousness of the development of creativity to humanity (vide Rogers in Chapter 2, p.40.), and because creativity needs to be nurtured and encouraged in our schools (vide Mooney in Chapter 6, p.147., Poole in Chapter 7, p.170), it is of the utmost importance that experienced teachers and pre-service teachers be given some knowledge of creativity, and the experience of his or her own creative process (vide Dewey, Meyers and Torrance, in Chapter 1, pp.32-33.). Therefore, an intervention is required to meet this critical need, and this proposed intervention should result in the design and implementation of courses, and other professional development experiences, for pre-service and practicing teachers.

Intervention Model for Knowledge and Experience of Creativity

Teacher education can occur on two levels: Faculties and Colleges of Education (new teachers), and professional development inservicing (teachers working in the field).

In Faculties and Colleges of Education, a mandatory course in Creativity, which provides knowledge and theory of creativity and the creative process, needs to be established. This required pre-service course should provide practical activities, exercises, and experiences to help the student-teacher move through his or her blockages to creativity in a safe environment.

But, the most crucial element in reforming curriculum and instruction may be professional development of established teachers (who are constantly seeking new ideas and significant experiences), because new teachers may enter teaching in small numbers, due largely to diminishing resources in staffing and programs. Francine Morin notes that educational change and immediate improvement can only happen through inservicing of teachers presently in "frequent contact with large numbers of students".[9]

I suggest that the professional development of experienced teachers be done through Faculties and Colleges of Education where courses would already have been established for pre-service teachers. Students at Education Faculties and Colleges would enroll in a creativity course over a two year period. Experienced teachers would elect to pursue a day or evening course throughout one year.

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The Intervention Model that I propose is comprised of three components to be presented sequentially. Each component is comprised of an imparting of <u>Knowledge</u> of creativity; and the <u>Experience</u> of the creative process. After the intial presentation, the model retains a cyclical life. We will be continually evaluating blockages, reflecting, and engaging ourselves and our students, in experiences which nurture our creative processes. Growth in creativity is a life-long experience.

In Component One (see Figure 1), <u>knowledge</u> of creativity would contain a study of the definitions and theories of creativity, presenting the teacher with an historical perspective and background of information. <u>Experience</u> of the creative process in Component One requires the teacher to reflect on past creative experiences, to form a conscious basis from which to monitor creative growth and development. There is also a need for the teacher to determine his or her individual assumptions regarding creativity. Creative assumptions have a direct bearing on whether creativity will be allowed to be nurtured in the teacher and/or classroom. Research literature regarding the creative process would also be examined. Teachers guiding students in the development of creativity need to be aware of the stages of the creative process.

Another part of Component One <u>experience</u> would be to engage the teacher in individual activities and exercises which help the teacher to connect with his or her creative process. Awareness of

INTERVENTION MODEL

Component One

a. Creativity: Theories and
   Definitions
   Historical Perspective
b. Individual History of
   Creativity (Currere)
c. Personal Assumptions
d. Creative Process: Stages
e. Individual activities and
   exercises
f. Reflection: Establishment
   of needs

Component Three

a. Awareness of Action
   needed to cultivate growth
   of creativity in students
b. Construct and engage
   students in creative
   activity: reflect on
   process
c. Awareness of publications
   Establish support system
d. Teacher continues personal
   creative projects

Component Two

a. Personal Definitions of
   Creativity and Creative Process
b. Establish existence of
   blockages and survey various types
c. Determine personal
   blockages to creativity
d. Work through a blockage
   by engaging in a creative project
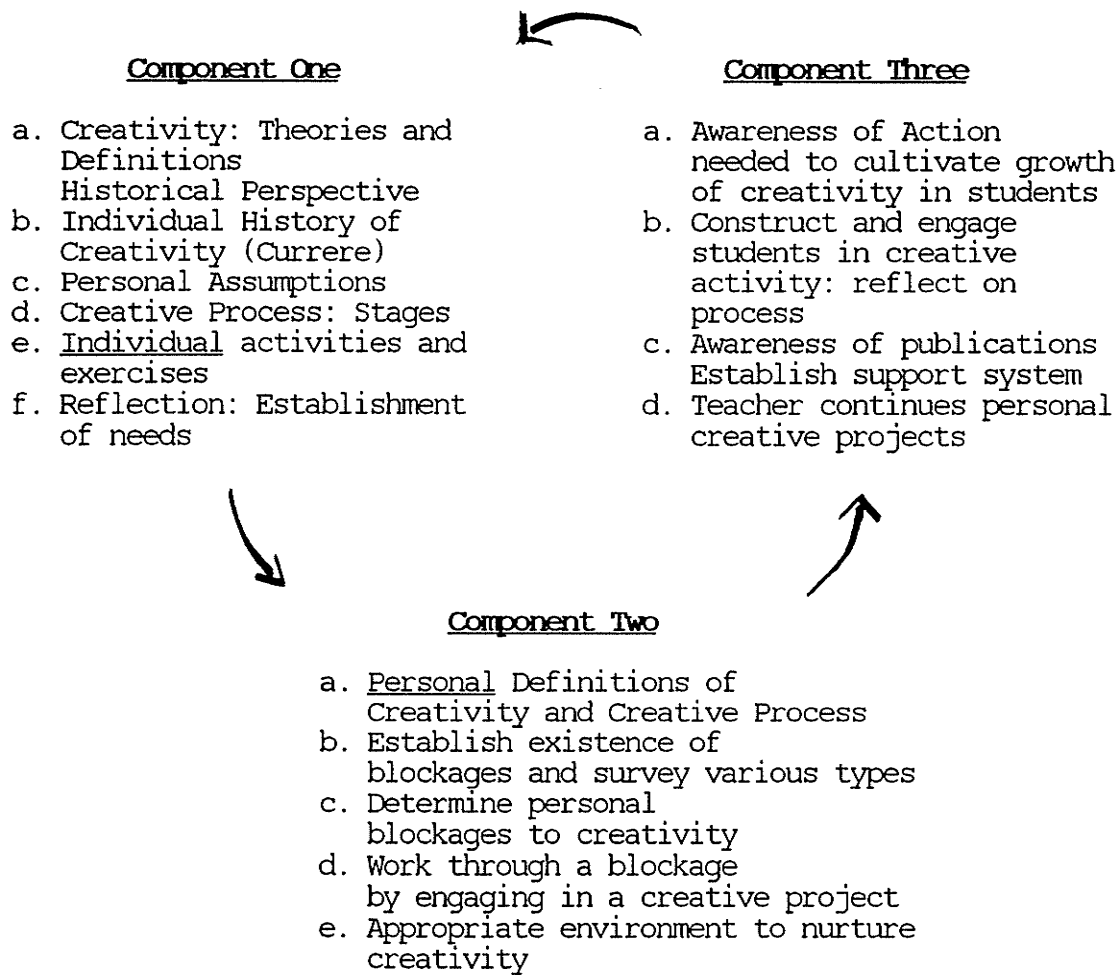e. Appropriate environment to nurture
   creativity

Figure 1

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one's feelings while involved in a creative activity is a primary goal at this stage. The final section of this component involves reflection on the previous creative exercises and activities. Through the means of reflection, the teacher will be better able to determine his or her needs to further develop growth in creativity.

Component Two's <u>knowledge</u> begins with the teacher comprising his or her own personal definitions of creativity and the creative process. In this manner, the teacher begins to articulate what creativity is for him or her, and what is involved when he or she is engaged in the creative process. Second, is the presentation of research which establishes and describes the existence and various types of blockages to creativity. This knowledge will help to make teachers more aware of the students' and teacher's possible resistance to creative projects. Teachers need to know that blockages to creativity are 'normal', and can be remedied. Part of the <u>experience</u> of Component Two involves the determination of personal blockages to creativity that exist within the teacher. This assessment and awareness is essential before any growth in development of creativity can be accomplished. After establishing personal blockages to creativity, the teacher would be required to confront a blockage by engaging in a creative project which helps the teacher to move through the blockage and stimulate growth in his or her creative process. Lastly, is the provision of <u>knowledge</u> of the appropriate environment that is necessary to nurture creativity.

Teachers conscious of this data may have more success personally, and with their students, if they follow the prescribed recommendations.

Component Three imparts to the teacher <u>knowledge</u> of specific action to be taken in the classroom which may help to cultivate the development of creativity in students. In the realm of <u>experience</u>, the teacher, after experiencing his or her <u>own</u> personal creative process and reflection on that process, would then be asked to construct and engage his or her <u>students</u> in a creative activity. The teacher would also be required to reflect on the outcome of the activity with regard to the environment that was established, and any blockages that arose from the activity.

Publications regarding creativity and the creative process would be brought to the attention of the teacher for post-training reference and updating. It is recommended during Component Three that support systems (small group, pairs) be set up for the teacher to be able to communicate with another 'informed' teacher regarding personal and classroom creative projects and activities.

Finally, the teacher is urged to plan more of his or her <u>own</u> creative projects, and to begin work on one of these projects. Continued experience in the creative process means continued awareness and growth of personal creative development that will be integrated in the nurturing of creativity in the learner.

This Thesis as Experience of My Creative Process

I have gained knowledge and experience of creativity in the pursuit of completing this study. I have lived what I have written about - attaining spiritual growth (self-actualization) through utilization of my creative process. I am proof of my study, because, after my experiences, I am now more conscious and comfortable in imparting the nature and experiences of creativity to my students. I have performed an intervention on myself!

This study has evolved over the past few years. At times, it has engulfed my days, my evenings, my life. At other times, it has sat dormant while ideas incubated. At various intervals, I have experienced mixed feelings about this work: ecstatic with discoveries; motivated to incorporate findings into my teaching; frustrated with a perceived lack of study direction; and anxious to complete all of this written work so that I can turn my creative knowledge and experience to my own musical endeavours. I have been involved in a process, a spiritual process. I have lived what I have written, and have changed and grown as a creative person, and as a human being.

As I have researched definitions of creativity, I have discovered, happily, that my feelings and reactions during my creative process do not necessarily indicate that I am 'crazy'. My Points of Creative Frustration are just a natural part of the creative process. I have been given courage along the way to risk

ideas, to venture into the unknown in this study. Some ideas have sprung forth quickly, while other ideas have been dragged out. There has been a constant reworking, refinement, and aesthetic contemplation of this product, bouncing back and forth between cognitive and affective uses of my brain.

I have become aware of many personal blockages to creativity as I have written this study. I am presently experiencing an anxiety of releasing the ideas in this study to the public. But, in many areas, I have tapped into the flow of my creative potential, and worked through blockages. My creative spirit has been nurtured.

My spirit has grown because I have been given the strength to work through many fears that block me from pursuing my creative process. From the start, I have had a sense of an end product, a conceptualization, an image. My creative process has been the means toward developing that end.

It has been noted that a combination of knowledge of creativity and experience of creativity is the key to unblocking teachers and providing them with the tools to establish their own personal relationships with their creative process, thus enabling the teacher to better establish an environment that nurtures creativity in the classroom.

A cycle of creativity has to be established in education. A potential teacher needs to graduate from high school with knowledge of the creative process, having had many first-hand experiences in

developing his or her potential. Upon entering a Faculty or College of Education, the student teacher would enroll in a course which explores the knowledge of creativity and the experience of the creative process. These educated teachers would then feel more comfortable in establishing environments that nurture creativity in their own classrooms.

This cycle of nurturing creativity would then become self-sustaining. The individual teacher on the road to self-actualization as a human being, and our society-at-large, would be the beneficiaries of such a creative/spiritual flow of energy. It is time!

I have stated in this chapter that it is necessary to implement a model to teach creativity at the teacher education level in all Faculties and Colleges of Education. Teachers need professional development which details knowledge of creativity and the creative process, and which also provides direct experience in the creative process. Just as we hope to set up creative atmospheres for students in our classrooms, we need to do the same for our experienced teachers and pre-service teachers.

Recommendations For Further Study

There appears to be a shortage of research on teachers' own views and perceptions of creativity. There could be a great deal of importance in a study to determine how teachers feel about creativity, in themselves, and in people as a whole. If the teacher views creativity negatively, or passively, will creativity be nurtured in that teacher's classroom? Also, it would be interesting to co-relate teachers who view creativity positively to see if this is a result of the positive teacher being actively involved in his or her own creative processes.

Further to this, another research question: is the nurturing of creativity in learners and the establishment of a conducive environment proportionate to the extent that the individual teacher is personally involved in his or her own process?

I believe it would be also quite worthwhile to do a study which determines specific blockages to creativity in teachers. Are teachers aware of blockages to creativity? Would the teachers be able to identify these blockages subjectively? Could they cite the possible causes of the blockages?

Another interesting study topic would be the investigation of creative behaviour according to gender type. Do male teachers reward creative behaviour more, and in different ways, than female teachers? Do teachers tend to reward creative behaviour more in female or male students?

The quest for knowledge about creativity will go on, and the product versus process debate will surely continue. But, we humans need to engage in our creative process to fulfill our wholeness of growth. Knowledge and experience of our personal creative potential and process is essential. We grow creatively and spiritually as we draw from our pool. And the Great Creator replenishes our pool as we get the flow of our river moving. Do not remain stagnant. Stagnant pools breed mosquitoes, which have very short life-spans. Our selves, and our society, deserve a much longer and fulfilling life. Take the risk, ask for the courage, and create!

Conclusion

This study has examined existing blockages to creativity in teachers. I believe that a teacher who is experiencing his or her own creative processes will be better able to provide a classroom environment that nurtures the development of creativity in the student. Creativity is unique to humans, we have an innate urge to create. Yet, we can be blocked, our creative flow may not be happening. As teachers, we need to be aware of this, and set up safe conditions where we may push through our blockages to creativity and experience our creative process. As we do this, we gain a knowledge of creativity and an inner sense of our process. We will then be

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better able to foster the growth of creativity in our students, because we have had first-hand experience of the creative process. Knowledge of creativity and experience of creativity needs to be provided at the teacher education level in Faculties and Colleges of Education.

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