Creativity in Secondary Education

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LearningMatters

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Setting the scene: creativity in secondary education

By the end of this chapter you should:

- **have thought about creativity, and what it means to be creative;**
- **have considered views of learning and how the notion of creativity sits within these;**
- **have reflected on the place of creativity within your specialist subject;**
- **have considered the role of creativity within the National Curriculum.**

This chapter will help you to meet the following Professional Standards for QTS:

Q1, Q2, Q6, Q7, Q8, Q9, Q10, Q15, Q18, Q22, Q25

Introduction

Creativity is an important concept in education and elsewhere, and it is hard to imagine it being seen as anything other than a positive attribute of individuals and institutions alike. Indeed, arguing against creativity in schools would seem to be like arguing against 'mother-hood and apple pie'. But if creativity is universally acknowledged to be a good thing, it ought to be straightforward to define what it is.

> **PRACTICAL TASK** PRACTICAL TASK PRACTICAL TASK PRACTICAL TASK PRACTICAL TASK
>
> **Have a go now – define creativity. Compose a sentence that begins 'creativity is . . .'**

Maybe you found this slightly more problematic than you first thought? Or maybe you produced a perfectly usable definition of creativity which encompasses all possible outcomes – whichever you managed (or didn't!), let us now consider what others have written on the topic, and arrive at definitions which will be of use to us in terms of academic discourse, have meaning in day-to-day work in the classroom, and that we can take forward into the rest of this book.

Creativity – is it magic?

To go back to basics, creativity involves creation, and creation involves creating something:

> *If we take seriously the dictionary definition of creation, to 'bring into being or form out of nothing', creativity seems to be not only unintelligible, but strictly impossible. No craftsman or engineer ever made an artefact from nothing. And sorcerers (or their apprentices) who conjure brooms and buckets out of thin air do so not by any intelligible means, but by occult wizardry. The 'explanation' of creativity thus reduces to either denial or magic.* (Boden, 1990, p2)

And we are not going to deny that creativity exists or suggest that you need to be a Harry Potter to do it! So, if the notion of creativity implies that something is being created, what is going on? To 'do' something in normal speech usually involves some form of activity, mental and/or physical. This 'doing' also implies a *process*, and the notion of a *creative process* is one which figures significantly in the literature.

Breaking down into stages

Research into creativity was undertaken for the most part by psychologists in the first instance; more recently educational researchers, social scientists, artificial intelligence researchers and management consultants have also become involved. Many of these accounts draw on an early piece of research undertaken in the 1920s by Wallas (1926), who broke down the creative process into four stages:

Preparation   Incubation   Illumination   Verification

The first stage, *preparation*, represents the consideration of an issue, which involves getting ready for the next stage too. This is followed by *incubation*, which is defined as a period of time where the issue and its ramifications are considered, mulled over and thought about. *Illumination* involves arriving at a point of realisation where a solution presents itself or becomes apparent. Finally *verification* involves some form of testing of that which has happened.

Even after the intervening years, the four stages of the Wallas model still appear to be logical in terms of a sequence of events, and show

> *... a continuous process, with a beginning, middle, and end of its own*.
> (Vernon, 1970, p91)

The four stages are of use in the classroom as they allow us to consider how a creative activity can be presented to our pupils. We will look later on at how you the teacher can plan for this to happen in your lessons.

Convergent, divergent and lateral thinking

Another piece of research, from later in the twentieth century, is also of concern in our discussion here. Guilford (1967) in his 'structure of intellect' model proposed that there are a number of different mental factors or abilities. According to this model there are two kinds of productive abilities, *convergent* and *divergent*. Convergent thinking moves in a linear fashion towards a fixed answer, whereas in divergent thinking there may be no fixed answer, no specified linear route to a predetermined ending, and so the thinker has considerable latitude. Divergent thinking seems particularly apposite to creativity. Closely related to it is *lateral thinking*, a term developed by de Bono, and often to be found in schools associated with his 'six hats' notion (de Bono, 1985) of developing pupil thinking skills. Divergent thinking deliberately moves away from straightforward approaches to problem-solving, and allows the possibility of novel outcomes being generated. For our consideration of creativity, it seems likely that the notion of divergent thinking is an area that we would wish to promote.

Boden: P- and H-creativity

Creativity is seen by some as being a 'special' facility. This is often called the *trait* theory of creativity and says that certain individuals have a tendency towards creativity. This work arose in the 1950s. However, in common with most contemporary commentators, we do not see it that way. For us – and, we hope, for you too – creativity is a faculty which we believe is present in all the pupils we teach, and which is possible to develop. After all, *we are all, or can be, creative to some degree* (QCA, 2004, p9). While we know Mozart had composed a lot of music by the time he was 11, child prodigies are a separate issue, and although you may have one or more in your school, our concern is with *all* the pupils in *all* our classes. This means that we need to think of creativity from what we might call an 'everyday' perspective. So, each time a child paints a picture, comes up with a new idea, plays a new arrangement of notes on a xylophone, thinks of a new way of assembling their science experiment, makes a new construction with Lego bricks or a myriad of other everyday creative acts, they can be said to be being creative, not along the lines of composing a Mozart symphony, but in a smaller, more personal way. In her writings, Margaret Boden draws a distinction between everyday creativity, which she terms *psychological* in the sense of having occurred to an individual, and those ideas which, although coming into being in the same fashion, also have *historical* importance beyond that of the immediate. These she designates as P-creative and H-creative:

> *If Mary Smith has an idea which she could not have had before, her idea is P-creative – no matter how many people have had the same idea already. The historical sense applies to ideas that are fundamentally novel with respect to the whole of human history. Mary Smith's surprising idea is H-creative if no one has ever had the idea before her*. (Boden, 1990, p32)

This distinction between two different types of creativity is important, as it allows for the individual to produce something which is new for them, but not necessarily new for the world. Anna Craft is referring to a similar idea when she writes of:

> *... the kind of creativity which guides choices and route-finding in everyday life, or what I have come to term 'little c' creativity.* (Craft, 2000, p3)

We shall return to the notion of creativity for everyone throughout this book, particularly in Chapter 7 when we discuss inclusion.

What we have discovered:

- **Creativity involves doing something.**
- **This something is new for the doer, but maybe not entirely novel in historical terms.**
- **Creativity is not something only done by 'special' people.**
- **You, and everyone in your class, can be creative.**
- **Everyday creativity is valid.**

Creativity for every subject

Another misconception that we need to deal with straight away is that creativity is only the rightful province of the Arts. Creativity can be found in all areas of the school curriculum, and beyond. As a science teacher observed.

> *. . . creativity always goes hand-in-hand with art, drama, dance, music, [but] it isn't just about the arts, so to speak, it's about being creative with the curriculum, rather than just using the 'arty-farty' subjects.* (Fautley, 2005, p12)

This point is made in the National Curriculum handbook (QCA, 1999, pp11–12) where the importance of creativity across all subjects is discussed.

> *By providing rich and varied contexts for pupils to acquire, develop and apply a broad range of knowledge, understanding and skills, the curriculum should enable pupils to think creatively and critically, to solve problems and to make a difference for the better. It should give them the opportunity to become creative, innovative, enterprising and capable of leadership to equip them for their future lives as workers and citizens.*

The QCA has also recognised the importance of creativity across the curriculum, and their *Creativity: find it, promote it!* (QCA, 2004) materials observe that:

> *pupils who are encouraged to think creatively and independently become:*
>
> - *more interested in discovering things for themselves;*
> - *more open to new ideas;*
> - *keen to work with others to explore ideas;*
> - *willing to work beyond lesson time when pursuing an idea or vision.*
>
> *As a result, their pace of learning, levels of achievement and self-esteem increase.*
> (QCA, 2004, p9)

So, creativity is relevant across the curriculum and impacts on a number of other areas.

Creativity as active process

Let us return now to our search for a definition of creativity. We have decided that creativity involves *doing*, in other words *action*. This means that creativity is an *active process*.

> **REFLECTIVE TASK**
>
> **Think for a moment.**
>
> **What is going on in this active process?**
>
> **What is it to be creative?**

Hopefully you returned to our discussion and decided that creativity involves some form of mental activity. This is not all though – the dancer uses her body *and* her mind. Mental and physical processes are involved, as they are in many spheres of creative activity. But the thing that lies at the heart of this process is a *decision-making process* which involves choosing different paths at certain key points. It is this which is the key to creativity. Divergent thinking; thinking 'outside the box'; 'blue skies' thinking – all these are terms which imply that something out of the ordinary is taking place. This difference can be attributed to decisions which are being taken – and taken, in many cases, deliberately. There can be chance examples of creative decision-making, but in the classroom you will not want to wait for these but pursue a more purposeful course aimed at producing this type of thinking. Such decision making processes can result in what Wallas (1926) would have

called *illumination*, or what others would call a *Eureka moment*. They are the result of a way of thinking – 'outside the box' – which does not involve a tried-and-tested response but instead goes off in a different direction, it *diverges* from the expected.

In Figure 1.1 the straightforward linear response moves directly from the starting point to the end, with no deviation from the straight and narrow; there will obviously be numerous occasions in school when this linear response is the one which is required. The divergent response is shown as going off in different directions, and taking a broader path to the endpoint. In this way of thinking the journey is as important, if not more so, than the destination.
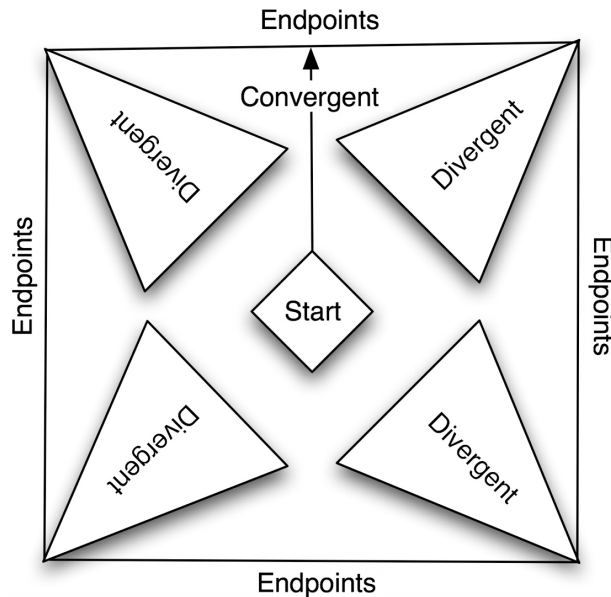

Fig. 1.1. Divergent thinking

Characteristics of creativity

To arrive, then, at a working definition for creativity we need to consider the things we have discussed so far. A recent definition of creativity is provided in the National Advisory Committee on Creative and Cultural Education (NACCCE) report (NACCCE, 1999), where creativity is discussed in terms of four characteristics:

> *First, they always involve thinking or behaving imaginatively. Second, overall this imaginative activity is purposeful: that is, it is directed to achieving an objective. Third, these processes must generate something original. Fourth, the outcome must be of value in relation to the objective.* (NACCCE, 1999, p29)

This provides us with a useful set of descriptors for the characteristics of creativity. This does not mean that we can only consider creativity to be judged in terms of its usefulness:

> *Creativity should be defined by the novelty of its products, not by their usefulness, value, profitability, beauty, and so on. What is not useful now may become useful*

in a distant future. Even if it is never applied for the benefit of mankind it may, in principle, be called creative ... (Smith, 2005, p294)

The notion of 'imagination' can be problematic too – and we shall be exploring this later!

So, bearing in mind all of the above, we are now in a position to produce our own working definition of creativity (see Figure 1.2):

Creativity . . .
- **involves mental processes;**
- **can involve action;**
- **is within a domain;**
- **is purposeful;**
- **is novel (to the individual – 'everyday' creativity).**
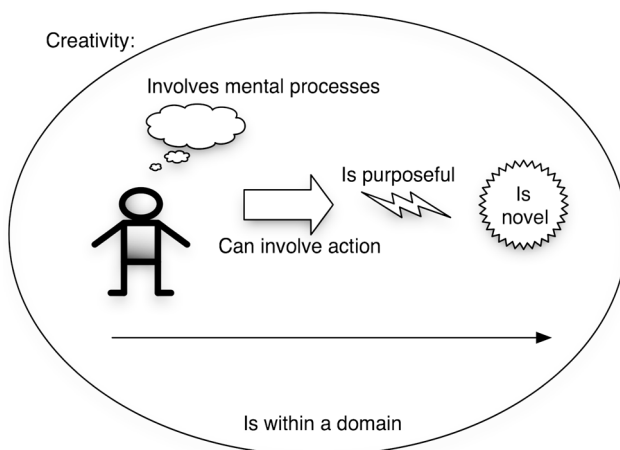
Fig. 1.2. Creativity

This gives us something with which to proceed! It covers all of the main factors we have described so far and allows for everyday creativity – the sort you are most likely to see in your classroom – to be recognised and valued.

REFLECTIVE TASK

How different is this definition from the one you produced earlier?

Does your definition include anything extra?

Does your definition miss anything out?

One of the reasons for establishing a definition in this way, rather than stating it outright, is so that you can understand that creativity is not a simple process and can start to think about how the issues might impinge upon your subject specialism.

Think about a lesson you have taught recently. What sort of learning was going on? Was it:

- **individual?**
- **collaborative?**
- **active (involved 'doing')?**
- **passive (did not involve 'doing')?**

How you answered this question will depend a lot on what you and your pupils were doing and on what sort of learning was taking place at the time. The fact that creativity is not a unitary construct means that we need to 'unpick' the issues associated with its teaching and learning as they appear across the secondary-school curriculum.

Creativity and learning

Just as we know that the notion of creativity is problematic, the ways people learn are also not straightforward. There is no straightforward link between teaching and learning, but we do know that the ways in which people learn are complex, and you will be forming your own views based on learning theory and on approaches to your own subject.

There is no single view of learning into which creativity slots nicely, just as there is no single view of learning which is universally applicable. As an overview and to link learning with creativity – a topic we shall return to – theories of learning can be classified under three main headings:

- *Behaviourist*: learning is a result of changes in behaviour, which occur as a result of stimulus-response mechanisms in individuals (key figures: Skinner, Thorndike).
- *Cognitive*: learning is a mental process that takes place in individuals (key figures: Piaget, Bruner).
- *Situated*: learning occurs as a result of interactions with others within a social context (key figures: Lave and Wenger, Salomon).

Some of these views are more readily associated with some subject domains than others, thus behaviourist views can be readily found in PE, cognitive views in MFL, situated views in drama. This does not mean that these are exclusive – far from it – but that your subject area may have a historical bias is favour of one of these areas.

Behaviourism

From a creativity perspective, behaviourism offers the least leeway for considerations of the role of the individual in the creative process. In this view creativity is seen as an effect, and the role of the creative person is simply that of a facilitator, a vessel in which a number of ingredients are mixed together. Skinner (1972) likened the process of writing a poem (although he said the same definition was true for art and music too) to the contribution a mother makes to her baby:

> When we say that a woman 'bears' a child, we suggest little by way of creative achievement. The verb refers to carrying the foetus to term ... But what is the nature of her contribution? She is not responsible for the skin colour, eye colour, strength, size, intelligence, talents, or any other features of her baby. She gave it half its genes, but she got those from *her parents ...* But she made no positive

> contribution *... The poet is also a locus, a place in which certain genetic and environmental causes come together to have a common effect. Unlike a mother, the poet has access to his poem during gestation. He may tinker with it. A poem seldom makes its appearance in a completed form. Bits and pieces* occur *to the poet, who rejects them or allows them to stand, and who puts them together to* compose *a poem. But they come from his past history, verbal and otherwise, and he has to learn how to put them together. The act of composition is no more an act of creation than 'having' the bits and pieces composed.*
> (Skinner, 1972, pp350–5: emphasis in original)

Skinner also likened the poet in another birth-related metaphor to that of a chicken laying an egg. Mental capacity is not really involved:

> *We should not think of the poet as a mindful, active striving organism with all that mentalistic paraphernalia that good behaviourists do without, but rather as a locus of causation, where the contingencies of reinforcement conspire to bring a poem about.* (Perkins, 1988, p382)

Behaviourism is *a dramatic shift away from psychology as the science of mental life and toward being the science of overt action* (Wasserman, 1999, p77). In the behaviourist approach, that which goes on inside people's heads is ignored and instead actions and responses are investigated. Essentially the environment is seen as a massive collection of stimuli to which the individual builds up a complicated series of responses. A behaviour can therefore be viewed as a response to a stimulus.

Creativity from a cognitive perspective

More fruitful for creativity considerations are cognitive and situated approaches. Cognitive viewpoints acknowledge that the mind is fully involved:

> *... generative cognitive processes are commonplace and normative. They are part of the normative operating characteristics of ordinary minds. Further, because the novel outcomes produced by these generative processes serve important processes, they satisfy the twin criteria of creative products: novelty and originality ... these processes also underlie creativity in all its forms, from the most prosaic to the most exalted, from the young child who refers to cold symptoms as a 'soggy nose' to the development of the theory of relativity ...*
> (Ward et al., 1999, p190)

This cognitivist approach allows not only for creativity to be a normal part of the mental operation of individuals, but also for Boden's notion of P- and H-creativity to have a place.

Situated views of learning place what Lave and Wenger (1991) refer to as *communities of practice* at the heart of the learning process. Learners move from novice to expert as they participate in:

> *.... mastery of knowledge and skill [that] requires newcomers to move toward full participation in the sociocultural practices of a community.*
> (Lave and Wenger, 1991, p29)

This view also places learning *in* doing, which derives from the writings of Dewey (1916), and has similarities with the work of Ryle (1949) who suggested that there are different types of knowledge, 'knowing that' and 'knowing how'.

Constructivism

One influential cognitive theory is *constructivism*. Constructivism views learning as an active process, in which the individual constructs meaning for themselves. Closely linked with this is *social constructivism*, which says that learning does not occur 'in the head' of individual pupils, but that meanings are constructed through interaction with others. This has obvious similarities with situated views of learning. The implications of social constructivism are that children can and should work in groups, in order to maximise their achievements. This has connections with Vygotsky's notion of the 'zone of proximal development' (Vygotsky, 1978), in which it is stated that there is a gap between that which pupils can do alone and that which they can do working with a more knowledgeable other.

Although there is no axiomatic link inherent between constructivist views and creativity, nonetheless the fact that pupils are making their own meanings from experiences can be seen to have a significant degree of importance, indeed Craft makes a very close connection between them:

> In a constructivist frame, learning and creativity are close, if not identical.
> (Craft, 2005b, p61)

Social constructivism and situated learning take us into the area of group work. In creativity research it is worthwhile to note that creativity is not the sole province of the individual:

> ... creativity researchers now believe that creativity cannot always be defined as a property of individuals; creativity can also be a property of groups. For example, the performance that is generated by an improvisational theatre ensemble is the creative product of the entire ensemble; there is no way to attribute the performance to any single member of the group. (Sawyer, 2003, p25)

REFLECTIVE TASK

Are there aspects of your specialist subject where group work would lend itself to creative tasks? If so, what are they? Have you used them? Have you seen teachers in school using them?

The area of group creativity is one we shall return to when we look at how teaching and learning for creativity can be organised in your classroom practice.

The place of the domain

The role of the group in creativity is not the only way in which social influences on the creative process can be seen. Csikszentmihalyi (1996) argued that for creativity to occur, even in an individual, there had to be an interplay between the individual, the domain and the field. The domain he saw as a:

> ... set of symbolic rules and procedures. Mathematics is a domain.
> (Csikszentmihalyi, 1996, p26)

The field he defined as:

> *... all the individuals who act as gatekeepers to the domain. It is their job to decide whether a new idea or product should be included in the domain.*
> (Csikszentmihalyi, 1996, p28)

The interaction between individual, field and domain produces creativity:

> *For creativity to occur, a set of rules and practices must be transmitted from the domain to the individual. The individual must then produce a novel variation in the content of the domain. The variation then must be selected by the field for inclusion in the domain.* (Csikszentmihalyi, 1999, p315)

REFLECTIVE TASK

What are the domains and the fields in which you are working?

How are these delineated?

Who decides?

How does creativity affect your domain?

How did you define your domain? Did you say, for example, 'science' or biology? 'Art and design' or 'painting'? 'English' or 'poetry'? How you see your domain may be as a subdivision within a larger picture. Pupils may tend to view you by what it says on their timetables! This means that often you will be seen by your pupils as a representative of the *field*. It will be your judgements which determine whether a piece of work is accepted into the *domain* of your classroom. This places a lot of responsibility upon your judgements, and the formative assessments you make will be an important part of this (as we shall discuss in Chapter 5)!

Domain-specific responses

If we think about the notion of a domain and look back to Figure 1.1, then in that diagram another area of concern can be seen as being important in our investigation – that of appropriateness of response. In Figure 1.1 the endpoint is shown as arriving in a non-linear fashion from the origin; however, it is an appropriate point at which to arrive. This means that the response, although novel, is the still the sort of response which it is appropriate to produce. In other words, if you were setting up a science experiment with your pupils, gave them a box of apparatus and asked them to work out what to do with it, you would not expect a group of pupils to come back to you and say they had written a poem! A poem may be a good and creative response in, say, English, but is not what you as the science teacher expected. In other words this response is not *domain-specific*. As Csikszentmihalyi noted:

> *One can be a creative carpenter, cook, composer, chemist, or clergyman, because the domains of woodworking, gastronomy, music, chemistry, and religion exist and one can evaluate performance by reference to their traditions.*
> (Csikszentmihalyi, 1999, p315)

Make a list to answer these questions.

- **Who has made an important contribution to your domain?**
- **How do you know (who are the 'gatekeepers' – do you know)?**
- **What creative ideas or contributions have you had or made?**

You may have contributed an important development, what Boden would call H-creative. You are more likely to have had moments of P-creativity, everyday creativity, where you have contributed something which was novel for you.

Creativity in the National Curriculum

So, how are the domains defined in the National Curriculum, and how does creativity figure in them? Of the twelve subjects whose programmes of study are delineated in the orders for the National Curriculum in England, eight specifically single out creative aspects of the subject in the *'importance of ...'* section, while the remaining four describe an aspect of the subject which require, at the very least, divergent thinking and may well be synonyms for creative thinking. In the order presented in the National Curriculum these statements read:

English
[English] ... enables them [the pupils] to express themselves creatively and imaginatively ... (p45)

Mathematics
Mathematics is a creative discipline. It can stimulate moments of pleasure and wonder ... (p57)

Science
Scientific method is about developing and evaluating explanations through experimental evidence and modelling. This is a spur to critical and creative thought. (p102)

Design and Technology
They [the pupils] learn to think and intervene creatively to improve quality of life. The subject calls for pupils to become autonomous and creative problem solvers ... (p134)

ICT
Pupils use ICT tools to find, explore, analyse exchange and present information responsibly, creatively, and with discrimination. (p143)

History
No direct mention, but it does say:
History fires pupils' curiosity about the past ... (p148)

Geography
No direct mention, but it does say:
It can inspire them [the pupils] to think about their own place in the world ... (p154)

Modern Foreign Languages
No direct mention, but it does say:
Through study of a foreign language... [pupils] begin to think of themselves as citizens of the world... (p162)

Art and Design
Art and Design stimulates creativity and imagination. (p166)

Music
[Music]... increases self-discipline and creativity, aesthetic sensitivity and fulfilment. (p171)

Physical Education
Physical Education provides opportunities for pupils to be creative... (p174)

Citizenship
No direct mention, but it does say:
It helps them [the pupils] become more informed, thoughtful and responsible... [-and it]... develops pupils' ability to reflect on issues ... (p183)

All of these statements show that there is an intention and an expectation that creativity lies at the heart of the National Curriculum. The QCA says this in an uncompromising statement:

Creative thinking and behaviour can be promoted in all national curriculum subjects and in religious education. (QCA, 2004, p9)

It will be up to you how you interpret this so as to deal with it in your domain, and to help you with this we shall be looking at specific examples as we work through this book.

Contexts for creativity

At the start of this chapter we asked 'What is creativity?' Csikszentmihalyi (1996) asked the question in a different fashion – 'Where is creativity?' The orders for the National Curriculum outlined above begin to answer this question from a legislative perspective. Other aspects of creativity and legislation in education have come in what Craft (2005a) refers to as 'three waves':

- *The first wave – the 1960s* – The Plowden Report (1967) and its aftermath, which while affecting primary schools, also impacted upon lower secondary education (what we now call KS3) too.
- *The second wave – the late 1990s*:
  - the NACCCE report (NACCCE, 1999) – this placed creativity within a cultural context similar to the *situated* perspective we discussed above;
  - the National Curriculum – whose description of creativity in *domains* we have also discussed;
  - other initiatives and publications – including *Excellence in cities* and *Improving city schools: How the arts can help* (OFSTED, 2003);
  - the role of Creative Partnerships, fostered by the Arts Council and the Department for Culture, Media and Sport;
  - the National College for School Leadership introduced a strand for fostering creativity in pupils;
  - the QCA's *Creativity: find it, promote it!* (2004) provided materials designed to promote creativity in schools.

- **The third wave – following on from the second – characterised by notions of everyday creativity in everybody.**

<div align="right">(After Craft, 2005a, pp8–16)</div>

Three key classifications

The NACCCE report (NACCCE, 1999) was very influential in promoting a positive view of creativity in schools and helped codify some of the terminologies we now use on a daily basis. When discussing teaching and learning associated with creativity, there are three phrases that describe what is going on.

- **teaching creatively;**
- **teaching for creativity;**
- **creative learning.**

The first two phrases derive from the NACCCE report. The first, teaching creatively,

> *... involves teachers using imaginative approaches to make learning more interesting, exciting and effective.* (NACCCE, 1999, p6)

On the other hand, teaching for creativity entails:

> *... teachers developing young people's own creative thinking or behaviour, and includes teaching creatively.* (NACCCE, 1999, p6)

Creative learning was not defined by the NACCCE report and is not subject to definitive or universal understanding. Indeed, the very notion of there being a specific type of learning which is different from other types may strike you as odd; after all, all learning should create new meanings for the individual concerned. What distinguishes creative learning, however defined, is that it is very much an active process, where the learner is engaged in and with a task, and where this engagement results in new knowledge being formed for that individual. This is similar to the definition proposed by Jeffrey (2005):

> *The* creative *in 'creative learning' means being innovative, experimental and inventive, but the* learning *means that young participants engage in aspects of knowledge enquiry.* (Jeffrey, 2005, p37)

These three headings are key to our discussions of creativity and form the headings for the next three chapters in our discussion.

So, what do we now know about creativity, and are we now able to more definitively understand what it is? We have discussed a number of facets of creativity and decided that it is not a unitary construct. Maybe you concur with the view that:

> *Meanwhile it remains a moot point whether creativity is anything at all. Perhaps it would be better to open with 'creativities are ...' and recognise straight away the potential multiplicities of what is only a notionally singular term.* (Pope, 2005, p52)

We shall refer throughout this book to creativity, but it is important to recognise that this is a device to save us continually discussing the problematic nature of the terminology. It will

involve processes and products, groups and individuals, classrooms, teachers and pupils, and it will be everyday creativity with which we are likely to be concerned the most.

Looking forward: structure of this book

Throughout this book we will presenting you with a lot of information and things to try out. To help you navigate your way through this we have divided the content into three sections. The first four chapters set the scene and deal with a number of important issues. The overall plan for this part of the book is shown in Figure 1.3. Following this, Chapters 5 to 8 deal with various aspects of pedagogy and practice. The plan for this section is as shown in Figure 1.4. In Chapter 9 we consider what you will be doing in your future development and consider ways you can take the teaching and learning of creativity forwards. The plan for this final section is represented in Figure 1.5.

As we progress through the book, each chapter will extract from these diagrams the parts which are addressed, and which are taken apart and discussed in detail. Presenting the information to you in this fashion allows you to see how the overall plan of the book fits together, as well as enabling you to navigate your way round the various sections. It will also be of use to you in planning your own professional development and in auditing where your strengths lie.

A SUMMARY OF **KEY POINTS**

> **Descriptions of creativity are problematic, but notions of novelty are involved.**

> **Creativity is an active process – it involves pupils.**

> **Creativity does not solely occur in individuals – it is just as likely to be found in groups.**

> **Views of learning that involve mental processes are more likely to include creativity as a process.**

> **Creativity is specifically mentioned in the National Curriculum.**

> **There have been official initiatives to promote creativity in schools.**

FURTHER READING   FURTHER READING   FURTHER READING   FURTHER READING

Boden, M.A. (1990) *The creative mind: myths and mechanisms*. London: Weidenfeld Nicolson.

Craft, A. (2005) *Creativity in schools – tensions and dilemma*. Abingdon: Routledge.

Craft, A., Jeffrey, B. and Leibling, M. (eds) (2001) *Creativity in education*. London: Continuum.

Useful website
www.ncaction.org.uk/creativity/