



Imaginative Curriculum Knowledge Building Enquiry into

How Can Creativity be Taught?

Personal Accounts of Teaching to Promote Students' Creativity

Explanation

These personal accounts of teaching aimed at promoting students' creativity have been produced as part of a knowledge building process aimed at developing conceptual and practical knowledge and understanding of how we might be more effective at nurturing students' creativity in higher education. The enquiry is based on social constructivist principles of learning in which knowledge is developed, negotiated and validated by the many individuals contributing to the knowledge production process. This document contains a compilation of examples of teaching for creativity provided by participants at the *How can creativity be taught?* conference held at the University of Hertfordshire March 5th 2004. The Imaginative Curriculum project team thanks everyone who provided an account and welcomes further contributions.

Preliminary Analysis by Norman Jackson

Readers are invited to add your own interpretations

Disciplinary/pedagogic contexts represented in the compilation

Academic writing
Action learning to improve student performance in research thinking and writing/speaking
Applied Art and design
Architecture and landscape
Business information
Civil Engineering
Clinical governance
Comparative education,
Creative writing
Design studies are
Education - special educational needs
English and American Literature

Filmmaking (specifically editing) for students of English Literature
 Media arts
 Performance Theatre
 Physics
 Physiotherapy
 Real world situation – supervised clinical practice
 Statistics
 Teaching and learning courses for higher education teachers
 Textile Design
 Visual performance
 Web site design

The concept of teaching for creativity

The concept of teaching is critical to any consideration of the promotion of students' creativity. Negative views of the idea that creativity can be taught are based on transmission models of teaching where teachers' attempt to transfer their own knowledge and sense making to students through lecture dominated teaching, where students' engagements in learning are predominantly based on information transfer, and are heavily prescribed and controlled by the teacher, and where summative assessment drives the learning process. Such conditions are less likely to foster students' creativity than models of the teacher as a stimulator, facilitator, resource provider, guide or coach, and where students are given the space and freedom to make decisions about their own learning process and outcomes. The characteristics of teaching that is more likely to promote students' creativity recognised in the personal accounts are given below.

Characteristics of teaching to promote students' creativity derived from mainly from the principle question in the *Personal Accounts of Teaching*

**Are some perspectives more important than others?
 Can they be grouped clustered into themes?**

To what extent do you endorse these statements?

Teachers need to	strong	moderate	weak
1 give students permission to be creative			
2 encourage students to be creative			
3 provide safe spaces where students' ideas and experience will not be devalued			
4 need to be practicing/demonstrating creativity themselves			
5 act as guides and facilitators			
6 provide space for students to be creative			
7 be prepared to reveal something of themselves in the teaching process			
8 be emotionally intelligent in order to pick up cues and head off difficulties			
9 develop students' self-confidence to work in unpredictable situations			
10 give students the confidence to take risks			
11 understand the ways the unconscious mind and the conscious mind work			
12 appreciate models of creative practice			
13 promote the development of reflective learning			
14 provide situations for learning where there are no right answers			
15 provide real-world learning situations			
16 provide activities that are meaningful to participants			

17 encourage, motivate and reward a questioning approach to learning			
18 provide problem based approaches to learning			
19 provide opportunities for collaborative working and student interaction			
20 encourage independent thinking			
21 provide appropriate structures and tools			
22 provide learning situations that are both fun and challenging			
23 be sensitive to the balance between challenge and reinforcement			
24 be sensitive to the balance between freedom and control			
25 reward creativity			
26 providing students with a creative challenge			
27 take risks			
28 be highly responsive to students as a group and as individuals			
29 be open minded in responding to the students.			
30 provide stimulus and encourage students to find their own examples and direction.			
31 recognise the students' group as a tremendous creative resource			
32 be open to possibilities			
33 encourage the adoption of a playful attitude			
<i>Please add any other principles</i>			

Perspectives on creativity in the teaching/learning context

The list includes teacher and student actions and engagements, outcomes and contexts/conditions.

- ❖ bringing different perspectives to bear
- ❖ bringing something into existence
- ❖ breaking and pushing back the boundaries
- ❖ considering other people's points of view
- ❖ conceptual design
- ❖ creative challenge
- ❖ creative designs and interpretations of architecture
- ❖ creative planning and organising skills
- ❖ creative programme design
- ❖ creating a colourful interactive spreadsheet
- ❖ creating they are and understanding emotional responses to space
- ❖ critique
- ❖ cross-fertilisation within a group
- ❖ designing a programme
- ❖ developing a film narrative
- ❖ development of artistic capability
- ❖ disciplinary awareness
- ❖ encouraging multiple solutions to a given problem
- ❖ group work,
- ❖ having a sense of voice and writing
- ❖ helping people to think non linearly
- ❖ imaginative responses to a brief
- ❖ inventing
- ❖ making sense of complexity
- ❖ observing processes in action
- ❖ problem solving

- ❖ producing a film
- ❖ promoting convergent and divergent thinking
- ❖ recognising the emergence of ideas,
- ❖ reflection and peer critique
- ❖ self-management
- ❖ sense of possibility play and enjoyment
- ❖ thinking conceptually
- ❖ thinking critically and reflectively
- ❖ tolerating ambiguity
- ❖ using metaphor and imagery
- ❖ ways of thinking outside the boxes people normally inhabit
- ❖ writing fiction
- ❖ working collaboratively

Creativity is linked to the following types of thinking – conceptually, independently, originally, divergently / convergently and divergently, laterally, critically and reflectively, using imagination, non-linear, outside the box, deconstruction and reconstruction,

What other types of thinking?

Creativity is associated with the following types of actions/activities - solving problems, sense making, inventing, drawing, designing, observing, interpreting, producing, writing, combining, responding, completing and sharing reflective journals which reveal their thinking and emotions, collaborative working, a stimulating challenge,

What other types of activity?

Students' responses to teacher creative engagements

Please add your own interpretations

Some important patterns and consistencies emerge from the personal accounts. Like any teaching intervention results vary according to group dynamics, and the personalities, capabilities attitudes and interests of individuals. The diversity of students' responses sometimes makes it difficult to generalize at the group level. Students' responses also vary naturally within the process with the same student responding well and not so well to different parts of a creative process. Some students are more comfortable than others with unconventional ways of thinking and doing. Students often respond well and with enthusiasm to creative challenges investing significant time and energy in the enterprise. Some student groups may begin a process warily or even be resistant to it but attitudes tend to become more positive as they engage with the challenge. Some teachers recognize that what they do has a strong influence on the way their students engage: a perspective that emerges from running the same session with different groups of students and doing slightly different things and observing and reflecting on the consequences of their different actions. Through engagement with creative processes and the idea of creativity some students change their perceptions of creativity as a concept. Perhaps those that do not engage with the idea of creativity, do not change? In many of the accounts there is a sense of pleasure as teachers admit to being unsure about how students would respond then being pleasantly surprised as responses emerge. A significant number of accounts highlight the pleasure, fun and enjoyment that participants gained through their creative process. What is implicit in these accounts are the sensitive, trusting and responsive teacher-student relationships necessary to facilitate and adapt such engagements with creativity.

'Last year there was a very positive response to the process and 100% success rate, this year there has been more resistance to this demanding approach.'

'In a variety of ways! By the end of three years..... the ones who get it get it really well. Others, less so; a few, not at all. Most develop substantially in the course of the undergraduate programme.'

'We ran this project for 3 years, improving it as went along. The first and third years were very successful and students were very positive indeed. The second year was less successful, in part because of the group dynamic.'

'First stage, deconstructing, went well.Some students had difficulty thinking about non conventional materials and brainstorming was needed to generate a range of possible tools and media. The 'loss of control' of the media was difficult for some students.Some students are comfortable with this kind of playful non figurative reconstruction others decide to make something and work to a preconceived idea.'

'Initially warily especially when their budget was halved, but in the end they were really challenging each other and realising that "absolutes" - that they had accepted as unchanging, were perhaps not as solid as they thought.'

'Variously. Triads process works for some but not all.'

'As varied as the individuals who made up the group. Some found time to explore and be challenged by ideas that came into existence because they happened to be in this particular module at this particular time. Some found the whole experience a frustration because it was different from their 'normal' mode of learning or way of making art. Some found the independence problematic – asking them to engage when they couldn't quite get hold of what the assessment might be looking for. Some found the interdependence problematic but exciting because it was a problem to solve in multiple ways and with their own permission. Some waited to be told why it all seemed so hard and couldn't we cut to answers.'

'Some embraced it. Some did not like (at first) the refusal to adopt an authority position. Some did not like the sense of, as they perceived it, being cast adrift without a firm hand on the tiller and a captain (i.e. teacher) in charge! There was some resistance to the idea that students were responsible for their own learning.'

Variable: Some were very creative and able to apply principles appropriately and creatively. A significant group was able to be reasonably creative in devising exercises, but the exercises were not always appropriate for the given scenarios (eg too easy, too difficult, targeting the wrong muscles or joints). Some struggled with both aspects. Students generally become much better at exercise prescription when working in the real world situation (under supervision) on clinical placement.'

'Mixed - hated by a German political scientist!'

'The responses can be very different. The "prompts" can constrain the creativity, as can the dynamics of the group.'

'Quietly. I was most concerned at first as the students were practically-oriented and might reject profundity from dead philosophers, but to my surprise, they went away and started to read philosophy for themselves.'

'Initially most wanted much more direction and guidance. Many wanted 'right answer' inputs from me. But the individual research tasks required them to produce input to sessions, and their initial response to this was to bring questions to myself and their peers...Eventually the set about helping to answer each other questions by comparing notes, postulating answers, doing further reading and research, questioning what up to now had been taken for granted in their own training.'

'Initially with reservation over sharing ideas but this was done through shared presentations so because they all had to respond they were supportive of each other and able to discuss the work within the context it was created and give further possibilities for its development.'

'In my view - very well: illustrations of outcomes and questionnaire results available. Astonishingly and consistently (over ten years) well at both educational levels'

'They learned much from the process itself, although, initially they had difficulties with identifying a sense of direction. Some groups experienced more tensions than others as expected.'

'My xxxx students were less ready to engage with the exercise than the other students. Why? Because, I think, I was apparently asking them to reveal more about themselves (to present an image of themselves as learners) than I was the others, who were asked to present an image of something else (in doing so, however, they revealed much about themselves). Also, I eased the atmosphere and gave the xxxx students 'permission' to think 'unacademically' by revealing my own metaphor of the institution.'

'Enthusiastically. Some did far better than I could have done.'

'The children responded well, each one taking part, either aided or unaided, in all the activities. The levels of concentration, smiles, eye pointing, effective exchange of symbols, smearing of paint everywhere and enthusiastic clapping and playing of instruments all gave testament to the level of enjoyment and involvement which were a feature of the session.'

'With energy and imagination.'

'There has been a great deal of feedback during four years of the Action Research project. However, in any one Game play, players have shown creative responses to the challenges presented. Intense engagement in practice has led to skilled performance in thinking, speaking and writing, and knowledge of its Hows and Whys. Student logs and anonymous feedback exercises reflect understanding and appreciation of the academic and transfer value of the teaching/learning knowledge/skills that the Game provides.'

'Most student's have a limited conception of creativity and do not regard themselves by and large as creative. By the end of the programme most have adjusted this view as a result of the process and many who previously conceived of creativity as an individual quality either one has or does not have, move their position.'

'The majority of students responded to these sessions with great enthusiasm. This is demonstrated by the fact that these sessions are run as 'voluntary' courses outside of teaching time, and yet continue to be very well attended.'

'Some students took the competition very seriously and spent a lot of time on their entries to good effect. In general students reported spending far more time on the assessment activities for this module than other modules they were studying at the same time.'

'Feedback from the students was positive in that they found the assignment to be very challenging and rewarding.'

'In most cases they produced imaginative pieces. They demonstrated how well able they were to manipulate creatively what they often had difficulty examining analytically.'

Name Claire Allam
Institution Learning Development and Media Unit, University of Sheffield

Think of a teaching / learning situation in which you have tried to encourage students to be creative:

1 What types of creativity were you trying to promote?

Filmmaking (specifically editing) for students of English Literature.

2 How did you develop your teaching to promote that creativity?

We transformed a traditionally taught module on Shakespeare into an environment where students were invited to increase their understanding of Shakespearean plays by interacting within a new way – by making a short video rather than by analysing texts. We also required students to complete a weekly learning journal, submitted on WebCT, that allowed the journals to be shared. This project incorporated group work, a stimulating creative challenge, planning and organising skills, reflection and peer critique of the finished videos.

3 How did the students' respond?

We ran this project for 3 years, improving it as went along. The first and third years were very successful and students were very positive indeed. The second year was less successful, in part because of the group dynamic, and a small student cohort, comprising solely level 2 students whereas the other modules had level 2 and level 3 students. In the final year students reported an increased level of understanding of Shakespeare's plays, great satisfaction, pride in having learned new skills – organisational, creative, technical and a greater understanding of their own learning process through the use of reflective journals. They also stated that they had worked harder than usual, for the sake of interest rather than just to collect assessment marks.

4 From this experience, can you deduce any principles about the relationships

Providing students with a creative challenge can be a risky business, especially if they are unused to being asked to work in this way. It is also very hard work for both students and teachers. It takes a lot of time, and teachers need to be highly responsive to students as a group and as individuals. That said, the results can be intensely satisfying for all. I suspect that this particular module will be remembered with pleasure by all who took part for many years to come.

NAME Stephanie Tristam
Institution Shetland College UHI Millennium Institute
Subject Textile Design
Course Contemporary Textiles

Think of a teaching / learning situation in which you have tried to encourage students to be creative:

The students were given a brief METAMORPHOSIS which required them to deconstruct a mechanical object eg computer keyboard, Hoover, food processor and then reconstruct it as an animal, bird or insect. They were asked to record the process through drawing using non conventional art materials wherever possible.

1 What types of creativity were you trying to promote?

The ability to think laterally

The development of artistic capabilities: mark making, using non conventional art materials to express line form and texture, 3 dimensional interpretation

2 How did you develop your teaching to promote that creativity?

Largely non directive, questioning, encouraging, offering alternative perspectives.

Using the group as a resource for ideas generation, interactive learning through brainstorming and evaluating. Using the library and internet for alternative ideas.

3 How did the students respond?

First stage, deconstructing, went well. It was straight forward, task orientated and non threatening. Through this process and the drawing, students were encouraged to view an object in a range of different combinations and perspectives. Some students had difficulty thinking about non conventional materials and brainstorming was needed to generate a range of possible tools and media. The 'loss of control' of the media was difficult for some students. The interpretation of bird/animal suggested by the qualities of the deconstructed elements required a repertoire of possibilities to investigate. Some students are comfortable with this kind of playful non figurative reconstruction others decide to make something and work to a preconceived idea.

4 From this experience, can you deduce any principles about the relationships between, teaching, learning and creativity?

The brief is important as this gives the framework for the investigation. The 'teacher/enabler' needs to be open minded in responding to the students.

The role of the teacher is to give stimulus, with students encouraged to find their own examples and direction.

The group is a tremendous creative resource.

Learning in a creative sense needs not to have right and wrong answers

Being creative requires an awareness of possibilities

A 'playful' attitude to exploration encourages a creative response where there are no wrong answers

There is a reliance on intuition when a formula is absent, this leads to more liberated free fall creative exploration.

Name Nigel Bassett-Jones
Institution Oxford Brookes University

Think of a teaching / learning situation in which you have tried to encourage students to be creative:

1 What types of creativity were you trying to promote?

Types of creativity I am trying to promote

Creative problem solving in groups using problem solving techniques.

2 How did you develop your teaching to promote that creativity

Teaching was developed around definitions and models of creativity and innovation. The teaching is linked to video material on innovative product designs. Students are tasked with modifying an existing design to extend its appeal within a market segment that they define.

3 How did the students' respond?

Students generally enjoy the module. They find the task challenging not least because much of it is group based. Building consensus and commitment around an idea proves a real challenge for many groups. Most students have a limited conception of creativity and do not regard themselves by and large as creative. By the end of the programme most have adjusted this view as a result of the process and many who previously conceived of creativity as an individual quality either one has or does not have, move their position.

4 From this experience, can you deduce any principles about the relationships between, teaching, learning and creativity?

In short, I believe creativity is in part a confidence thing. Techniques, help and techniques can be taught. I am also beginning to conclude that there are strong cultural factors that influence student confidence.

NAME Liza Pybus
Institution Nottingham Trent University
Subject Information Systems
Course Business Information Systems (course) Internet Applications Development

Think of a teaching / learning situation in which you have tried to encourage students to be creative:

1 What types of creativity were you trying to promote?

Creativity in Web Site Design.

2 How did you develop your teaching to promote that creativity?

Lectures established some core design principles and workshops covered technical skills that might be needed.

The assessment was split into stages:

- 1) Students were invited to enter one or more of 4 competitions which involved either submitting an Animated Banner or a Web page. (book token prizes were given to the 4 best entries).
- 2) All entries were displayed via the module web site
- 3) Students were then formally assessed on a report which commented on their own entry, compared this to other entries, drew further comparisons with established web sites and discussed wider design issues.

3 How did the students' respond?

Some students took the competition very seriously and spent a lot of time on their entries to good effect. In general students reported spending far more time on the assessment activities for this module than other modules they were studying at the same time. However, there was not always a correlation between a good competition entry and a good final assessment mark. In fact one of the competition winners failed the assignment.

4 From this experience, can you deduce any principles about the relationships between, teaching, learning and creativity?

We did not attempt to "teach" creativity but rather set in place conditions to help it happen. Willingness to experiment may be restricted by assessment processes. In this case the competition entries themselves were not formally assessed and so students were unrestricted by complex criteria. The element of competition seemed to encourage students to put energy and enthusiasm into their entries. We have not in this case found a solution to explicitly assessing creativity.

Names Jennifer Blumhof and Andrew Honeybone
Institution University of Hertfordshire, Centre for the Enhancement of Learning and Teaching
Subject PGCert in Learning and Teaching in Higher Education (Professional and Academic Development Programme)
Module- pad3- Understanding and Enhancing Student Learning and Participants' Teaching (45 credit triple module)

Think of a teaching / learning situation in which you have tried to encourage students to be creative:

1 What types of creativity were you trying to promote?

Two interlocked main types- creativity in curriculum design(to model this process to new lecturers) & creativity in student learning particularly convergent and divergent thinking, positive attitudes and high levels of motivation and engagement.

2 How did you develop your teaching to promote that creativity?

Through the hybrid problem-based structure of the 45 credit module, the design of the problem-based scenarios, modelling a creative approach to learning, allowing participants to engage in their own way, relating theory to their own practice.

3 How did the students' respond?

Last year there was a very positive response to the process and 100% success rate, this year there has been more resistance to this demanding approach.

4 From this experience, can you deduce any principles about the relationships between, teaching, learning and creativity?

The 'teachers' need to bring to the sessions a level of emotional intelligence to pick up the cues and to try and head off any difficulties with the creative curriculum design. To be actively engaged in this creative process requires time and new staff, often working under great pressure, find it difficult to find sufficient time. The principle might be that a heavy work load stifles creativity (cf Gibbs' account of deep and surface approaches to learning and high work loads). Another principle may be that creative curriculum design is a high risk strategy and if short term student feedback dominates the appraisal system creativity might be eschewed in favour of a 'safe' approach.

NAME Dr Robert Graham
Institution MMU, Cheshire / Edge Hill (leaving the latter shortly to go to the former!)
Subject Creative Writing
Course BA Creative Writing / MA Writing Studies (programmes)

Think of a teaching / learning situation in which you have tried to encourage students to be creative: Edge Hill undergraduate and postgraduate writer's workshop (Creative Writing equivalent of Lecture + Seminar)

1 What types of creativity were you trying to promote?

Writing fiction.

2 How did you develop your teaching to promote that creativity?

1. Show them the workings of the unconscious mind (which generates the raw material) and the conscious mind (which edits, redrafts, shapes and polishes what has been generated).
2. Promote the idea that the first stage is the freedom to write anything; that there are no mistakes at first draft stage.
3. In the writer's workshop, teaching consists of offering students
 - the theory of various elements of craft
 - examples of good practice
 - opportunities to practise.(e.g. Teaching dialogue:
Step 1: handout on theories of using dialogue
Step 2: analysis of use of dialogue in, say, Carver's short stories
Step 3: writing exercise from a given stimulus, where students get to practise what they have learned in steps 1 and 2
4. Redrafting is then a matter of using the conscious mind to evolve and polish the raw material. This is partly a matter of gaining perspective through distance, through peer appraisal and through listening to what the work says to you. Each piece of work knows its final destination and if you look at it and listen to it, you will find your way there.
5. The final stage of the creative process is reflection, where students think about the processes involved in the production of the piece, about what they have learned through these processes and from this production. They may also think about future work, evolve a theory of composition and arrive at an ever-evolving view of their place in whatever literary context.

3 How did the students' respond?

In a variety of ways! By the end of three years (five when they do the 2-year part-time MA, more when they go on to do an MPhil or PhD) the ones who get it get it really well. Others, less so; a few, not at all. Most develop substantially in the course of the undergraduate programme. (A handful in every cohort goes onto postgraduate Creative Writing studies.)

4 From this experience, can you deduce any principles about the relationships between, teaching, learning and creativity?

1. To teach creativity you do need to be practicing it yourself.
2. Teaching and learning creativity requires a fundamental understanding of the ways the unconscious mind and the conscious mind work.
3. The analysis of models of creative practice is also essential.
4. As is the study of theories of creative practice – both by practitioners and (less important, sorry academics!) critics.

5. Reflective learning is crucial, at the level of the individual piece of work and also from the perspective that time and greater volume of creative practice allows.
6. The whole of the above is interdependent.
7. Creative practice is enhanced by:
 - inner space
 - an understanding of the spiritual aspects of creativity: God is a creator and we, being made in his/her image have the same capacity; I often find that inspiration is a matter of being spiritually attuned, of listening to the divine we all have inside us. I suspect all art throughout history that is truly inspired comes from another dimension. John Lennon, to name but one, differentiated between songs that were merely crafted and songs that arrived fully formed – inspired work.
 - brainstorming
 - creative playfulness (being in touch with your inner child)
 - not being caught up with rules and regulations
 - having the means of recording ideas when they come (they don't always arrive when you are sitting at your workplace)
 - acquiring a portfolio of skills and techniques
 - being a magpie and pinching from anything and everything
 - peer appraisal
 - critical appraisal

NAME Heather Thornton
Institution University of Hertfordshire
Subject Clinical Governance
Course Extended Scope of Practice Module part of a Masters Programme

Think of a teaching / learning situation in which you have tried to encourage students to be creative:

1 What types of creativity were you trying to promote?

[Heather Thornton] Trying to get them to think ideally without constraints, leaving behind the current system to explore different ways of doing things. Also to try to see the complexity of service provision and stop thinking in linear terms, in this case that more money is not always the answer to the problems of service delivery.

2 How did you develop your teaching to promote that creativity

[Heather Thornton] I used the creative technique of exaggeration. In this case I gave them a million pounds and let them explore how their service would then be set up. I gave them a very radical suggestion initially so that they felt free to explore what might be considered "blind alleys". Then I halved their budget and then they explored what service they would then provide. Group working was used so that individual mind sets were challenged.

3 How did the students' respond?

[Heather Thornton] Initially warily especially when their budget was halved, but in the end they were really challenging each other and realising that "absolutes" - that they had accepted as unchanging, were perhaps not as solid as they thought. Interestingly they then chose to take the experience of the second activity (half the budget) back into a re-examination of the first with the result that they went on to explore the ethics of spending public resources etc. This was not in my original plan but they seemed to find it a liberating discussion, "food for thought", "useful to think the unthinkable", "lots of practical ideas to take back to work".

4 From this experience, can you deduce any principles about the relationships between, teaching, learning and creativity?

[Heather Thornton] One of the key issues was having a safe environment with a group of colleagues not from work so that the normal constraints of hidden agendas and politics didn't stop the creative process. Also giving them an extreme example at the beginning created a culture in which anything could be suggested, almost giving them permission to be creative. The group work is perhaps important as people felt free in small groups to express opinions that perhaps they couldn't have to a larger group and yet there were different opinions and so individual mind sets were challenged.

NAM Nick Everett
Institution University of Leicester
Subject English and American Literature
Course Autobiography / English B.A. and American Studies B.A.

Think of a teaching / learning situation in which you have tried to encourage students to be creative:

1 What types of creativity were you trying to promote?

I was trying to develop students' manipulation of narrative genres as well as their creative written expression more generally. One purpose behind this was to make students explore the issues – of self and life-writing – in autobiography practically and creatively as a complement and an aid to their analytical exploration of the subject.

2 How did you develop your teaching to promote that creativity?

I asked students to write brief, completely unprepared creative exercises (more or less coordinated with the set reading) in each 2-hour seminar. The exercises included writing a one-paragraph biography, real or imaginary, that is (in the student's view) ideal, heroic or exemplary; writing a series of sentences each beginning 'when I was 5...', 'when I was 10...' etc; and writing a brief account of a memorable incident from childhood, then rewriting it in the third person as the first paragraph of a short story.

3 How did the students respond?

They responded much better than they or I had expected. In most cases they produced imaginative pieces. They demonstrated how well able they were to manipulate creatively what they often had difficulty examining analytically. It gave them confidence as writers and, in several cases, made them want to continue writing creatively.

4 From this experience, can you deduce any principles about the relationships between teaching, learning and creativity?

What helped in this course was that the creative exercises were sprung on the students; they had no time to be perfectionist; expectations and pressure were therefore minimal and this was liberating for everyone. (Possible principle here: calling it Creativity with a capital C and giving students time may – at any rate in the first instance – be counterproductive.) As tutor I participated too and this fostered a helpful atmosphere of equality (my exercises being no better than theirs); it was not a case of expert and pupils but of fellow-experimenters. Several of the exercises were very like games (guessing if an anecdote is true or not, for example) and this gave a social dimension to the activity that usefully reduced the solemnity too often surrounding the idea of Creativity.

NAME Patrick Palmer
Institution University of Brighton
Subject Civil Engineering
Course Design of Structures

Think of a teaching / learning situation in which you have tried to encourage students to be creative:

1 What types of creativity were you trying to promote?

Conceptual design of structural forms to propose two distinct solutions to a given problem, which is usually a building, but may be a bridge. Each problem has a clients brief and information on geometrical constraints, and soils information

2 How did you develop your teaching to promote that creativity?

I briefly demonstrated an example to the class as a whole, but then relied mostly on a set of programmed individual tutorials. We also tried a triads process lasting one hour

3 How did the students respond?

Variously. Triads process works for some but not all. Pressure of time in individual tutorials may lead to me doing the creative bit for them if I am not careful. Students need to be encouraged to think laterally, going beyond the bounds of their previous formulaic driven straight-jacketed education.

4 From this experience, can you deduce any principles about the relationships between teaching, learning and creativity?

I think we all learn when we are put in a potentially embarrassing situation, but we paradoxically need to have periods of relaxation too. I can create situations where creativity might happen but cannot guarantee it. A non-judgemental ethos helps, but this contradicts students' wishes to know if they are performing well. If creativity can be taught, I would like to know how.

Name: Ursula Hurley
Institution: Liverpool Hope University College
Subject: writing centre
Course: cross-deanery writing support (module/programme)

Think of a teaching / learning situation in which you have tried to encourage students to be creative:

1 What types of creativity were you trying to promote?

The Writing Centre seeks to introduce an element of creativity into the teaching and practice of academic writing. We aim to foster a sense of possibility, play and enjoyment within the framework of 'academic' writing forms.

2 How did you develop your teaching to promote that creativity?

We have developed a series of writing workshops that aim to show students how their creativity can be productively applied to academic writing tasks. Underpinning these workshop sessions is the assertion that forms of writing usually perceived as 'academic' (essays, reports, literature reviews, and dissertations, for example) are a part of the same continuum as traditionally 'creative' forms such as screenplays, novels, letters and diaries. Workshop sessions cover common academic forms and frequently encountered problems. The scope of the 'academic as creative writing' paradigm is almost infinite, and can be tailored to demonstrate practical solutions to most student writing issues. In tandem with these workshops, students are encouraged to read creative texts, and to attempt their own creative writing, noting strategies and practicing techniques as they do so. Techniques usually reserved for the 'creative writing' course, such as dealing with writer's block and generating ideas, are also explored.

3 How did the students respond?

The majority of students responded to these sessions with great enthusiasm. This is demonstrated by the fact that these sessions are run as 'voluntary' courses outside of teaching time, and yet continue to be very well attended. Last semester, the Writing Centre ran 40 such sessions with a total attendance of 800 students. Many attendees came because of word-of-mouth recommendations by their peers.

4 From this experience, can you deduce any principles about the relationships between teaching, learning and creativity?

The experiences described above illustrate how the perceived distinction between creativity and academia can be reconfigured to synthesise creative academic endeavour. The application of a creative approach to any area of study can reveal new perspectives, inform innovative pedagogy and, most importantly, add value to the learning experience.

NAME Dr Fiona Bannon
Institution University of Hull/ Scarborough School of Arts
Subject Performance-Theatre and Contemporary Practice
Course MA (taught)...Navigating Creativity(module)

Think of a teaching / learning situation in which you have tried to encourage students to be creative:

1 What types of creativity were you trying to promote?

- Evolving cross-disciplinary awareness of creative activity particularly in relation to art making behaviours of individuals.
- Emergence of ideas through collaborative practice, observation of process in action versus forcing an end product.
- Criticality and creativity in individual and group processes- the use of reflection on self and others
- Creativity that is concerned with bringing something into existence
- Navigating- plan or direct a route or course, being a guide toward potential experiences of a journey.
- Divergent exploration, 'in dwelling'
- Toleration of ambiguity

2 How did you develop your teaching to promote that creativity?

- Combination of direct involvement and observation
- Consideration of changing role as tutor/participant/assessor and guide
- Making agreements with the group, leaving space for their personal negotiations.
- Waiting, watching, initiating, supporting and managing process
- Open ness to change and making secure adaptable frameworks
- Hosting visiting teacher inputs and creating a container for the ideas to hold together.
- Setting an expectation of a level of engagement and trying to work from a broad to a narrowing base.

3 How did the students respond?

- As varied as the individuals who made up the group.
- Some found time to explore and be challenged by ideas that came into existence because they happened to be in this particular module at this particular time
- Some found the whole experience a frustration because it was different from their 'normal' mode of learning or way of making art.
- Some found the independence problematic – asking them to engage when they couldn't quite get hold of what the assessment might be looking for
- Some found the interdependence problematic but exciting because it was a problem to solve in multiple ways and with their own permission.
- Some waited to be told why it all seemed so hard and couldn't we cut to answers.

4 From this experience, can you deduce any principles about the relationships between teaching, learning and creativity?

- A nexus of strands that enrich each other
- Creativity can bring an alertness and wide awake-ness to learning and teaching that can positive experience

Name Paul Kleiman
Institution Lancaster University
Subject Theatre Studies
Course Visual Performance

Think of a teaching / learning situation in which you have tried to encourage students to be creative:

1 What types of creativity were you trying to promote?

Definitely:-

Communicating with others to develop alternative ideas and novel solutions to problems.

"Thinking outside the box" and considering viewpoints we don't ordinarily consider.

Boundary Pushing

Inventing

Aesthetic Organizing Possibly:-

Boundary Breaking (the rules are the problem!)

2 How did you develop your teaching to promote that creativity?

Purposefully NOT being a 'teacher' i.e. transmitter of knowledge.

Adopting the following roles:

Guide ("try following this path and see where it leads")

Resource ("ask me a question, I may know something that may be of use to you")

Participant ("here's an idea, but it may be no better or worse than your own")

Mentor (supporting individuals and focusing on individual needs and concerns in relation to the task)

Practitioner ("this is also what I do and this how I do it....but don't replicate what I do or assume it is the way to do it.")

Ensuring the setting up was as thorough as possible, and the brief the students had to follow was as clear as possible.

Not giving a definite answer when asked "is this right?" but rather turning the question back onto the students "well, what do you think?"

3 How did the students' respond?

Some embraced it.

Some did not like (at first) the refusal to adopt an authority position. Some did not like the sense of, as they perceived it, being cast adrift without a firm hand on the tiller and a captain (i.e. teacher) in charge!

There was some resistance to the idea that students were responsible for their own learning.

4 From this experience, can you deduce any principles about the relationships between, teaching, learning and creativity?

You cannot teach creativity but you can teach FOR creativity

You can create the environmental conditions in which creativity is most likely to thrive i.e.. facilitate a supportive communication climate and a collaborative ethos; create an assessment culture that rewards invention and innovation. Creativity requires the creation or recognition of clear perimeters, but there needs to be a lot of freedom within those boundaries. As a teacher you can create and design really interesting problems to solve within those perimeters and also that will push or even break those perimeters.

Creativity involves risk – both for the teacher and the students. Teachers need to be prepared to place themselves in positions where they are not always safe and secure.

NAME **Adrian Page**
Institution **London Metropolitan University**
Subject **Media Arts**
Course **Philosophy and Cinema (Module)**

Think of a teaching / learning situation in which you have tried to encourage students to be creative:

1 What types of creativity were you trying to promote?

In teaching this module to Media Arts students, I was attempting to show them a way of developing a film narrative from a philosophical problem. I attempted to show them how this could be exploited in their final project where they made a video narrative. Creative Writing advice often suggests that writers begin with a problem and see what develops from it in order to construct a narrative. I showed students how many film narratives were actually exploring philosophical dilemmas. I have recently published a book chapter on the film, 'Eyes Wide Shut' in which I argue that the film is exploring some issues in the philosophy of evolution and its offspring, evolutionary psychology. The narrative can be developed as a response to this issue. This approach germinates creativity.

I also taught television drama by asking students to invent a drama of their own.

2 How did you develop your teaching to promote that creativity?

I had to withhold my temptation to explain everything, so that creative opportunities existed for the students. I then tried to show how the work I did was capable of providing analogies which could be developed in studying other films or creating narratives. This entailed selecting paradigm examples of certain genres, for example. I tried to cultivate an approach based on 'sequential open questioning' rather than complete answers.

3 How did the students' respond?

Quietly. I was most concerned at first as the students were practically-oriented and might reject profundity from dead philosophers, but to my surprise, they went away and started to read philosophy for themselves. Nietzsche was a favourite. The most successful groups showed me their plans for a video final project and asked about the philosophical implications.

4 From this experience, can you deduce any principles about the relationships between, teaching, learning and creativity?

Yes. Some kind of detailed stimulation is needed and this has to be like the expanding universe- always beyond full comprehension to entice the imagination. It is possible to start with the left brain and stimulate the right side.

NAME: Mary Thornton
Institution: University of Hertfordshire
Subject: Education
Course: Comparative Education

Think of a learning/ teaching situation in which you have tried to encourage students to be creative:

using their placements in alternative education systems as a teaching resource

1. What types of creativity were you trying to promote?

Their experiences were unique and varied between community education in a rural tribal community in West Bengal, 'Farms schools' in South Africa to Summerhill progressive school in the UK. What held them together was direct experience of an alternative (and challenge) to the norms of the English National Curriculum. These norms are all pervasive in Teacher Education and I wanted them to a) think outside of that particular box, b) to think critically and reflectively about all forms of received knowledge. In other words I wanted them to think for themselves, to be creative yet critical; to come up with new, possibly original ways of interpreting diversity and teaching about it in schools.

Key Words: Critical thinking, independent thinking, diversity.

2. How did you develop your teaching to promote that creativity?

I structured the course such that it required students to use their initiative from day one. My input always provided a range of options or interpretations of content. They were required to use the web to research into their own chosen educational topic; to acquire different perspectives and views upon it. This included making direct contact with teachers / educationalists working in other education systems, especially overseas, and sorting out their own placements. The students were required to share this knowledge with each other through project reports and feedback sessions on progress, and subsequent applications of their learning evidenced in materials, resources and session plans for use in schools. The students were peer (and tutor) teaching and felt more able to question each other thus developing and challenging each others work. I facilitated.

3. How did the students' respond?

Initially most wanted much more direction and guidance. Many wanted 'right answer' inputs from me. But the individual research tasks required them to produce input to sessions, and their initial response to this was to bring questions to myself and their peers – why is there such an emphasis on sport in South African 'Farm schools'? Why is there no 'literacy hour' in Russia? How do children learn to read when they don't even start school until 7years of age in Scandinavia? Eventually the set about helping to answer each other questions by comparing notes, postulating answers, doing further reading and research, questioning what up to now had been taken for granted in their own training.

4. From this experience, can you deduce any principles about the relationships between teaching, learning and creativity?

It is about opening up possibilities; allowing space; not providing 'right answers'; encouraging, motivating and rewarding a questioning approach to learning; getting students to think for themselves.

NAME Sidney Tyrrell
Institution Coventry University
Subject Statistics
Course (module/programme)

Think of a teaching / learning situation in which you have tried to encourage students to be creative:

1 What types of creativity were you trying to promote?

I was trying to build student's confidence in using Excel, particularly in exploring its features and having a bit of fun by creating their own colourful interactive spreadsheet to demonstrate how a standard deviation is calculated (longhand).

The creativity lay in designing their own layout and thinking of ways to use Excel to be different and to provide some useful CAL.

2 How did you develop your teaching to promote that creativity?

By demonstrating some, but not all, of the alternative approaches and giving them time and encouragement within a workshop to experiment. I gave them enough for even the least creative student to get started.

3 How did the students' respond?

Enthusiastically. Some did far better than I could have done. Learning about the standard deviation can be a bit boring but this gave it a twist.

4 From this experience, can you deduce any principles about the relationships between, teaching, learning and creativity?

Not from this one incident.

NAME Jon Alltree
Institution University of Hertfordshire
Subject Musculoskeletal Physiotherapy
Course Physiotherapy (level 1)

Think of a teaching / learning situation in which you have tried to encourage students to be creative: 'Exercise prescription'

1 What types of creativity were you trying to promote?

The ability of physiotherapy students to devise a progressive exercise programme that is safe, effective and appropriate for a patient's needs. Such programmes should include variety (so that patients do not get bored and are more likely to adhere to the programme) and frequently need to be adapted for the specific needs of the individual (taking into account his/her physical, psychological and social situation). This means that each patient may have a unique combination of exercises and individual exercises may have to be devised specifically for that patient. Students have to be able to produce novel exercises (or novel variants of existing exercises) and combine them appropriately. Furthermore they will to ensure the programme is compatible with the patient's lifestyle. **Keywords:** novel exercises, novel combination, relevant to an individual

2 How did you develop your teaching to promote that creativity?

- Enabling students to develop the basic knowledge, understanding and skills to be able to devise progressive exercise programmes (eg mechanics, biomechanics, physiology and exercise instruction) – these tended to be covered in theory and practical sessions.
- Providing opportunities to apply this knowledge in the context of specific patient problems (eg seeing the issue from the patient's perspective, justifying the need for variety, adherence issues) – these tended to be covered in practical sessions that incorporated patient scenarios and role play (the students taking it in turn to 'play' the patient).

3 How did the students' respond?

Variable:

- Some were very creative and able to apply principles appropriately and creatively.
- A significant group was able to be reasonably creative in devising exercises, but the exercises were not always appropriate for the given scenarios (eg too easy, too difficult, targeting the wrong muscles or joints).
- Some struggled with both aspects.

Students generally become much better at exercise prescription when working in the real world situation (under supervision) on clinical placement.

4 From this experience, can you deduce any principles about the relationships between, teaching, learning and creativity?

Using patient scenarios/role play in university enabled many students to begin to work creatively. In this example, however, real world experience and supervision were very important factors in enabling students to apply their creative skills appropriately. This may be because of:

- motivational factors (eg the expectations of the real patient)
- the realism of the problems faced (eg the scenarios/role play used in university possibly relies upon a leap of imagination that is not always realistic to expect)
- the level of exposure to these activity is probably greater on placement

This reinforces the importance of supervised real world experience in the development of professional knowledge, understanding and skills.

NAME David Anderson
Institution Aston University
Subject Academic Staff Development
Course PG Cert in Learning & Teaching

Think of a teaching / learning situation in which you have tried to encourage students to be creative:

1 What types of creativity were you trying to promote?

Thinking 'outside the box' in terms of improving student motivation

2 How did you develop your teaching to promote that creativity?

1. Mind games based on Tony Buzan's 'lateral thinking' - problems that require a mental 'creative leap' to solve
2. Negative brain storm - e.g. 'how can we really kill off every trace of student motivation'?
3. Prioritization activity based on the 'Diamond-Nine' technique

3 How did the students' respond?

Mixed - hated by a German political scientist!

4 From this experience, can you deduce any principles about the relationships between, teaching, learning and creativity?

There isn't a direct relationship?? I think there may be mileage in getting people to really buy into the reflective practice / enquiry and action learning set models - certainly in more general approaches to teaching, I suspect it is the more 'problem based' approaches that can promote creativity.

Not to be published on website

NAME Christine Sinclair
Institution University of Strathclyde
Subject Academic Practice
Course Staff & student development; this is from 3-day course for new lecturers

Think of a teaching / learning situation in which you have tried to encourage students to be creative:

1 What types of creativity were you trying to promote?

I was trying to encourage new lecturing staff to think creatively about course design by focusing on student experience rather than content. I worked with a colleague – he assisted at my session, as I did at his immediately beforehand.

2 How did you develop your teaching to promote that creativity?

I asked them to design a course in teams, prompted either by a “systems approach” or a “Kolb learning cycle”. They were asked to design a pre-session course with the aim of acclimatising students to university. They only had about 45 minutes to do this. By suggesting that they would have an unlimited budget for a four-week period before university, I encouraged them to give free rein to their thoughts on how to develop a course. We then compared the findings of the two approaches.

3 How did the students’ respond?

I’ve done this a few times, and the responses can be very different. The “prompts” can constrain the creativity, as can the dynamics of the group. However, it usually works very well – the “students” enjoy the discussion concerned with a problem that they recognise; both approaches encourage them to identify activities rather than topics. Sometimes we do end up with vague statements about “the library” and “essay writing”, but hearing creative ideas from other groups plus feedback from the facilitators of the session can prompt further ideas.

There are usually four groups giving feedback and the session involves much laughter and animated discussion. We sometimes have to deal with concerns about the nitty gritty of the approach given them – especially Kolb.

4 From this experience, can you deduce any principles about the relationships between teaching, learning and creativity?

- Creativity is more than just encouraging people to have off-the-wall ideas.
- It helps if some structure or tool is given, though that can also be a limiting factor.
- Creativity requires exposure to other minds. Collaborative work is especially beneficial if those who are more knowledgeable about the subject are able to restrain themselves from taking over, acting instead as guides and facilitators. Such “teachers” have to recognise that participants may come up with original ideas or more innovative thinking than anticipated and that such responses should be acknowledged and praised.
- The tension between flexibility and constraint seems always to be an issue when thinking about creativity (and indeed about teaching & learning). It is interesting to ask whether this is necessary.
- Activities should be meaningful to the participants.
- It is beneficial to demonstrate that whatever is being done can be done in a different way.

NAME Lynn Bhanja
Institution Oakleigh School for Children with Severe Learning Difficulties in Barnet at present on 1 year secondment as lecturer in the School of Education at the University of Hertfordshire
Subject Education - SEN
Course ITT and Foundation Degrees

Think of a teaching / learning situation in which you have tried to encourage students to be creative:

1 What types of creativity were you trying to promote?

Enabling a group of Year 6 children who had a range of learning difficulties - severe, profound and multiple and autistic spectrum disorder to develop an awareness of drugs. As with all our teaching, the work had to have a very sensory approach, and I was trying to give the children experiences around drugs and how and why they are used by using a variety of techniques including both art, music and visual symbols as well as hands on experience.

2 How did you develop your teaching to promote that creativity?

Charts, skeletons, torsos etc were explored to give some basic understanding of the body
The school nurse brought along stethoscopes, thermometers, syringes, feeding tubes etc and these were discussed, handled and used to explore how it feels to be ill and what we need to make us feel better
Symbols were used to request items and to complete question charts (Picture Exchange Communication System)
Objects such as medicine bottles, spoons, syringes etc were stuck onto charts to show how drugs get into our bodies
We made hand prints in paint – to explore who we can trust to give us drugs
We made medicine bottle shakers and sang a song I had written about what we do to make us better when we are ill.

3 How did the students' respond?

The children responded well, each one taking part, either aided or unaided, in all the activities. The levels of concentration, smiles, eye pointing, effective exchange of symbols, smearing of paint everywhere and enthusiastic clapping and playing of instruments all gave testament to the level of enjoyment and involvement which were a feature of the session

4 From this experience, can you deduce any principles about the relationships between, teaching, learning and creativity?

Enabling our child to access the curriculum requires constant creativity from the teacher to ensure that the children experience a huge variety of creative hands on sensory experiences, including lots of music, drama and art. Art and music therapy also take our children to a place where they can explore their emotions, form relationships, work with others and learn to be in control of their environment for a brief time. Special Schools are the masters of creativity, because our children's special learning needs are best met in this way.

NAME David Jaques
Institution Independent HE Consultant
Subject None
Course SEDA Course in Learning and Teaching for New Academic Staff

Think of a teaching / learning situation in which you have tried to encourage students to be creative:

In the above course I was having problems with three factors:

- ❖ The majority of participants were from the School of Education and therefore not novices to teaching and learning
- ❖ They were unable to attend regularly because of school visits etc.
- ❖ I was uncomfortable with the workshop format for course sessions as it was too controlling
- ❖ I wanted to demonstrate, and thus model, innovation – for me and the course

1 What types of creativity were you trying to promote?

Group-generated cross fertilisation through Enquiry Based Learning

2 How did you develop your teaching to promote that creativity?

By adopting a minimalist approach and then backing off

3 How did the students respond?

With energy and imagination

4 From this experience, can you deduce any principles about the relationships between teaching, learning and creativity?

'Organised autonomy' works where groups can share ideas, action and responsibility

NAME Rhonda Catterall
Institution Edge Hill
Subject Applied Art & Design
Course PGCE

Think of a teaching / learning situation in which you have tried to encourage students to be creative:

1 What types of creativity were you trying to promote?

Imaginative/divergent responses to a set brief. Using creativity as a problem solving device to open up a 'dry' AQA specification to a whole range of possibilities – group responses to individuals' work.

2 How did you develop your teaching to promote that creativity?

Each trainee was set the same task knowing that they all came from completely different backgrounds/ BAs of a variety of Art specialisms. Sharing the finished responses gave everyone a different angle to the possibilities open to them. The work then developed a much wider range of options which could then be used in a Curriculum Support Package.

3 How did the students respond?

Initially with reservation over sharing ideas but this was done through shared presentations so because they all had to respond they were supportive of each other and able to discuss the work within the context it was created and give further possibilities for its development.

4 From this experience, can you deduce any principles about the relationships between teaching, learning and creativity?

The teaching was more guiding and supporting rather than the formally importing knowledge. The learning was generated by each trainee, discussed and then elaborated on. Creativity was then a product of the interaction of the many specialized trainees sharing ideas and other possibilities which would not normally have occurred.

Name: Dr.Judy Appleby
Institution: UCE
Subject: Architecture and Landscape
Course: BA(Hons.) Architecture and BA(Hons.) Landscape

Please note: I have two different fields of interest related to teaching/learning creativity so have given you 2 outlines a and b: b includes Key stage 2 Primary with undergrad. architecture

1 What types of creativity were you trying to promote?

1a design in architecture and landscape creating and understanding emotional responses to space

1b creative design and interpretations of architecture and school curriculum subjects team work. enabling participation, developing and explaining ideas together (children and students) see iJADE vol 22 and CABE education website 'Connections'

2 How did you develop your teaching to promote that creativity?

2a project briefing with unusually few constraints use of 'mouldable' materials e.g. clay, mod-rock developig and presenting ideas through sketch books and models only adjusted tutorial approach

2b setting up a new and challenging learning environment high levels of independence, and exploration in the context of involvement from different education levels together

3 How did the students respond?

3a In my view - very well: illustrations of outcomes and questionnaire results available

3b Astonishingly and consistently (over ten years) well at both educational levels.

4 From this experience, can you deduce any principles about the relationships between teaching, learning and creativity?

4a and b I think that enabling creativity by setting up appropriate context for learning is probably more effective than trying to teach creativity. I count having fun with suitable challenge and careful unobtrusive guidance as being helpful to creativity in teaching and learning.

Name: Mike Riddle
Institution: University of Middlesex
Subject: Advanced Design Studies

The teaching/learning situation in which I have tried to encourage students to be creative is a small Action Research project aimed at improving student performance in research thinking and writing/speaking. The project has involved staff from different disciplines working with students (mainly from overseas) on an MA Design course. Teaching/learning is conducted in workshop mode, and the project's outcomes are implemented as curriculum change.

1 What types of creativity were you trying to promote?

Answer 1. I offer "The Stembridge Game" as the teaching/learning situation where I have tried to encourage students to be creative. This game is intended to promote creativity in thinking, speaking and writing by creating learning environments that are incrementally new to students. Being creative entails students making a contribution, in challenging situations, to creating knowledge and understanding for themselves and others. It also means making the occasional 'imaginative leap'.

The Game simulates expert teams doing closely monitored research for a City Council. The mechanics of the game require redrafted reports to be presented orally to the Chief Executive. For each student, creativity is measured by how much value they contribute to their team's performance in: a) imaginatively reconstructing a scenario from the handout supplied, b) determining appropriate courses of action, c) recognising and using research tools in compliance with the simulation, and d) making oral/written presentations within the simulation. In plenary, the following involvement: e) constructive criticism, f) peer assessment and g) evaluation of the Game encourages creative behaviour. And lastly, g) reflection upon similarities between the Game and parallel dialectical and rhetorical demands of their MA course enable students to reconstruct and reorganise their conceptualisation of the latter's ethos as academic research.

2 How did you develop your teaching to promote that creativity?

Answer 2: I have been lucky to have been a teacher in subjects where teachers learn quickly that you can't lecture learning into pupil/students.

3 How did the students respond?

Answer 3 There has been a great deal of feedback during four years of the Action Research project. However, in any one Game play, players have shown creative responses to the challenges presented. Intense engagement in practice has led to skilled performance in thinking, speaking and writing, and knowledge of its Hows and Whys. Student logs and anonymous feedback exercises reflect understanding and appreciation of the academic and transfer value of the teaching/learning knowledge/skills that the Game provides.

4 From this experience, can you deduce any principles about the relationships between teaching, learning and creativity?

Answer 4 Some of what I have learnt about the relationship between teaching/learning and creativity is summarised under the following heads:

- a) Expectation: creativity begins where students are making things that are new to themselves and proceeds by hard work to their making the unexpected 'imaginative leap'.
- b) Integration: creative teaching/learning situations have a more powerful effect when integrated in a holistic curriculum
- c) Balance: between challenges and reinforcement; between freedom and control
- d) Preparation: used creative activities have to be re-matched to each new teaching/learning context.
- e) Application: learners recognise the transferability potential of creative research thinking.

NAME Karen Slater
Institution Nottingham Business School, Nottingham Trent University
Subject Design Management
Course BA Design Studies

Think of a teaching / learning situation in which you have tried to encourage students to be creative:

As part of the level 3 module in Design management, students (in groups of 5/6) were required to identify a company and undertake an audit of the management of design within that organization.

1 What types of creativity were you trying to promote?

Students were encouraged to harness the strengths of the individual group members to bring different perspectives to the various aspects of the assignment. This was a novel assignment for this group of students. They were required to identify the appropriate unit of analysis, define their own terms of reference within a broad framework and devise their own method of working. Therefore, problem solving, self management, making sense out of complexity, divergent thinking and using previous experiences and contacts were all involved.

2 How did you develop your teaching to promote that creativity?

Students were given a framework for the assignment which allowed them the freedom to be creative. Sessions discussing teamwork issues were held to give the students confidence to manage any potential difficulties that might be encountered within their groups. Support for the assignment was generally in the form of drop-in sessions (some compulsory, others optional) as the onus for determining the direction of the assignment rested with the students themselves. All the groups met together for mid-assignment oral progress reports to exchange ideas etc. and to reinforce good practice.

3 How did the students respond?

Feedback from the students was positive in that they found the assignment to be very challenging and rewarding. They learned much from the process itself, although, initially they had difficulties with identifying a sense of direction. Some groups experienced more tensions than others as expected.

4 From this experience, can you deduce any principles about the relationships between teaching, learning and creativity?

Students need space and encouragement to be creative and given the confidence to take risks. One of the teacher's roles is to develop self-confidence in students, who need to accept that unpredictable situations may occur and that contingencies are important. Creativity and subsequent learning tend to manifest themselves throughout the process. However, the difficulty arises in the assessment which tends to be output based.

NAME Adrian Chapman
Institution Roehampton University of Surrey

Harnessing Creativity in (i) a Learning Strategies seminar at Roehampton; (ii) An Introduction to the Humanities (OU) seminar

Think of a teaching / learning situation in which you have tried to encourage students to be creative:

In two opening seminars of courses recently – once in the opening session of a Learning Strategies course at Roehampton and once in the opening session of an OU Introduction to Humanities course – I have encouraged students to work in pairs and explore metaphors for their experience (metaphors for themselves as learners in the case of the first course, and metaphors for how they see the OU in the second case).

1 What types of creativity were you trying to promote?

My aim on these occasions was to promote and legitimise in educational settings the use of the imagination, and specifically the imaginative play of constructing metaphors which students could then engage with to reflect critically on their learning styles or their presumptions about the nature of the OU and themselves as OU students.

2 How did you develop your teaching to promote that creativity?

I offered examples of possible metaphors and emphasised that students could come up with anything they liked. I then asked students to discuss possible metaphors in pairs for a few minutes before feeding back to the whole class and engaging in whole class discussion. With the OU students, I offered my own metaphor; with my Roehampton students I offered a range of possible metaphors but didn't identify with any particular one.

3 How did the students' respond?

My Roehampton students were less ready to engage with the exercise than the other students. Why? Because, I think, I was apparently asking them to reveal more about themselves (to present an image of themselves as learners) than I was the others, who were asked to present an image of something else (in doing so, however, they revealed much about themselves). Also, I eased the atmosphere and gave the OU students 'permission' to think 'unacademically' by revealing my own metaphor of the OU: the OU as a leviathan, perhaps real, perhaps imaginary - magnificent, huge, barely visible... something mysteriously making waves. Students' metaphors included the OU as a secret lover, a misty autumn morning, a mansion with many darkened rooms, a long train journey, a group of blind men each touching a different part of an elephant. We then discussed these metaphors and their meanings and considered metaphorical themes.

My Roehampton students all chose animals to represent themselves. There was, for instance, a bear, several snails, a cheetah, a pelican. The exercise helped them think more clearly about their learning styles – the metaphors defamiliarised their everyday experiences of themselves, as well as learning strategies they usually adopted 'naturally' - and led smoothly into a questionnaire and discussion on learning styles.

4 From this experience, can you deduce any principles about the relationships between, teaching, learning and creativity?

I'm wary of deducing general principles, but...

1. Creativity can enable new perspectives on the familiar or taken-for-granted.
2. The imagination can be employed by students to orientate themselves in relation to that which is unfamiliar.
3. Students often come with the presumption, gained from previous educational experience, that the imagination and creativity have little or no place in academic study.

4. Consequently they require 'permission' to be creative.
5. This should be 'given' by the teacher.
6. One way of doing this is for the teacher to be playful, creative - and reveal something of himself/herself.
7. Because creative thought or behaviour might be seen as more self-revealing than more traditional forms of learning it must be facilitated carefully.

NAME Phyllis Crème
Institution University College London (then Sussex)
Subject Voluntary series of workshop on 'using creative writing to explore academic writing'

Think of a teaching / learning situation in which you have tried to encourage students to be creative:

1 What types of creativity were you trying to promote?

What a strange question! Not sure are there different kinds? Using metaphor and imagery; using writing loosening boundaries between genres and freeing writing blocks, having sense of own 'voice' in writing.

2 How did you develop your teaching to promote that creativity?

Used a range of exercises including 'guided fantasy' and imaging, sometimes drawing too, all of which involved writing; got students to think about 'when were you creative?' they ended by saying 'you can be creative in anything you do'. A 'safe space' was important. Groups were about 6-10 don't know how important size was. This course was explicitly intended to address question of using creativity to enhance academic writing. (see Crème P. and Hunt, C. 2002, *The Arts and Humanities in Higher Education*, Open University Press)

3 How did the students respond?

Variably. Those who stayed found it extremely productive but some were put off early on.

4 From this experience, can you deduce any principles about the relationships between teaching, learning and creativity?

I think that being creative in academia ought to be thought of as important and ways round the restrictedness of HE teaching be actively and urgently sought. For creative learning students need a 'safe space', they need confidence that their own ideas and experience will not be devalued, they need learning talks that actively engage their full attention.

