Creativity Infusion Training

A Framework for Developing Creative Mindsets

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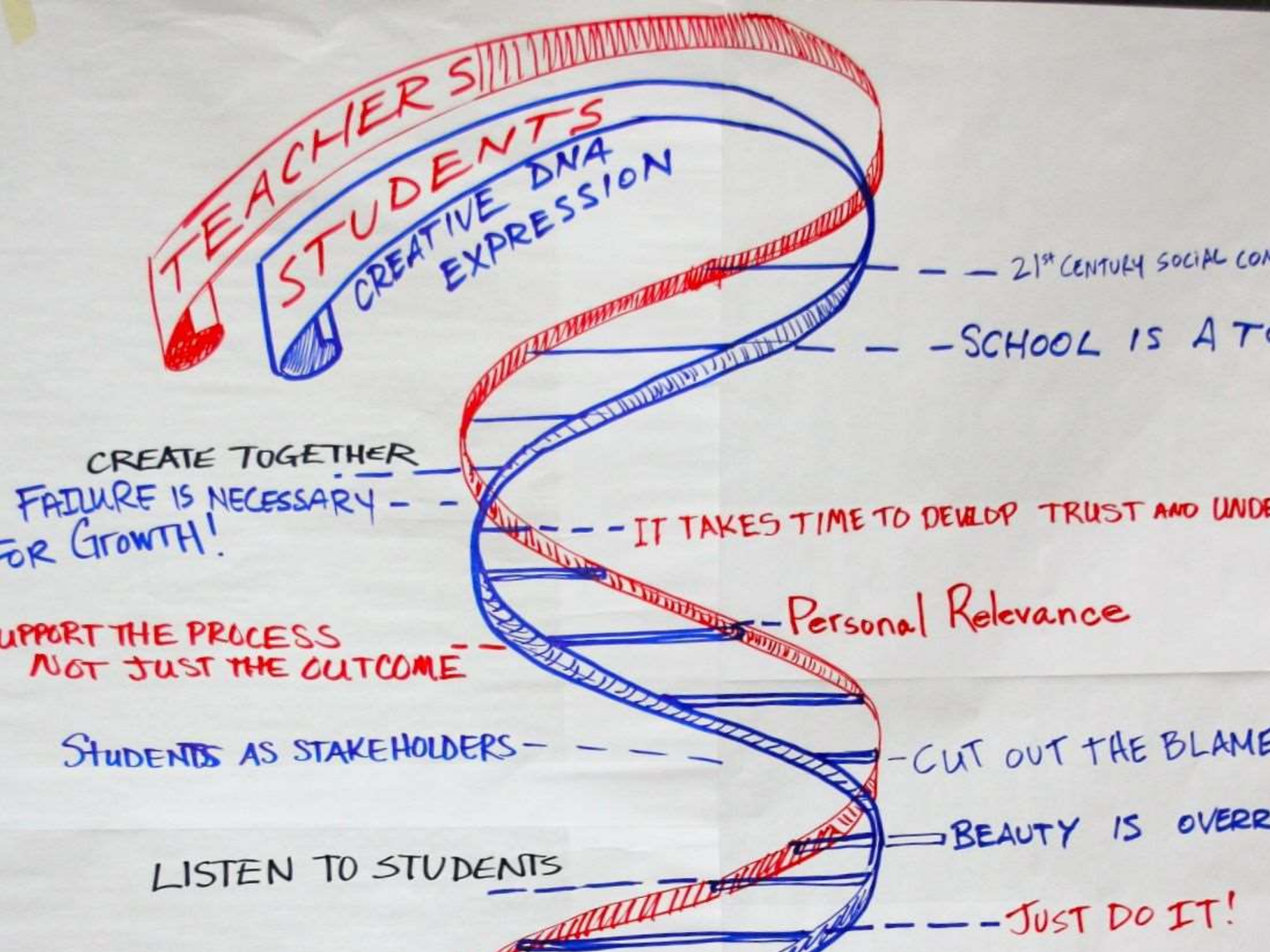
Core Values Exercise

RISK & REFRAME
I CAN'T DO THAT!
FEAR
KIDS CAN DO THIS - TEACHERS ARE ISSUE
ARE WE TAKING TO EACH OTHER?
Chaos
VISION
I can't Don't to my Room
Listening to me?
FEARS
UNCOMFORTABLE W/ CHANGE
Realize the self as Artist
Fear to collaborate
Do we value ARROGANCE
COMFORT BUBBLE AS ARTIST
TRANSFERS TO TEACHERS
ARE BECOMING GWINNETT??
PASSION
Where is the starting point?

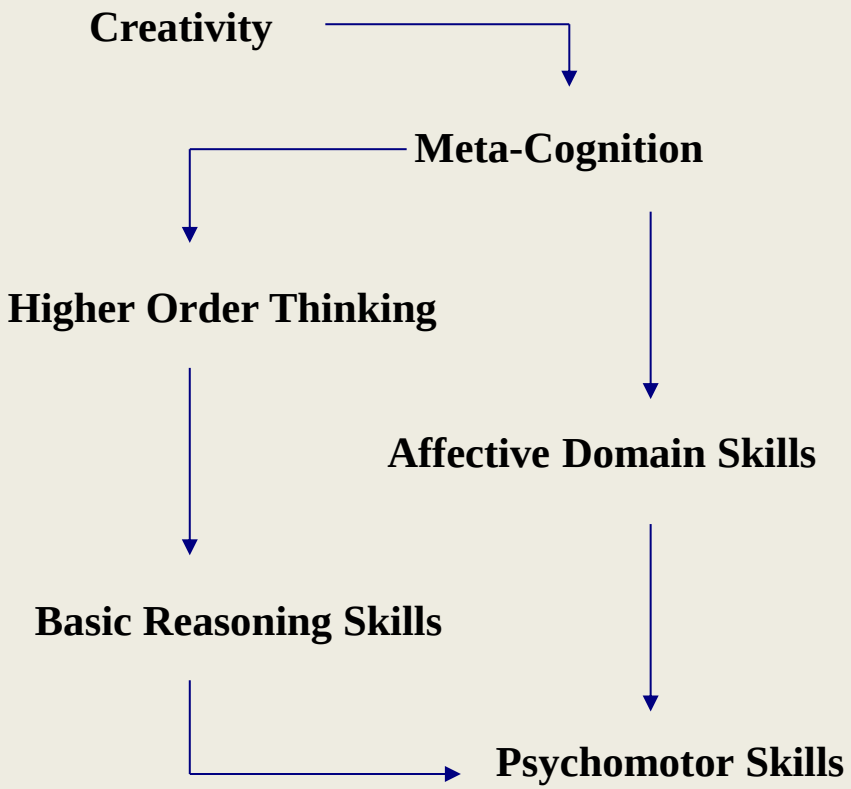

TEACHERS
STUDENTS
CREATIVE DNA
EXPRESSION
21st CENTURY SOCIAL CON
SCHOOL IS A T
CREATE TOGETHER
FAILURE IS NECESSARY
FOR GROWTH!
IT TAKES TIME TO DEVELOP TRUST AND UNDE
Personal Relevance
UPPORT THE PROCESS
NOT JUST THE OUTCOME
STUDENTS AS STAKEHOLDERS
CUT OUT THE BLAME
BEAUTY IS OVERR
LISTEN TO STUDENTS
JUST DO IT!

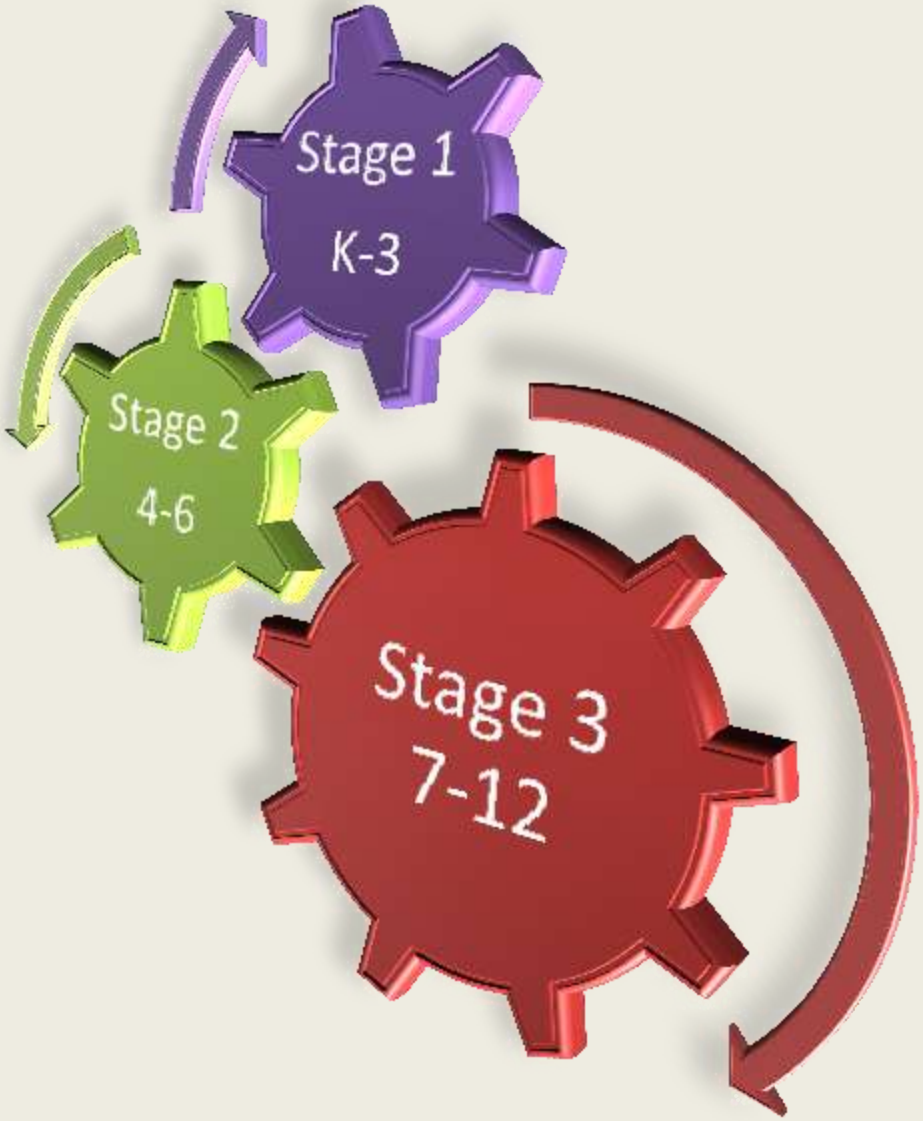
The term “creativity” is like a Rorschach—we see what we want to see.

Unpacking the concept based on our model.

A complex, executive-level cognitive process

- Develops over time
- Not just a whacky way of producing zany ideas





3 Stage Model

Risk and Reframe

Question and Connect

Mindset and Stance

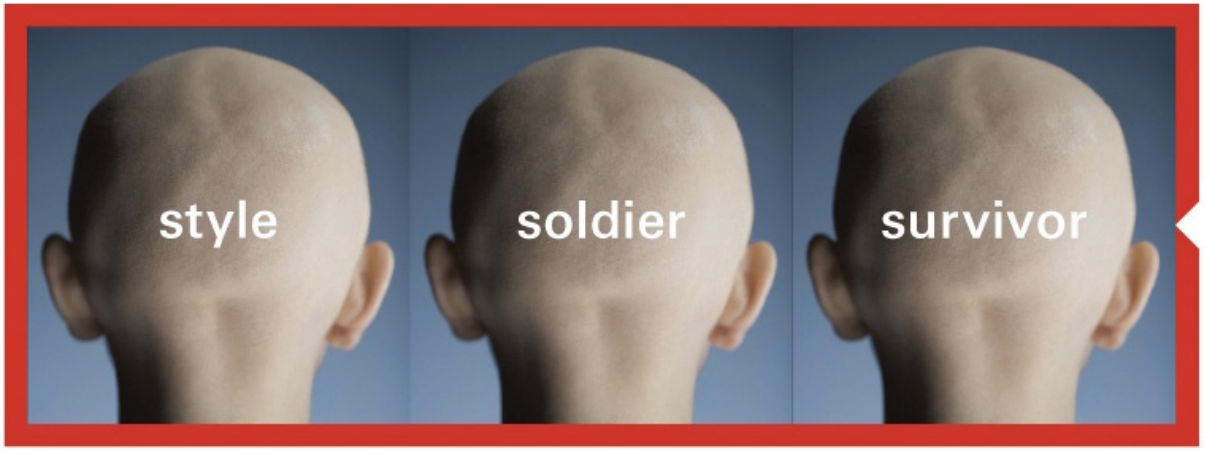
Frame Shifting

Two men are playing golf on a lovely day. As the first man is about to tee off, a funeral procession goes by in the cemetery next door. He stops, takes off his hat, and bows his head.

The second man says, “Wow, you are incredibly thoughtful.”

The first man says, “It’s the least I could do. She and I were married for 25 years.”

Risk and Reframe



When we look at the world, we see that different values are what make it so remarkable. With over 140 years of experience, we use this understanding to serve you better.

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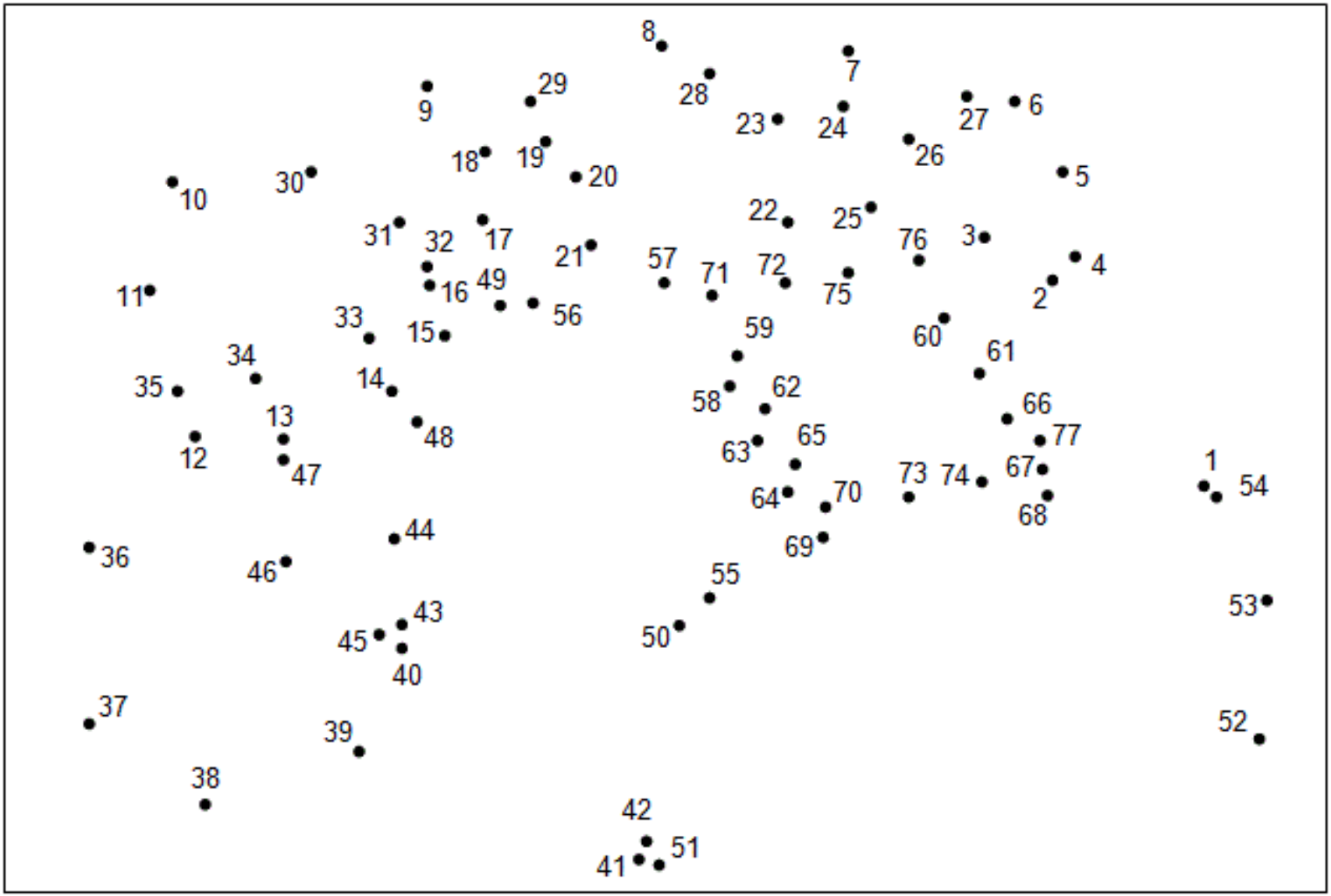
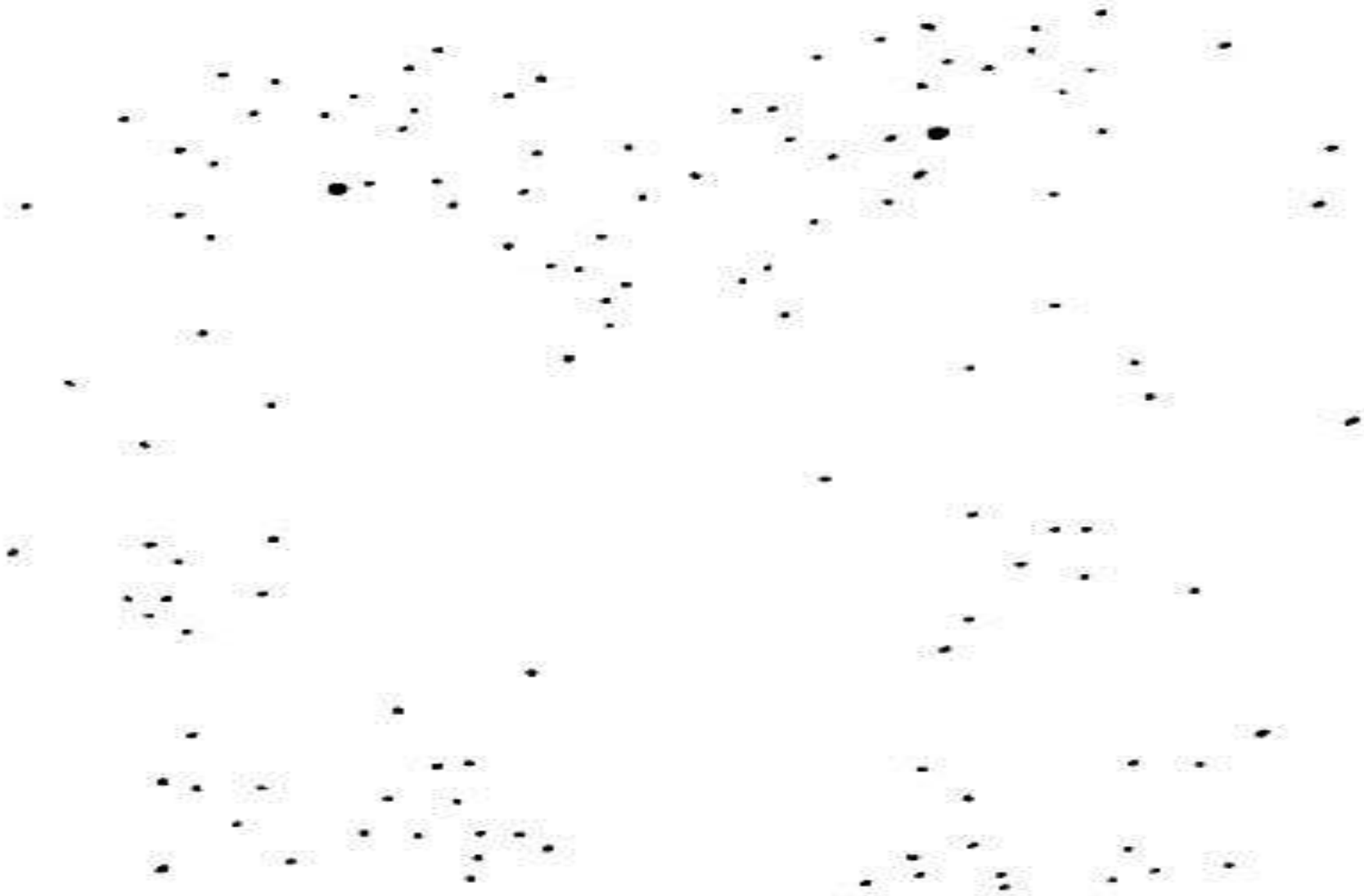


Question hierarchies of logic (explicit/implicit rules for what can and cannot be combined)



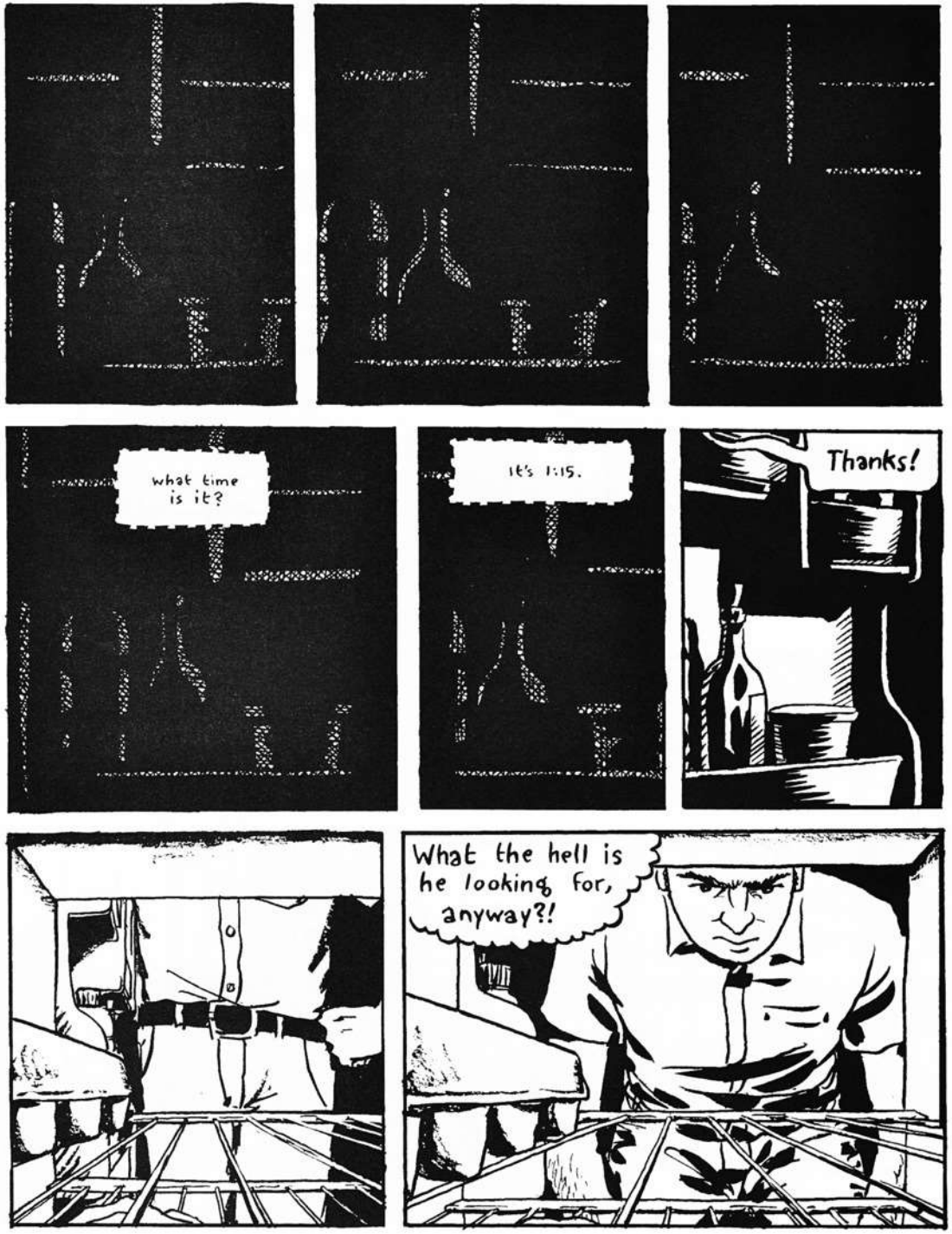
Challenge assumptions about how and what to connect

…and whether it is important and valuable…

The Unknown: Where to start…what is the problem?

Question
and
Connect

What time is it?
It's 1:15.
Thanks!
What the hell was I looking for, anyway?!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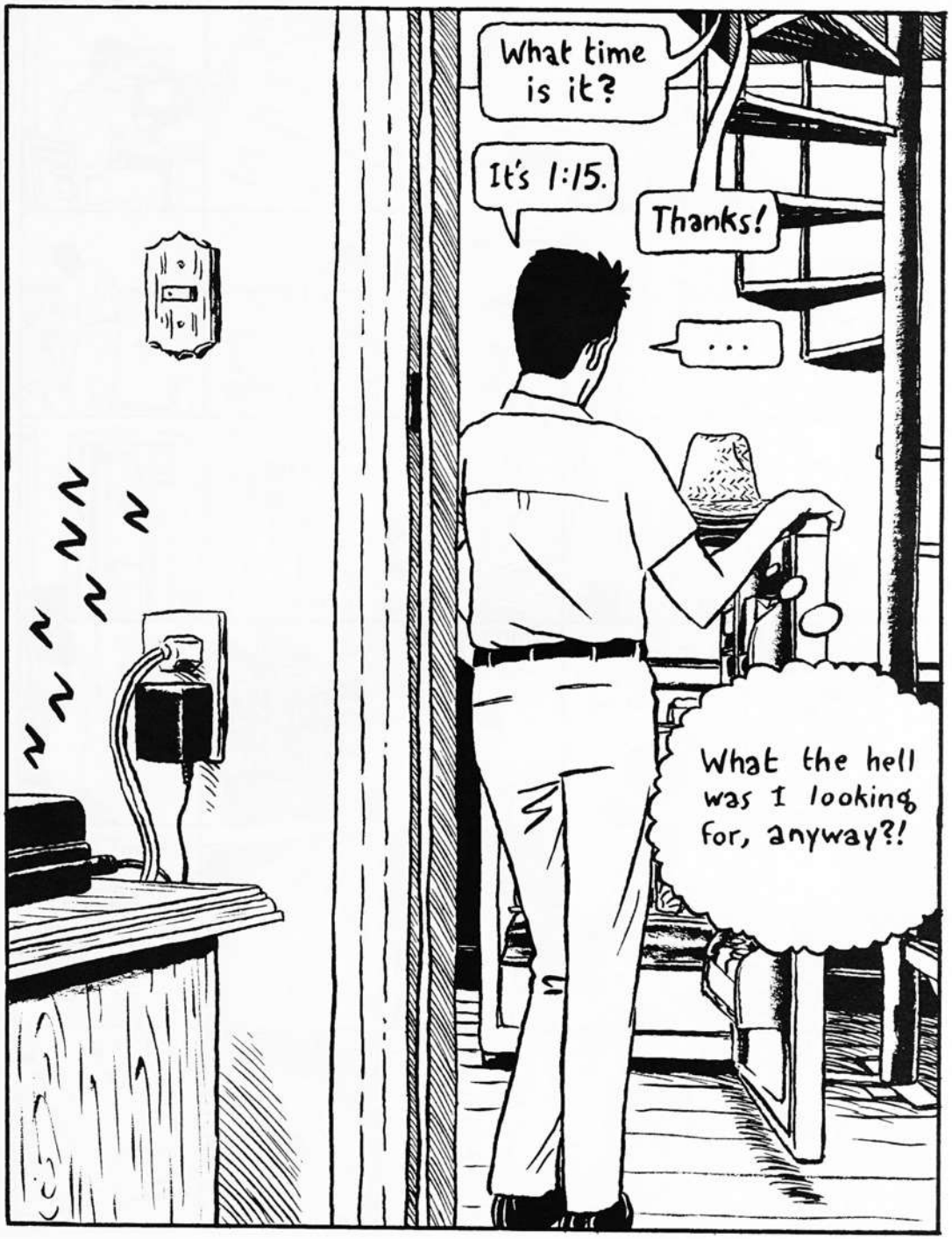
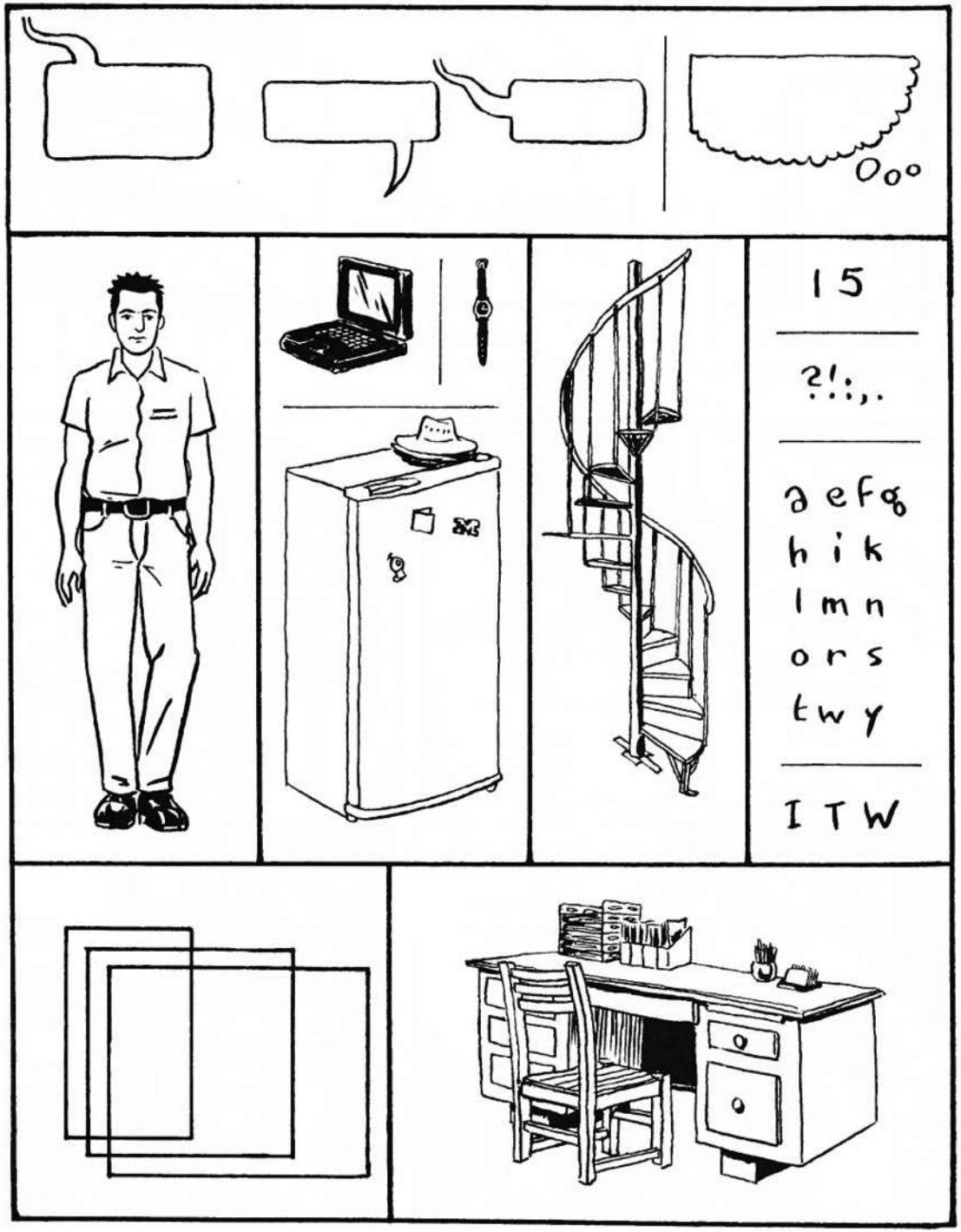
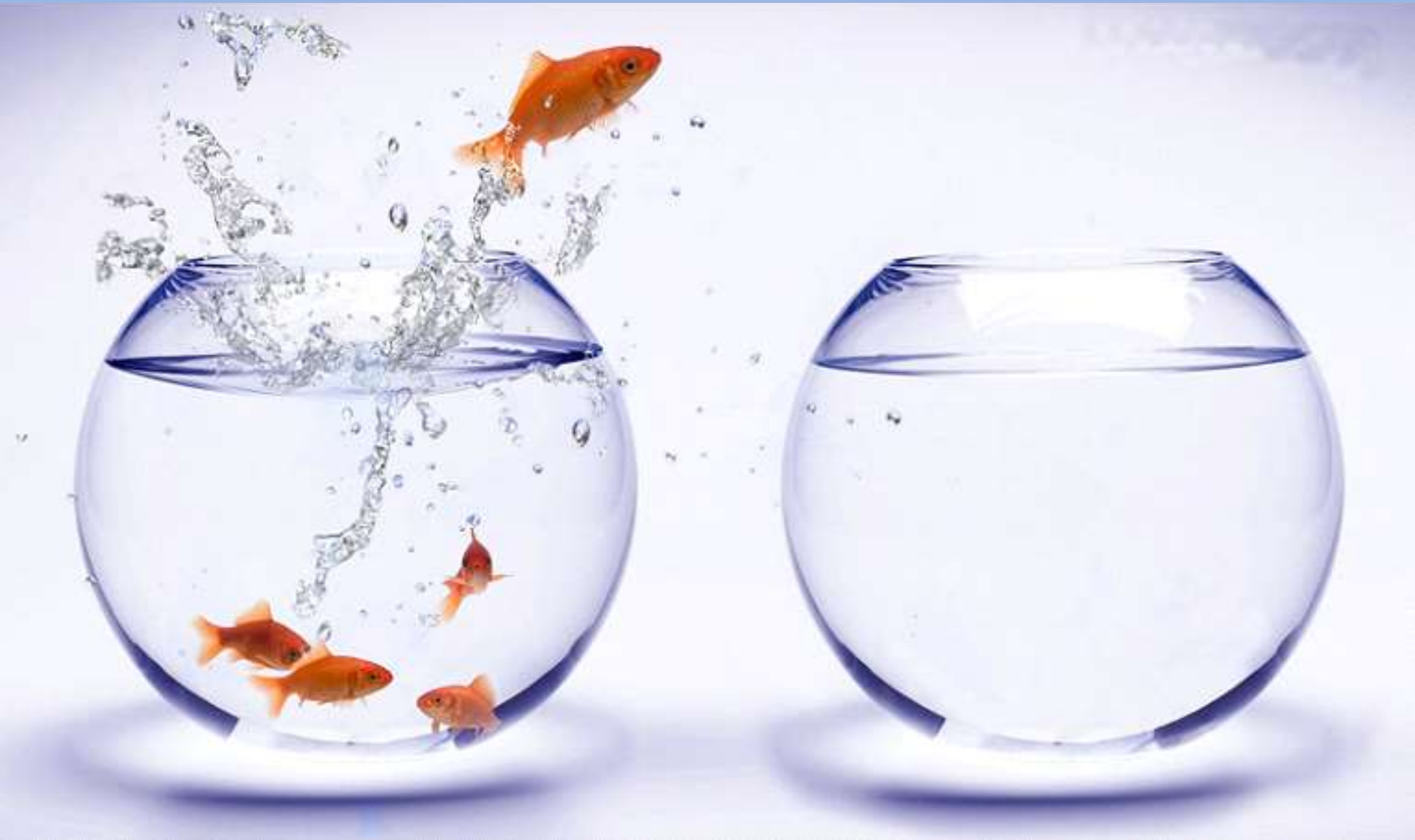

What time is it?
It's 1:15.
Thanks!
...
What the hell was I looking for, anyway?!
ZZZZZZZ

As near as can be determined, the victim had been working at this computer.
POLICE LINE DO NOT CROSS POLICE
However, his demise occured in the adjacent room.
POLICE LINE DO NOT CROSS POLICE
We believe he passed through this doorway...
An unidentified perpetrator then entered the premises, presumably via the upstairs door, and assailed the victim at, uh, what time, Randy?
It was... 1:15.
EVIDENCE
Thanks.
After a protracted struggle, the victim succumbed to a gruesome and surely painful death.
The thing I just don't get, though, is...
What the hell was he looking for, anyway?


Ooo
15
?!:,.
a e f g
h i k
l m n
o r s
t w y
I T W

Voice and Vision

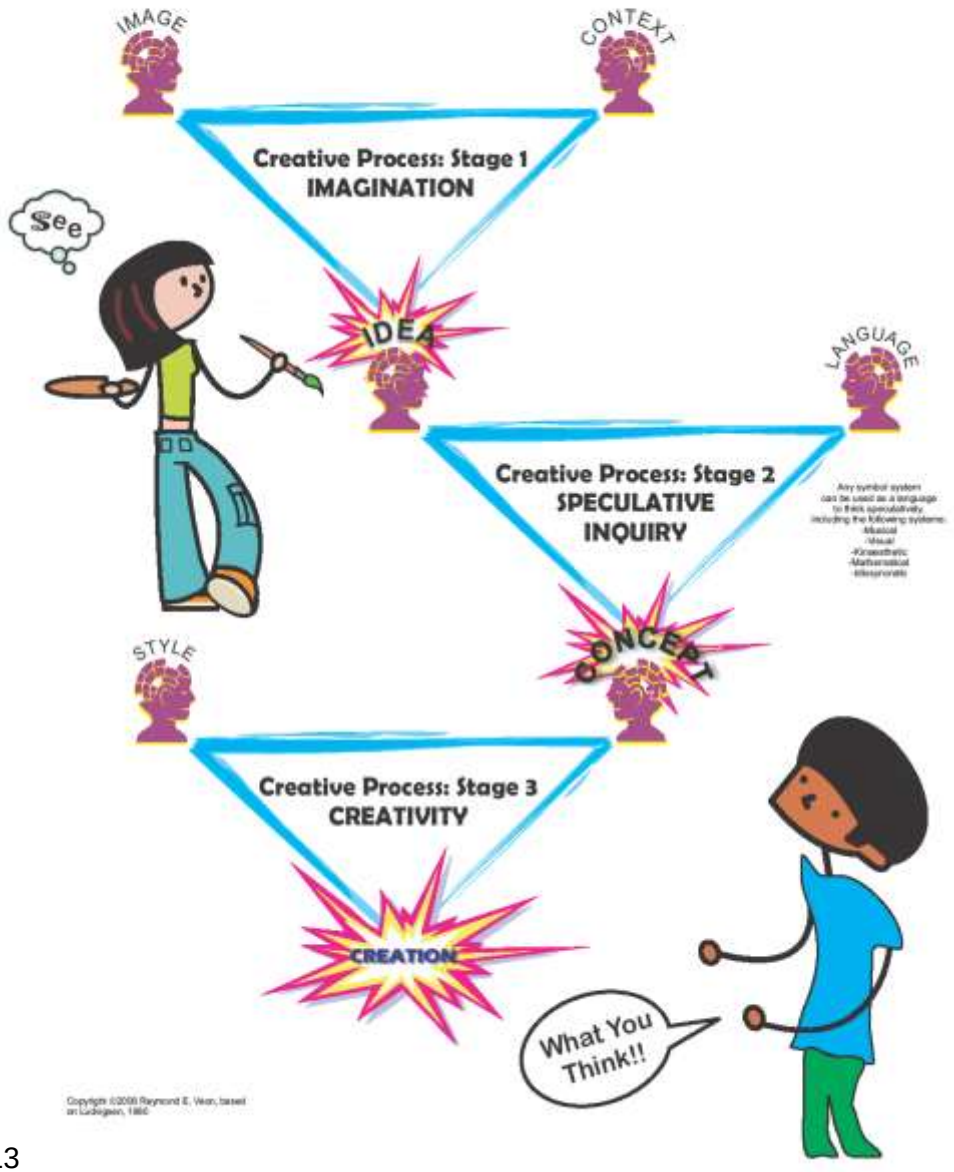


“When stereotypes attempt to take control of their own bodies, they can only do what they are made of and they are made of the pathological attitudes of the Old South.

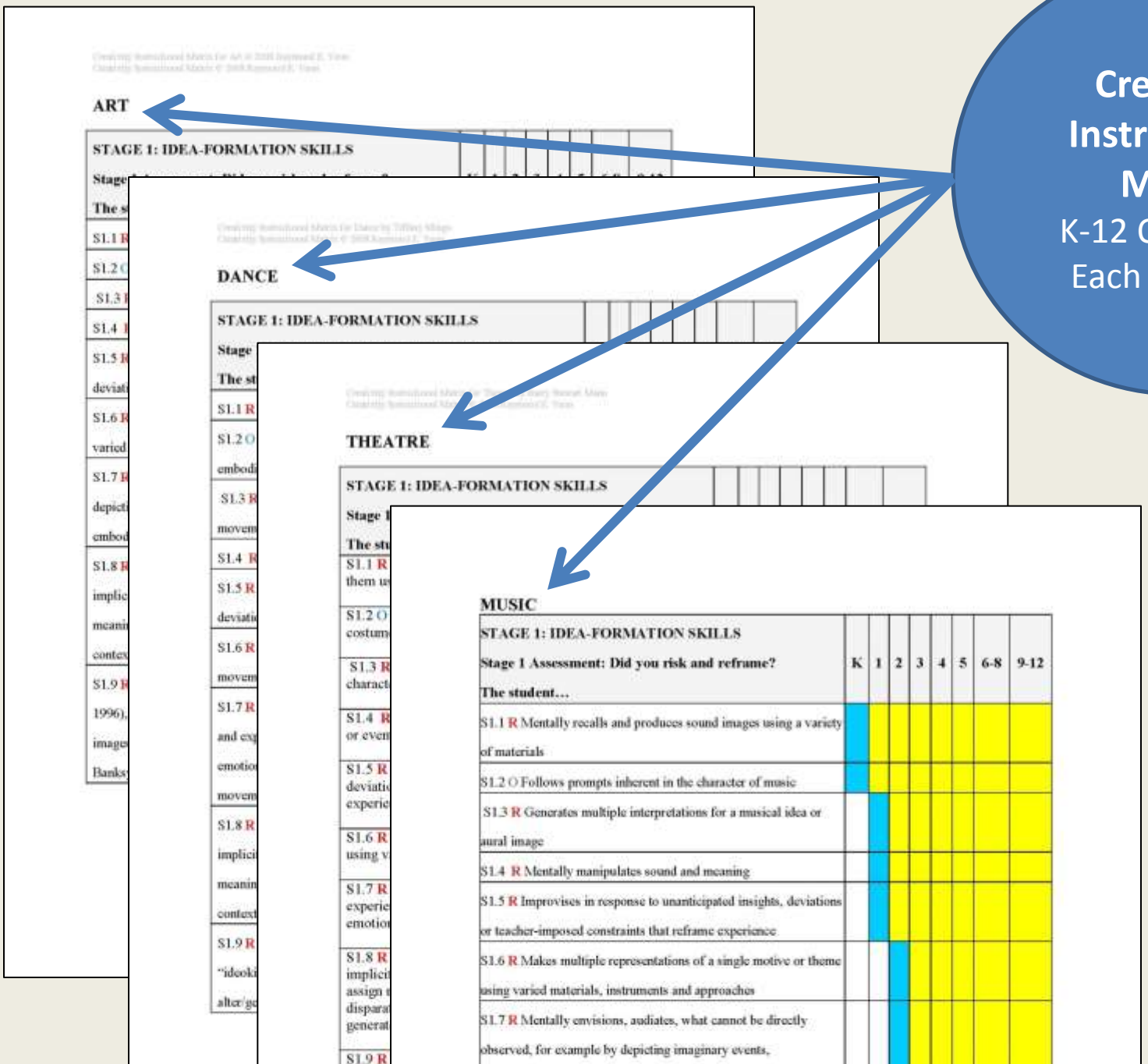
Therefore, racist stereotypes occurring in my art can only partake of psychotic activities.”

-Kara Walker

The Creative Process



Based on Arne Ludvigsen, 1980;
Developed as Creativity Infusion
Curriculum by R. Veon 2009-2013



Creativity Instructional Matrix

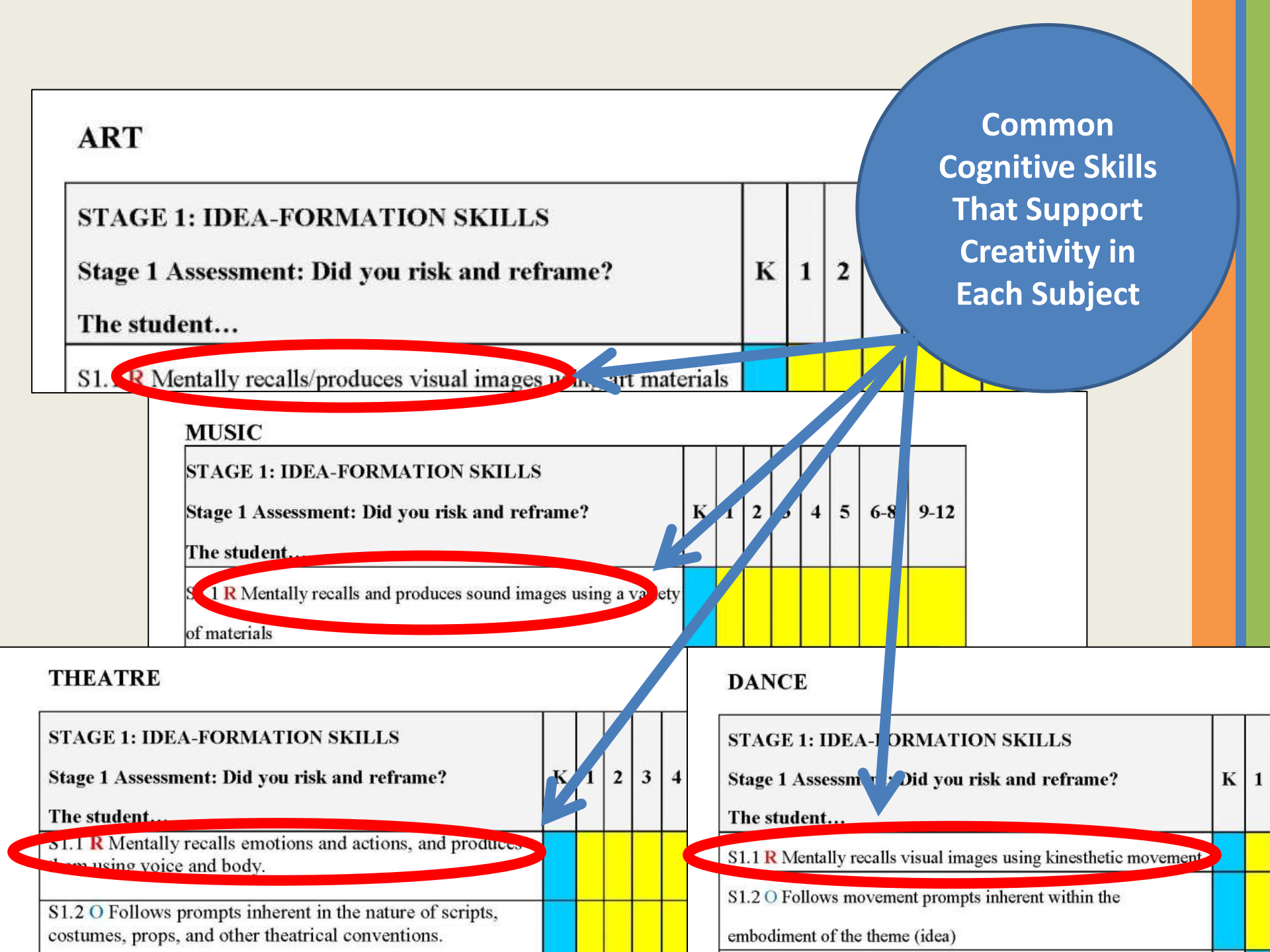
K-12 Objectives Each Art Form

2-3 Creativity Objectives per Grade Level

Creativity Instructional Matrix for Art © 2008 Raymond E. Veon
Creativity Instructional Matrix © 2008 Raymond E. Veon

ART

STAGE 1: IDEA-FORMATION SKILLS Stage 1 Assessment: Did you risk and reframe? The student…	K	1	2	3	4	5	6-8	9-12
S1.1 R Mentally recalls/produces visual images using art materials								
S1.2 O Follows prompts inherent in the character of art materials								
S1.3 R Generates multiple interpretations for an object or image								
S1.4 R Mentally manipulates images and meaning								
S1.5 R Improvises in response to unanticipated insights, deviations or teacher-imposed constraints that reframe experience								
S1.6 R Makes multiple representations of a single theme using varied media and approaches								


Common Cognitive Skills That Support Creativity in Each Subject
ART
STAGE 1: IDEA-FORMATION SKILLS
Stage 1 Assessment: Did you risk and reframe?
The student…
K
1
2
S1.1 R Mentally recalls/produces visual images
art materials
MUSIC
STAGE 1: IDEA-FORMATION SKILLS
Stage 1 Assessment: Did you risk and reframe?
The student…
K
1
2
4
5
6-8
9-12
S1.1 R Mentally recalls and produces sound images using a variety of materials
THEATRE
STAGE 1: IDEA-FORMATION SKILLS
Stage 1 Assessment: Did you risk and reframe?
The student…
K
1
2
3
4
S1.1 R Mentally recalls emotions and actions, and produces them using voice and body.
S1.2 O Follows prompts inherent in the nature of scripts, costumes, props, and other theatrical conventions.
DANCE
STAGE 1: IDEA-FORMATION SKILLS
Stage 1 Assessment: Did you risk and reframe?
The student…
K
1
S1.1 R Mentally recalls visual images using kinesthetic movement
S1.2 O Follows movement prompts inherent within the embodiment of the theme (idea)

Infuse into the Scope/Sequence

36 Week Time line				
Week	**SLO Alignment**	**GPS and CCGPS Alignment**	**Unit Theme**	**Concepts/Skills/Activities**
Week 2	PT Sketching DOK Level 2 Formulate Planning, Reflection	**Art GPS: VA5MC.2.a** Student uses a sketchbook for planning and self-reflection. **VA5MC.3.b** Student develops visual images by combining or modifying open-ended themes in unique and innovative ways **VA5PR.1.b** Student makes design decisions as the result of conscious, thoughtful planning and choices. **CCGPS:** CCRAS – R. 5 CCRAS – SL.1 AWL: Integrate, modify **CIM: S2.2 R** Adapts/uses a visual language to connect one idea to other ideas using a range of strategies, such as metaphor, narrative, irony, appropriation, etc.; seeks/employs visual and conceptual patterns to make connections	Creative Thinking – Thumbnail Sketching, Planning, 3D Sculpture (clay, paper, etc)	**Concepts/Skills**: Analogy/Metaphor **Activities**: VTS Images 1 & 2; Visual-Verbal Sketchbook **Suggested Lesson:** **Artist(s)/Artwork(s):** See artists in Nicholas Roukes' book, Artful Jesters; see also his website, **http://www.nicholasroukes.com/** **Resources**: 5th Grade VTS PPT: VTS Image 1.)Image 5.1.1 Probably by Mirza Ali. Hawking Party. About 1575. Gold, silver and opaque watercolor on paper, 14 11/16 x 9 3/4 in. VTS Image 2.) Museum of Fine Arts, Boston; Francis Bartlett Donation of 1912 and Picture Fund; 14.624. © 2002 Museum of Fine Art, Boston. **Ongoing**: Self-reflection, Mood/Feeling, Analogy **Questioning Strategies:** **VTS Questions** **Five Core Questions for Creativity Development:** 1) What more can you do? 2) Did you take a chance? 3) What else can you connect it to? (What more can you add?) 4) What is another way of doing it? Can it be better? 5) Are you letting your personality come through? Additional Questions: What ideas or parts can be combined? Can I combine or merge it with other objects/ideas? What else can it be used for? What else is like it? Is there something similar to it, but in a different context?

CIM Objectives Integrated with Content and Pedagogy in Scope and Sequence

Teaching for Creativity: Tweaks and Small Shifts

5 + 5 = ?

? + ? = 10

Synthesizer vs. Creator

“The synthesizer’s goal is to place what has already been established in as useful and illuminating a form as possible. The creator’s goal, on the other hand, is to extend knowledge, to ruffle the contours of a genre, to guide a set of practices along new and hitherto unanticipated directions.”

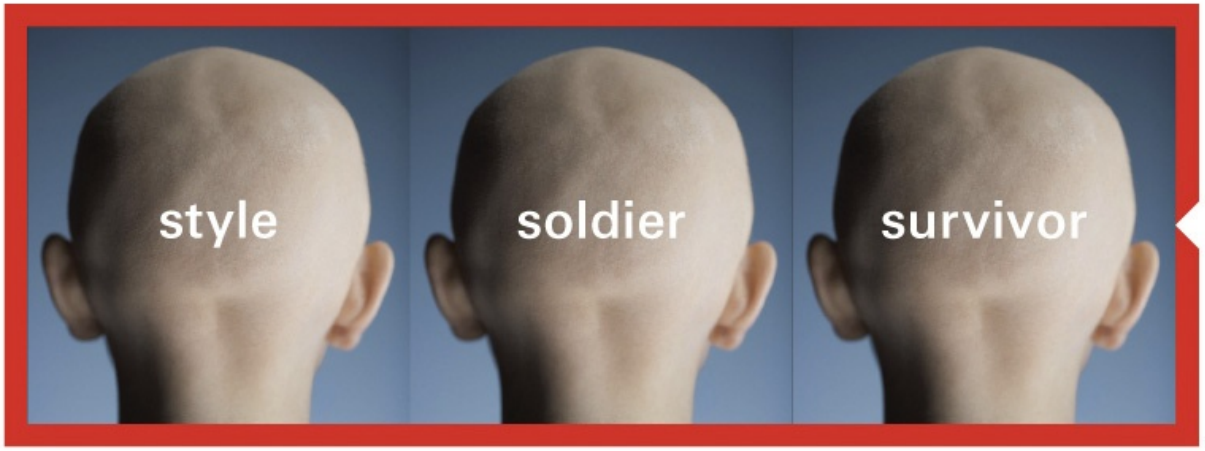
Howard Gardner, Five Minds for the Future, page 98

CORE VALUES

Identify a time keeper and a recorder (take notes everyone can see)

- **Step #1**: Remember a creative experience you've had –in *every detail*.
- **Step # 2**: Organize your thoughts.
- **Step #3**: Take turns; in 2 minutes share your creative experience.
  Recorder: record the major points in each story.
- **Step # 4**: Find the common themes;
  Recorder: record common themes on new piece of paper.
- **Step #5**: Look at the new list of common themes; condense the list to no more than 4 or 5 Core Creative Values that reflect all of your experiences.

Risk and Reframe



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Frame Shifting

A different point of view is simply the view
from a place where you're not.

yourpointofview.com

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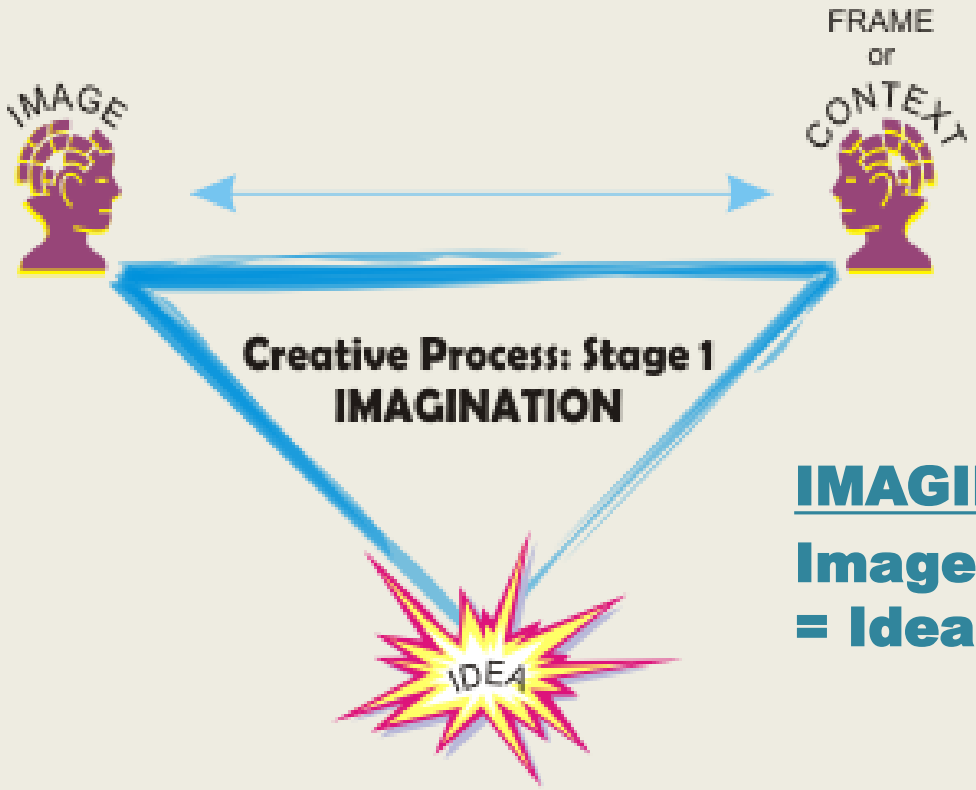


IMAGINATION:

Image + Context = Idea

RISK AND REFRAME

Natural way our mind works

Ex: Freedom

Change the image = change the idea

Change the frame = change the idea

A Note About…

SYMBOLS

The Key is …

CONTEXT

Image + Context = Idea

IF THE CONTEXT IS SET IN MENTAL CEMENT

…THEN NO IMAGINATION

BANKSY
FOLLOW
CANCELLED
DREAMS

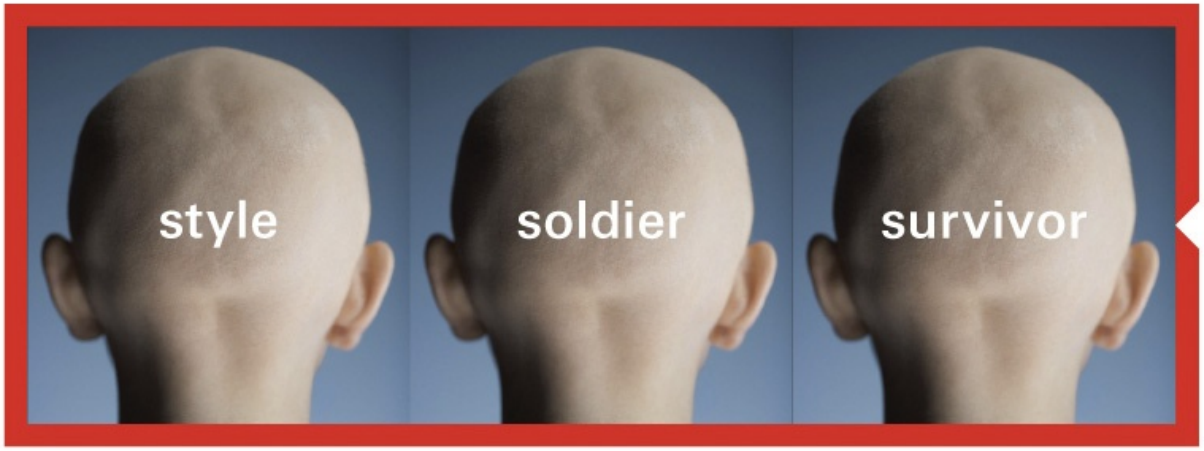
BANKSY

I
NY

FRAME SHIFTING REQUIRES RISK

IT CAN ALSO BE FUN….

OR SERIOUS….



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"One orignal thought
is worth a thousand
mindless
SYMBOLS
"
- Diogenes

Same Ingredients, Different Recipe

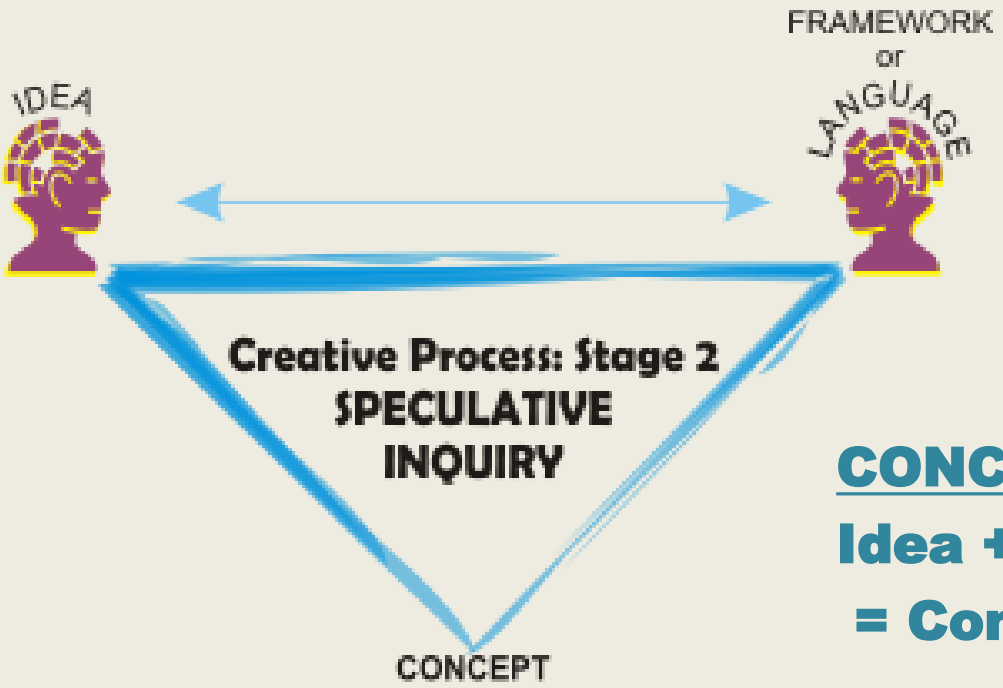
5 + 5 = ?

? + ? = 10

Final product/end state predetermined

– Problem statement or process could be "open"

So Let’s Risk and Reframe!



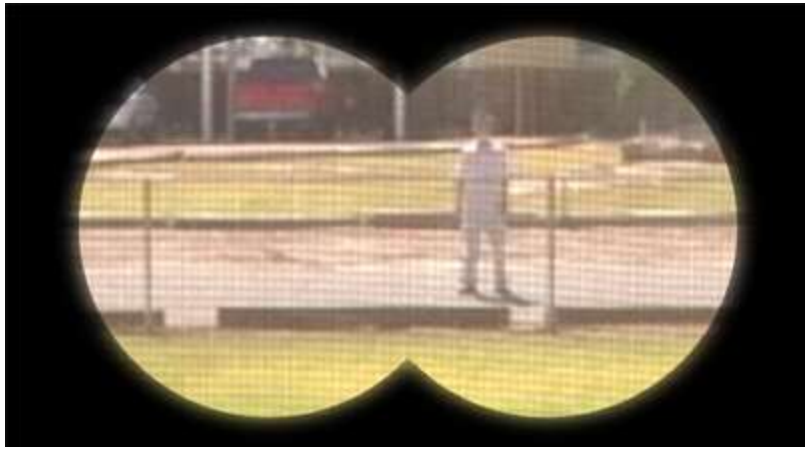
CONCEPT:

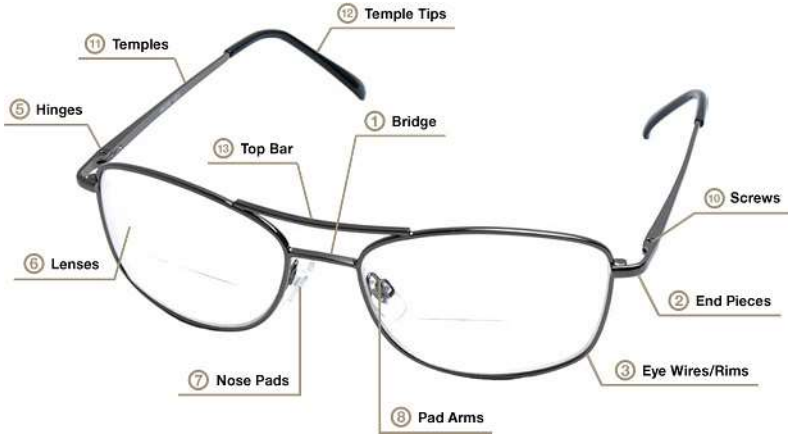
Idea + Framework

= Concept

QUESTION AND CONNECT

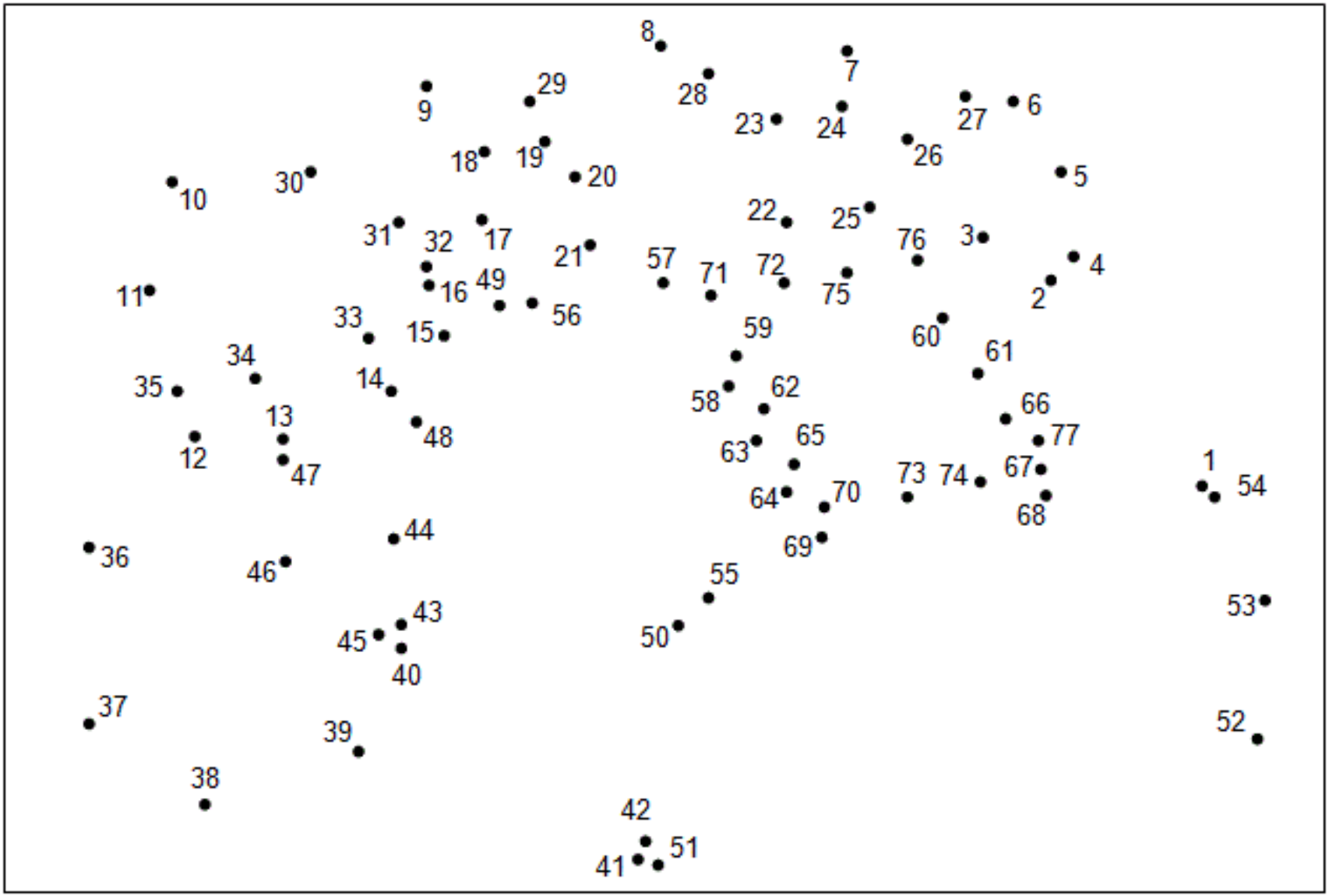
Frame vs. Framework
Idea vs. Concept



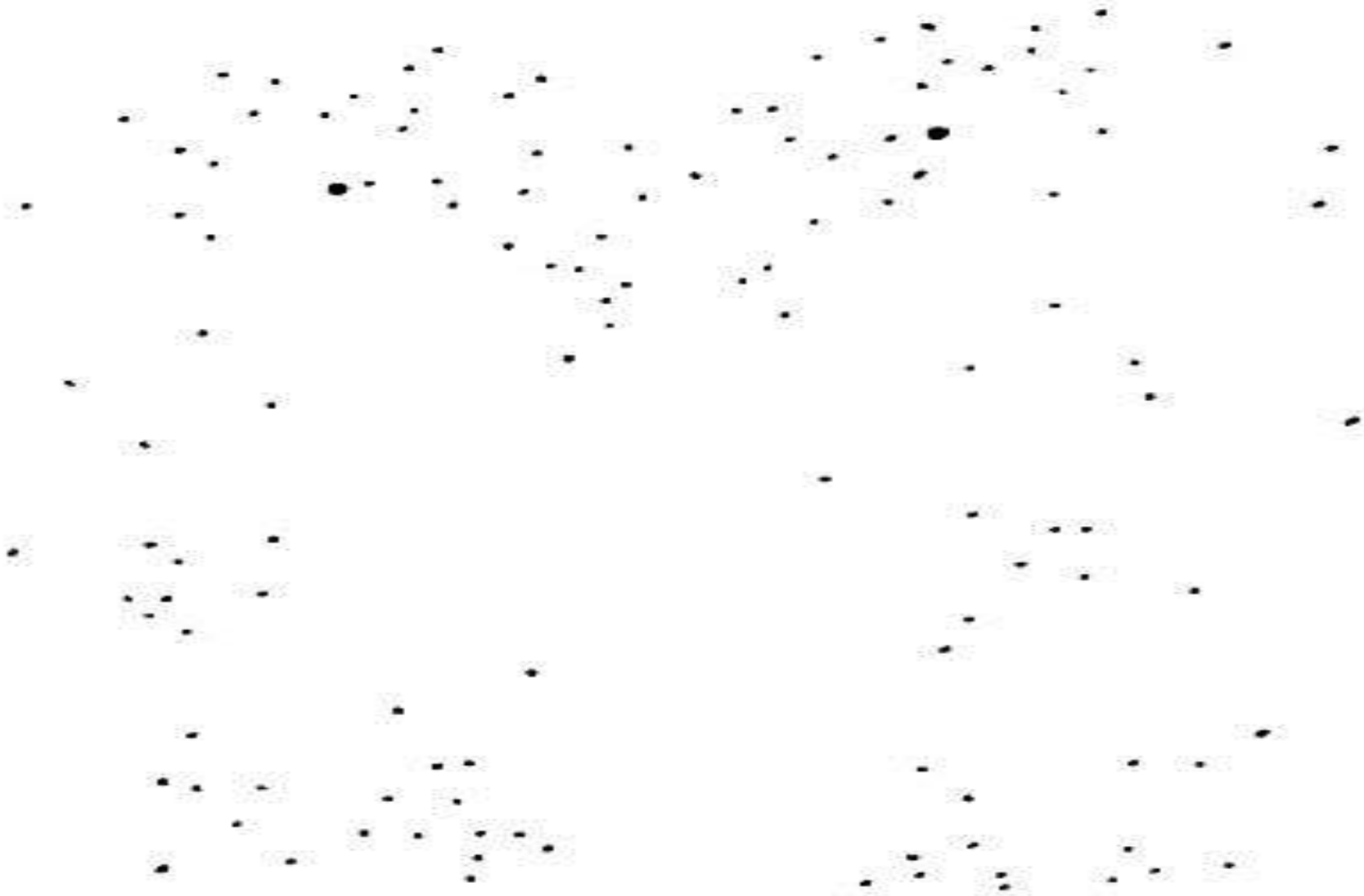


A frame or context focuses your thinking and seeing for you; like eyeglasses, you just use it

A framework enables you to reason how and why



Question hierarchies of logic (explicit/implicit rules for what can and cannot be combined)



Challenge assumptions about how and what to connect

…and whether it is important and valuable…

The Unknown: Where to start…what is the problem?

FANCL

Students in So Cute & Creepy place objects in a continuum from cutest to not so cute.

This activity will be the basis for a discussion about the aesthetics of cute.

Cuteness is an Unknown in this context – what are the parameters? Constants? Variables?

Characteristics of CUTE

simple shape/form
color → colorless → not cute
large eyes
pastel, soft, happy colors
big head, rounder face (cartoon)
miniature
child like
anthropomorphized
animal-like
used to seeing small dogs but not buffalo
hard vs soft
accessories, feminine

touchable
influences certain behavior (many)

COMMON CORE:
Students analyze,
determine structure, interpret,
evaluate, and make inferences …
to clarify an unknown or
indeterminate concept

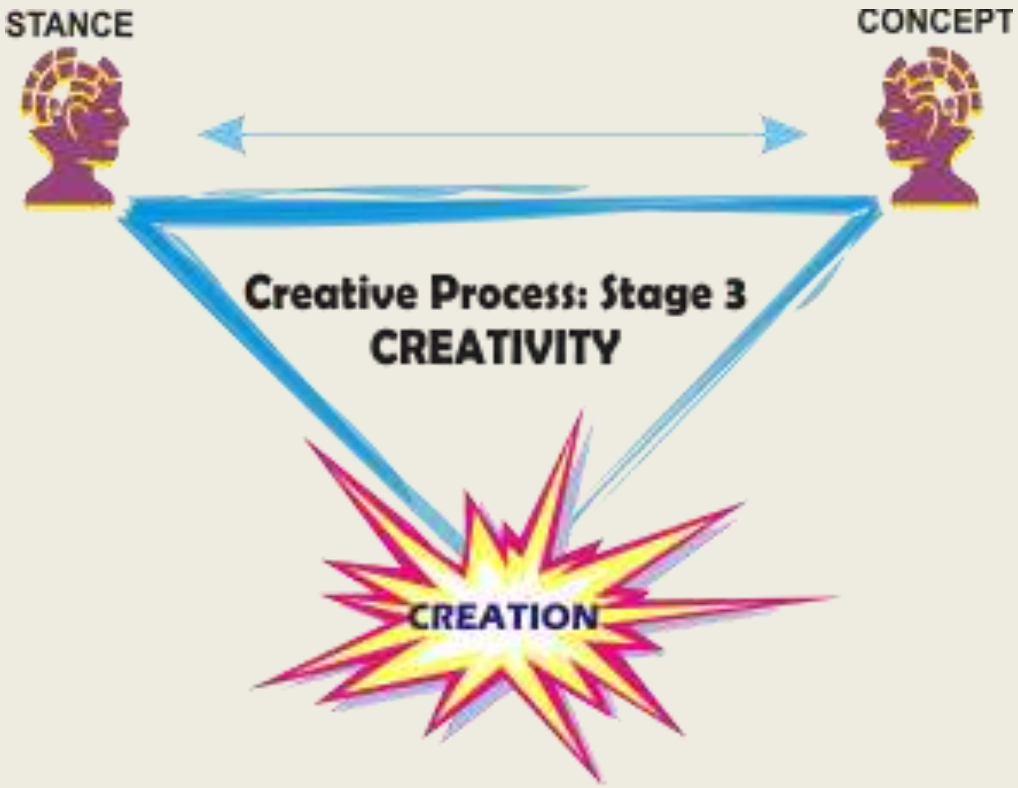
White Painting project
Painting: So Cute and Creepy, Spiral Workshop 2007

Question and Connect

- Update the myth of Icarus. Is there a dangerous dream of progress in the modern era that can be used as a cautionary tale? Use elements from both the ancient myth and its modern parallel in your artwork.
    - Source material: Myth
    - Strategy: Questioning/Critiquing
    - Hint: Perhaps the dream of nuclear energy or some other modern panacea might be used.

Common Core: Interpret, evaluate, adapt, determine a new structure for artistic expression…all in the context of the unknown

Problem is predetermined – but process and product are open-ended and unknown



Voice and Vision

How a creative stance generates new knowledge.

We are asking students to:

- Take risks
- Reframe how you think
- Question, challenge assumptions
- Reveal and exploit hidden systems of logic and value

Finding Your Voice and Vision:

- Furnish a unique mental space with your own:
  - Goals, problem finding
  - Motivation
  - Point of view
  - Preferred process, materials
  - Standards of excellence

Creative Mindset

COMMON CORE:
Developing a new point of view that leads to original analysis, determines new expressive structures and integrates where no connections used to exist…

These cognitive skills are among the highest forms of creativity

Download article on our Model

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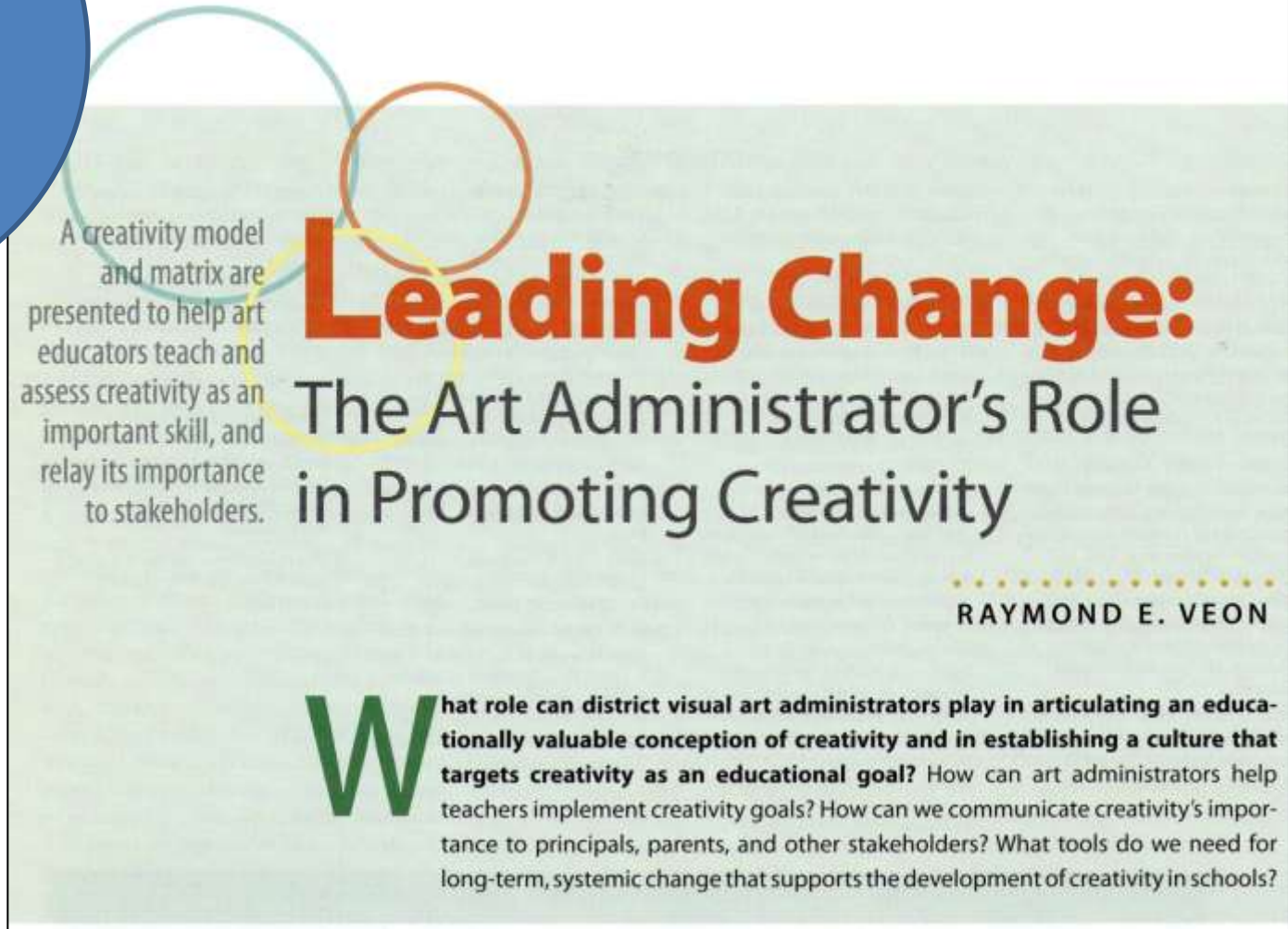
Click on CREATE 2014 in navigation bar

From
Art Education Journal
Jan. 2014



A creativity model and matrix are presented to help art educators teach and assess creativity as an important skill, and relay its importance to stakeholders.

Leading Change:

The Art Administrator's Role in Promoting Creativity

RAYMOND E. VEON

What role can district visual art administrators play in articulating an educationally valuable conception of creativity and in establishing a culture that targets creativity as an educational goal? How can art administrators help teachers implement creativity goals? How can we communicate creativity's importance to principals, parents, and other stakeholders? What tools do we need for long-term, systemic change that supports the development of creativity in schools?

In this article I present two essential tools for answering these questions: (1) a model that promotes a common understanding of creativity, and (2) a Creativity Instructional Matrix based on this model that provides a set of detailed objectives

Imagine you are observing an art class. The art teacher explains the assignment, shows a model of what it should look like, and exclaims, "Try anything—use your creativity!" The teacher then turns away, satisfied this will develop creative

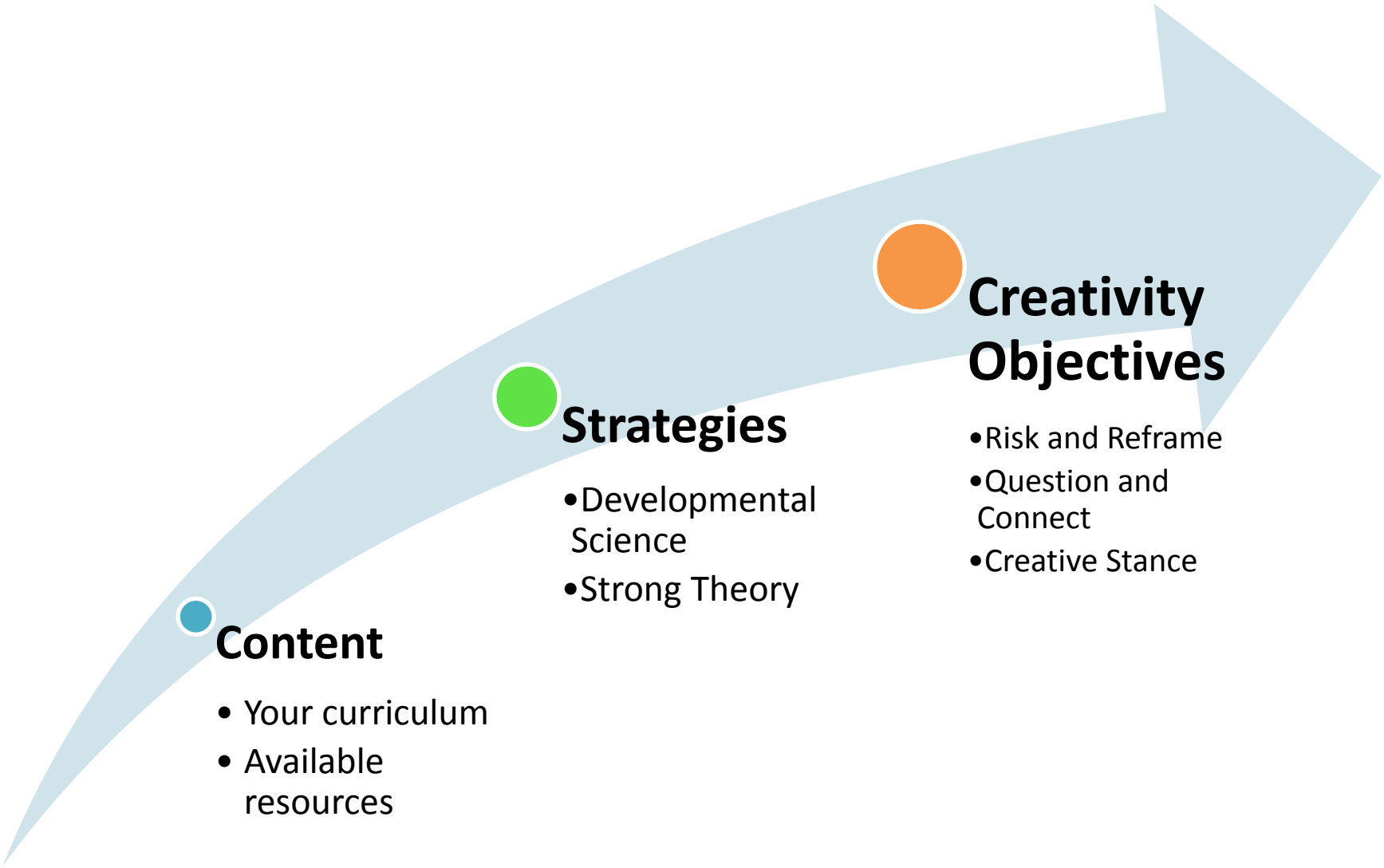
Creativity "Quick Fix"

Unit/Lesson Planning	Open*	⟷	Closed
Problem, Question or Task	Not Provided	Guided	Provided
Process or Strategies	Not Provided	Guided	Provided
Product, End State	Not Provided	Guided	Provided

* Not determined by teacher/more student choice

Task Design Matrix (Sue Brookhart)

Creativity Infusion Process



Creativity Infusion Curricular Framework

	Strategies (small tweaks)
Risk and Reframe	Start with a handling collection Start with open-ended image generation Use Art Synectics/SCAMPER to stretch and explore Use theatre, dance, and music exercises to motivate and reframe
Question and Connect	Use Visual Thinking Strategies (min. 1x/month) Start units with 100 Questions Adapt Gude's Spiral "worksheets" to generate thinking frameworks Use dialogue, Socratic seminars Use student-generated problem solving strategies
Creative Stance	Use Stage 3 Guiding Questions Make self-scan a class ritual Let students generate the curriculum Student s routinely self-generate project-planning Student goal setting, resource identification, criteria selection

* See handout for assessment ideas, approaches, a sample instrument, and research

Handling Collection

Coca-Cola

Handling Collection

Creativity Infusion Training

	Available PD Options
Do your own!	Use Model/Matrix as conversation starter*
Up to 1 Day	One person; free (you cover travel costs)
2-3 Days	Team; fee plus travel
Academic Year	Team; fee plus travel

* Handout has questioning strategies for lessons/units

Five Core Questions for Creativity Development:

- What more can you do?
- How did you take a chance?
- What can you connect it to? (What more can you add?)
- What is another way of doing it? Can it be better?
- Are you letting your personality come through?

Rubric for Creativity	Very Creative	Creative	Ordinary/Routine	Imitative
Variety of ideas and contexts	Ideas represent a startling variety of important concepts from different contexts or disciplines.	Ideas represent important concepts from different contexts or disciplines.	Ideas represent important concepts from the same or similar contexts or disciplines.	Ideas do not represent important concepts.
Variety of sources	Created product draws on a wide variety of sources, including different texts, media, resource persons, or personal experiences.	Created product draws on a variety of sources, including different texts, media, resource persons, or personal experiences.	Created product draws on a limited set of sources and media.	Created product draws on only one source or on sources that are not trustworthy or appropriate.
Combining ideas	Ideas are combined in original and surprising ways to solve a problem, address an issue, or make something new.	Ideas are combined in original ways to solve a problem, address an issue, or make something new.	Ideas are combined in ways that are derived from the thinking of others (for example, of the authors in sources consulted).	Ideas are copied or restated from the sources consulted.
Communicating something new	Created product is interesting, new, or helpful, making an original contribution that includes identifying a previously unknown problem, issue, or purpose.	Created product is interesting, new, or helpful, making an original contribution for its intended purpose (for example, solving a problem or addressing an issue).	Created product serves its intended purpose (for example, solving a problem or addressing an issue).	Created product does not serve its intended purpose (for example, solving a problem or addressing an issue).

Source: From *How to Create and Use Rubrics for Formative Assessment and Grading* (p. 54), by Susan M. Brookhart, 2013, Alexandria, VA: ASCD. Copyright 2013 by ASCD. Adapted with permission.

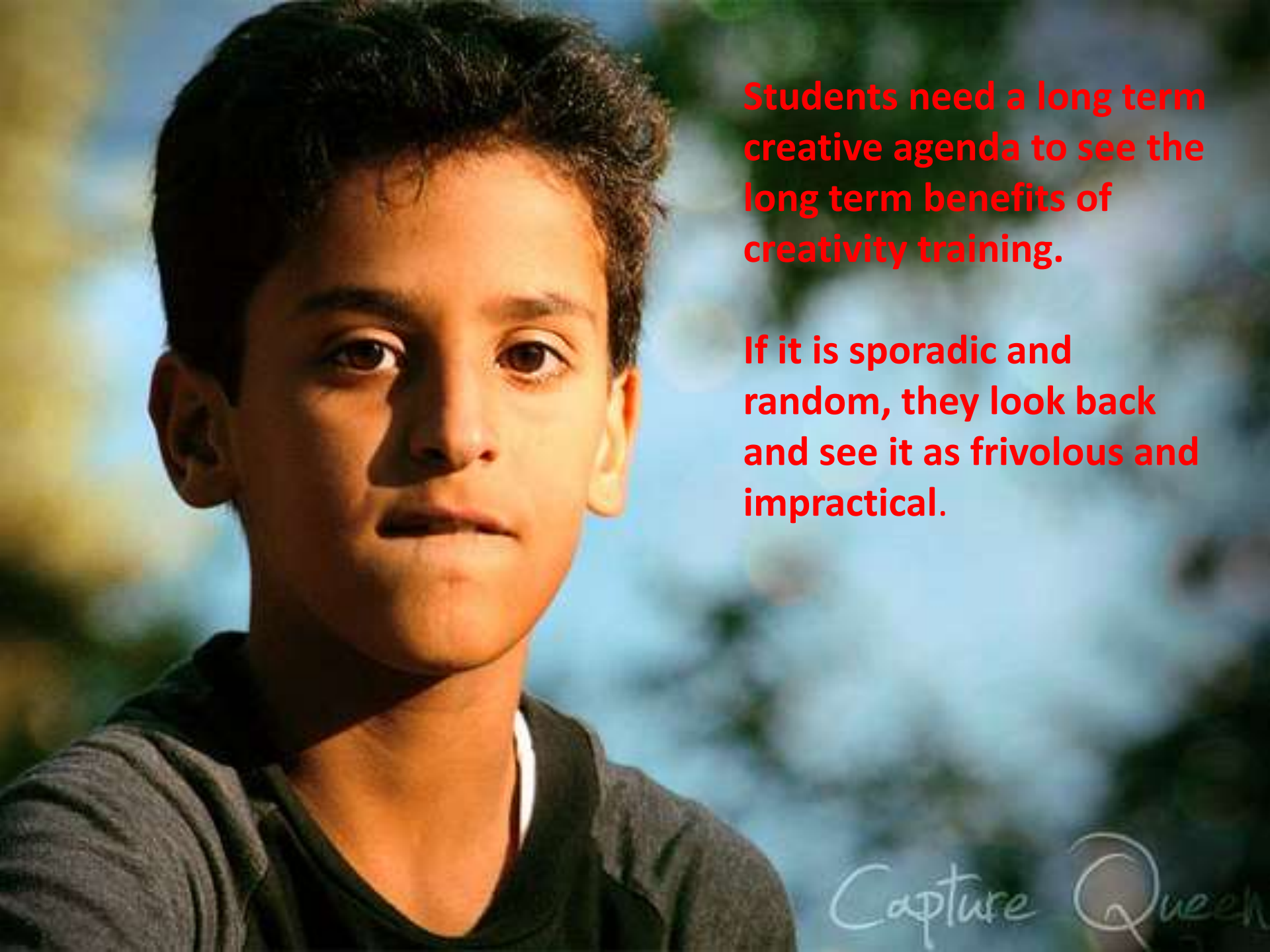
the ‘pairs engine’ manages the assessment process

E-scape Portfolio

0.95 Reliability
Qualitative

portfolio A

portfolio B



Students need a long term creative agenda to see the long term benefits of creativity training.

If it is sporadic and random, they look back and see it as frivolous and impractical.

Understanding the Creativity Instructional Matrix

Please work in small groups and rotate to each poster, adding your thoughts; at the end, all posters are shared.

Creativity Objective	**S1.8 R** Recognizes that interpretation relies on context (the implicit and explicit cues/clues that suggest how we should assign meaning to something); combines cues/clues from disparate contexts in an artwork to generate unusual meaning
Key Terms and/or thoughts on Creativity Objective	Interpretation; Context; Clues that tell us how to interpret; Fits in to definition of Imagination (Image + Context = Idea); Objective is focused on CONTEXT rather than Image
Fact Sheet Details and Important Research	Conceptual combination bears a special relationship to creativity, having been mentioned frequently in historical accounts of creative accomplishments (e.g., Rothenberg, 1979; Thagard, 1984; Ward, 2001; Ward et al., 1995). In addition, combining concepts is a crucial component in several process models of creative functioning (e.g., Davidson, 1995; Mumford et al., 1991; Sternberg, 1988),
Suggested Activity – What lesson, activity, or experience can you provide students to achieve this creativity objective?	VTS; An automobile made of postage stamps (Check for Stage 1: Does it ask students to risk and reframe?) Are we assessing image transformation, context transformation, or idea generation (image + context)? Is the focus on the transforming and combining the visual structure of cars and stamps, or on the meaning cars/stamps have for us (context), or both (idea)? Cohort-Based Assessment: class sets standards of exploration, resolution, novelty
"Look Fors" - Evidence that the objective is being met (Indicators, Sample Behaviors)	Students are asking questions and talking about the meaning we attach to cars and stamps, not just the visual structure of these objects ("Well, both cars and stamps travel, and some go fast in first-class style, while some go slow")
"Red Flags" for creativity objective	Students only focused on visual structure, not on meaning
Questions we should expect teachers to ask when helping students meet the objective	Can you combine or recombine the purposes or uses of the parts? Can you take a risk and make it even more different?
Questions we should expect students to ask when meeting objective	What if it was only going to be used by kids instead of grown ups? Will it be sticky on the outside if it gets wet? Could we buy it from a postman instead of at a car dealership? What else could it mean? What more can we find?