

Creative Thinking and Arts-Based Learning

PRESCHOOL THROUGH FOURTH GRADE

JOAN PACKER ISENBERG ♦ MARY RENCK JALONGO



*Creative Thinking
and Arts-Based Learning
Preschool Through Fourth Grade*

SEVENTH EDITION

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*For Jacob, Sara, Samantha, and Alexa, whose
creative qualities inspire everyone they meet.*

Joan Packer Isenberg
George Mason University, Emerita

*For educators worldwide
who nurture every child's creativity and artistic expression.*

Mary Renck Jalongo
Indiana University of Pennsylvania, Emerita

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Preface

Creative thinking and artistic expression: What is the value of these processes and the resulting products for children and families, communities, and society at large? Why should educators be concerned about creativity and the arts at a time when tough talk about academic standards, teacher accountability, and international ranking on tests dominates the educational scene? As this book will demonstrate, the ability to think in innovative and productive ways is necessary in a world where organizations expect workers to think creatively, be flexible, adapt to new situations, and see possibilities (Robinson, K. & Aronica, L. 2016); Robinson, 2011; Wagner & Dintersmith, 2015). Moreover, the skills needed to succeed in the 21st century require deep understanding of ideas, the ability to find and solve problems, ask relevant questions, and work cooperatively on projects—the very skills that are basic to creativity and the arts and that foster a disposition to learn. As we venture forward in a rapidly changing and uncertain world we want to ensure that every child is engaged and has the tools to sustain motivation to learn.

In the past, the educated person took pride in knowing something about many things and knowing a few things reasonably well. Today, instant access to information has made it relatively easy for us to know, or at least to quickly find out, about virtually any topic. In fact, if the information explosion continues and artificial-intelligence technology advances, the children we work with today will have even less need for the rote memorization of basic content that has characterized traditional early and elementary education. Thus, reimagining what creativity and arts-based learning look like in the classroom is a powerful way to educate the whole child, improve student outcomes, and prepare children for an exciting but uncertain future.

Expectations for children, teachers, and teacher educators have changed dramatically. Contemporary children are immersed in a world of fleeting images and multiple symbol systems; their challenge is to negotiate the complexities of that increasingly chaotic context. Contemporary teachers are expected to teach for understanding to local, state, and national benchmarks for academic excellence. Today's college and university faculty are expected by accrediting agencies to demonstrate that their teacher candidates have attained not only knowledge of pedagogy but also the professional dispositions of an effective early childhood or elementary teacher. Across all of these groups, the message is consistent: aim higher, achieve more, and contribute further to society. When the pressure is on, there is a tendency to discredit, disregard, or completely overlook the very thing that is most necessary in the preparation of students and their teachers. At the very time when we are most in need of creative responses in complicated situations, young children are being subjected to constant drill and practice of basic skills. We contend that creative thinking is necessary to survive and thrive today and in the future.

We first dreamed of writing a text that would contribute to teachers' understandings of and commitment to supporting children's creative thinking back in the 1990s. Our purpose in writing *Creative Thinking and Arts-Based Learning* was, and continues to be, preparing teachers who recognize, respect, and nurture children's creativity and the arts, as well as their own. As each edition of this book was produced, we have tried to make it more practical, interesting, research-based, replete with examples, and helpful for college students and their instructors.

New to This Edition

With the seventh edition of *Creative Thinking and Arts-Based Learning*, available in print and as an Enhanced Pearson eText, we have made improvements that will not only support students in better understanding key concepts in a more interactive, digital format, but also support faculty in delivering a high-quality, college-level course. These improvements include:

1. *New Videos*. Nearly all of the videos from the sixth edition have been replaced with the latest and best video examples to use by students to prepare for class and for faculty to use during class. Each video link is accompanied by a brief description of what will be found there and a question that will promote student reflection on important issues.
2. *Check Your Understanding*. Each chapter learning outcome/main heading includes a brief quiz at the end of the section so that students can monitor their progress in learning and applying content. All of the questions' feedback includes the reasoning behind the question so that readers with students understand why a particular answer is correct. These interactive quizzes are available in the Pearson eText.
3. *Chapter Quiz*. At the end of each chapter, there is a quiz for students to take that assesses their progress in meeting the learning outcomes for the chapter. These are available in the Pearson eText.
4. *Samples of Children's Work and Photographs*. We collaborated with Head Start and schools to identify new photographs and work samples for the seventh edition. This effort gives the book a whole new look.
5. *Key Terms*. In the Pearson eText, students can click on highlighted terminology and be linked to the glossary definition, thereby saving them time in locating an authoritative definition.
6. *Expanded and Updated Chapter Content and Resources*. In each chapter we have updated content and resources, revised tables and figures, and revisited the end-of-chapter resources (chapter summary, discussion questions, and assessment tools). Specific examples include:
 - *Chapter 1*, Understanding Children's Creative Thought and Expression, contains new figures, **Imagination in Children's Drawings**, which is illustrated with Head Start students' artwork, **and How Children Learn through Creative Activities**.
 - *Chapter 2*, Supporting Children's Play, Games, and Creativity, features new and updated apps in **There's an App for That** and a new figure, **Integrating Play in Thematic Units on "Changes."**
 - *Chapter 3*, Promoting Children's Art, has new material on the tenets of Reggio Emilia, a new figure, illustrated with a photo of a child and her or his artwork called **Meet the Child Artist**, and a completely

new **Developmental Sequence for Children’s Art** that is illustrated with all new children’s drawings.

- *Chapter 4*, Engaging Children in Music, Movement, and Dance, contains a new figure on learning movement concepts, a synthesis of research on children’s responses to music and singing, and two new figures that include children’s drawings about enjoying music and dance in their families and **children’s drawings about their favorite songs**.
- *Chapter 5*, Exploring Drama, features a new section on **drama and technology**.
- *Chapter 6*, Fostering Creative Thinking and Arts-Based Learning now includes children’s drawings of their diverse families.
- *Chapter 7*, Assessing the Creative Processes and Products of Children, contains a new figure on **characteristics of performance assessment** and sample classroom activities, **a sequence of drawings from a child’s daily journal**, and guidelines for teachers on **more skillful ways of posing questions** that support children’s creative thinking.
- *Chapter 8*, Promoting Children’s Creative Work in Diverse Families and Communities, contains a new Figure 8.9 **Children’s depictions of diverse families** and a revised section on the Influence of families and communities on children’s creativity.
- *Chapter 9*, Designing Creative Learning Environments, features a new **cooking and baking center** as well as a new section on **nature** as an opportunity for creativity.
- *Chapter 10*, Using Creative Materials and Resources Effectively, has new coverage of the theoretical and research base that includes **developmentally appropriate materials, open-ended and single-use materials, and brain development and materials**; expanded coverage of technology and media including **media influences on children**, and guidelines for using technology and media in the classroom.
- *Appendix B*: Expanded coverage includes **warm-ups and brain breaks**.
- *Appendix C*: New section on **evaluating technology and media** in the classroom.

The following features from previous editions remain and include:

- *Technology Tie-Ins*. We have carefully selected some free or widely available technology that children and their teachers can use to support creative expression. Our doctoral candidates who were full-time teachers helped us develop a concise overview of the technology, a synthesis of the research, sample responses of children’s work, and suggested uses at the preschool, primary, and intermediate levels. These are included in the chapters on creativity, play, music and movement, drama, and assessment.
- *Current Children’s Literature*. We have developed a helpful resource of award-winning, current children’s literature in selected chapters that
 - focuses on award-winning picture books recently published, that are aligned to the focus of the chapter.
 - supplies a one-line synopsis of the book and relates it to other high-quality children’s books, both contemporary and classic.



- recommends an age group of children for which the book would be most appropriate (Toddler, Preschool/Kindergarten, 1st/2nd, 3rd/4th).
- suggests a teaching activity to complement each cluster of children's books in the annotated bibliography.
- *Assessment.* Creativity and the arts are aspects of human functioning that are sometimes perplexing, often controversial, and difficult to assess. To address this issue, we have not only revised the assessment chapter but also incorporated assessment ideas into the other chapters as appropriate.
- *There's an App for That: Using Web 2.0 Tools.* We have included carefully reviewed free or inexpensive apps that can be accessed on mobile devices as well as high-quality websites in the chapters on creativity, play, art, and music, movement, dance and, drama. Early childhood educators will find that these resources provide opportunities to enhance their teaching and children's learning in creativity and the arts.
- *Updated and Reconfigured Figures and Tables.* In the interest of making the book even more current and visually appealing, we located new sources of research support for figures and tables. Collectively, these changes constitute at least a 30% change in the overall content.



Purpose

The first edition of this book was published in 1993. It was the first coauthored textbook for both of us, and, as is the case with many textbooks, we wrote it because we could not find a suitable book for the classes we were teaching in creative expression and play. Through this text, we have attempted to distill the essential research-based perspectives that can guide classroom teachers in promoting creativity, play, art, music, movement, dance, and drama for all children. *Creative Thinking and Arts-Based Learning*, Seventh Edition, also delineates the teacher's role from a philosophical, pedagogical, and curricular stance by addressing key components, including the classroom environment, materials and resources, behavior management, assessment, and culturally responsive teaching.

There is little question that most educators' backgrounds in nurturing children's creativity and promoting learning through the arts are inadequate. For many teachers, preparation for educating students to become creative, critical thinkers and communicate through the arts consists of a single college course.

The role of the classroom teacher in educating children to be creative learners and thinkers is crucial. Creative thinking and the ability to communicate in and through the arts does not just happen. They take a teacher's considerable thought, planning, and valuing possibilities and uncertainty. Teachers need to know why creativity and the arts matter, what they look like in the classroom, and what kinds of curriculum and assessment systems can adequately support them.

Audience

This text is grounded in research and theory on creativity and the arts as well as decades of successful teaching of college courses on children's creativity and the arts. Because it bridges research and practice, it provides users with

appropriate strategies to use today and the background to develop effective practices for children's success in the future. It also supports the Every Student Succeeds Act ([ESSA] 2015), the nation's national education law and longstanding commitment to equal opportunity for all students that now includes the arts in its definition of a well-rounded education.

The book is well suited for students seeking initial licensure or certification, whether they are enrolled in a community college, a four-year teacher-preparation program, or in a program for students pursuing additional certification or a master's degree in early childhood or elementary education. *Creative Thinking and Arts-Based Learning: Preschool Through Fourth Grade* (seventh edition) is equally appropriate for practicing professionals in early childhood and elementary at various stages in their careers. The book's universal message of fostering creative and artistic expression is important to professionals who work with children not only in the United States but also throughout the world.

Our Vision for This Book

Our vision for this book is that it will equip practitioners in the fields of early childhood and elementary education to counteract stereotypes that run rampant about the contributions of children's creative thinking; to educate professional colleagues and the general public about creativity and the arts; and to influence schools and communities to regard the creative processes and artistic products of children's minds with new appreciation and respect. Although many college-level textbooks use the words *creativity* or *art* in their titles, many of these "creative activities" books make minimal contributions to teachers' creative growth, much less children's. We contend that any book that claims to center on children's creative thinking must begin with respect for the child's intellect. Effective teachers acknowledge children's ability to construct their own understandings about their world and to express their ideas in original, inventive ways (Eckhoff, 2013). We resent the condescending message of materials that presume to give young children patterns to copy, lines to color inside, and activities that are completely initiated and directed by adults. We decided to write a book that would do a better job of enabling teachers and caregivers to articulate a more enlightened view of children's creative and artistic growth to families, colleagues, and administrative personnel.

Few people possess an understanding of creative thought and artistic expression that is not woefully outdated. They are uninformed or misinformed about decades of research in cognitive psychology, on the human brain, and on the contributions of the arts to cognitive functioning (Wasserman & Zambo, 2013). Their ideas about creativity and the arts emphasize natural talent, inspiration, and art as a curricular "frill," when the research supports instead the importance of training and practice, materials and opportunities, and the arts as a genuine basic (Jalongo, 2003). Our goal for the text is to change the misconceptions and taken-for-granted ways of thinking that disregard children's natural playfulness, curiosity, and creativity. We do this by focusing on the development of the whole child, infusing creativity and the arts across the curriculum, aligning activities with the most current arts and content area standards, and showing you how to make children partners in their learning through the choices and decisions they make.

Overview of the Book's Contents

The book is organized into the following four parts:

Foundations of creative thought

- Creative thought and expression
- Play, games, and creativity

The creative arts

- Art
- Music/movement/dance
- Drama

Creative teaching and assessment

- Teacher's role
- Assessment
- Diverse families and communities

Environments that support creativity

- Environmental design
- Materials and resources

The book begins with two chapters that form the foundation for the remaining chapters. Chapter 1 discusses creative thought: how it is defined, how it develops, and what adults can do to foster its growth. Chapter 2 examines children's play, games, and creativity and how these modes of inquiry support children's learning across the disciplines. After establishing this base, Part 2 (Chapters 3 through 5) addresses the subject areas that are traditionally associated with the creative arts (art; music, movement, and dance; and drama). Chapters 6 through 8 (Part 3) delve into the teacher's role—fostering creative thinking and expression, assessing creative processes and products, and working with diverse families and communities. Part 4 (Chapters 9 and 10) focuses on the effective design and use of environments, materials, and resources.

The chapters include the following features that make them more practical, readable, and helpful:

Snapshots of Classrooms consist of authentic scenarios from preschool through kindergarten, first through second grade, and third through fourth grade—that begin each chapter to serve as the basis for class discussion. At least one snapshot in each chapter shows how technology can support creativity and learning.

Teachers' Reflections share the voices of our students as they gained insight into the contributions of creative thinking and arts-based learning to their teaching effectiveness.

Frequently Asked Questions dispel misconceptions about creativity and the arts by supplying research-based responses.

Meeting Standards compile guidelines from various organizations and states and demonstrate how learning experiences in each of the creative arts and play align with expectations for children and teachers.

Differentiating Instruction: Accommodations for Diverse Learners sections, included in most chapters, begin with general suggestions and then offer practical ideas for including children with emotional and intellectual, visual, hearing, and orthopedic impairments in creative thinking and arts-based learning.

Integrating the Curriculum sections, included in some chapters, present a teaching theme that is suitable for each group—toddlers, preschool, primary, intermediate—and include communication (literacy, language arts, and technology), the sciences (mathematics/science), and social sciences (social studies, health, and safety).

Expanded Ancillary Package

The seventh edition includes an expanded ancillary package. The *Test Bank* includes test questions with responses, and the *Instructor's Manual* lists outstanding children's literature to accompany the content-area chapters, as well as a suggested Interview and a Write-to-Learn activity. Another technology-based support for the instructor is a complete set of color PowerPoint® slides that highlights key concepts from the chapters. PowerPoint® slides can be used as provided in an onscreen show using a computer and projector. All instructor ancillary products are available online and can be downloaded from the Educators section at www.pearsonhighered.com by educators who adopt the text. Finally, many Learning Management Systems versions of the *Test Bank*, in *TestGen*, are also available for downloading.

Acknowledgments

We are deeply indebted to the many people who contributed to the development of this book. First and foremost, we would like to thank the many teachers, parents, and children whose photographs, art material, and stories are an integral part of this text, particularly the children, teachers, and families of Indiana County, PA Head Start. C. Jennifer Tsai worked with Indiana County Head Start over three years to obtain parent/guardian permission and identify children's artwork for the book. She also took many of the photographs selected for the seventh edition. Graduates of the Doctoral Program in Curriculum and Instruction at Indiana University of Pennsylvania who wrote the Technology Tie-Ins are: Brianna Carney-Strahler, Colleen Freyvogel, Joshua DeSantis, and Jennifer Rudella. Laurie Nicholson, faculty member and Dean's Associate at Indiana University of Pennsylvania, contributed to an earlier version of Chapter 4 on music, movement, and dance. Marilyn J. Narey, faculty member at Carlow University and former art teacher, contributed to an earlier version of the art and assessment chapters. Shana Barr and Karen Curtis, former graduate assistants, assisted with the drama and environment chapters. We wish to acknowledge the graduate and undergraduate students at George Mason University and Indiana University of Pennsylvania for their cooperation in field-testing this book and for providing us with many of the rich classroom examples that appear throughout these chapters. Our former graduate assistants Natalie Conrad Barnyak, currently a faculty member at University of Pittsburgh Johnstown, and Norah Hooper, now a faculty member at Mary Washington University, merit special recognition for their work on past editions of the *Instructor's Manual* and *Test Bank*. We thank Angela Eckoff of Old Dominion for her work on the IM that

accompanies the seventh edition of the text and Rekha Rajan for her updates to the current *Test Bank*. Mary Grace Stutzman and Nicole Olbrish, doctoral candidates at Indiana University of Pennsylvania, contributed the scenario-type test items for each chapter to the *Test Bank*. Elizabeth Silvia and Jennifer Durham worked on the Differentiating Instruction and Adapting Curriculum for Diverse Learners text features. Thanks, also, to our many colleagues who helped us further clarify our thinking about children’s creative thought and artistic expression.

We want to thank our editor for this edition, Julie Peters, who offered unflinching guidance and support. We are also grateful to the rest of the staff at Pearson who made the publication of this book possible, particularly our former editor, Ann Davis. They are a fine group of professionals and have been a pleasure to work with throughout the book’s production. In addition, we appreciate the valuable input from those who reviewed the book: Mary Lee Danielson, Metropolitan State University of Denver; Laura Segatti, Lehigh Carbon Community College; Nina Smith, North Carolina Central University; and Laura Wentworth, Ohio University.

Finally, we wish to acknowledge the continuous support of our families and close friends. We are especially grateful for their encouragement, understanding, and willingness to listen through each phase of the development of the book from the first to the seventh edition.

A Final Word

In education, there are three common misconceptions about teaching and learning—that it is all content, that it is all process, and that there is one best curriculum for all children (Eisner, 1990, 1998). Fortunately, any instructor who would choose our book for a course would also be likely to avoid these three monumental errors. When it is approached with an open mind, the study of children’s creative thinking and artistic expression is a powerful reminder that content coverage, aimless wanderings, and a search for panaceas will not work. Rather, effective teachers must differentiate instruction in order to engage students in meaningful learning experiences and create learning communities in an increasingly diverse society and global village. When these perspectives are brought to teaching, teachers and teacher educators become more effective, intentional, and reflective practitioners.

It has been gratifying to see the book that began as hopeful dreaming evolve into both a print and an e-book. It has been humbling to realize, with each edition of the work, the amount of information we need to master in order to remain current in a rapidly changing and multidisciplinary field. It also has been encouraging to watch our collaborative efforts endure in the fiercely competitive college textbook market for 25 years. As authors, we have been privileged to revisit our work and refashion it—each time, we trust, into a college-level text that better meets the needs of contemporary children, educators, and teacher educators.

Joan Packer Isenberg
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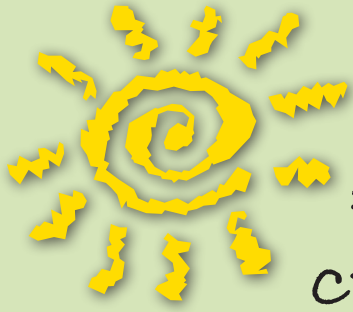
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PART 1

FOUNDATIONS OF CREATIVE THOUGHT

- ❖ Chapter 1 Understanding Children's Creative Thought and Expression
- ❖ Chapter 2 Supporting Children's Play, Games, and Creativity

Chapter 1



Understanding Children's Creative Thought and Expression



C. Jennifer Tsai





LEARNING OUTCOMES

After reading this chapter and completing the activities throughout, you will be able to:

- Define creative thinking and list the components of creative behavior.
- Discuss the theory and research that provides an evidence base for emphasizing creative thinking in the classroom.
- Explain what children can learn through creative activities.
- Identify teachers' roles in optimizing the creative potential of each child.
- Describe how to differentiate creative activities for learners with special needs.



SNAPSHOTS OF CREATIVITY

Preschool to Kindergarten

Children are using a free program called Scratch Jr. to animate the initials of their first and last names. As they work, they make comments such as, "Hey, you have the same first letter as me!" or "You are JT, right?" Their work will be compiled into a class e-book and their teacher has many plans for using their names to teach letters of the alphabet. When she takes attendance, she holds up alphabet cards and begins with questions such as, "All the children whose name begins with this letter, please stand up. Tell us what letter it is." As they gain confidence, she prints out pages from the book and asks questions such as "DB. Is this person here today? Who is it?"

First Grade to Second Grade

In celebration of the hundredth day of school, first graders were invited to imagine what they might look like at 100 years of age. They had to think about the physical changes that take place with advanced age and represent them through their self-portraits.

Third Grade to Fourth Grade

Children who are at least one year below grade level in reading are enrolled in summer school and their district's program emphasizes using literacy to accomplish important community goals. Today, the students are presented with a challenge: The local animal shelter is full to capacity with homeless dogs and cats and the director asks them to help. The children form small groups to plan their strategy. One group does research on the Internet to find innovative ideas that promote pet adoption. Another group helps implement the idea of posting videos of the animals on the shelter's website. A third group uses digital photos to design posters advertising an "adoptathon" at the local pet store chain. As they work on these projects, the students use their research skills, creative thinking, interpersonal skills, and literacy skills to save animals and make a contribution to their community.

These snapshots from classrooms suggest questions about what creative teaching is and how adults can foster children's creative growth. In this chapter, we explore the role of creative thought and expression in children's lives and its rightful place in the curriculum.

DEFINING CREATIVE THOUGHT

Innovation and resourcefulness are essential to survival (Glover, Ronning, & Reynolds, 2013; Runco, 2014). Many scholars believe that we are in the midst of a “creativity crisis”—a situation in which the level of creative thinking is in decline. When the *Torrance Tests of Creative Thinking* were administered to nearly 275,000 children and adults, it reflected a decline in creativity, particularly for kindergarten through third grade (Kim, 2011). Some of the decline in children’s originality has been attributed to the emphasis on standards and testing (Cress & Holm, 2015). There is also a developmental decline in original thinking in children at approximately 9–10 years of age as they become more concerned with “fitting in” with peers rather than developing originality (Runco, 2010).

Ideas about creativity are full of contradictions and misconceptions. People may, for example,

- Say that creativity is an asset, but have difficulty defining or recognizing it (Jalongo & Hirsh, 2012).
- Recognize the importance of creativity, both for the individual and society, yet continue to think of creative pursuits as frivolous activities that take away time from more serious, academic study (Horibe, 2001; Robinson, 2011).
- Credit “out-of-the-box,” innovative thinking as essential to society yet emphasize standards, testing, and conformity among children (Rantala & Maatta, 2012).
- Claim that everyone is creative, yet think that only people who are wealthy and “cultured” are entitled to participate in the arts (Kerka, 2002).
- View creativity as inspired when it applies to inventions and technological advances, but call creative individuals impractical or socially maladjusted (Peterson, 2001/2002)

The word *create* comes from the Latin word *creare*, which means “to make a thing which has not been made before; to bring into being” (Barnhart & Barnhart, 1983). Based on these origins, the word *create* is used in contemporary society to mean to invent, or produce; to approach the realm of art (imaginative, artistic, literary); and to produce something useful or worthwhile (constructive, purposeful). In addition, because creative thought can be put to negative or destructive ends, positive intentions must underlie **creativity** (Craft, 2006; Gino & Ariely, 2012). To summarize, the creative process consists of “the interaction among aptitude, process, and environment by which an individual or group produces a perceptible product that is both novel and useful as defined within a social context” (Plucker & Beghetto, 2004, p. 90).



Watch this video of Cindy Foley, the executive assistant director of the Columbus Museum of Art, speaking about the value of art in developing students’ creative thinking. What does it mean to “teach for creativity?”

<https://www.youtube.com/watch?v=ZcFRfJb2ONk>

Over the years, originality has been a constant factor in discussions about creative processes and products, but being different is not enough (Runco & Jaeger, 2012). It would surely be different for a college student to decide to dress

in a gorilla costume and sit on the roof of the tallest building on campus to eat lunch; however, this is merely bizarre behavior. The creative response or product must also be *useful* (Simonton, 2012).

A first step in clearing up the confusion about creativity is to treat creativity as a mental and social process (Carlo, 2009) and a form of intelligence (Nusbaum & Silvia, 2011). Creativity enables learners to make interesting connections, which enables them to become better thinkers and learners (Prince & Logan, 2005).

Creativity is a key component in Sternberg's (2008) triarchic theory of intelligence, which combines three interrelated ways of thinking:

1. *Creative thought*, to generate ideas.
2. *Analytical thought*, to analyze which ideas are worth pursuing.
3. *Practical thought*, to implement ideas and convince others of the value of our ideas.

So, creativity is both a cognitive (thinking) and affective (feeling) process (Blake & Giannangelo, 2012; Feldhusen, 2001; Russ, 2011). Table 1.1 is an overview of the cognitive and affective dimensions of creative thought.

TABLE 1.1 Dimensions of Creativity

Four Cognitive Dimensions <i>Creativity as a Thinking Process</i>			
<p>1. Fluency</p> <ul style="list-style-type: none"> • Generating a large quantity of relevant responses • Following a train of thought • Building up collections of related ideas 	<p>2. Flexibility/Adaptability</p> <ul style="list-style-type: none"> • Approaching things in alternative ways • Changing categories as appropriate • Viewing the problem from a different perspective 	<p>3. Originality</p> <ul style="list-style-type: none"> • Producing unusual, novel, unique, or clever ideas • Combining known ideas into some new form and connecting the seemingly unconnected 	<p>4. Elaboration</p> <ul style="list-style-type: none"> • Filling out ideas and adding interesting details • Stretching or expanding on an idea
Four Affective Dimensions <i>Creativity as a Feeling Process</i>			
<p>1. Curiosity</p> <ul style="list-style-type: none"> • Wondering, puzzling about something • Playing with ideas • Following intuition to see what happens 	<p>2. Complexity</p> <ul style="list-style-type: none"> • Feeling challenged to do things in detailed ways • Seeking many different alternatives • Bringing order out of chaos • Seeing missing parts and sensing how to move between what is and what could be 	<p>3. Risk-Taking</p> <ul style="list-style-type: none"> • A willingness to express ideas to others • The courage to expose self to criticism or failure • The confidence to follow a hunch and "invest" in a humble idea 	<p>4. Imagination and Fantasy</p> <ul style="list-style-type: none"> • The ability to form rich and varied mental images ("what if"/ "as if") • The ability to put oneself in another place, time, or person's shoes • An intuitive sense of what might be or what something might become

Sources: Based on A. J. Cohen (2011); Guilford, J. P. (1984). Varieties of divergent production. *Journal of Creative Behavior*, 18, 1–10.(1984); Sternberg (2006a).



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How does playing store and house stimulate imagination and build vocabulary?

Of course, not everyone will produce a remarkable invention, perform on stage, or produce a work of art. However, a teacher who designs an engaging learning activity for the students is being creative. A mother who provides nutritious, tasty meals on a very limited food budget is being creative. A child who fashions an animal out of clay is being creative. When we meet life's challenges and resolve problems, we are being creative (Craft, 2001; Runco & Cayirdag, 2012; Sawyer, 2012). Does this mean that everyone is creative to some extent? Yes. While there are different dimensions and levels of creativity, every child is creative if given the chance to be; "everyone has creative potential but developing it requires a balance between skill and control and the freedom to experiment and take risks" (Robinson, 2001, p. 445).

There is an important distinction between creative potential and creative behavior. **Creative potential** refers to an individual's capacity for behaving in creative ways; it includes the cognitive abilities, processes, and individual dispositions that facilitate creative behavior (Ivcevic, 2009). **Creative behavior**, on the other hand, is a manifestation of creativity—it refers to actions, communicated ideas, or products that result from the interaction between individual potential and situational or cultural influences (Ivcevic, 2009).

Creative thinking in children is both alike and different from that of adults. Adult creativity tends to be "discovery for others"—technological, scientific, or artistic advances that are contributed to the culture (Kudryavtsev, 2011). Mature individuals' creative processes and products emphasize expertise, which involves the technical skill, artistic ability, talent, or knowledge of useful information that they bring to whatever they produce (Simonton, 2010). Adult creativity also depends on work habits, which include work style, concentration and persistence, the ability to generate new possibilities, openness to new ideas, and willingness to challenge commonly held assumptions (Simonton, 2010). Creativity in children is more "discovery for oneself" that results in changes in the person rather than in cultural change. In comparison to most adults, young children have fewer experiences, less expertise, and less well-developed work habits and styles. But whatever children may lack in these areas they more than compensate for in their unique ways of thinking and approaching a task.

Possibility thinking is a term that characterizes creative thought processes; it occurs when children engage with everyday problems at a deep level and pose "what if?" questions (Craft, Cremin, Hay, & Clack, 2014).

CREATIVITY: *Anna's Story*

As you read this description of Anna's behavior in kindergarten, think about how children use their imaginations in ways that are distinctive from that of adults.

This is Anna's self-portrait made on the first day of kindergarten. When asked to complete the sentence "On the first day of school, I felt . . ." she wrote *skarb* (scared).



Courtesy of Shannon Phillips-Shyrock



Courtesy of Shannon Phillips-Shyrock

Ever since Anna could talk, she has been entertaining her family with stories about her adventures with her imaginary friends, who are a dentist named Doctors and a dental hygienist named Debbie (Debbie is sometimes a dental hygienist and, at other times, she is a dentist). These are the images she painted of them with watercolors.

(Continued)



Courtesy of Shannon Phillips-Shyrock

Anna has a cat and wants to get a dog too; she loves the series of popular movies about a St. Bernard named *Beethoven* and also the movie *Hotel for Dogs*. She has a large collection of stuffed animals that she has many adventures with, and she gets upset if anyone says that they aren't real. Anna used her imagination during play with a small plastic toy dog that she named Boy as a way to pretend that she had a dog. She often keeps him perched on her shoulder. Note that he is wearing an Elizabethan collar Anna made; it is used by veterinarians to keep dogs from taking out their stitches!



Courtesy of Shannon Phillips-Shyrock

This is her explanation about Boy:

I found Boy at a pet store. He needed an owner because he was just a little puppy, and he kept getting stomped on by the big dogs in the cage. So he squeezed out of the bars of the cage into my hands. So that's why I bought him,

to take care of him. Then one day he fell out of the bed I made for him on my nightstand out of covers. He rolled onto the floor and he hurt his neck. I picked him up real gentle and gave him a kiss, and told him I would take care of him. So I took him to the vet with Debbie and Doctors, and the vet said they didn't have a cone big enough for him. So we went home and Debbie and Doctors made him one out of plastic. We have to keep the cone on for a while, at least 1 or 2 days, at least, and give him lots of love!

Anna will be starting first grade this fall. She visited a real doctor to get a checkup and the office staff was mortified when a mouse went running through the waiting room. Anna's first question when she saw the doctor was, "What is your mouse's name?"

While she is waiting for and dreaming about getting a dog, she enjoys meeting her friends at the park so that she and her little sister Ava can take a friend's two dogs for a walk. Anna said, "I only ever walked my grandma's dog before; it weighs three pounds." When the owner calculated that she was now walking over 100 pounds of dog, Anna said, "Wait until I tell my friends—they're going to be *shocked!*"



Shannon Phillips-Shyrock

On the first day of school, Anna decided to bring Boy for show and tell; she said that he "pretended to be a toy" so that she could take him along and show him to her classmates, teacher, and principal. For her birthday, Anna's dream came true; she got a real, live Yorkshire terrier puppy; she decided to name him Boy.

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