Stages of Creativity

Child Development and the Arts

Samina Hadi-Tabassum, Ed.D.

SHadiTabassum@Erikson.edu

WELCOME & HOUSEKEEPING

- Restrooms
- Wi-fi: CCT Public
  no password, connect after accepting conditions

AGENDA

I. Welcome, Introductions, Goals of the Institute and Drawing Exercise
II. Defining Creativity
III. The Torrance Test
IV. Creativity and Schools
V. Child Development Stages
VI. Different Theories on How Children Learn
VII. Examining One Child's Art
VIII. Wrap Up, Evaluation, and Next Step

SESSION OBJECTICES

- **Learn** about arts discipline-specific and age-appropriate pedagogical approaches and practices.
- **Understand** the developmental characteristics and artistic developments of Pre-K through High School students.
- **Analyze** artistic content to identify prerequisite skills and knowledge, and assess student readiness.

WHAT IS CREATIVITY? HOW DO WE DEFINE IT?

- The use of the imagination or original ideas, especially in the production of an artistic work.
- The act of turning new and imaginative ideas into reality.
- The novelty-generating component of cultural evolution.
- The ability to perceive the world in new ways to find hidden patterns.
- To make connections between seemingly unrelated phenomena.

WHAT IS CREATIVITY? HOW DO WE DEFINE IT?

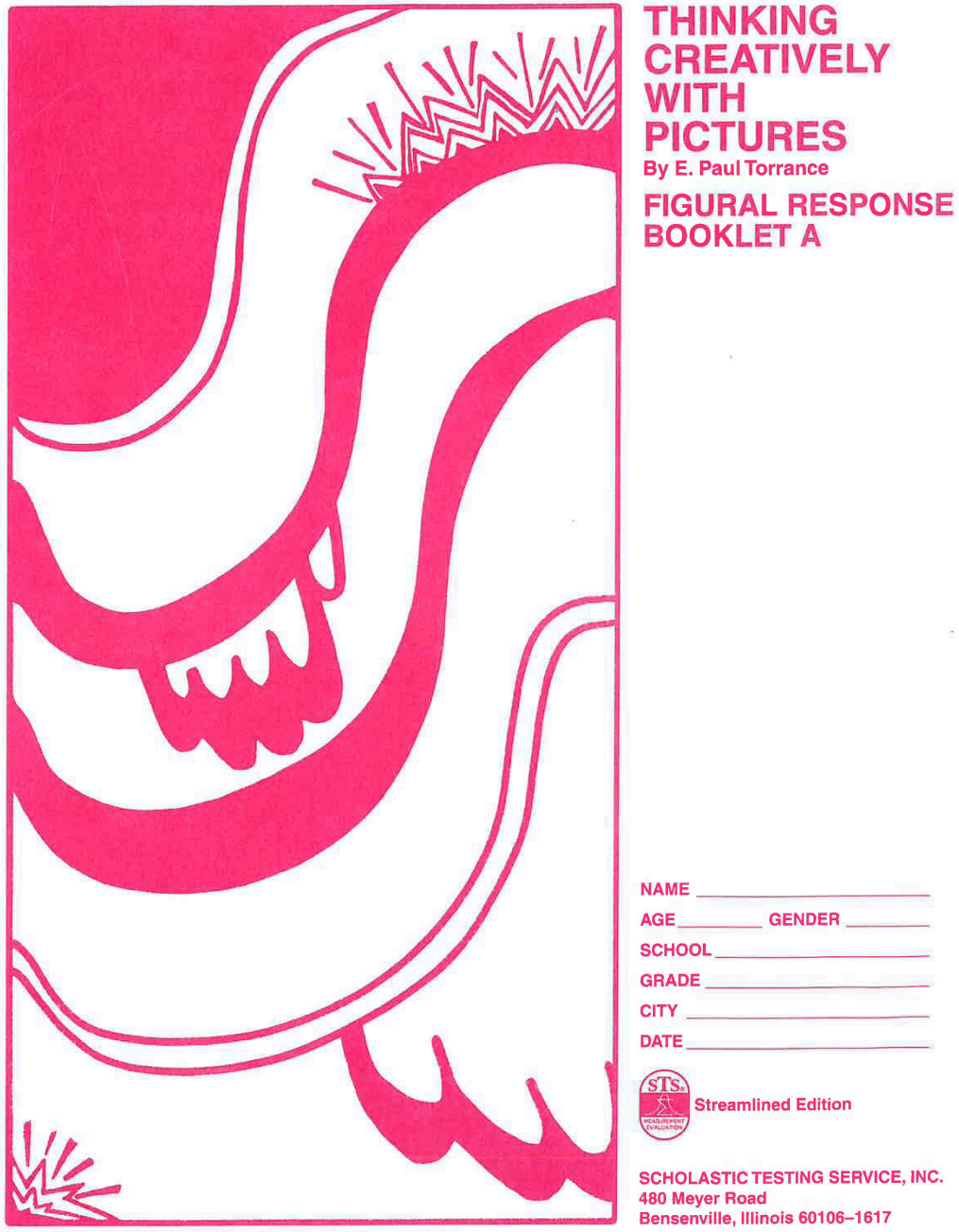
- To generate solutions and/or “design thinking.”
- Entertaining ourselves and others.
- Creative solutions are insightful, they’re novel, they’re simple, they’re elegant, they’re generative.
- When you are completely engaged with creating something new, such as writing music, you don’t even pay attention to how your body feels or any problems you may be having at home (Mihaly Csikszentmihalyi in *Flow*)

TESTS OF CREATIVITY

- In order to be creative, you need to be able to view things in new ways or from a different perspective.
- Among other things, you need to be able to generate new possibilities or new alternatives.
- Tests of creativity measure not only the number of alternatives that people can generate but the uniqueness of those alternatives.

TESTS OF CREATIVITY

- The ability to generate alternatives or to see things uniquely does not occur by change; it is linked to other, more fundamental qualities of thinking, such as flexibility and fluidity; originality and elaboration.



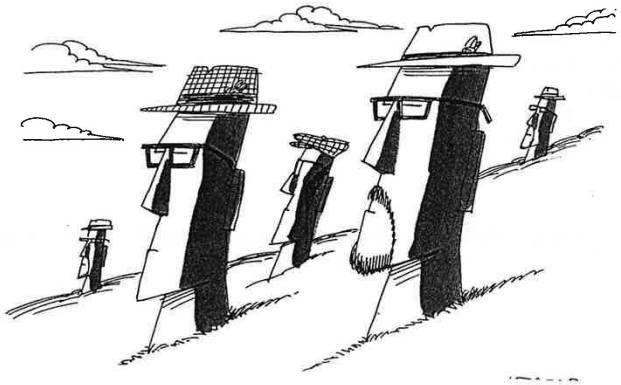
ingenuity

TORRANCE TEST FOR CREATIVITY

- The Torrance Tests of Creative Thinking (TTCT), a test of creativity, originally involved simple tests of divergent thinking and other problem-solving skills, which were scored on four scales:
  - **Fluency**. The total number of interpretable, meaningful, and relevant ideas generated in response to the stimulus.
  - **Flexibility**. The number of different categories of relevant responses.
  - **Originality**. The statistical rarity of the responses.
  - **Elaboration**. The amount of detail in the responses.

EDU 654 Torrance Creativity Test

1. Look at the two cartoons below and write an original caption for the cartoon.



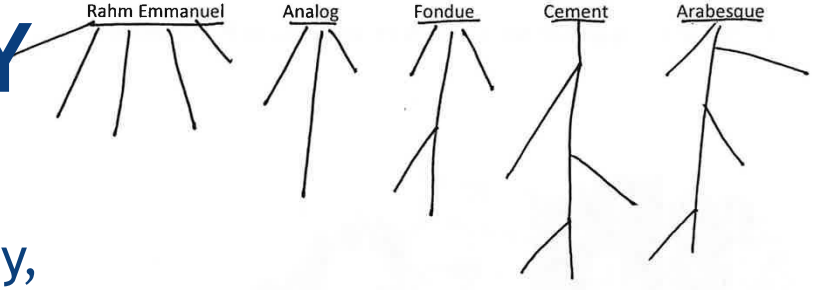
ingenuity

TORRANCE TEST FOR CREATIVITY

- With the five norm-referenced measures that he now had (fluency, originality, abstractness of titles, elaboration and resistance to premature closure), he added 13 criterion-referenced measures which include: emotional expressiveness, story-telling articulateness, movement or actions, expressiveness of titles, syntheses of incomplete figures, synthesis of lines, of circles, unusual visualization, extending or breaking boundaries, humor, richness of imagery, colorfulness of imagery, and fantasy.

2. Word Association: Write all the words that come to your mind when you read these words:

Rahm Emmanuel Analog Fondue Cement Arabesque



3. Go up to the front desk and pick up the two objects. Then write down all the possible uses for Object A and then write all the possible uses for Object B:

Object A:

Object B:

4. Remote Associations: Find a word that connects all three words listed in the lines.

Example: Cotton, Bathtub, Tonic=Gin

a. Broken, Clear, Eye=
b. Playing, Credit, Report=
c. Barrel, Root, Belly=
d. Rock, Times, Steel=
e. Sore, Shoulder, Sweat=
f. Magic, Plush, Floor=

5. Remote Consequences: Generate a list of consequences for when and if you woke up tomorrow morning and there was no gravity.

ingenuity

WHAT MAKES SOMEONE CREATIVE?

- Creative individuals have a great deal of energy, but they are also often quiet and at rest.
- Creative individuals tend to be smart, yet also naive at the same time.
- Creative individuals have a combination of playfulness and discipline, or responsibility and irresponsibility.
- Creative individuals alternate between imagination and fantasy ant one end, and rooted sense of reality at the other.
- Creative people seem to harbor opposite tendencies on the continuum between extroversion and introversion.

WHAT MAKES SOMEONE CREATIVE?

- Creative individuals are also remarkable humble and proud at the same time.
- Creative individuals to a certain extent escape rigid gender role stereotyping and have a tendency toward androgyny.
- Generally, creative people are thought to be rebellious and independent.
- Most creative persons are very passionate about their work, yet they can be extremely objective about it as well.
- The openness and sensitivity of creative individuals often exposes them to suffering pain yet also a great deal of enjoyment.

CREATIVITY, SOCIETY, AND SCHOOLS

- The value of one's IQ v. CQ v. EQ
- The role of creativity in schools
- The need for creativity in our economy: our society's ideas evolve more quickly when there is a good mix of creative "inventors" and conforming "imitators."
- Teachers often have biases against creative students, fearing that creativity in the classroom will be disruptive. They devalue creative personality attributes such as risk taking, impulsivity and independence. They inhibit creativity by focusing on the reproduction of knowledge and obedience in class.

CREATIVITY, SOCIETY, AND SCHOOLS

- How can teachers nurture creativity in the classroom in an era of rapid technological change, when human innovation is needed more than ever and children are more distracted and hyper-stimulated?
- In our high-stimulation environment, children spend so much time processing new stimuli that there is less time to “go deep” with the stimuli they’ve already encountered. There is less time for thinking about ideas and situations from different perspectives, such that their ideas become more interconnected and their mental models of understanding become more integrated.

CHILD DEVELOPMENT AND CREATIVITY: EARLY YEARS

- Children are particularly impressionable during their first few years of life. The key to how to develop child creativity first understands the stages of creative development in children.
- They notice things like basic colors, shapes, and patterns.
- Children around this age take part in a lot of creative play.

CHILD DEVELOPMENT AND CREATIVITY: EARLY YEARS

- The only art pieces they produce are collections of meaningful scribbles
- The only acting experience they have are the dramatic adventures they have with their toys and other objects around them.
- Toddlers are not neat by any means, and they aren't interested in drawing anything in particular. However, they are extremely imaginative and ready to explore the world.

PIAGET'S PRE-OPERATIONAL STAGE: AGE 3

- Three-year-olds have developed enough motor skills and observed enough of the world to know that they can make representations of real-world objects (e.g. draw a picture of a tree, build a house with blocks).
- This pre-schematic stage is a time for children to master their basic shapes and learn how to put them together with others to embody physical objects. They are going to make mistakes and get frustrated, but in overcoming that they learn to solve problems.
- This is a huge milestone for children since they learn to draw with an intention (i.e. they intend to draw a house, so they begin with a square and eventually decorate it with a roof and a door). This intention is present in other art forms as well (like music and dance).

PIAGET'S PRE-OPERATIONAL STAGE: AGE 4

- By age four, children learn ways to make their artwork more complex. They learn how to draw in greater detail and represent basic emotions.
- Four-year-olds can even create their own stories. They can act out dramatic scenes and build from their accidental additions.
- Children at this age begin to understand that their artwork is representative of themselves (among other things), and they acquire a sense of ownership for their creative pieces.

PIAGET'S PRE-OPERATIONAL STAGE: AGE 5

- By the time children are five, they attempt to construct more realistic creations. They add more details to their work and further develop their own creative style.
- By this age, they have gained better control of their fine motor skills, and most can add words to their picture stories.
- They are more attentive to distinguishing characteristics that make objects (or people) different (like gender and age).
- They notice differences between other things like four-legged mammals (e.g. the differences between cats and dogs).
- Five-year-olds have learned what they can from scribbles and shapes, and they are ready to incorporate things they learn in the real world into their creative endeavors.

STAGES OF ART DEVELOPMENT

- **Scribble stage.** Between two and four years old, children learn art by scribbling, particularly on big blank sheets of paper with dark colors.
- **Pre-schematic stage.** From three to seven years of age, children begin to draw their first symbols: lines, squares, circles, and triangles. However, they have not developed schema (e.g. using shapes to draw a house, a car, or a cow).
- **Schematic stage.** Between six and eleven, children learn how to use symbols to identify familiar physical objects. They also desire variety in their artwork after they have established basic designs for schemas.

STAGES OF ART DEVELOPMENT

- **Transitional stage.** Around nine years old, children produce artwork that is drawn with greater detail and looks more natural. However, they usually draw a few natural-looking objects and a few which are still representative of the schematic stage.
- **Realism stage.** Around twelve, children learn to express themselves more realistically. During this stage, they are more conscious of their ability to create convincing art pieces. After children dabble in schematic drawings for some time, they learn how to make their art more concrete and less representational.

FAMOUS CHILD DEVELOPMENT THEORISTS

- Jean Piaget: The role of objects and senses, understanding of space and volume, the world of physics and how things move.
- Lev Vygotsky: The role of adults, scaffolding, zone of proximal development.
- Alison Gopnik: Beliefs and values and understanding other perspectives, children more open minded than adults, think like scientists, dual representation of reality, knowledge of the world
- Uri Bronfenbrenner and Barbara Rogoff: role of guidance and community

SESSION OBJECTICES

- **Learn** about arts discipline-specific and age-appropriate pedagogical approaches and practices.
- **Understand** the developmental characteristics and artistic developments of Pre-K through High School students.
- **Analyze** artistic content to identify prerequisite skills and knowledge, and assess student readiness.

EVALUATION

https://www.surveymonkey.com/r/ChildDevoArts

ingenuity

CULTIVATING CONDITIONS FOR GROWTH

Professional Learning Catalog
2018–2019 School Year

ingenuity

DEPARTMENT of ARTS EDUCATION

Thank You!