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### Creativity Through Arts: Expanding Creativity for a New Fluency in Imaginative Thinking

Tanya M. Knudsen

State University of New York College at Buffalo - Buffalo State College,  
knudsetm01@mail.buffalostate.edu

#### Advisor

Dr. Susan Keller-Mathers

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SUNY Buffalo State  
Center for Applied Imagination

**Creativity Through Arts**  
**Expanding Creativity into Curricula for a New Fluency in Imaginative Thinking**  
By

Tanya M. Knudsen

Submitted in partial fulfillment  
of the requirements  
for the

Master of Science Degree in Creativity

April 2021

## Abstract of Project

The Torrance Incubation Model beckons creativity into education. That was in 1961. Like the subconscious automatic and multidimensional act of breathing, and formulating language, creativity is within us, materializing on a Mobius Loop structure continually moving in and out of incubation, creation, and the shaping of outcome. Creativity is unique in that it is both a verb and noun adding weight and value to its illusive form and potential. Creativity Through Arts expands the Torrance Incubation Model of Creative Teaching and Learning in an expressed combination of creativity and arts to immerse creativity into curricula, cracking a new code for finding fluency in imaginative thinking today.



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May 12, 2021

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Date

Buffalo State  
State University of New York  
Center for Applied Imagination

Creativity Through Arts  
Expanding Creativity into Curricula for a New Fluency in Imaginative Thinking

by

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Submitted in Partial Fulfillment  
of the Requirements  
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Master of Science

May 2021

Buffalo State  
State University of New York  
Center for Applied Imagination

Creativity Through Arts  
Expanding Creativity into Curricula for a New Fluency in Imaginative Thinking

A Project in  
Creative Studies

by

Tanya M. Knudsen

Submitted in Partial Fulfillment  
of the Requirements  
for the Degree of  
Master of Science

Dates of Approval:

May 11, 2021



\_\_\_\_\_  
Dr. Susan Keller-Mathers  
Associate Professor  
Center for Applied Imagination

May 11, 2021



\_\_\_\_\_  
Tanya Knudsen



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## Acknowledgements

I would like to dedicate this work to my family and particularly to my children, Travis and Ayda. This degree confers a completion and the work of problem solving continues daily. May you navigate the world with a few more tricks in imaginative thinking. To our practice of finding pause and for your love and support, I thank you.

I would like to acknowledge my friend and sounding board Nicole Jones. It has been a powerful journey to partly walk with you through the process. We may be labyrinths apart, but our energies will keep us close For your conversations, friendship and support I thank you.

Last and most importantly, I would like to acknowledge my beautiful unwavering sister, Dr. Teresa Lawrence. For telling me I had to this, I thank you.

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## SECTION ONE: BACKGROUND OF THE PROJECT

### Purpose and Description of the Project

Becoming unconsciously skilled (Puccio, Murdock & Mance, 2007) came about for me in France at 20 years old. As a French student, I was excellent. Whispering conjugation tables out loud to myself was fun, mostly because I could do it perfectly. The moment you realize you have cracked a code on something it feels awesome. I remember it well to this day. French is my flow (Csikszentmihalyi, 2009).

The purpose of this project is positive action in education. Expanding creativity into curricula for a new fluency in imaginative thinking is a probe into how imaginative thinking might be taught overtly for instilling creative fluency. *Creativity Through Arts* combines two sides of a same coin: creativity from two perspectives, thinking and doing. The study of creativity through the lens of both creative thinking skills and arts is perhaps the most expedient and efficient path to getting purposeful critical thinking skills into the subconscious mind especially among younger elementary students who are still in the highest part of their creativity school career (Robinson, 2006).

Guiding me in my thinking was this: creativity is a practice, no less than any other language, say French. *Creativity Through Arts* is an immersive attempt to deliberately connect the thinking and doing aspects of the language of creativity as a process to obtain fluency in imaginative thinking. In this Torrance Incubation Model (TIM)-inspired capstone project, the combination of two creative subjects, creative thinking skills and arts into a TIM-inspired curriculum, considers two questions: First, how might the

combination of teaching creative language and arts together impact creative fluency?  
Second, what might be all the benefits of creative fluency?

This project takes place at the French American School of Puget Sound in the Pacific Northwest and happened serendipitously. As an educator, I wanted to experience and be a solution finder in the COVID-19 classroom. A part-time job opening to support 4<sup>th</sup> grade cohorts with English, French and Arts led me to synthesize arts into a creative project: In what ways could The Arts be a medium through which to teach creativity?

### **Rational for the Project**

Direct results both as a foreign language learner and teacher validate experiential knowledge in attaining language fluency. There must be a sensory connection in order for language to pass into subconsciousness where it can become automated. Humans do this instinctively mostly through visual cues and action. While the neuroscience community rightly urgently calls for gaining deeper understanding of how art might benefit learning (Tyler & Likova, 2012), the multidimensional aspect of sensory learning is bedrock in the foreign language teaching community. Asher's Total Physical Response, (TPR), is the gold standard for direct and natural methodology in attaining foreign language (Asher, 1979).

It is in resonating with concepts that words are learned in the subconscious mind. How might kids learn creative fluency than by engaging with the concept or target language in a multisensory way, mostly seeing and doing. From preschool I learned that creating art strengthens learning. That questionable pre-Covid end of the year artwork

mountain that came home was not about the pictures themselves. For children especially, the very process of creating, the doing, is where the learning happens.

Equally, a multisensory connection when learning language is the path on which words pass into subconsciousness and fluency can happen. As an example, a guided craft product designed to represent target vocabulary and general theme in toddler class makes a clear connection between concept or word and product. In my former life as the founder of a foreign language school for preschoolers, the purpose of making a flower, or art product, apart from novelty, was to align the product with target vocabulary so abundantly that the student could instantly, profoundly learn and become unconsciously skilled (Puccio, Mance & Mudock, 2009).

### **The Torrance Incubation Model for Creative Teaching and Learning**

The Torrance Incubation Model of Creative Teaching and Learning is compelling in its instinctive and innate three-tiered heighten, deepen, and extend path for processing information through a critical thinking lens.

In the first tier, heighten, Torrance stresses the value of a warmup. This call into motion that leads to heightening activity with an intention has purpose and must not be ignored. That would be like starting the car in second gear. The heightening activity itself can be calming, energizing, purposeful or playful. To heighten is to stimulate, tug or otherwise motivate into ready position for something to come next. At the end of this first segment, students are primed and attentive. An awakening has occurred.

In the second tier, the heightened anticipation must turn into deepened expectations. Any number of processing patterns naturally occur because something just

happened. Vertical thinking (DeBono 1970), or digging around probes for more information as an information processing pattern. In another pattern, looking twice, for example, one must defer judgement and be open to new information. Getting essential information, aligning information in some sensory connection, and active processing also elicit the kinds of information that various processing patterns bring about (Torrance, 1990 p.11). Put another way, in what ways can information be brought about that incorporate naturally-occurring patterns?

Torrance identifies a number of learning activities that bring about the kind of information for processing patterns. Processing patterns need processing strategies also known as creative thinking tools such as creative problem solving, preserving open-endedness and many more that cede for deepening, to occur.

Once alit, creative thinking must have an onward opportunity to extend, unfold and activate. With new information, something must be done. Nudges count. (Thayler, 2009). In fact, the Kaizen approach of continual improvement is a change model that is grounded in an inherent renewing energy for the good. As with the previous cycle, some processing strategies stand out for accomplishing the goal of the third tier. Fun, personal meaning, visualizing, and feeling the urge to ride the momentum are built in motivators to keep going beyond any classroom, textbook, or teacher. (Torrance, 1990)

Creative thinking skills are information processing strategies that when infused across the TIM model literally offer a 'how' to process our environment, relationships, in fact everything really. The TIM model ignites infinite possibility when applied to another subject. If processing strategies are the 'how,' they need a 'what' to process. Process and Product are indeed two unique aspects of the creativity, along with Press and

Person (Fox, 2012). Creativity is a standout, however, because it is both a verb and a noun. Similarly, learning language is the result of a continual process to refinement toward a product of fluency. Being two parts of speech is noteworthy and worth exploring in new language learning such as creativity.

If I could learn foreign language, how might it be possible to internalize the language of creativity? Fluency in creativity might be possible. Indeed, creativity may well be the new lingua franca. Following the logic, I cannot help but wonder, how might the development of an imaginative subconscious mind empower the next generation to navigate the VUCA world? Equally, and especially because of the disrupted COVID-19 classroom, being playful and making art however possible, begged the question, what might be all the ways for an elementary student to experience imaginative thinking in a way that sticks and make way for a new fluency in imaginative thinking?

### **Personal Goals**

- Begin a quest for fluency in creativity.
- Observe and be curious about *Creativity Through Arts* and *Bookfolio*.
- Be vulnerable as a co-learner alongside students.
- Crack a possible multisensory curricula code that teaches creativity most naturally and engaging.
- Complete this capstone project with a vision on the continuation of influencing creativity in education through a PhD for Educational Leadership for Change.

## SECTION TWO: PERTINENT LITERATURE

### **The Incubation Model of Teaching Getting Beyond The Aha!**

My capstone project is anchored in the Torrance Incubation Model, (TIM) for teaching and learning both for the curriculum, *Creativity Through Arts*, and for the accompanying *Bookfolio*. Sharing art with students absolutely teleports the classroom into what might be, and the experience of art enters the learner into sensory and multidimensional learning. As a linguist, I absolutely resonate with Torrance in this book where he says,

For creative thinking to occur and to continue to occur, there must be ample opportunity for one thing to lead to another and to do something with the information encountered, Therefore, it is inevitable that any genuine encouragement of creative thinking in schools and colleges must take students beyond the classroom, textbook, and the teacher. (p. 11)

This quote led me to think about how students might capture their learning of creativity. Torrance, the patriarch of creativity, describes the essentials of the creative mindset and teaching creativity in this book, *The Incubation Model of Teaching Getting Beyond The Aha!* (Torrance, 1990). Multiple lesson plan examples deepening my understanding of the originator's processes for teaching creative thinking skills. It is a book to which I refer repeatedly for insights and clarity on approach an implementation.

### **Weaving Creativity**

I was fortunate enough to become a contributor to *Weaving Creativity* (Burnett, Figliotti, 2020) and this book has become my bible in the classroom. The suggestions

for activities are numerous, offering lots of options to test and play with as I become more familiar with the creative thinking skills and develop fluency around multiple ways to deliver them. I teach the same material three straight days to different cohorts and I find myself referring to this book regularly in the classroom for micro nudges many times a day and in employing creative thinking skills throughout the course.

### **Creative Leadership**

This book is a guiding light as I think beyond the classroom and consider the school in which I teach and education more generally. Specifically, sensing gaps is an area that interests me as I experiment with this curriculum. The school in which I teach is bilingual. Students learn French and English alongside each other. The two languages do not intermix. As I gather and gain clarity about the environment and school culture, I am becoming aware that at the administrative level, broader trans-educational connections, awareness, and reflections might be an area to develop.

I can imagine the *Bookfolio* aspect of *Creativity Through Arts* as a possible space for transformational thinking, wherein two languages interact for new interpretations. As a creative leader, I reference this *Creative Leadership* for nuggets at a time to prepare for conversations and reflections with my teacher team. My focus is the classroom and I keep this book to remind me to practice creative thinking more broadly with an institutional perspective.

### **Think Like an Artist...and Lead a More Creative, Productive Life**

This book broadened my thinking in making connections between art and creativity, though it does not explicitly delineate creative thinking skills in the explicit

terminology used within our degree program. Nonetheless, the connections between creative thinking and artwork are plainly explained and easy to digest. Written by the BBC's arts editor, *Think Like an Artist...and Lead a More Creative, Productive Life* (Gompertz, 2015) encourages the empowering force of releasing our natural artistic (and I would insert creative) self by noticing and adopting the creative skills of artists.

This book inspires me to leverage the easeful and I believe obvious and mutually beneficial connection between art and creativity as an inspiration for catapulting innovative thinking into the educational spotlight where it rightfully belongs. Thought leaders are demanding the institutionalization of imagination (Scoblic, 2020). Rather than separating art out from creativity as only one aspect of creativity, this book highlights how creative thinking can be more readily understood through art and specifically describes several master pieces through the lens of creative thinking. This author explains what it means to develop our natural ability to get creative by outlining how artists think and act in their craft.

### **The Creative Classroom**

Both theory and application of creativity in the classroom are highlighted in this practical and concise book. While fully remote during a few weeks, I was asked to develop some improv/movement for remote class time class *The Creative Classroom*, (Sawyer, 2019) is particularly useful for concise improv tips. Sawyer's concept of creative knowledge vs. shallow knowledge is a guiding light in my vision for teaching in a way that instigates deeper connections, maybe not instantly, but possibly as a thought that will reemerge for students later in their school career.

## Bibliography

Figliotti, J., & Burnett, C. (2015). *Weaving creativity into every Strand of your curriculum.*

Gompertz, W. (2016). *Think like an artist: And lead a more creative, productive life.* Abrams.

Puccio, G. J., Murdock, M.C., & Mance, M. (2007). *Creative leadership: Skills that drive change.* SAGE.

Sawyer, K (2019). *The creative classroom: Innovative teaching for 21st-Century learners.* Teachers College Press.

Torrance, E.P., & Safter, H.T. (1990). *The incubation model of teaching: Getting beyond the AHA! Bearly,*

### SECTION THREE: PROCESS PLAN

The initial intention for the project was to teach *Creativity Through Arts* for the entire school year at FASPS. In the proposal letter to the teacher team, I put forth a four-part curriculum that included the 19 creative thinking skills from *Weaving Creativity* (see Appendix C). That idea soon changed when an aha came to me. How might the recording of one's creative learning in a TIM model add value to the practice of becoming a creative thinker? I felt that a layering of the TIM model into the curriculum could become more empowering for facilitating creative fluency. How might adding a TIM structure to the whole curriculum add value fluency in imaginative thinking?

Humans are predisposed to learning language and we like to learn through movement. Particularly during COVID-19, I knew I wanted every student to have a dedicated creative private space on paper where they could contemplate, experiment, and discover. What might be all the ways for creative learning to occur? When it comes to the cognitive skill of learning creativity, as with language, movement also happens at a deeper, neural level and handwriting augments brain development.

The *Creativity Through Arts* curriculum proposal was approved by the teacher team and a letter went out to parents complete with a materials list for the course. Chief among supplies, students were requested to purchase a \$10 hard bound 100 page unruled book (see Appendix D). By the end of week one, it dawned on me that this accompanying book for *Creativity Through Arts* could become much more than a workbook. It would become a new intersectional product, a *Bookfolio*. From my teaching days in high school, I recall students drawing their learning with enthusiasm in a bullet journal type of format. In response to the COVID-19 classroom, an artistic sensory

engagement could at least provide a pleasant break to online classes. At most, students could literally develop their creativity into their individual and private paper bound book sandboxes. The working title for this product is *Bookfolio*. Capturing and outlining the learning of imaginative thinking could be a code well worth referencing at a future time. Fluency takes practice, the more dimensional the better. Consciously recording imaginative thinking and the idea of creative fluency bring me back to my purpose of positive action in education. The addition of a *Bookfolio* to *Creativity Through Arts* curriculum model feels complete in for experientially recording one's learning of imaginative thinking.

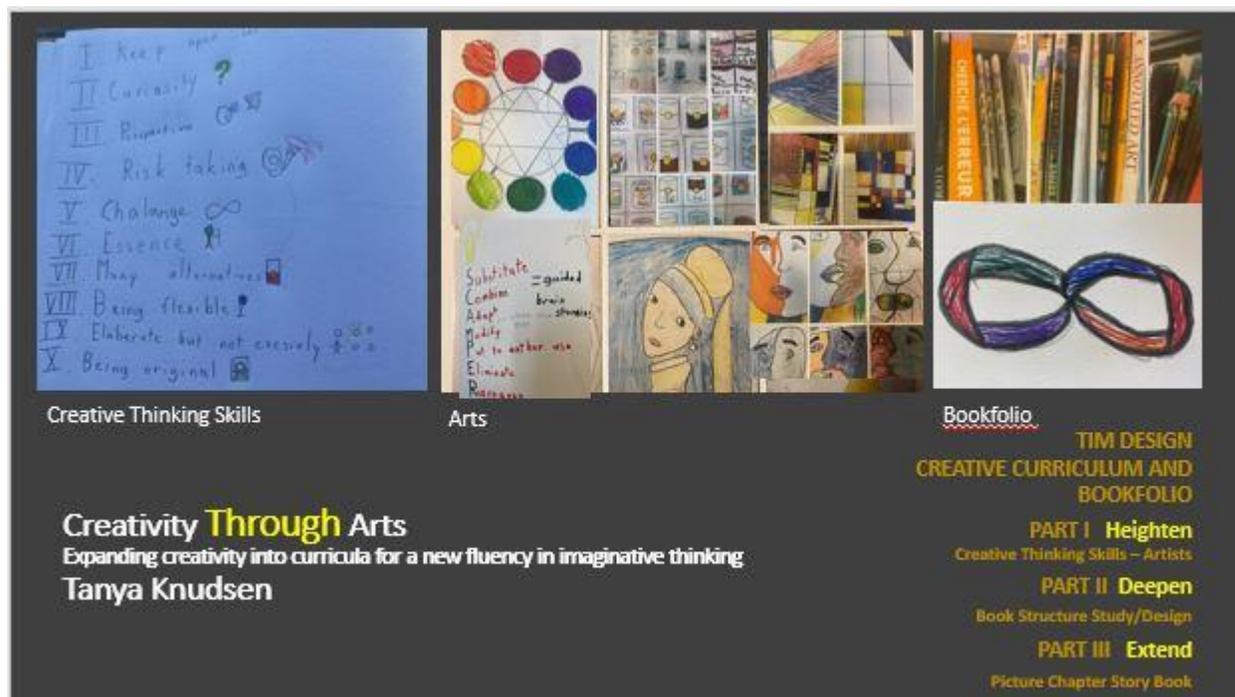
I redesigned *Creativity Through Arts* and *Bookfolio* into three parts to more align with the TIM model (see Appendix A). By layering the TIM model lessons within a TIM curriculum and a TIM *Bookfolio*, an expansive creative curriculum for a new fluency in imaginative thinking could emerge.

## SECTION FOUR: OUTCOMES

### Creativity Through Arts Curriculum and Bookfolio

**Figure 1**

*Overview of Creativity Through Arts*



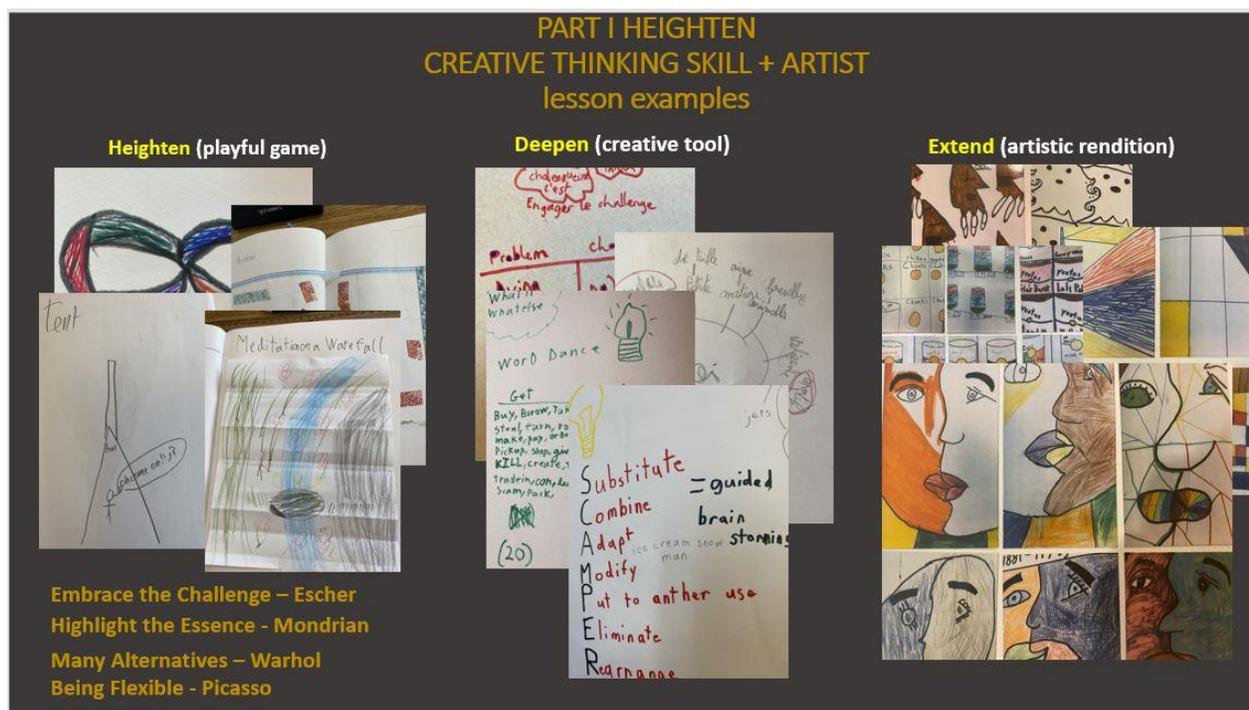
*Creativity Through Arts* is a Torrance Incubation Model-inspired curriculum to expand creativity for fluency in imaginative thinking. Specifically, the curriculum studies creativity from two angles for rapid and deep comprehension. Firstly, creative thinking skills are learned in and of themselves for problem solving. Second, the same creative thinking skills are studied and then practiced through the lens of a master works. In this curriculum model, the second subject, arts, is applied as a foundational combining subject to creativity for in depth and extension learning.

## Part One: Heighten

In Part One of the curriculum, ten creative thinking skills and tools combine with artistic masterpieces that reflect the creative thinking skill. The overall purpose of play

**Figure 2**

### Overview Creativity Through Arts Part One Heighten



Heightening as the first TIM tier in the curriculum is to familiarize students with creativity, become familiar and somewhat confident with it in order to apply it in Parts Two and Three (see Appendix B for sample lesson).

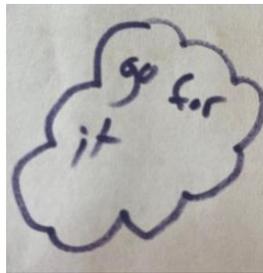
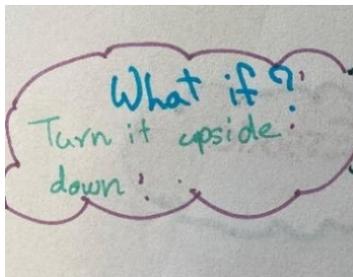
As heightening examples, in the lesson of the creative skills, looking at it another way, the lesson started by students drawing based on my prompts, beginning with the request to draw a box in their *Bookfolio*. I continued to give a few more prompts for

shapes and design. The students were to follow as they interpreted the directions and then encouraged to complete a drawing into an image of their choice. In constructing an image, student thinking had to evolve in the process. By the end of the exercise, everyone had different pictures and the students were excited to share their work. Students shared by standing in their defined six feet spaces and holding up their drawings in what we dubbed the Covid gallery.

In another example, highlight the essence, students were particularly intrigued as we used washi tape to map out the basic lines of the classroom. To heighten interest around the creative skill of elaborating but not excessively, students drew a series of shapes from the Creative Mindflexors® Workbook and were tasked to draw something recognizable but not elaborate too much within a given time. To complete each lesson in Part One students were instructed to note key words or phrases that relate to the creative thinking skill as a reference point.

### Figure 3

#### *Key Creative Word Clouds*



## Part Two: Deepen

Figure 4

### Overview Creativity Through Arts Part Two Deepen

**PART 2 – DEEPEN**  
**Book Organization – Book Study and Design**

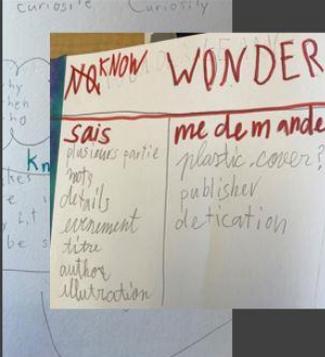
What creative skill should we use to learn about how books are organized?

Curiosity

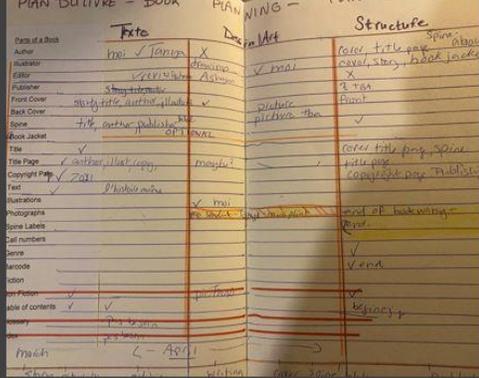
**Heighten – What Makes a Book?**



**Deepen – KWL Tool**  
**WMBAT Elements Needed?**



**Extend**  
**Map Book**



The purpose of Part Two in the curriculum deepens understanding and awareness by adding structure and traction into the recording of learning. A study of how books are organized empowers students to apply the various aspects of commercially-sold books to the formatting of their own *Bookfolio*. The recorded journey of creativity could become more meaningful with the addition of professional type finishing touches and suggest a finished product at the end of the course. Part Two includes a study of both fiction and non-fiction books generally and specifically as models to apply to their own *Bookfolio*.

With the school library closed due to COVID-19, I arranged to set up a small collection of books for a mini library in our classrooms. The book collection included fiction and non-fiction, art-related or not and half French and half English. In keeping with the TIM model, all lessons in Part Two began with a playful reading exercise of to heighten interest in books. Students particularly enjoyed reading out loud using different accents. In small group work students made observations and compared and contrasted book elements of fiction and non-fiction books.

To deepen, students applied creative thinking skills from Part One to parse out and identify the various elements of books. As I started Part Two on how we might understand book organization, I was certain students would want to use the creative tool of curiosity. Much to my surprise, students suggested many alternatives for this segment. The students were right. There are many alternative book styles and so that creative thinking skill could apply. This tool did not occur to me. More importantly, however, I acknowledged and interpreted their creative thinking tool assessment for the task as an indicator of internalizing creative thinking and becoming more cognizant of creative thinking skills. That students could readily identify a creative tool for a task separate from its original application in Part One quite possibly symbolizes in the emergence of fluency in creative thinking.

The reapplication of a creative thinking skills and tools, from Part One, namely curiosity and the KWL graphic organizer and many alternatives were applied into a study of books as divergent tools for what might transfer from standard book structures and composition such as table of contents, about the author and spine labels onto their *Bookfolios* such that it could evolve into a product aligning at least in part with



To extend is to employ creativity beyond the classroom in a real world application. As an extension and final project, students compose a story that is entirely of their own imagination in a picture chapter story of their choice.

To heighten, students experiment with book writing generally as well as writing for an audience. In two writing practices, students first wrote short stories and then traded with each other for feedback. Second, and to participate in World Creativity Week, students wrote booklets for families in need to donate to Project Hope, a local charity that supports the homeless. Students were encouraged to use at least one creative thinking skill.

To deepen learning, students make use of familiar and new creative thinking tools as a process to develop the various aspects narrative writing to develop their stories. To extend, students wrote short stories and trade for feedback. They also wrote short stories of encouragement for Project Hope, a local charity. Part Three also includes the seven elements of art.

To guide in final story writing, an agreed rubric will include a broader aspect of school culture, namely, the story must be written half in English and half in French as well as encourage deliberate application of creative thinking skills, art element and writing structures into the final story product. At the time of writing students are still sketching a composing their stories.

In a new development, I started supporting the core English writing class with the application of a creative thinking tool. In a perspective writing piece on Lewis and Clark,

I had students play with a pizza perspective exercise firstly to gain perspectives for their assigned writing and secondly to develop the characters of their stories.

In another example for English class on a journal writing practice on a Year in Covid, I used the story boarding graphic from being original in part one of *Creativity Through Arts* to help students map out some ideation as a preparation for their writing.

Cross pollinating creative thinking tools into additional subjects beyond arts is a step in the development of applied imagination to learning more generally, aligning with the ultimate goal of the Torrance Incubation Model of teaching and learning. This new and direct experience of implementing creative thinking skills and tools in conjunction with a subject separate from arts was personally and professionally exciting. In both instances the insertion of creativity into an English lesson made for a fun and engaging lesson. Student output was rich in content. I could easily envision how qualitative research could be empowering in championing more broadly the benefits of imaginative thinking in education.

### Hallmarks of each lesson:

- Students capture key language that reflects each creative thinking skill.
- All graphic organizers are self-drawn. Self-drawn graphic organizers were initiated during the fully remote periods when printing at home was sometimes a problem. Graphic organizer drawing continues as a process to connect with the lesson more deeply.
- To save time, and with few exceptions, there are no printed worksheets in the course. As an example, we printed Warhol's tin can template to ensure the most time was available for the art project.
- Bookfolio* is an intentional no-tech space. Students were discouraged from looking up art online for inspiration.
- Additional materials for the teacher could include access to library, online tutorials.
- Tolerate ambiguity and use whatever materials possible in class or what students may have at home to use for art materials. As an example, for a lesson on textures, we used what we could find in the classroom.
- A number of disruptions, mostly due to the pandemic shortened or impacted class time. For Part One, I recommend allocating 13-15 weeks to accommodate breaks and allow for three review classes for 1-3, 4-6 and 7-9 and an opportunity for students to catch up on anything they missed or spend more time on something they liked. To save time, I recommend sharing videos on artist as homework to allow for hands on time in class.

One hour was dedicated in the morning to creative thinking skill and one in the afternoon for the corresponding artwork.

In Part Two, an hour a week is dedicated to the book segment in the morning and 45 minutes in the afternoon for the arts elements.

In Part Three, I allocated 7 hours, one for each arts elements class, 5 hours, one for each essential narrative writing class.

Permission granted by students at FASPS to use original artwork.

### **Evaluation Plan**

The evaluation plan is most entirely my reflections and weekly check ins for feedback from the lead English teacher. It seems that particularly during the pandemic, teachers are grateful that I am providing some art and trust me to teach. I do host conference time during each class day to solicit student feedback on lessons that we have done.

## Recognition

CPSI Presenter, June 2021

Firestien Family Creative Achievement Award recipient March 9, 2021

APA Division 10 Presenter, March 26, 2021

Guest speaker, CRS 530 Creative Teaching and Learning, The Columbus School, Medellin, Columbia, February 13, 2021

### **Product Concept/Prototype: Creativity Through Arts / Bookfolio**

*Creativity Through Arts* expands creativity into curriculum for a new fluency in imaginative thinking. The curriculum aligns with the Torrance Incubation Model for teaching and learning and proposes the deliberate use of arts as a second subject to access and teach creativity for fluency and in its multidimensional form.

*Bookfolio* is an intersectional concept. In an unruled bound book for developing creative fluency developed through drawing, writing and intuitive and deliberate thinking. This portfolio of learning is beyond a keepsake in that it becomes a student reference book and testament of engagement with the self and coursework in creativity.

## SECTION FIVE: KEY LEARNINGS

### Personal Key Learnings

My Four Sight thinking preference is ideator. Big, complex ideas easily come to me. I have come to realize that my superpower is visioning and deserves respect. I am experiencing the recognitions of my work on *Creativity Through Arts* and *Bookfokio* as an endorsement to continue the research and development of these two creative products in answer to the demand for the institutionalization of imagination (Scobic 2020). Acknowledgement of my vision of expanding creativity into curricula for a new fluency in imaginative thinking is a beckoning call to pursue the products put forth in this project. This aha is freeing. In reframing my perspective of my natural thinking preferences, I am encouraged to develop what comes natural to me rather than argue with myself over thinking skills that remain distant and to be developed.

Responding to gaps in thinking preferences is on the critical path to success. The greatest tolerance for ambiguity I continue to encounter is lack of development thinking preferences. I simply have no energy for it. This realization teaches me now is the time to formulate a plan for of manifesting great visions. A balanced mix active engagement in the four stages of Creative Problem Solving will lead to desired outcome with more efficiency and effectiveness. Equally, a variety of Four Sight profiles on my eventual team will directly correlate to successful outcome. Looking at it another way, sensing gaps in problem solving is a gift and provides a new opening through which I can pursue true north.

My big hairy ideas have legs. *Creativity Through Arts* is my second award in education. In 2011 my business Polly-Glot Tots, a highly integrated kinesthetic preschool for foreign language learning, won Best Toddler Program in Seattle's Parent Map magazine and was well regarded in the community. Reflecting on the two sets of awards confirm the quality of my ideas particularly within education and specifically in curriculum development.

### **Creativity Through Arts and Bookfolio**

Given the urgent demand for imaginative thinking in the workplace, creativity can and should be educated (Glaveanu & Kaufman, 2019, p 9). The Arts are a vast subject, reflective of the human experience and fun if not thought provoking. Art beckons our inner self to interact with illusive and tangible worlds. In this way, art becomes a direct connection to the understanding of the processes and power of creativity and creative thinking. As with learning any language, direct exposure, experience, and immersion are keys to success.

*Creativity Through Arts* and *Bookfolio* are smart solutions for instigating positive action. Creative fluency will develop naturally through the combined study of creative thinking skills and the creative world of arts. *Creativity Through Arts* is a foundational approach that leverages the Torrance Incubation model so that students 'get' what imaginative thinking is through the sensory process of art for deeper learning.

Certainly, in line with Torrance, I advocate for combining creativity with any other topic and have had the good fortune of directly experiencing that in this project. Additionally, and as a side note, I have also applied creativity to aeroponics with

success. My sense is a new creative fluency in imaginative thinking is an achievable and applicable mindset in education that will prime the next generation of innovators.

### **Classroom Observations**

Some initial quantitative observation emerges from this capstone project with the fourth-grade class at FASPS.

First, when heightened, students get excited and become personally connected to their work. Their eyes light up and they cannot wait to get to work. They are ready to learn. Second, once connected, students engage. The task becomes easy, the work comes naturally and there is seemingly unlimited energy for the work. Third, engaged students complete the task with abundant pride and insist on sharing their output. The resulting output of excitement, engagement and commitment directly mirrors the Torrance Incubation Model input to heighten deepen and extend beyond sequential learning to the supra-natural of infinite possibility (Torrance, 1990). When connection to learning has a sensory aspect, the student develops a compelling 'why' that drives action.

Although I did envision highly structured approach to students recording their *Bookfolio*, I found purpose in observing student processes when there was no process for documenting the lessons beyond the agreed class template to organize the *Bookfolio* in part two.

I did not, for example, ask students to number their pages or neatly write headers for new lessons as is the culture in the highly-structured daily practice within the French language track of the curriculum. Overwhelmingly, *Bookfolio* lessons are written out of

sequence and with large gaps between lessons. I find this interesting, particularly in a bilingual school especially where the French culture of tracking learning is highly organized with students actively hand-writing and delineating lessons. Very few students compiled a consistently clear orderly recording of the coursework in their *Bookfolio*. Looking at it another way, my sense is students have enjoyed the free space to compose their *Bookfolio* as they wish. Students have taken to decorating their *Bookfolio*. I do not know how the students feel about the composition of their *Bookfolio*.

The influence of multilingualism is equally of interest in quantitative research. At FASPS, French and English are learned alongside each other every day. How might deliberate student awareness of multilingualism as well as the language of creativity, equally with strong executive function skills, influence student work?

I have approached FASPS to request students complete Four Sight assessment. How might thinking preference affect learning creativity? As students complete the final project of their *Bookfolio* and creative story, it would be interesting to gain reflection on process and products. Student insights mark the beginning of continued research and quest to bring *Creativity Through Arts* and *Bookfolio* to the wider world.

## SECTION SIX: CONCLUSION

Critical thinking skills is the number one corporate soft skill in demand today. Thought leaders and researchers are consistent and gaining some ground in rightfully outlining how students and leaders might rediscover and benefit from the human superpower of creativity.

Like breathing and language ability, creativity is unique in that it is a multidimensional experience, at once both unconsciously deep within us and external to us in a new life force through interaction with the environment. Likewise, though automated, it is in becoming conscious of our breath, that language and imaginative thinking may affect a desired outcome. Equally, as with breathwork, foreign language to include the language of creativity can be easily grasped and internalized. Becoming unconsciously skilled. (Puccio, Mance and Murdock, 2011) in imaginative thinking must become the new lingua franca to navigate the VUCA world. *Creativity Through Arts and Bookfolio* provide an engaging curriculum and much needed low-tech device for becoming inspired, connected, and resolute in both desire and ability to navigate life.

Even more powerfully, visioning absolutely enables humans to actively participate in shaping a future reality, moving away from an impossibly reactive oscillating structure into a resolving structure toward desired intention (Fritz, 1989). The idea of students literally writing their own story infused with imaginative thinking is an opening to infinite possibility and the ultimate benefit of imaginative thinking.

I am authentic in my desire to communicate with purpose, and I take this learning to heart. *Creativity Through Arts* and *Bookfolio* resonate in a way that could jumpstart creativity in education, whatever the classroom might be.

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## Appendix A

## Creativity Through Arts Curriculum Outline

|   | Part One Heighten<br>-Familiarize, experiment and practice 10 creative thinking skills-<br>-Experience skill through artist<br>-Extend through self-expression in art form                      |   |   |
|---|---|---|---|
| <u>13-15 weeks incl three reviews 1-3, 4-6, 7-9</u>   | HEIGHTEN  | DEEPEN  | EXTEND  |
| <b>Chapter I</b><br>Keep Open<br>Keeping open allows space for things to emerge and new ideas to arise. With some extra time, we realize a situation is different than we originally thought. | Language<br>Draw a special shape for language and write the words in it. This way they will stand out a bit.<br><br>Defer judgement.<br>Stay open to possibilities.<br>Let's give it some time. | Creative Skill Activity<br><a href="#">History of portraits.</a><br><br>1/Self-portrait. Look in the mirror and without lifting the pencil or looking draw your portrait. Defer judgement!<br><br>2/Have fun creating your own Mona Lisa. | Artist/Artwork<br><a href="#">Deluxe Line art Mona Lisa copy (artprojectsforkids.org)</a><br><br>Draw your own version of Mona Lisa (this is a four page document, print the first page and use the second two pages as a suggestion. The fourth page is the Mona Lisa.<br><br>Reflection: how did it feel drawing a self-portrait? What was it like to create your own version of a Mona Lisa? |
| Reste Ouvert  | Déférer le jugement<br>Restons ouvert aux possibilités<br>Permettons du temps   | Open things around the house  | More on YouTube<br><a href="#">Mona Lisa</a><br><a href="#">La Joconde, les secrets du tableau iconique</a>   |
| <b>Chapter II</b><br>Curiosity<br>Have a desire to discover, learn or know. Being   | I wonder, What do you notice? Let's find out more.<br>Je me demande, Que remarques-tu?  | <a href="#">Know Wonder Table</a> – print or draw this table  | Vermeer (1632-1675)<br><a href="#">Girl With a Pearl Earring</a>  |

|  |   |   |   |
|--|---|---|---|
| <p>curious helps us to explore the world.</p>  |   | <p>1/Use image from a magazine and list what you know/what you wonder.<br/>2/employ it KWL again for painting</p> | <p>1/ Look at the painting. Using a KWL table, what do you know, what do you wonder? Then watch the TedEd video. What did you learn?<br/><a href="#">TedEd Girl with a Pearl Earring</a></p> <p>Reflection: what learnings came up as a result of this exercise? Did you realize anything going through the exercise?</p> <p>More on <a href="#">Vermeer/Camera Obscura</a></p> |
| <p><b>Chapter III</b><br/>Look At It Another Way – seeing things from multiple points of view changes our perception of what might be.</p> | <p>What if? Let's look at it another way. Turn it upside down.<br/>Regardons d'une autre façon ?<br/>Et si?</p> | <p>Sketching cube / horizon/ point de fuite</p>   | <p>Practice Sketch drawing horizon/<a href="#">point de fuite</a> – step by step tutorial.<br/>Materials: ruler, pencil, eraser, markers<br/>More on sketching horizon points – <a href="#">2 points de fuite</a>.<br/>Reflection: How do you like drawing this way? What do you like about perspective?</p>  |
| <p><b>Chapter IV</b></p>   | <p>Give it a go! Essaie. It's ok to fail. C'est ok de rater / echouer</p>                                       | <p>Beautiful oops</p>   | <p>Matisse (1869-1954)<br/><a href="#">overview</a><br/><a href="#">cutouts footage</a></p>   |
| <p><b>Chapter V</b><br/>Embrace the Challenge</p>  | <p>This is a challenge. C'est un defi. Laissons penser, let's think about it.</p>                               | <p>Make Mobius loop</p>   | <p>Escher (1898-1972)<br/><a href="#">Mobius Ants</a><br/><a href="#">What is a tessellation</a><br/><a href="#">Guided tessellation lesson</a></p>   |

|   |   |   |   |
|---|---|---|---|
| <b>Chapter VI</b><br>Highlight the Essence  | Keep it short, summarize, en somme  | Washi essential classroom lines, Mind Map   | Mondrian (1872-1944) <a href="#">Guided Styl drawing</a> lesson, Red, Yellow,   |
| <b>Chapter VII</b><br>Many alternatives<br>“Generating many and varied ideas or options.” - Torrance and Saftler          | What could this be? What else? What if...? Where else? WMBAT?<br>Qu'est-ce que ca pourrait-etre? Quoi d'autre? Et si? ...                           | Creative Skill Activity<br>Word Dance<br>-identify challenge in school<br>Many ideas = divergent thinking. Defer judgement, strive for quantity, make connections | Artist/Artwork<br>Andy Warhol (1928-1987)<br><a href="#">General pictures On Andy Warhol</a><br><a href="#">Pop art lesson</a> – we colored first with pastels and then color over with thick marker. <a href="#">Can Template</a> – print off, lay out on a grid in your book, start basic design, decide company, variations and color in Warhol Pop Art style. |
| <b>Chapter VIII</b><br>Being Flexible<br>“changing one’s mental state to do something differently” – Torrance and Saftler | Let’s try a new direction.<br>What else?<br>We need to be flexible.<br>Essayons d’une autre manière,<br>Quoi d’autre?<br>Il faut être flexible      | SCAMPER<br><a href="#">scamper video</a><br>Copy letters and what they stand for.<br>Exercise, scamper something!   | Picasso (1881-1973)<br><a href="#">Picasso, TV5 video</a><br><a href="#">Picasso portrait template</a>  |
| Chapter IX  | <i>Can you expand on that? Tell me more, What else, Show me how.</i>  | Imagination drawing station   | Monet (1840-1926)<br><a href="#">Video</a>  |
| Chapter X<br>Being Original   | <i>IWBI</i>   | IWBI  | Story Board, Visioning  |
| 5 weeks   | <b>Part Two</b><br><b>-Fun with reading</b><br><b>Familiarize with book structures</b><br><b>Diverge WBMAT book elements Converge map Bookfolio</b> |   |   |

|  | <b>Book Study</b> | <b>Activity</b>                                    | <b>Process</b>   |
|--|-------------------|--|--|
| <b>Weeks 1</b><br><b>PART I</b><br><b>Deepen</b><br>for book writing   | Heighten          | Playful book reading with accents                  | Shared group activity<br>Books are arts related or different in structure, include fiction and non-fiction |
|  | Deepen            | KWL books generally                                | Brainstorm on whiteboard, chat for remote learners   |
|  | Extend            | Answer questions that came up in previous exercise |  |
|  | <b>Book Study</b> | <b>Activity</b>                                    | <b>Process</b>   |
| <b>Week 2 I</b><br>deepen for Bookfolio mapping.   | Heighten          | Playful book reading with accents                  | Shared group activity  |
|  | Deepen            | Compare/contrast fiction / no fiction books        | Pro/Con T Table  |
|  | Extend            | Map Bookfolio                                      | Compose graphic organizer  |
| <b>Week 3, 4</b><br>Extend for book writing  | Heighten          | Playful book reading                               | As above   |
|  | Deepen            | Booklet writing for class and Project              | Free form writing  |
|  | Extend            | Giving feedback                                    | Constructive composition and feelings around non helpful feedback.   |
| <b>Part Three Extend Book Writing / Bookfolio polishing</b><br><b>Learn 7 Art Elements</b><br><b>Learn 5 Elements for Book writing</b><br><b>Story Composition, Bookfolio completion</b> |                   |  |  |

| 7 weeks for art elements<br>5 weeks for           | <b>Story composition</b>  | <b>Activity</b>                                      | <b>Process</b>  |
|---|---|--|---|
| <b>Art Elements</b><br><b>7 weeks, one a week</b> | <b>Heighten i</b>   | Video  | Watch <a href="#">KQED</a> lessons discussion/reflection                                |
|   | <b>Deepen</b>   | drawing  | Guided lesson   |
|   | <b>Extend</b>   | drawing  | Free form practice  |
| Elements of narrative writing<br>5 weeks          | <b>Heighten</b>   | Listening/drawing stories to creative thinking tools | Who, what, where/when, how, why Use creative thinking skills to map narrative elements? |
|   | <b>Deepen</b>   | Reapply tool to student stories                      | Alone, in conference, or in pairs   |
|   | <b>Extend</b>   | Free story writing                                   | Alone, in conference and in pairs   |
|   |   |  |   |
| Materials List                                    | Hardbound unlined 8.5 x 11 <a href="#">Sketch book</a> , please make sure you purchase a hard bound book (sturdy and at least 100 pages)<br>Colored pencils, <a href="#">graphite drawing pencils</a><br>Ruler (6 or 12 inch)<br>Light weight markers<br><a href="#">Washi tape</a> (Daiso)<br>Pack of <a href="#">origami paper</a> (for crafting and origami, can also be found at Daiso in Crossroads)<br>Glue stick<br>Protractor |  |   |

## Appendix B

### Example Creativity Through Arts Lesson from Part One

|   |   |   |  |
|---|---|---|--|
| Presentation Title: Creativity Through Arts   |   |   |  |
| Length: 3 hours, one a.m., two p.m.   |   |   |  |
| Content Topic: Girl with A Pearl Earring  |   |   |  |
| Content Learning Outcome: (the participants will...) recognize painting, KWL  |   |   |  |
| Creativity Topic: Curiosity   |   |   |  |
| Creativity Learning Outcome: (the participants will...) apply curious question  |   |   |  |
| Material List: creativity book, pens, ruler, glue stick, images from magazine   |   |   |  |
| <p><b>HEIGHTEN ANTICIPATION STAGE</b></p> <p>Warming up and preparing the learners to make concessions between what they are learning and something meaningful in their lives.</p> <p>-curiosity box<br/>-magazine images</p> | <p><b>LESSON STEPS/PLAN</b></p> <p>-Set curiosity box on desk or obviously in the room.<br/>-recognize/establish curious questions and capture</p> <p>-magazine images/KWL graphic organizer<br/>--uses</p> | <p>What did you do to set the purpose? What did you do to motivate the learner to want to know (add suspense, get them curious, set the expectations, make them eager to know more or wonder what's next)?</p> <p>-Start class something that prompts curious questions</p> | <p>How did you deliberately integrate the creativity skill to heighten anticipation?</p> <p>-stimulated, clarified and agreed with class wmbat curious questions<br/>-applied questions to image</p> |
| <p><b>DEEPEN EXPECTATIONS STAGE</b></p> <p>Bring the learner deeper into the learning, take them beyond their curiosity to encountering new information and insights.</p>   | <p>-use KWL tool a second time to repeat magazine questions, this time applied to Girl with a Pearl Earring</p>   | <p>How did you encourage students to deepen their learning?</p> <p>-class discussion on KWL<br/>-watch video on artwork (there are many unknowns)<br/>-revisit KWL with what learned as a result</p>  | <p>How were the creativity skill chosen integrated into the deepening expectations?</p> <p>-new information may not be complete information.</p>   |
| <p><b>EXTEND THE LEARNING STAGE</b></p> <p>Allow for one thing to lead to another, to take</p>  | <p><b>LESSON STEPS/PLAN</b></p> <p>-students free hand draw masterpiece</p>   | <p>How did you connect this to help students make meaning beyond the lesson and relate to it in meaningful ways?</p>  | <p>How was the creativity skill chosen integrated into extending the learning?</p>   |

|  |  |   |  |
|--|--|---|--|
| the learning beyond the moment and making meaning and use of it in another area of your thinking and doing.  |  | -guided reflective discussion on what is ambiguity. | -incomplete information is not a deterrent and we are encouraged to try. |
| <p><b>ASSESSMENT: How will you know that your participants have met the learning outcomes?</b></p> <p>Students experience curiosity with the curiosity box, write and practice curious questions, draw and complete KWL chart twice, learn about a painting that has a lot of curious attributes and finally, practice curiosity through the experience of attempting to recreate a masterpiece.</p> |  |   |  |

## Appendix C

### Email Letter attachment proposal to FASPS 4<sup>th</sup> Grade Teacher Team

Curriculum Creativity Through Arts  
20/21 Tanya Knudsen

Purpose: have fun, combine creativity and arts to expand learning, spend time away from screens.

Outcome: become intentional with imagination, expanded awareness of creative thinking skills

Process: Torrance Incubation Model, [TIM](#)

Step 1: Heighten Anticipation – get attention, ignite curiosity and inspire motivation to learn.

Step 2: Deepen Expectations – lead students to create meaningful learning.

Step 3: Extend the Learning – provide fuel for incubation/ learning far beyond the lesson.

Schedule (1, 2 weeks per lesson)

Part 1- Foundational Skills (12 weeks by Xmas Break

1. Keeping Open
2. Curiosity
3. Looking at it Another Way
4. Risk-Taking
5. Embracing the Challenge
6. Highlighting the Essence

Part 2 - Essential Four (10 weeks) by Mid-March

2. Producing and Considering Many alternatives (fluency)
2. Being flexible
3. Elaborating but not Excessively
4. Being original (10 weeks)

Part 3 - Skills for Engagement (10 weeks) end May

3. Playfulness and Humor
2. Enjoying and Using Fantasy
3. Make it Swing, Make it Ring
4. Visualizing Richly and Colorfully

Part 4 - Strengthening Awareness (through end of school year)

4. Being aware of emotions
2. Embracing ambiguity
3. Mindfulness

#### Lesson 1/ Ground Rules (one week)

Purpose: Know guidelines - defer judgement, stay open to possibilities,

Outcome: respect guidelines

Activity: T: Come to class wearing an unusual piece of clothing. I: self-portrait without lifting pen M: (hw), practice pen exercise with family members at home - also capture in book, notice 3-5 decorative objects at home that you find interesting. Famous self-portraits – which one do you find interesting?

#### Lesson 2/ Curiosity. What art do we have around us? (2 weeks)

Purpose: curiosity cultivates intrinsic motivation.

Outcome: Know [5 why technique](#)

Ideally, students notice 3-5 decorative objects at home. What appeals to the student?

Actively wonder and ask questions at home about why something was purchased. This

could be a cushion, a piece of art, a plate, a special dress. The purpose is literally to start from the inside out.

**Are students allowed to take pictures of things in their home and share? If not, how does this need to be modified?**

Possible options: (artwork to align)

-Find something at home considered decorative at home that the student likes or wonders

-Collectively look at an image (famous artwork)

-Watch [Red Ballon](#)

Lesson 3/Look at it another way.

Purpose: Curiosity cultivates intrinsic motivation.

T: how would a bug see? I: make simple Esher-esque tessellation M: h/w complete tessellation at home, in book. Imagine what you see. Who was Esher?

Outcome: understand perspective

Lesson 4/Risk taking

Purpose: failure is learning.

T: the body language of failure I: origami (it must be folded perfectly to be correct) M: reflection on failure, make origami at home. Reflection in book- how does failure help us learn.

Outcome: understand the benefit and value of failure

Lesson Structure Torrance Incubation Model, [TIM](#)

Step 1: Heighten Anticipation – get the student’s attention, ignite curiosity and inspire motivation to learn.

Step 2: Deepen Expectations – lead students to create meaningful learning.

Step 3: Extend the Learning – give students fuel for incubation to carry the learning far beyond the lesson.

### Torrance's Creativity Skill Set

**The Problem:** recognition or awareness of a situation; definition of the problem and commitment to deal with it; recognizing the essence of the difficulty and identifying sub problems that are manageable or can be solved.

**Be Original:** moving away from the obvious; breaking away from habit bound thinking; statistically infrequent responses; the ability to create novel, different or unusual perspectives.

**Be Flexible:** creating variety in content; producing different categories; changing one's mental set to do something differently; perceiving a problem from different perspectives.

**Produce and Consider Many Alternatives:** fluency; amount; generating many and varied ideas.

**Be Aware of Emotions:** recognizing verbal and nonverbal cues; responding, trusting and using feelings to better understand people and situations.

**Elaborate-But Not Excessively:** adding details or ideas--developing them; filling in details for possible implementation.

**Combine and Synthesize:** making new connections with the elements within our perceptual set; combining relatively unrelated elements; hitchhiking; making the familiar strange and the strange familiar.

**Highlight the Essence:** identifying what is most important and absolutely essential; discarding erroneous or relevant information; refining and abandoning unpromising information; allowing a single problem or idea to become dominant and synthesizing all of this at the same time.

**Put Your Ideas in Context:** putting parts of experience into a bigger framework; putting experiences together in a meaningful way; making connection between things; giving situations and ideas a history, and background, a story.

**Keep Open:** resisting premature closure; resisting the tension to complete things in the easiest, quickest way.

**Visualize It-Richly and Colorfully:** using vivid, exciting imagery; creating colorful and exciting images that appeal to all five senses.

**Make It Swing! Make It Ring:** using kinesthetic and auditory senses; responding to sound and movement.

**Look at It Another Way:** being able to see things from a different visual perspective; being able to see things from a different psychological perspective or mindset.

**Enjoy and Use Fantasy:** imagine, play and consider things that are not concrete or do not yet exist.

**Visualize the Inside:** paying attention to the internal dynamic workings of things; picturing or describing the inside of things.

**Breakthrough-Expand the Boundaries:** thinking outside prescribed requirements; changing the paradigm or system within which a problem resides.

**Let Humor Flow and Use It:** perceiving incongruity; responding to a surprise; recognizing and responding to perceptual and conceptual discrepancies.

**Get Glimpses of the Future:** predict, imagine and explore things that do not yet exist; wonder and dream about possibilities; view events as open-ended.

Torrance & Safter, 1999.

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Making the Creative Leap Beyond, Torrance and Shafter 1999

Weaving Creativity into Every Strand of your Curriculum, Burnett and Figliotti 2020

[The Ten + Most Important Job Skills Every Company Will Be Looking for in 2020 \(Forbes\)](#)

[Creativity: A Skill to Cultivate in the 21st Century](#)

[Creativity Tops Most-In-Demand Skill on LinkedIn](#)

## Appendix D

### Letter to FASPS Parents to announce new class and request materials.

September 2020

Dear FASPS Parent,

Creativity Through Arts begins on September 30th.

Being bilingual is a creative skill and sparks a creative mindset. The ability to literally think with different alternatives, flexibility and mindfulness is just the tip of the creative iceberg.

Children are naturally highly creative at a young age and creative thinking skills are particularly important at this time as the [World Economic Forum](#) asserts, creativity will be one of the most in demand skills in the next five years; it is currently #3.

Creativity Through Arts focuses on arts as a medium to develop and record an exploration of the arts while consciously developing creative thinking skills. Students will capture their artwork, creativity and reflections into a book that they compose during the school year. In writing a book, students will also develop organizational skills and nurture their own accountability.

The class will be conducted one week in English and the following in French. Students are asked to respect the target language of the week. Creative thinking skills will be taught in both languages, however, so that we continually look at things differently.

Please see the supplies listed below. It is important to get a hardbound unlined book so that durability and space is adequate.

I very much look forward to working with your student/s.

Sincerely,

Tanya Knudsen  
Language Support and Creativity Instructor

## Appendix E

### Invitation from Dr. Sue Mathers-Keller guest appearance in CRS 530

Guest appearance in CRS 530 International Educators Inbox x



**Keller-Mathers, Susan** <KELLERSM@buffalostate.edu>  
to Tanya, me, Bobbie, Bobbie, Beverly ▾

Feb 2, 2021, 3:21 PM ☆ ↶ ⋮

Hello Ladies,

I am so excited that you would consider coming into my CRS 530 Creative Teaching and Learning course online and talk to the international educators at the Columbus School in Medellin, Colombia <https://www.columbus.edu.co/>

I'll have about 12 educators online (they are enrolled in the multidisciplinary program at Buffalo State). I don't know their grade/subject yet. Usually it varies (K-12, subjects vary, sometimes an admin and/or counselor). I've attached the course contract for you to get a sense of what they are doing. They will take four courses in creativity as part of a micro-credential (CRS 530, CRS 559/610 CPS courses and a gifted/talented/creative curriculum class).

Here's the link: Join Zoom Meeting

<https://us02web.zoom.us/j/85753619694?pwd=NTliL2EwNkN6S2FhS3dqVUI5dWhCQT09>

Meeting ID: 857 5361 9694

Passcode: 914997

The schedule is below and some info for you. Let me know if you can make it.

Thank you!!!

Sue

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## Appendix F

### Submission for Firestien Creative Achievement Award

Tanya M. Knudsen  
Feb 15, 2021  
ID # B00830677  
7219 151st Ave NE, Redmond, WA 98052  
Tel 206.960.3594, [knudsetm01@mail.buffalostate.edu](mailto:knudsetm01@mail.buffalostate.edu)  
Current MS student, enrolled Feb 2019, last class taken fall 2020.  
Courses taken so far 620, 610, 559, 625, 670, 635, 560, 590/ GPA 3.81.

#### **Creativity Through Arts At the Educational Intersection of Accountability and Fun An Experiment in Individualized Learning in a Remote and Digitalized Classroom**

As a contributor to [Weaving Creativity](#), I have taken creative thinking skills to new heights as a platform for developing *creative thinking skills plus content curriculum* in a way that students capture their learning in hand written book form. This curriculum is an embedded TIM model, outlined below and will be presented at the APA conference 3/12.

This idea for capturing one's learning in book form came to me before I started the master's program. I experimented with book writing for learning German and French as a teacher in a private high school. The project was well received among students. Simply putting pen to paper in book form, and the feeling of permanency around that, students took great interest in what they were learning. Beyond the content itself, students were keen to figure out how to design the book. In fact, design became the hook to engagement in learning.

I took a part time job this year at the French/American School of Puget Sound as a 4th grade classroom assist because I wanted to be a part of the Covid classroom, feel it and offer some kind of solution with creativity. When I took the job, I had no idea what my contribution would be.

When I got into the classroom and was handed over the art segment, I decided to give my book idea another go, this time empowered with the TIM model. I call the course Creativity Through Arts. We learn and practice creative thinking skills through art. At the time of writing, we have completed Part One. As a linguist and language teacher, I profoundly get the power of intentionally setting conscious patterning into subconscious for a new consciousness to emerge. Personally, and professionally, I am particularly proud of this project because the language of creativity is actively becoming my new conscious language.

In order to continue the development of this curriculum, I am asking for a \$600 grant to purchase up to 30 [sketch books](#), and [pencil cases](#) for a new underprivileged class of students to take a creative book writing course. These supplies, together with the internet and instruction would enable students to learn, practice and apply the language of creativity by combining it with a subject area in a way that will culminate in a student-centered master project for their Part 3 of the book. This portfolio of learning is beyond a keepsake in that it becomes a student reference book and testament to engagement with the self and coursework.

|   | <b>Creative Skill/Artist</b> | <b>Activity</b>  | <b>Process</b>  |
|---|------------------------------|--|---|
| <b>PART I<br/>Heighten<br/>for book<br/>writing</b> | Heighten                     | Sketch ten chapters to learn the first ten creative thinking Skills, one per week  | Games to learn skills.  |
|   | Deepen                       | Learn a new artist each week to reinforce creative skill/sometimes this is an improv class that incorporates drawing and storytelling. | Use creative thinking skills to learn about artists.          |
|   | Extend                       | Art projects that reflect artists' style. Samples, Warhol soup cans (many alternatives) etc.,  | Drawing/designing. Create artwork with students in real time. |



Defer Judgement/Portraits, Mona Lisa//Curiosity/Pearl Earring//Look at it Another Way/Perspective//Risk Taking/Matisse// Embrace the Challenge/Escher//Highlight the Essence/Mondrian//Many Alternatives/Warhol//Being Flexible/Picasso//Elaborate Not Excessively/Monet//Being Original/Story boarding

|  | <b>Book Study</b> | <b>Activity</b> | <b>Process</b> |
|--|-------------------|-----------------|----------------|
|  |                   |                 |                |

|   |                         |                                 |                                       |
|---|-------------------------|---------------------------------|---------------------------------------|
| <b>PART II<br/>Deepen<br/>for book<br/>writing</b>  | Heighten                | Survey books                    | Collective whiteboard                 |
|   | Deepen                  | Students confirm book structure | Study design principles /<br>samples/ |
|   | Extend                  | Students design books           | Sketch layouts                        |
|   | <b>Book<br/>Writing</b> | <b>Activity</b>                 | <b>Process</b>                        |
| <b>PART III<br/>Extend<br/>for book<br/>writing</b> | Heighten                | Sketch out content              | Creative skills, art, tbd             |
|   | Deepen                  | Write book                      | Small groups, tbd                     |
|   | Extend                  | Share with audiences            | Tbd                                   |

## Appendix G

### Firestien Creative Achievement Award Letter

Dear Tanya:

It is with great pleasure that I inform you that you are one of this year's recipients of the Firestien Family Creative Achievement Award. This includes a **\$750** cash award.

The award, originally named the Firestien Creative Studies Achievement Award, was established by Roger in 1999. It was re-cast in 2008 to honor his father, Chuck, who died in a tragic car accident in 2004. In 2009, after consultation with his mother, Ruth, and sister, Judith, Roger and his family renamed the award the Firestien Family Creative Achievement Award. This Award recognizes graduate students in the Center for Applied Imagination who have demonstrated expertise in training other individuals in Creative Problem Solving (CPS) methods and techniques.

Congratulations to you for your excellent work in applied creativity and for all the many positive contributions you have made to the department, all great examples of applied creativity. I fully believe that your efforts have proved to spark the creativity of many others, and as such you richly deserve this award.

There are several steps you need to take at this point. First, you need to arrange with Ms. Johnson the best method of presenting you with your cash award.

Second, recipients are required to write a letter of thanks to Mrs. Firestien and to Dr. Roger Firestien. I've copied Dr. Firestien; he can give you details in terms of address and salutation for this letter.

The letter of thanks needs to be approved by the Foundation office before sending. Please forward your draft letter by email to Kristin Van Slyke [vanslyke@buffalostate.edu](mailto:vanslyke@buffalostate.edu).

Third, generally we publicly recognize award recipients during our commencement day reception. Given the pandemic we have not planned whether we will hold a virtual reception or not. If we do, we will let you know in hopes that you would be able to attend and to be publicly recognized as such an event. If past practice holds, such an event would be scheduled for the day of commencement, which for this year is May 15. If this is the case, we will let you know and request that you attend.

Again, congratulations.

Sincerely,

Gerard J. Puccio, Ph. D.

Chair & Professor

International Center for Studies in Creativity, SUNY - Buffalo State

[pucciogj@buffalostate.edu](mailto:pucciogj@buffalostate.edu)

## Appendix H

### Confirmation letter for APA Division 10 invitation

**From:** Keller-Mathers, Susan  
**Sent:** Monday, March 1, 2021 2:41 PM  
**To:** Rachel Voelkle-Kuhlmann <[voelklrc01@mail.buffalostate.edu](mailto:voelklrc01@mail.buffalostate.edu)>; Mukendi Aime Kamwe <[kamwem01@mail.buffalostate.edu](mailto:kamwem01@mail.buffalostate.edu)>; baigmn01@mail.buffalostate.edu <[baigmn01@mail.buffalostate.edu](mailto:baigmn01@mail.buffalostate.edu)>; Tanya Knudsen <[knudsetm01@mail.buffalostate.edu](mailto:knudsetm01@mail.buffalostate.edu)>; Marsha Huber <[hubermm01@mail.buffalostate.edu](mailto:hubermm01@mail.buffalostate.edu)>  
**Cc:** Keller-Mathers, Susan <[KELLERSM@BuffaloState.edu](mailto:KELLERSM@BuffaloState.edu)>; Puccio, Gerard <[PUCCIOGJ@BuffaloState.edu](mailto:PUCCIOGJ@BuffaloState.edu)>  
**Subject:** APA Conference March 12th

Rachel, Noor, Aime, Marsha and Tayna,  
Thank you for agreeing to be a presenter at the American Psychological Association Division 10 Creativity Salon Hosted by Buffalo State's Creativity and Change Leadership Department.

Please sign up for this free event at:  
<https://www.eventbrite.com/e/apa-division-10-march-creativity-salon-tickets-143663941717>

This event is open to the public, so please share far and wide (and remember to register yourself)!

Tanya- we'll talk in a few minutes about your direction.

Marsha- we'll set up a time next week to talk

Rachel, Noor and Aime- Please confirm the information below and let me know if you want changes or additions to any of it. You'll each have 5 minutes "Blitz" to share the direction of your master's project. I suggest one or two slides most. We can set up a time to talk if you like as well.

Order of presentation below:

Rachel Voelkle-Kuhlmann

Creativity Curriculum Intensive for Business Owners

Mirza Noor Baig

Developing a framework to train community in life threatening emergencies

Aime Kamwe Mukendi

Marketing The Lazy Man's Way to Riches Course

## **Digital Commons Permission**

### **Permission to place this Project in the Digital Commons online**

I hereby grant permission to the International Center for Studies in Creativity at Buffalo State College permission to place a digital copy of this master's Project Creativity Through Arts: Expanding creativity into curricula for a new fluency in imaginative thinking as an online resource, Tanya M. Knudsen. May 4<sup>th</sup>, 2021.