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Reflecting on Cross-Cultural Creativity in the College Classroom: An Investigation into GNED 113 “Creative Genius”

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Reflecting on Cross-Cultural Creativity in the College Classroom: An Investigation into GNED 113 “Creative Genius”

An Abstract of a Project in
Creativity and Change Leadership

by

Renée M. Sgroi

Submitted in Partial Fulfillment
of the Requirements
for the Degree of

Master of Science

May 2023

Buffalo State University
State University of New York
Department of Creativity and Change Leadership

ABSTRACT OF PROJECT

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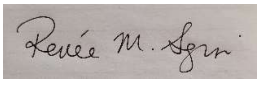
An Investigation into GNED 113 “Creative Genius”

This Master’s project uses Greenberger’s (2020) *Guide to Reflective Practice* to reflect on the design and delivery of the college-level creativity course, GNED 113, “Creative Genius” taught at Centennial College in Toronto, Canada, in order to examine possibilities for the inclusion of cross-cultural creativity approaches that meet the needs of a social justice and equity theoretical framework. A proposed heuristic for postsecondary creativity educators is also offered.



Signature

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SECTION ONE: BACKGROUND TO THE PROJECT
Purpose and Description of Project

The purpose of this project is to apply Greenberger's (2020) *Guide to Reflective Practice* (GRP) to an existing creativity course (GNED 113, "Creative Genius") that I designed and taught in the 2021-2022 academic year at Centennial College in Toronto, Canada, in order to investigate the extent to which dominant Western (Shao et al., 2019) ideologies of creativity pervaded my own implicit thinking and therefore the course's design and implementation. Part of this project's purpose is also to deepen my knowledge of, and to incorporate cross-cultural creativity perspectives and methodologies into GNED 113 in an effort to support social justice, equity and inclusive teaching (Adams, 2020). This project will directly benefit the diverse student body at Centennial College, as it will more fully incorporate, acknowledge, and value students' existing cross-cultural creativity knowledges and to more fully operationalize that knowledge within the creativity classroom.

An aspirational goal that is perhaps outside the scope of this project is to produce a "best practices" toolkit for postsecondary creativity educators to reflect on their own social positions, as I believe, based on my own experience studying creativity, that educators' own reflections are an aspect of creativity teaching and learning that require more fulsome interventions. This toolkit would ask educators to consider how they themselves identify in terms of their social class, race, gender, sexuality, age, abilities, religion, ethnicity (see Kirk & Okazawa-Rey, 2020) and how these identifications and their concomitant knowledges and experiences impact on creativity teaching. The purpose of this proposed toolkit would be to make creativity's pedagogical practice equitable and inclusive. It is hoped that this research also results in a broadening of creativity teaching that moves beyond a reliance on psychology as the foundational field for creativity research and discussion (Beghetto & Zhao, 2022).

When I first designed and taught GNED 113, “Creative Genius” at Centennial College, I was new to the research and field of creativity studies, yet even from the outset, I aimed to inculcate my firm belief that creativity can take many shapes and forms. This is clear in the course description, where I identified multiple professional and amateur domains where creativity proliferates (see Appendix A). While the course’s name, “Creative Genius”, may seem counter to the goal of recognizing a range of definitions and understandings of creativity, I chose this title for specific reasons. First, as it is short and easily recognizable, I imagined that it would capture student interest during the course selection process. Second, and more importantly, I wished to encourage students to develop their own genius, and I conceptualized this term along the sense of the word’s etymology and definition, which according to the Oxford English Dictionary is “The tutelary or attendant spirit in classical pagan belief allotted to every person at their birth” that guides what a person generates. As a guiding spirit, whether or not a person achieves what Gardner (2011) described as exceptional levels of creativity that he labelled “creative genius”, this conceptualization was in fact outside of my realm of thinking when I created the course. I believe that each of us has the capacity to connect with our own innate creativity, and in this sense, to become creative “geniuses”. As a result, while GNED 113’s title might seem confusing for creativity researchers, overall its rationale is to encourage and support student creativity at all levels.

The course was also organized through the frame of an equity and inclusion lens (Adams, 2020), as I attempted to incorporate cross-cultural perspectives into the course design that take into account the diversity of student knowledge and experience. This lens depends on my understanding of social justice, which Adams (2020) defined as that which “requires not only the recognition of social group differences, but also an understanding of how social differences (which are valued and necessary) are connected to *social group inequality* (which is unnecessary and calls for change” (p. 2, italics original). Similarly, Bell (2020) stated that “Social

justice refers to reconstructing society in accordance with principles of equity, recognition, and inclusion" (p. 34, italics original) while Adams and Zúñiga (2020) argued that:

> *social justice education* focuses attention on the ways in which social group differences of race and ethnicity, national origins, language, religion, gender, sexuality, class, disability, and age interact with systems of domination and subordination to privilege or disadvantage difference social group members relative to each other. (p. 41, italics original)

Taking a social justice and equity lens to creativity education is therefore critical for a number of reasons, as will be discussed below, but primarily it relates to my own epistemological and ethical position, which stems from critical pedagogy, and highlights the fact "that every dimension of schooling and every form of educational practice are politically contested spaces" (Kincheloe, 2008, p. 2). Indeed, numerous educators from Freire (1970/1997, 1998) to Giroux (2000, 2005) to Duncan-Andrade and Morrell (2008) have long argued for the necessity of recognizing schooling as a politically contested site where debates over education's focus and goals have tremendous impact on students and society, particularly in terms of what is valued within the educational system and classroom. As well, educational systems are also, as with other systems, shaped by the history and context within which they emerge, and as a result, cannot be extricated from historical limitations (Freire, 1970/1997; Szeman & O'Brien, 2017; Willinsky, 1998) that also impact what gets taught, to whom, and how. Framing education in this way raises the importance of acknowledging the subjectivities of both educators and students, and seeing pedagogy, as numerous researchers (Giroux, 2000; Giroux & Simon, 1989; Hernández, 1997) do, "as a social and political process in which meanings and knowledges are 'made', identities are formed, and social practices are determined" (Sgroi, 2005, p. 23).

What this means in relation to teaching creativity is that I attempted to incorporate diverse voices and approaches to creativity definitions and understandings in the course, and to work as best as possible *not* to privilege Western understandings of creativity to the exclusion of

all other cultural approaches (whether or not my attempts were successful will be investigated in this project). I drew on work by Chaudhary and Pillai (2016), Sierra and Fallon (2016), Sawyer (2012), Dunne (2017), and Sundararajan and Raina (2015) to think about defining and teaching creativity from individual, as well as a collective, perspectives, as these foci were discussed in this research. In addition, I also attempted to incorporate thinking of creativity in relation to Indigenous frameworks (see Appendix C).

As a result, it was critical for me that as much as possible, GNED 113 allowed for a plurality of knowledges about creativity to be supported and valued. It became apparent as I taught the course, however, that I didn't always understand why students had difficulty in particular with the course's Major Project. This project required that students create something new: a movie, blog, dance, cake, design, etc. based on a certain number of parameters I had given them, including relating their topic to social justice and equity issues in some way (the project will be discussed in greater detail below). While the project's *form* was open, the directive to create a *new* product was not. Some students were challenged by the idea of creating something new, and in our discussions of their concerns, my limited knowledge of various creativity understandings prevented me from clearly grasping what the students attempted to articulate about their experiences, and it was only when I started to delve into the cross-cultural creativity research during my studies in the Creativity and Change Leadership program at SUNY Buffalo State University that I began to ascertain *why* the creation of a new product may have presented some students with a challenge, and what may have been occurring in my Creative Genius course.

My understanding of creativity and its various strands was thus tremendously broadened when I began formal studies at SUNY Buffalo State. Of the diverse creativity research avenues, the vein that made most sense to me derived primarily from research that situates creativity within culture (Glăveanu, 2014, 2021). Work in this area acknowledges both the historicity and cultural embeddedness of creativity knowledge (Glăveanu, 2014, 2021) as well as the fact that

the study of creativity must "gain a deeper understanding of what it means to create as a person who, at the same time, belongs to a society and culture" (Glăveanu, 2016, p. 1). As described in Glăveanu's (2013) 5 A's framework, creativity must be reimagined as that which emerges from the interrelations between creative actors, their actions, the audiences of those creative acts, the artifacts that form part of the creative action/idea/product, and the affordances made available within the culture at that particular historical moment. This particular creativity approach is significant for me as I come from a cultural studies background (During, 1993/2008; Hall, 1992; Nelson, 1991; Storey, 1996; Straw, 1993) which stresses the importance of thinking about the production of knowledge at a given historical moment, and the kinds of affordances the structures of power, language and knowledge make available at any given time (Foucault, 1972; 1975/1995; 1980; 1991; McHoul & Grace, 1993). Indeed, the struggle over the creation of meaning is what cultural studies is all about.

A second vein of creativity research that resonated with me, and is related to, or perhaps stems from the creativity within culture approach is recent work that aims to democratize creativity. As Beghetto and Zhao (2022) argued, there is no need to "teach" creativity as it is something possessed by all of us, and "[c]reativity is also not a '21st-century skill', nor is it something that can be 'killed' by schools or given or taken away" (p. vii). Instead, these researchers proposed reconceptualizing creativity teaching and learning as "Creative educational experiences (CEEs)" that "provid[e] young people with opportunities to generate and realize new and potentially transformative possibilities for their own and others' learning and lives" (ibid.). As discussed by Mehta and Henriksen (2022), democratizing creativity involves decolonizing creativity, especially as this relates to educational experiences. Ziols et al. (2022) further examined creativity "as a scientific object in education research [that] is not neutral; it produces ways of thinking about people and their presumed qualities that divide, order, and classify" in ways that have "also generated and sustained racializing and ableizing divisions, often despite democratic gestures to include" (p. 346). This latter point about the scientific

objectification of creativity I believe has deep and important ramifications for better understanding and challenging what currently takes place within a creativity classroom that has been primarily constructed along Western ideological lines. Taken together, these emerging lines of decolonizing and democratizing creativity scholarly research align with the epistemological and methodological approach taken in this project, as in essence, the forensic analysis I am attempting to conduct in this research is a form of decolonizing my own GNED 113 course.

Finally, this project would be lacking if it did not also investigate cross-cultural creativity research. There are numerous studies that examine cross-cultural creativity from the perspective of East and West (Adair & Xiong, 2018; Lau, Hui, & Ng, 2004; Morris & Leung, 2010; Niu & Sternberg, 2006; Ramos & Puccio, 2014). To be clear, when I use the terms “East” or “Eastern” and “West” or “Western”, I have in mind the delineations outlined by Shao et al. (2019), who specify that within the literature on creativity, “‘The East’ commonly refers to Asian countries, especially East Asian countries such as China and other countries influenced by its culture, such as Japan or Korean” while countries in the ‘West’ refer to “the US, Western Europe, Canada, Australia, and New Zealand, which are closely linked to ancient Greece and the ideas of Christianity, Judaism, and rationality” (p. 2). While cross-cultural creativity literature that compares Eastern and Western perspectives and practices is extremely important and relevant to this project, at the same time, there might be perspectives that do not fall neatly into this East-West paradigm, so it was important for me as much as possible to look beyond this divide for other possibilities. For instance, in initially designing GNED 113, I drew on the work of Chaudhary and Pillai (2016), Dunne (2017), and Sierra and Fallon (2016) as mentioned previously and none of this work falls into that East-West axis. I have since expanded my understanding of cross-cultural creativity research by examining work by Sen and Sharma (2011), and Mehta and Henriksen (2022), among others. This literature will be discussed in more detail in section two of this project.

The rationale for taking a forensic analysis to the design, methods of assessment, and pedagogical methodologies built into the GNED 113, Creative Genius course stems from a concern that this course, and others like it, do not permit a plurality of creativity knowledges and understandings to emerge and be reflected in creativity classroom teaching and learning. As an educator committed to social justice and equity, teaching creativity in a way that does not support and allow for multiple knowledges and understandings of creativity to flourish is not a tenable situation. If student knowledge and experience is not fully valued or is undervalued, *any* course or curriculum risks reproducing systemic forms of discrimination (Henry & Tator, 1994; James & Taylor, 2008b; James & Parekh, 2021). Undertaking a reflective analysis built on social justice and equity, that draws on feminist theories, critical race theory/anti-racist theory, critical pedagogy *and* that intersects with creativity studies (in particular via the creativity and culture strand of creativity research), will uncover possibilities for cross-cultural creativity knowledges and approaches to be incorporated within GNED 113, “Creative Genius”. My hope is that this work will result in a more inclusive and equitable course that reflects the plurality of creativity knowledges and understandings.

Background and Context

The City of Toronto is diverse, with almost half of the population foreign born, and “speaking at least one non-official language at home, including 35,750 residents who reported speaking multiple non-official languages at home” (Government of Ontario, 2022). The official languages in Canada of course are English and French, yet this snippet of demographic information reveals the breadth of linguistic and cultural diversity within Toronto, and indeed, its environs. The province of Ontario’s first community college, Centennial College, is equally diverse, and is recognized as one of the country’s most diverse institutions, where “[a]lmost 100 ethno-cultural groups are represented and 80 languages are spoken on campus” (Centennial College, *Statement of Diversity,* n.d.). Centennial takes its commitment to the diversity of its

student body and staff very seriously, and has long been known as an institution committed to social justice and equity that "value[s] diversity, equity and inclusion. We believe that the principles and practices of diversity, equity and inclusion strengthen the social and economic development, growth and well-being of our student population, our employees, and our local and international communities" (ibid.).

The College honours its commitment to social justice and equity through training programs offered to staff and faculty, as well as through the inclusion of Global Citizenship and Equity (GC&E) outcomes in all courses offered.[1] At the time of writing, the College is also undergoing a process of Indigenization whereby Indigenous knowledge, frameworks and learning methods are being incorporated into curricula across all schools and departments. Indeed, prior to beginning studies at SUNY Buffalo State University, I had already provided my department with information regarding one Indigenous learning method, the Indigenous Talking Circle, that I had incorporated into my classroom teaching.[2]

I have also spent many years teaching the College's signature course, "GNED 500: From Social Analysis to Social Justice", which is a mandatory General Education course for all students, regardless of discipline. The goals of this course are to teach social justice and equity principles in order to support student learning to become global citizens (see Centennial College, 2021c). In addition, I have also contributed significantly to previous iterations of the course's textbook, published in Toronto by Pearson Learning Solutions in 2010. Given this background, and as an educator committed to social justice and equity, it is important for me to

[1] Centennial College offers diploma and degree programs in fields as diverse as aerospace engineering, culinary arts, healthcare, liberal arts, police foundations, and more. Regardless of discipline, GC&E outcomes must be met through assessment and/or teaching methodologies. For GC&E outcomes met by GNED 113, see Appendix A.

[2] For more on Centennial's plan for Indigenization, please see the College's *Book of Commitments* https://www.centennialcollege.ca/about-centennial/corporate-information/publications/book-of-commitments and its Academic Plan 2021-2025, available: https://www.centennialcollege.ca/about-centennial/college-overview/academic-plan-2021-2025

investigate possibilities for making my “Creative Genius” course more inclusive and representative of diverse creativity approaches.

Another rationale for my approach to this project stems from my own experience and engagement as a student at SUNY Buffalo State University. The creativity courses I have taken have sparked my thinking in new and inventive directions, and have allowed for new possibilities I would not have had if I had not studied here. At the same time, however, I have often felt constrained to some extent because the cultural references identified by faculty in some courses and in some of the materials often privilege the creative work of white, middle class men and/or the experiences and knowledge of white, middle class society, and these instances have left me believing there is much room to rethink creativity from beyond the parameters of dominant (and sometimes patriarchal) Western frameworks, or at the very least, beyond what Henrich, Heine, and Noreznzayan (2010) called WEIRD research (as cited in Glăveanu, 2019, p. 230), that is, research stemming from white, educated, industrialized and rich nations. This limited view of *who* can be or is thought to be creative is problematic as it shapes our thinking in particular ways based on whom it excludes and includes. At the same time, I wish to fully acknowledge that my own research here nevertheless sits within this paradigm insofar as I, myself am also white, educated, and live in a rich, industrialized democratic nation. As a result of my own identity and lived experience, I acknowledge that I, too, have been inextricably shaped by the ideologies that have continued to support the wealth of countries in the West. To acknowledge “weirdness” is, I believe, a first start to democratize education, and based on my experiences, nowhere is this more pertinent than within the field of creativity education.

Yet acknowledgements of “weirdness” will only take us so far, and as educators we must also reflect on how our understandings of creativity have ideological repercussions that impact our creativity teaching (Paletz & Peng, 2008; Puccio & Chimento, 2001; Ramos & Puccio, 2014). Indeed, citing Gorski (2008), Mehta and Henriksen (2022) wrote that “Even in spaces aiming for plurality, the theory and practice included are mostly aligned with Eurocentric

perspectives" (p. 107), and this point clearly demonstrates the need for "looking beyond the dominant paradigms that have contributed to the othering of Black, Indigenous, and other people of color" (ibid.). What these researchers highlight here, and which this project will return to in the subsequent sections are the ways in which our systems of education and educators, even well-meaning ones, nevertheless continue the work of othering marginalized groups, and indeed, this research maintains that it is critical that educators investigate their own social positions and undo how our schools and curricula, particularly in creativity education, must be unpacked and decolonized.

Educators' implicit theories about creativity must therefore be investigated (Puccio & Chimento, 2001; Ramos & Puccio, 2014) in order to better comprehend how creativity is construed, else curricula and teaching methodologies will simply operate without any thought given to their influence or impact on learners. I believe that this work entails an examination of the researchers' or educators' own epistemological positions. To address these implicit theories, Glăveanu (2019) proposed an integrated or "multiple feedback method (see Glăveanu, 2012)" (p. 230) whereby the various stakeholders involved in creativity assessment could provide their own understandings. As a result, "the logic of exploration brings us closer to a more nuanced understanding of culture" (p. 230). I take Glăveanu's proposal for a multiple feedback method as an incentive to broaden creativity research and inquiry toward new fields of scholarship such as cultural studies and social justice and equity, which I believe supports this call for exploration, and would generate a more ethical field of study whereby the implicit epistemological and methodological assumptions embedded within research and study design will be reflected upon, questioned, challenged, and therefore transformed. This perspective fully aligns with my own thinking on the kind of theoretical underpinning that structures how I will look at GNED 113, "Creativity Genius", and why it behooves me, as an educator, to think reflexively about the ideological choices I make in terms of curriculum design and assessment. For these accumulated reasons, I believe that it is necessary for me to undertake a "forensic analysis" of

GNED 113, “Creative Genius” in order to decolonize (Mehta & Henriksen, 2022) the course, and that this work can best be accomplished in part through reflective practice. Greenberger’s (2020) Guide to Reflective Practice will therefore be deployed in order to examine my own thinking in creating and teaching the course.

Based on a review of the existing reflective practice literature, Greenberger (2020) devised an educators’ *Guide for Reflective Practice* (or GRP) that builds on Dewey’s (1933/1989) considerations of the necessity for reflective thinking. The GRP provides researchers and educators with a comprehensive guide to conduct scholarly reflective practice that is theoretically grounded and therefore viable as a legitimate form of research. As Greenberger argued, “the product of reflective practice through the use of the GRP should not only increase self-awareness, improve decision-making, enhance practical problem-solving, and add to scientific knowledge, but also help in the creative construction of practitioners through careful reflective critique” (pp. 462-463). Careful reflective critique is essential for this project since, as Gurak-Ozdemir et al. (2019) argued with respect to creativity teaching, educators’ own perceptions of student creativity may be influenced by implicit bias since “teachers, like other people, may operate under the bias of their own creative thinking preferences” (p. 3). As an individual educated in the West, unless I spend time investigating my own implicit biases with respect to creativity, I will not be able to see beyond my own blind spots, and as a result, I may unintentionally create inequitable and limited creativity learning experiences for my students.

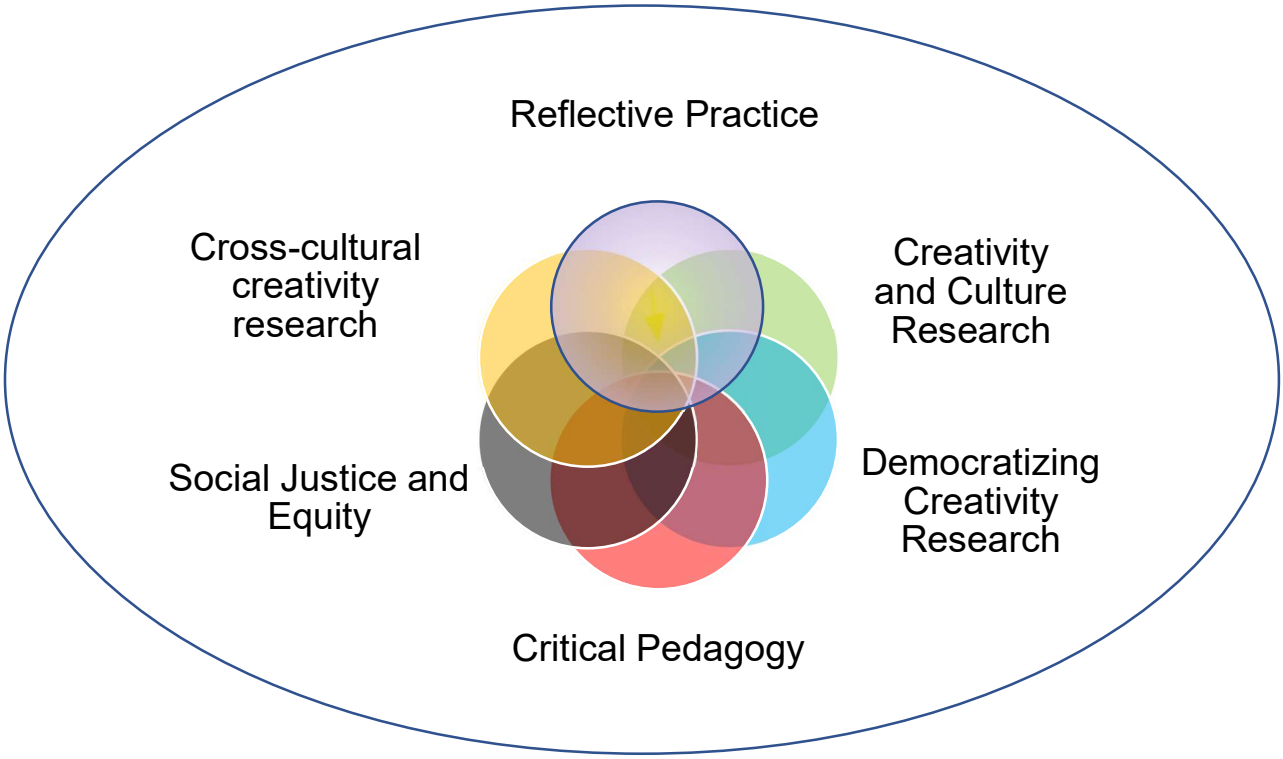
As a means to further address my own implicit biases, I will be incorporating Pinar’s (1975) *currere* into my reflective practice. *Currere* proposes that educators must include and analyze their own biographies as part of reflection, since a researcher’s own history can impact on the implicit theories and biases they incorporate into their thinking and pedagogical practice. I plan to write up a brief educational biography to be included in my reflection (see below). In addition to *currere* and Greenberger’s (2020) GRP, I believe that engaging in reflective analysis without also drawing on a theoretical framework would suggest that the reflection is “objective”.

Indeed, Greenberger proposes that “theories [should be] used to guide/frame the reflection” (p. 465). As a result, when I work through the GRP, my plan is to triangulate it through a social justice and equity lens as a way to support diversity and inclusion, and to democratize creativity.

For me, social justice and equity challenges those practices and structures that are built upon and support the continuance of racism, classism, sexism, ableism, homophobia, transphobia, and forms of discrimination that work to systemically marginalize and oppress. A social justice and equity lens is based on anti-racist research (Dei & Calliste, 2000; Henry & Tator, 1994; James & Parekh, 2021), on feminist (Davies, 1992, 1997, 2000; Riley, 1988) and gender studies research (Connell, 2005; Saraswati, Shaw & Rellihan, 2020), on disability studies (Ostiguy-Finneran & Peters, 2020; Bryan, 2020), to name a few research areas. Social justice and equity connect with critical pedagogy (Giroux, 2000; Giroux & Simon, 1989; Hernández, 1997; Kincheloe, 2008), and with emerging research on democratizing creativity (Beghetto & Zhao, 2022; Mehta & Henrisken, 2022; Ziols et al., 2022), since these research areas are equally concerned with making teaching and learning, and creativity, respectively, more equitable and inclusive. As a result, the theoretical framework for this research can best be summed up in the following heuristic, which could act as a tentative tool for creativity educators to think through their own teaching practice:

Figure 1

Tentative Heuristic



Note: Figure 1 illustrates a tentative heuristic that creativity educators might draw on in order to examine their own creativity teaching practice and thereby to make their classrooms more inclusive.

This theoretically rich heuristic rests on Hernández's (1997) argument that:

> curriculum needs to be analyzed as part of a wider set of relations where questions of content, disciplinary fields, teaching practices, and teacher-student relations intersect with issues of power and culture articulated along axes such as race, gender, class, sexual orientation and religion (p. 82)

Conceptualizing curriculum in this way provides hope for the democratization of learning and student empowerment within creativity teaching.

As a result of this triangulated reflective practice using the GRP, proposed key data to be included in the project are:

- My educational biography (via Pinar's (1975) *currere*)
- A brief overview of materials consulted in the creation and design of GNED 113, "Creative Genius"
- GNED 113, "Creative Genius" official course outline (approved by the department and the College)
- A cross-cultural creativity metric (Appendix B)
- A mapping of GNED 113 lectures and in-class activities against the metric (Appendix C)
- A discussion of the GNED 113 Major Project (with rubric)
- Relevant lesson plan and post-class reflection notes
- College-mandated reflective practice submission, which included reflection on GNED 113, "Creative Genius"

Secondary data that may be included (time permitting):

- An overview of course readings and videos
- A review of all assessments (with rubrics)
- A comprehensive review of all lesson plan notes

SECTION TWO: PERTINENT LITERATURE AND RESOURCES

Creativity and Culture

Creativity is a subject and field of study that has become a "hot topic" for educators since J.P. Guilford's 1950 speech at the American Psychological Association meeting (Clapp, 2017). At that meeting, Guilford asked why psychologists at that time were not paying any (or enough) attention to identifying creative children. As a result of that provocatory query, the subsequent decades saw an explosion of research and writing dedicated to studying creativity (Clapp, 2017; Glăveanu, 2021; Puccio, Mance & Murdock, 2011). Yet writers, thinkers, and educators had been reflecting on, writing about, and measuring creativity for decades prior to Guilford's speech (Glăveanu, 2021; Long et al., 2022), but it is only within the last sixty years that creativity has received much more in-depth study. Indeed, creativity is currently at the forefront of many minds and trends, as, contrary to Beghetto and Zhao (2022), numerous employers, governments, and educational institutions have identified creativity as a key skill for students to acquire in order to navigate the 21st century job market (Preece et al., 2017; Puccio 2017; Puccio & Lohiser, 2020; Vincent-Lancrin et al., 2019). While the purpose of this research is not to debate the merits of our contemporary societal trend and focus on creativity, this brief overview of current trends is offered as background to the study of creativity so as to contextualize how the term is understood and conceptualized within this project.

According to Glăveanu (2021), "the most common definition of creativity in psychology is, in fact, simply focused on products. It tells us that creative outcomes need to reflect, on the one hand, novelty and originality and, on the other, value or appropriateness (vis-à-vis the task or issue they are dealing with)" (pp. 11-12). As Glăveanu further explained, this conceptualization of creativity is the "standard definition" (p. 12) articulated as such by Runco and Jaeger (2012), but it is one that leaves out questions of creative process. By describing factors such as the environment in which creativity emerges, socio-cultural factors, imagination, playfulness, improvisation and so on, Glăveanu pointed out that "There is no single, unified

definition of creativity" (p. 14). Accepting this statement about a lack of a unified definition for creativity means that my own conceptualization of the term "creativity" for this project can draw on various approaches "[i]nstead of opting for one understanding or the other, it is better to consider each one as a facet of a complex phenomenon" (Glăveanu, 2021, p. 14). This statement suggests that various strands of creativity research can be intertwined in order to produce new knowledge, and indeed, Glăveanu (2021) advocated for interdisciplinarity with respect to creativity research (p. 14).

To begin to define creativity in this project, I draw on research by scholars who recognize the interrelations between creative actors and the cultures within which they live and create. For instance, Glăveanu's (2014) collection of previously published articles in *Thinking through Creativity and Culture* clearly articulates an epistemological position that views creativity as a process that emerges *within* culture, such that "defining creativity or defining culture cannot be achieved outside the context of their interrelation" (p. 5). This intertwining of creativity and culture is critical for understanding how we as humans not only perceive creativity, but also how we express it in relation to our cultural norms, behaviours, and the knowledges we privilege within our cultures. Clearly stated, we do not, as human agents, create in historical or socio-cultural vacuums. Instead, we ourselves are shaped by our own historical moments as they are influenced by the cultures within which we live, and we draw on any and all existing cultural artifacts, discourses, ideas, and forms of knowledge from within that culture when we create new objects or ideas.

For instance, the examination of the craft of Romanian Easter egg creation in Glăveanu's (2014) text demonstrated how artisans who produce Easter eggs devise new patterns, and draw on the processes and ideas around them based on their engagement with their community. As a result of this examination, Glăveanu broadened the definition of creativity, since craft had historically been separated out from so-called "legitimate" forms of creativity due to its repetitive process and its relation to tradition. By including the Easter egg artisans' own

perspectives in the study design and analysis, Glăveanu articulated the practice of egg decorating as a creative one that moves flexibly between traditions and the iterative structures they require, and how artisans work in relationship to those very structures in order to produce new designs and ideas.

What this work offered then is a way to define creativity as an interrelated process across a number of areas that support my desire to make my own GNED 113, “Creative Genius” an inclusive creativity course. While the purpose of my research is not to rely heavily on Glăveanu’s (2012) 5 A’s framework, a brief articulation of its premise is useful for situating my thinking regarding creativity. As mentioned above, the 5 A’s refer to creative actors, actions, artifacts, audiences, and affordances, and conceptualize creativity as a set of relational processes that emerge and exist within historical and contextualized dynamics of power that must be made apparent (Glăveanu, 2014, 2018; Glăveanu et al., 2019). For example, “the five elements ‘require’ each other and cannot be understood in isolation” (Glăveanu, 2012, p. 76). As a result of these interconnected individuals, communities, processes, and so on, “[c]reativity is concerned with the action of an actor or group of actors, in its constant interaction with multiple audiences and the affordance of the material world, leading to the generation of new and useful artifacts” (ibid.) For an educator concerned with cross-cultural approaches to creativity, framing my understanding of creativity within a nexus of “constant interaction” suggests the fluidity and developmental opportunities and potentials with which I read and conceptualize the nature of creative action, and as a result, this research allows me to better comprehend the *impact* culture has on students in a creativity classroom.

Another important element within this creativity and culture approach is to situate creativity within its historical trajectory and to make visible the kinds of ideologies at work in the development of our Western understandings of creativity. For instance, Glăveanu (2021) pointed to the development of creativity in relation to Romanticism and Enlightenment ideals centred on the (male) individual as innovator, which has left indelible marks on our current

thinking around creativity and who is creative. As Clapp (2019) argued, which individuals we choose to include in our curricular lists of creative actors and agents is problematic, since: "[h]istorically speaking, there has been an oversaturation of voices from dominant white culture in the syllabi of our creativity studies classes and in the bibliographies of our most influential books and articles" (p. 544), and indeed, this awareness links to Ziols et al.'s (2022) contention that creativity education has been crystalized as a scientific object that marginalized BIPOC[3] communities. As a result, Clapp's (2019) contention begs the question as to what will result if creativity curricula are not investigated on the basis of structural and systemic inequalities they might support and maintain. While my research is not specifically concerned with fully exploring the historical underpinnings of contemporary creativity curricula, this line of inquiry is important because it highlights the fact that creativity *does* have a history, and it is one that has for some time been dominated by Western trains of thought. As a result, acknowledging this problematic history for what is excludes as much as what it includes is a first, albeit small step toward making creativity education inclusive.

Finally, and in order to situate how this project conceptualizes and will investigate creativity, democracy is a feature often linked to creative pursuit (see for instance Puccio, 2015) especially in relation to how the development of creativity skills can improve organizations, organizational culture and educational systems, particularly within the 21st century (Puccio, 2017; Puccio & Lohiser, 2020; Vincent-Lancrin et al., 2019). While I agree that democracy and creativity should be and are linked, my project takes a different view from the work just mentioned, and aligns itself with emerging research which argues for the need to democratize the creativity classroom in ways that support social justice and equity. For instance, the "socio-cultural manifesto" signed by numerous leading creativity scholars (Glăveanu et al., 2019) is a good place to begin thinking about how creativity can be democratized, since it aimed "to build

[3] BIPOC: Black, Indigenous, Persons of Colour

common ground and invite the community of creativity researchers and practitioners to reflect upon, study, and cultivate creativity as a socio-cultural phenomenon" (p. 741). It is significant for this research that reflection is invoked in the manifesto's aims, even if reflection itself is not one of its explicit propositions. Of the many relevant propositions included, two that are particularly significant for this project are: "CREATIVITY RESEARCH NEEDS TO CONSIDER POWER DYNAMICS BOTH WITHIN OUR ANALYSES AND AS A FIELD OF STUDY" (p. 744) and "CREATIVITY RESEARCHERS HAVE A SOCIAL RESPONSIBILITY" (ibid., capitalization original). These statements are significant as they recognize that there *are* power dynamics at play within creativity research and that researchers have a responsibility to both acknowledge and address them. As the writers described:

> Most creativity journals are in English. Our scholars have tended to come from largely privileged social positions in their race, socioeconomic status, and gender. These disparities should make us reflect, as a community, on the power dynamics embedded in our field. (p. 744)

Similarly, Clapp (2017) pointed out that "our cultures of power further limit who has access to the creative classroom in a quite literal sense, but also in terms of how certain sociocultural norms are favored over others within our most progressive creative learning environments" (p. 187). For Glăveanu et al. (2019), thinking about power dynamics in creativity studies led them to ask "How can we challenge hegemonic views?" (p. 744.). As a first step, this Master's project begins to answer that question by providing an example of reflective practice applied to a creativity course with the aim of addressing its own power dynamics.

What also emerged from this manifesto is its focus on social responsibility, and this aligns with the social justice and equity framework described in section one, and which will be elaborated on in this literature review. As the manifesto writers argued, "Research does not take place in a vacuum, and our scholarship shapes how we portray individual agency, society, and culture – we are thus co-responsible for building more inclusive, tolerant, and sustainable

societies through our work" (Glăveanu et al., 2019, p. 744). What the authors pushed for as a result is that "using the concept of creativity critically and reflectively is crucial" (ibid.), and so here again, we see the explicit demand for reflective work in the scholarship of creativity.

Democracy and creativity are the key foci of a recent issue of the *Review of Research in Education,* edited by Ronald Beghetto and Yong Zhao (2022), which provided numerous avenues for reconceptualizing democracy and creativity teaching. As Beghetto and Zhao (2022) argued, what is critical for democratic approaches is to recognize first and foremost that "Young people always and already have the capacity for creative thought and action" (p. vii). Rather than focus on creativity as a "skill", these researchers maintained that creativity education should focus, not on "training", but on what they call Creative Educational Experiences, or CEEs, which "refer here to a broad range of learning experiences, which include support for young people in identifying and solving complex problems and issues that matter to them, their communities, and beyond" (ibid.). In this statement, learners are understood to possess and determine their own agency vis-à-vis their creative problem-solving, as well as to the breadth of possibilities these CEEs can offer learners. As per Freire's (1997, 1998) philosophy of conscientization, in order for students to engage in their own learning and meaning-making, they must have agency. This is a radical way of conceptualizing the creativity classroom since, as Beghetto and Zhao (2022) argued, "creativity tends to be narrowly conceptualized as an educational outcome rather than as a capacity inherent in all students and teachers that can be expressed through CEEs" (p. ix). Acknowledging students' inherent capacity to create accords with how I conceptualized GNED 113, "Creative Genius" as a course that would support and nurture students' existing creative abilities. Yet what is also noticeable about Beghetto and Zhao's contention here is that educators' creativity is also part of the dialectic of creative expression, and aligns closely with Clapp's (2017) descriptions of participatory creativity, in which all members of the classroom are engaged in supporting and nurturing creativity. While educators' own creativity is beyond the scope of this project, it is interesting to note that as I

created and taught GNED 113, suffice to say that I, too felt I was engaging in my own creativity as a curriculum designer and educator, and was creatively inspired by my classroom discussions with my students such that I often sensed my very being suffused with my own and the students' co-constructed creativity. Importantly for this project, reframing creativity teaching as a more collaborative endeavour between educators and students also speaks to cross-cultural creativity approaches, as will be explained in the following section.

Cross-cultural Creativity Theory

I begin my foray into cross-cultural creativity research by describing in more detail the creativity research trend that focuses on East-West paradigms (see for instance Adair & Xiong, 2018; Chan, 2011; Lau et al., 2004; McCarthy, 2019; Morris & Leung, 2010; Niu & Sternberg, 2006; Ramos & Puccio, 2014; Shao et al., 2019). Shao et al. (2019) found that, "According to the literature, the dichotomy of 'the West' and 'the East' is one of the most influential approaches in characterizing (potential cultural) differences in understanding and defining creativity" (p. 2). These researchers maintained that Eastern creativity perspectives are "often considered to largely represent 'collectivist cultures' (i.e., cultures that emphasize that collective interests should override individuals' interests and that fitting in with the collective is more important than being unique" while the Western perspective is "usually considered to reflect 'individualist cultures' (i.e., those that value the individual's goals and interests over the group's" (p.2.). As previously mentioned, Shao et al. further pinned down "East" and "West" by identifying specific countries such as Japan, Korea and China as being representative of Eastern perspectives, and the United States, Canada, New Zealand, Australia, and Western Europe for Western perspectives (ibid.).

While an East-West framework helps to conceptualize cultural differences, at the same time, as researchers have continuously pointed out, broad generalizations about *any* given culture should be avoided (Chan, 2011; Lau et al., 2004; Karnilowicz Mizuno & Xu, 2022), and

indeed, even within the countries and areas listed in Shao et al.'s (2019) discussion, there is no accounting for any ethnic or racial differentiations within these groupings, nor do they take into account Indigenous perspectives. Similarly, Glăveanu (2019) contended that, particularly for cross-cultural creativity discussions, it's critical to think about *how* we define creativity as well as culture. As Glăveanu wrote, "Does a country or even an ethnic group within a country really share one 'culture'?" (p. 228). The answer, of course, is that culture is a much more complicated and heterogeneous set of shifting beliefs, values, and discourses that can be expressed at any given historical moment. Yet despite this reality, research on cross-cultural creativity often overlooks the fact that there are limitations to how creativity is measured across cultures. For instance, divergent thinking tests are limited by the fact that the *perception* of the task itself is often not clearly understood outside of a Western context (Glăveanu, 2019, pp. 228-229). In other words, it's challenging to measure divergent thinking if the knowledge frameworks that participants bring to the task are different from the implicit frameworks embedded within the construction of the tests and/or tasks themselves. By looking at Amabile's (1983) Consensual Assessment Technique, or CAT, where judges of creativity tests create a consensus around what creativity is, and how it should be measured, Glăveanu (2019) found that "The only problem is that nobody really knows exactly how culture influences assessment because judges do not discuss their implicit theories of creativity, they simply use them" (pp. 229-230). Although this project draws on key findings from the examination of East-West paradigms, I wish to broaden my use of the term "cross-cultural creativity" as much as possible so as include a wider range of creative cultural practices and approaches that may fall outside these neatly designated borders.

For instance, while McCarthy's (2019) study of cognition, motivation, and attribution fits snugly in an East-West frame, it nevertheless offers important findings that underlie the need to include within education and creativity teaching some broader understandings of culture and its impact on creativity. In this study, McCarthy contended that cross-cultural creativity approaches

are not only understudied, but importantly that they impact on the creative process. Drawing on the work of Amabile and Mueller (2009), McCarthy argued that “Creativity relevant skills are primarily concerned with personality and cognitive styles” (p. 84) and that “motivation in general is conceptualized as an important factor contributing to creative behavior” (ibid.), while “individuals’ strategies in attribution are also a foundational factor that determines what information is accessed and processed by an individual” (p. 85).

In particular, she examined Amabile’s (1983) componential theory of creativity, which “includes problem identification, preparation, response generation and response validation as steps involved in the production of a creative outcome” (p. 84), as well as Mumford et al.’s (1996) related creative problem-solving approach. In addition, by examining organizational creativity models, specifically Shalley and Zhou (2009) and Woodman, Sawyer, and Griffin (1993), whose research “focus[ed] on social and contextual influences for employee creativity” (p. 83), McCarthy proposed “that cultural differences manifest themselves at every step of the outlined process and extend their effect to regulate the final outcome” (p. 84). In particular, she found that intrinsic and extrinsic motivations can be understood in relation to “promotion focus”, which she argued is a Western perspective where an individual is focused on “goals and aspirations” (p. 85). By contrast, an individual from an Eastern perspective would be more likely to have a “preventive focus”, which emphasizes “duties and obligation” (ibid.). McCarthy also explained that East and West differences can be found in terms of attribution, in terms of “what information is accessed and processed by an individual” (ibid.), such that Western societies “are more prone to believe in controllability of the object” while Eastern societies “are more likely to emphasize the role of the environment and recognize limitations related to one’s ability to control an object” (ibid.).

If cross-cultural differences impact creativity generation at every stage of a creative process as McCarthy’s (2019) work demonstrated, then the need for creativity educators to rethink curricula and teaching methodologies that rely on a single cultural perspective is

imperative. Teaching from within an exclusively Western ideological standpoint risks disenfranchising students' creative potential and impacting their creative educational assessments in particular, as that Western standpoint will not be able to sufficiently recognize, support, and value creativity outside of its own frame. As a result, the academic marginalization of BIPOC folks as Ziols et al. (2022) described will be maintained.

Consequently, I have identified particular research-based concepts that are, I believe, wide-ranging enough to include a number of different cross-cultural perspectives, and these will be used to establish a "metric" or "benchmark" through which cross-cultural creativity approaches will be assessed and incorporated into GNED 113 (see section 3, below). In particular, I draw on Mehta and Henriksen's (2022) four themes for decolonizing and democratizing creativity in education. These themes include a recognition of spirituality, the connection between the body and the mind, forms of resistance and resilience that grow out of Indigenous and Black communities, and a recognition of non-human agents such as the environment, and their contributions to creativity. Because I will be discussing these themes both in the cross-cultural creativity metric and in my progression through the GRP, at this point, suffice to say that Mehta and Henriksen's four themes provide the backbone of how the metric will be established.

In addition, I will be incorporating cross-cultural creativity research that identifies holism as a key ingredient in non-Western approaches (Lubart, 1999; Sen & Sharma, 2011; Shao et al., 2019; Sundararajan & Raina, 2015). Holism is significant since, as Sundararajan and Raina (2015) argued, "New ways of being, rather than new products, is the focus in the traditional Asian pursuit of novelty" (p. 11), and therefore shapes how creativity is conceptualized in relation to the person's whole being. Another useful aspect is the focus on holistic versus analytic perspectives. For instance, based on Riding's (2000) work, McCarthy (2019) pointed to a holistic-analytic duality whereby Eastern cultures generally employ a more holistic view of the world, while Western societies are more focused on step-by-step, analytic perspectives (p. 85).

McCarthy found that these differences affected how problems were cognitively processed. As a result, the creative problem-solving process under investigation in her study, (which McCarthy acknowledged was “highly contextualized and potentially can be influenced by a number of organizational factors” (p. 89)), itself must be contextualized and researched in relation to the culture in which it is being deployed. What I found particularly significant in this holistic-analytic duality were differences in idea generation, where, as McCarthy (2019) wrote: “Problem solvers from Western societies who are more analytic will be better positioned to identify key features of the categories and thus will have more features available for recombination” (p. 87) during problem solving, whereas, citing Nisbett et al. (2001), McCarthy maintained that “problem-solvers from Eastern societies with holistic thinking have a greater tendency to group objects based on relationships and similarities and are better positioned to consider the entire pattern and recognize familiar patterns” (ibid.). In my teaching of GNED 113, I have anecdotally observed students from Eastern societies act exactly this way in my classes, although I did not have a creativity framework or vocabulary at the time to fully comprehend what I was seeing. Having my observations clarified by the research provides a strategy for encouraging Eastern and Western students to develop strengths in areas of cognition, motivation and attribution that might be less developed as a result of their cultural perspectives.

A consideration of a “holistic-analytic” duality is therefore another tool to include in the metric or benchmark for this project, and to think of in relation to the ways it allows students to work through course materials in GNED 113 from multiple perspectives. Holism also relates to the importance of collaborative and group efforts, and in this regard, I will draw on research that highlights collaborative approaches to creativity (Chaudhary & Pillai, 2016; Clapp, 2017; Sen & Sharma, 2011; Sierra & Fallon, 2016). Briefly, the work of Chaudhary and Pillai (2016) and Sen and Sharma (2011) provide direction as to the importance of a holistic approach based in part on the embeddedness of Indian philosophy that views the universe as a cyclical process, rather than a linear one (Lubart, 1999). The cyclical nature of creativity may operate on numerous

levels, for instance, in terms of its relation to the creative process. Yet it also relates back to Mehta and Henriksen's (2022) theme of spirituality, such that a consideration of students' own religious and/or spiritual beliefs should be more cohesively acknowledged, understood, and valued within the space of a creativity classroom.

Sierra and Fallon (2016), by contrast, offer a perspective based on the collaborative efforts and resistance of communities from within the Global South such that creativity can be understood in relation to political and social movements. This perspective aligns quite closely with the work of Freire (1970/1997, 1998) in terms of how communities' creativity creates agency, but as well to Mehta and Henriksen's (2022) ideas around resistance and resilience. Unfortunately, as Glăveanu (2021) described, until work such as Amabile's (1982) Consensual Assessment Technique began to question how a group achieves consensus in determining the validity of creativity, the long trend within creativity research and education up to that point had been to focus on the individual. Similarly, as Clapp (2017) contended, Csikszentmihalyi's (1988) work has been instrumental in pushing the boundaries of creativity research to consider sociocultural factors (p. 20), and therefore to move away from the privileging of creativity as an individual act. More recently, participatory creativity (Clapp, 2017) shifts creativity's focus from the individual creator to the group, based on the development or biography of an idea itself, which is understood to be beyond the grasp of a single individual. In other words, rather than seeing creativity as an individual flash of insight (Clapp, 2017, p. 181), participatory creativity moves away from Western, individualistic and romanticized notions of creativity as something that emerges from a "spark" available only to the "creative genius" or enlightened, Western individual (Glăveanu, 2021) and instead proposes that all members of a group or community contribute to the creative development of ideas.

In the context of this project, viewing creativity as collaborative, community-based, and participatory allows for the inclusion of cross-cultural perspectives that move beyond a Western privileging of the individual as the centre of the creative universe. Collaboration means that each

member of the group has something to offer, and speaks to my fundamental belief that all people are creative. As Clapp (2017) described in his "baker's dozen" list of potential "best practices" for creativity educators, recognizing that all students are creative, and teaching creativity so as not to pigeonhole learners (p. 182) dovetails with the anti-racist and equitable educational systems advocated for by numerous scholars (Henry et al., 2017; James, 1995; James & Taylor, 2008a, 2008b; James & Parekh, 2021) and that are part of the social justice and equity framework in this project.

Finally, it is worth mentioning that Adair and Xiong's (2018) findings around uncertainty avoidance (Hofstede 1980, 1991), will be used to consider in particular the GNED 113, "Creative Genius" major creativity project as I believe this research bears directly on the design and implementation of this assessment. Adair and Xiong (2018) argued that uncertainty avoidance is, "the extent to which the members of a culture feel threatened by uncertain or unknown situations" (p. 227),[4] and in their examination of cultural impacts on creativity, they found uncertainty avoidance to be the greatest predictor of cultural differences. They specifically looked at Chinese and Caucasian Canadian postsecondary students, and found that bicultural Chinese-Canadian students (those who are ethnically Chinese but also identify as Canadian) revealed that how they understood their identities (as being either predominantly Chinese in outlook, or predominantly Canadian, and therefore Western), impacted their results on creativity tasks, and this was due to the degree of uncertainty avoidance the researchers were able to measure. For instance, bicultural Chinese Canadians who self-identified more with Eastern values consistently emphasized usefulness, while Caucasian and Chinese Canadians who self-identified with Western values, emphasized novelty.[5] This is an important finding for my project,

[4] Gladwell (2008) in his bestselling book *Outliers: The Story of Success,* similarly described uncertainty avoidance in terms of how well a given culture tolerates ambiguity (p. 203).
[5] To be clear, numerous researchers (McCarthy, 2019; Morris & Leung, 2010; Niu & Sternberg, 2006; Shao et al., 2019) have indicated that the divide between "East" and "West" tends to fall along this distinction between usefulness versus originality and novelty.

as it holds a potential key to one of the problems I observed in student difficulty with the major creativity project for GNED 113. My hypothesis is that there may have been a degree of uncertainty avoidance at play in the GNED 113 major creativity project, and that this had to do with the design of the project and its underlying Western, ideological assumptions. For this reason, Adair and Xiong's (2018) research provides an important element to consider in this project and its review of cross-cultural creativity research.

Adair and Xiong's work also holds out potential openings to read GNED 113 through a social justice and equity lens, and this is because they argued that all stages of the creative process will be impacted by implicit bias contained in culturally-valued distinctions (p. 234). In this way, their work supports the move to conduct a reflective practice. More importantly, however, they also proposed that the strengths of Eastern and Western cultural attitudes vis-à-vis creativity could be deployed in education in such a way as to reap the benefits of both. Based on Miron-Spektor et al. (2011), Adair and Xiong (2018) argued:

> In other words, if collectivist values promote cohesion and group safety that facilitate sharing revolutionary ideas, high collectivism values in East Asian teams could promote novelty through psychological safety, while in Western teams low collectivism values could promote novelty through greater comfort with individual self-expression and divergent thinking. Our findings also suggest potential synergies for multicultural Chinese and Caucasian Canadian creative teams in which members may be able to use their cultural diversity to reconcile the paradox of creative goals necessitating novel ideas and efficiency goals requiring useful ideas (p. 235)

Drawing on these findings for GNED 113 means that there is a benefit to incorporating cross-cultural creativity approaches into the curriculum and teaching methodologies, particularly because the uncertainty avoidance described by these researchers may lead to "psychological safety" for students, making the creativity classroom a safer space within which to work and

create. At the same time, their findings reveal the synergistic opportunities for blending dominant Western and Eastern creativity approaches in ways that are mutually beneficial for all students. As a result, taking uncertainty avoidance into account when looking for possibilities for cross-cultural creativity inclusion in GNED 113 are paramount.

Social Justice and Equity in Education as an Overarching Theoretical Lens

When thinking about definitions and characterizations of creativity -- what it is, what it is not, and how it has developed over the years – I propose that what is missing are not so much questions of how that term is defined (as discussed above, there is extensive work in this area), but in whose interests (Glăveanu, 2017; Clapp, 2019). In his discussion of the work of W.E.B. DuBois and the concept of double consciousness in *The Creativity Reader*, for instance, Clapp (2019) highlighted the necessity for creativity researchers, who have historically been predominantly "WEIRD", to revisit their thinking about how creativity is taught, and what is included and excluded from the curriculum. Beginning with Glăveanu's (2017) observation and Clapp's (2019) demonstrated rationale for more inclusive voices and approaches within the field of creativity, I propose that one area that remains underdiscussed in connection to creativity is social justice and equity.

As previously mentioned, social justice and equity is a theoretical lens that aims to disrupt existing oppressive social structures (including education, policing, legal systems and so forth) in order to make society inclusive and equitable for all. In this framework, each member of society is valued on their own terms, possesses agency, and has a vital and integral part to play in society (Adams, 2020). Equity differs from equality, in that the latter is a kind of "fairness" where all members of a given society are viewed as being "the same". From this perspective, individuals within society are imagined to have the same access to any and all available opportunities and resources. As numerous scholars and thinkers have repeatedly demonstrated

(see Adams & Zúñiga, 2020; Mantsios, 2020 for examples), an equity lens by contrast frames "fairness" in such a way as to recognize that whole communities of people are socially differentiated and do *not* necessarily gain access to the same resources (and in fact, are often structurally and systematically excluded from accessing resources). These inequities stem from historical, hierarchical systems of oppression embedded within social structures, and result in the inequitable distribution of wealth, resources and privilege that leads to oppression (Adams & Zúñiga, 2020).

According to Adams & Zúñiga (2020), inequitable systems and structures continue to operate because "Many contemporary manifestations of oppression gain strength from the assumption that something 'has always been done this way'" (p. 43). In other words, by maintaining some kind of appeal to "tradition", we are blind to how that tradition can oppress. When it comes to creativity teaching, designing and teaching curricula according to "the usual way" contradicts the spirit and intention of the creativity "socio-cultural manifesto" (Glăveanu et al., 2019) described above. If, in the West, creativity education has been articulated along unquestioned, dominant ideological lines, creativity educators must be willing to examine their curricula and teaching methodologies, and move beyond Western paradigms, as indeed scholars have begun recently arguing (Clapp, 2017; 2019; Glăveanu, 2018; Glăveanu et al., 2019). In order to address the status quo of teaching and curricula, Adams and Zúñiga (2020) maintained that "A teacher can incorporate social justice issues into courses not ordinarily focused on social justice" (p. 49), and it is my belief that this is certainly true of a creativity classroom as well. How can creativity be taught to support and to promote social justice? Can the creativity classroom be mobilized to engender equity? These are some of the underlying questions this project seeks to respond to.

Yet this project also maintains that before answering these questions, educators must also be cognizant of how systems of oppression are woven into schooling through curricula and teaching methodologies. In part this work begins by recognizing that students are *not* all the

same – that students come to the classroom with intersectional identities. As Crenshaw (1991) wrote, her initial "focus on the intersections of race and gender only highlights the need to account for multiple grounds of identity when considering how the social world is constructed" (p. 1245). What this means is that an individual could face multiple, intersecting experiences of oppression, based on factors such as race, class, gender, religion, sexuality, disability, ethnicity, and age. As Pharr (2020) similarly argued, "People cannot single out just one oppression from their lives to bring to their work for liberation: they bring their whole selves" (p. 608), which signals the fact that people, including students, will come into a given space such as a classroom with their whole intersectional identities as students experience these within an oppressive and/or inequitable society. As both Daniel Tatum (2020), and Kirk and Okazawa-Rey (2020) described, identity is a complex process that begins in childhood and develops over the course of a lifetime such that "Identity formation is the result of a complex interplay among a range of factors" (Kirk & Okazawa-Rey, 2020, p. 10). Identity is therefore in the process of being formed in relation to the social and cultural environment, yet it is unethical for educators to assume that any part of their students' intersectional identities are not present in the classroom.

Thinking about intersectional identities also highlights the need to go beyond students' cognitive and conceptual abilities. As Glăveanu (2014) proposed nearly a decade ago, future creativity research should consider "the creative actor as a totality of mind and body" (p.282). How do students' bodies become relevant in their learning? One way we might think about this question is to consider the impact of gendered bodies in the space of the classroom. Drawing on feminist research (Davies, 1997; 2000; Riley, 1988), creativity educators might begin by reflecting on the construction of women's subjectivities and how these might play out in classroom settings. How are women's experiences in a creativity classroom shaped, and how might women experience classroom learning?

Consider, as one small example, the way in which foundational creativity scholar E. Paul Torrance (1983) characterized how students "fall in love" with their creativity as applied to

particular projects. In Torrance's description, this process of being enamoured by one's own creativity occurred in grades two to three (p. 76) particularly for study subjects Robert and Karl. When Torrance turned his attention to the girls in the study, he found that: "Some of the girls in this same class had also fallen in love with things by the time they were in the third and fourth grades and have persisted with them" (p. 77). Unfortunately, no explanation is provided to describe the difference between the two gendered groups and the grades at which they fall in love with their creativity, yet there is a clear distinction made between grades and genders. Furthermore, Torrance's overview of study subject Patricia's experience is illustrative for what it elides. According to Torrance, Patricia expressed discomfort in trusting her own creative abilities when she was younger, and Torrance summed up her lack of confidence by stating: "The struggle to play their own games and pursue their dreams, however, has not been easy for some of the girls in this study" (p. 77). While Torrance at some level identified a gendered difference here, he did not go on (at least not in this article) to theorize how gender might have impacted the children in this study, and the researchers' own implicit biases around gender. This is perhaps one small example of how a gendered identity has not been taken into account within the creativity literature, but it begs the question as to what kinds of ideological assumptions have not only been made but also laid down as part of the foundational Western creativity research upon which educators today work with and pass on to their students in the classroom.

Moreover, this example becomes even more complex when we consider that a subjectivity premised solely on gender does not consider intersectional factors such as race, class, ethnicity, disability, religion, and/or other factors, and how intersectional identities would make Torrance's elision that much more problematic. To return to Glăveanu's (2014) proposition with regards creative actors as *embodied* beings, creativity research and teaching must therefore be grounded by an approach and an understanding that bodies are raced, classed, gendered, and sexualized *intersectional* bodies (Crenshaw, 1991; Cho, Crenshaw,

McCall, 2013) with their attendant historicized and contextualized identities. What are the effects then of uncritical and unreflective creativity teaching methodologies on the creativity classroom? What will happen to the very real, lived experiences of students if they are not recognized *as* intersectional students?

One way to think about these questions is to consider briefly how meritocracy operates within education. Meritocracy is the idea that people are rewarded in some way for their efforts. Rewards might be gained via schooling, employment, as awards and prizes that are conferred on the basis of the belief that individuals have earned these rewards because of their hard work. For instance, Gayles (2009) compared meritocracy in the use of preparatory SAT tests within the American higher educational system, and likened preparatory tests to the use of steroids in professional baseball. By making this comparison, Gayles demonstrated how notions of fair play, which center on ideas of natural ability combined with integrity, are easily troubled in and through this comparison. Similarly, Schmidt (2020) revealed how an examination of admissions to elite colleges in the United States depends on students' "ties to people the institution wanted to keep happy, with alumni, donors, faculty members, administrators, and politicians topping the list" (p. 196) such that racialized students, whose scores often outperformed those of their white counterparts, were less likely to be granted admission. As James and Taylor (2008a) argued, meritocracy "encourage[s] students to believe that they are rewarded on the basis of merit and that everyone has equal opportunity to succeed if they work hard" (p. 227). Yet the reality of structural inequalities has little to do with merit.

As in the United States, one of the difficulties in postsecondary education in Canada today stems from meritocracy's operation, and the kinds of assumptions that are made about student ability and student success (Buddel, 2018; James & Parekh, 2021; James & Taylor, 2008a). While meritocratic disparities in education in Canada have a different origin than that of the United States (see James, 1995), nevertheless, the fact that this "grand narrative" of meritocracy (Buddel, 2018) operates as easily in Canada as it does in the United States

demonstrates how imperative it is for educators to be conscious of systemic oppressions and ideological narratives that hide how inequities work in our societies. As Buddel (2018) wrote about the meritocratic narrative:

> Through this narrative/schema/paradigm, the populace believes that social class is not a barrier; opportunities for social mobility are bountiful and available to anyone with merit. A core assumption with this paradigm is that students are created equal and, therefore, the educational system should be trusted to sort those capable for university studies from those who are not. (26)

Yet students are not created equal, which a social justice and equity lens attests. Where then should educators look in order to address and include student difference?

Educational curricula are an important site to consider since, as numerous researchers have argued, curricula contain implicit assumptions that support the mechanisms of a merit system based on white privilege (Henry & Tator, 1994; Henry et al., 2017; James 1995; James & Parekh, 2021). Indeed, Henry and Tator (1994) observed that there is a 'hidden' curriculum embedded within our schools and curricula that "embraces the social and cultural environment (ethos) of the academic institution which is constructed out of the personal, professional and organizational assumptions, values and norms of those working in the system" (n.p.). That this hidden curriculum has been constructed, defined, and maintained by the dominant group is a thread that runs through the literature (Henry & Tator, 1994; Henry et al., 2017; James, 1995; James & Taylor, 2008a, 2008b; James & Parekh, 2021). Indeed, as Henry and Tator (1994) argued, building on the work of Viswanathan (1989, p. 167), "Until curriculum is studied less as a receptacle of texts than as activity, that is to say, as a vehicle of acquiring and exercising power, descriptions of curricular content in terms of their expression of universal values on the one hand, or pluralistic, secular identities on the other are insufficient signifiers of their historical realities" (n.p.).

In order to address these disparities in curriculum, James (1995) maintained that “To ensure equality of educational opportunities and outcomes in our diverse society, any education curriculum must address inequalities with the education system as well as in the society as a whole” (p. 44). Working from an anti-racist education theoretical framework, which Dei and Calliste (2000) defined as “an action-oriented, educational and political strategy for institutional and systemic change that addresses the issues of racism and the interlocking systems of social oppression (sexism, classism, heterosexism, ableism)” (p. 13), numerous scholars have identified curricular and pedagogical gaps that privilege dominant white society to the exclusion of students of colour (Henry & Tator, 1994; Henry et al., 2017; James 1995; James & Parekh, 2021).

What this discussion of meritocracy in education and the ways in which existing educational policies and curricula maintain the privileging of dominant white values and structures in society reveals, and what this project proposes, is that creativity education runs the risk of reproducing this same meritocratic “grand narrative” unless it willingly addresses the ways in which creativity has been conceptualized and taught, particularly within higher education settings. In other words, I am suggesting that creativity education, because it has yet to fully grapple with its own history and the goals of its research, may in fact be participating in forms of meritocracy that make research into social justice and equity in creativity imperative. As a result, in order for this Master’s project to move towards social justice and equity in creativity education, a thorough examination of GNED 113, “Creative Genius” is required. At the same time, in order to fully grasp how educators’ own implicit thinking impacts on curriculum design and creativity teaching, as I will argue throughout this project, critical and thorough engagement in reflective practice is a must.

Reflective Practice as it Relates to Creativity

I have been engaged with reflective practice for well over a decade in my career as a full-time professor at Centennial College. This is because full-time faculty are required to submit a reflective practice document every June that outlines the actions (workshops, conferences, etc.) professors have engaged in to maintain their professional development. Reflective practice also entails reflecting on course development when faculty design and/or teach new courses, or go through some form of curriculum review. Thus my engagement with this practice was not entirely new when I began to research reflective practice for this project. Nevertheless, what I found in the research was interesting, as there are many methods and means of conducting a reflective practice. For instance, there is an emphasis within the reflective practice literature on journalling (Cooper & Stevens, 2006) and autethnography (Jakeman, Henderson & Howard, 2017). There also seems to be an attempt to legitimize reflective practice as a valuable research tool (Greenberger, 2020; Thompson & Pascal, 2012), as it appears that our current analytic modes of thought (presumably in the West) do not seem to allow for the possibility that research can be conducted in this way.

Given that reflective practice is not the main focus of my project, I did not delve into the literature so as to trace an archaeology of this field's development through time; I did, however, identify relevant literature that helped to shape my thinking as to why reflective practice made sense for the goals of this project. For one thing, as numerous scholars have argued, creativity curriculum design and teaching are not outside the operation of educators' implicit theories and their impact on how creativity is taught (Gurak-Ozdemir et al., 2019; Paletz & Peng, 2008; Puccio & Chimento, 2001; Ramos & Puccio, 2014). Indeed, in a Western New York study of two hundred and seventy-five teachers' implicit perceptions of student creativity in relation to FourSight styles of creativity[6], Gurak-Ozdemir et al. (2019) found that:

[6] The four FourSight creative styles are: clarifiers, ideators, developers, and implementors; see https://www.foursightonline.com/

> Teachers with a stronger preference for Ideation view Ideator characteristics more positively. This was consistent with our hypothesis asserting that teachers seem to view their students through the lens of their own CTP [creative thinking preferences]. This implies an implicit teacher bias that may play a role in teachers' approach and attitudes toward their students. Knowing these preferences may also help explain why some teachers connect better to some students more than others and vice versa. (p. 11)

This research clearly demonstrates the need for educators to be aware of their own implicit biases vis-à-vis creativity teaching.

Building on this literature, I wanted to ensure that my own implicit theories could be excavated and articulated as they applied to GNED 113. To accomplish this, I looked to Pinar's (1975) *currere* as a means to articulate my own educational biography. As Pinar describes, "The first step of the method is regressive. One returns to the past, to capture it as it was, and as it hovers over the present" (p.21). In this regard, Pinar points to the way in which a person's biography, while not directly responsible for a person's current actions (there is always the possibility of free will), nevertheless shapes the unconscious as it relates to the world in the present moment (p. 22). By ignoring past influences that have shaped us, we overlook the ideologies, factors, experiences that have led to our current thinking today.

The second step in *currere* is progressive (p. 24). As Pinar wrote: "We look, in Sartre's language, at what is not yet the case, what is not yet present" (ibid.). Here, the educator imagines what their intellectual and educational future will look like. "Try to discern where your intellectual interests are going, the relation between these evolving interests and your private life, between these two and evolving historical conditions" (p. 25). We can see here how Pinar demonstrated the dialogical quality of thought process between the past and the future, between how what came before shapes what will come, and in relation to curriculum design and creativity teaching, this is an important moment to consider because it requires that we think

deeply about how our implicit assumptions about creativity will shape the kinds of curricular choices we make.

Finally, the third step of *currere* is analytical, where educators will "Describe the biographic present, exclusive of the past and future, but inclusive of responses to them" (ibid.). Pinar asked educators to think through the present in relation to the very institution a teacher works within (p. 26), as well as to look at the three stages of the method as three separate photographs that will provide the basis for analysis. Pinar wrote: "Study the three photographs. What are they; what is their individuality? What fundamental biographic theme(s) do they express? Why are they as they are?" (ibid.). Asking these questions is meant to lead to interpretation, which "must make more visible what is lived through directly. Interpretation must not subordinate the lived present to an abstract, analytical grid." (ibid.) The purpose of this interpretation is to analyze the three "photographs" together, to discern "their complex, multidimensional interrelations" (ibid.), which leads to the fourth and final stage, synthesis. Concluding the method, synthesis leads to finding one's own voice, one's self, one's public and private life that "move one to enter new, higher levels of being" (p. 27). What is useful in *currere* is that it asks educators to think about how their own educational and lived experiences impact on their thinking *as* educators, and therefore works to interrogate implicit bias in my own thinking in GNED 113.

The question becomes then, how to conduct a reflective practice for this Master's project? Greenberger's (2020) overview of reflective practice journals and literature provided a viable answer to this question, particularly in his model of a *Guide for Reflective Practice* or GRP. Greenberger does not provide an in-depth overview of differing definitions or applications of the term, "reflective practice", and instead makes use of overviews by Marshall (2019) and particularly Fergusson et al. (2019), to define reflective practice as "a skill (of reflecting on past experience) and method (to inquire about problems in professional practice) that is contextualized but also theory-guided" (p. 459). As Greenberger argued, "For college faculty,

the positive outcomes of reflection can enhance faculty experience and have a positive effect on student learning" (ibid.).

What is especially noteworthy in Greenberger's approach in the GRP is that it is guided by the work of John Dewey (1933/1989) because Dewey's thought and writing "provided one of the most cohesive and widely accepted descriptions of reflection" (p. 460). In particular, Greenberger made use of the five phases of reflection Dewey (1933/1989) outlined, ("*suggestion, intellectualization, hypothesis, reasoning*, and *testing the hypothesis by action*" (p. 460, italics original) and expanded these in order to develop the GRP. Further, Greenberger also drew on Boyer's (1990) theories on scholarship model, which "proposes four domains in which faculty might produce scholarship, including discovery, integration, application, and teaching" (p. 461). Greenberger took these four areas to be wide enough to include reflective practice, with the added refining work produced by Shulman (1998) and Braxton et al. (2002), whose work collectively helped to broaden what faculty scholarship can and should include, such that "unpublished scholarly outcomes" (p. 462) such as maintaining a reflective practice become legitimate forms of research and scholarship.

Greenberger in fact identified three possible GRP guides: one for community engagement portfolios, one for professional profiles, and one for reflective practice (p. 462). By drawing on Dewey's (1933/1989) work, Greenberger argued that "the product of reflective practice through the use of the GRP should not only increase self-awareness, improve decision-making, enhance practical problem-solving, and add to scientific knowledge, but also help in the creative construction of practitioners through careful reflective critique" (pp. 462-463). There are eight explicit sections that constitute the GRP. These are: an abstract; a statement of purpose; a statement of the problem; a description of the activity/project; the reasons for the problem; an evaluation of the reasons for the problem; a decision; and a reflective critique (p. 465). In each of these sections, the practitioner is expected to think critically and deeply about the task at hand in order to produce a reflective practice manuscript (ibid.). For Greenberger, a GRP would

amount to approximately twenty-five pages of reflection, although for my purposes, as will be explained in section three, some of these sections will be either condensed or elaborated upon as per the direction and requirements of this project.

Greenberger's work is extremely helpful as a guide to be able to think through how I will approach the task of reflective practice in this project because it provides a tenable schema with which to process my investigation into the development and teaching of GNED 113. In terms of application to the field of creativity, I think using this guide is an opportunity for me to creatively problem-solve how I can both apply and expand on its strengths in order to investigate implicit bias in my own curriculum design and teaching, and how I can engage with becoming attuned to cross-cultural understandings of creativity. Furthermore, my decision to utilize the GRP rests in part on Smith's (1997) articulation of standpoint feminism, which she argued attempts to "identify the objectifying procedures that translate the subtexts of gender, race and class into knowledge" (p. 113). In other words, standpoint feminism attempts to make visible the relations between people and the forms of knowledge available to us, not as "objective" knowledge, but in terms of which knowledges are supported, valued and circulated, and those that are elided and excluded from central discussions. Standpoint feminism "reinstates the reader/writer or listener/speaker as actual people situated and active in the everyday/everynight worlds of their own living. Hence it problematizes the move into transcendence" (p. 115). By positioning myself as an educator, and by examining my own creativity course, I implicate myself and my position as from standpoint feminism that "proceed[s] by recognizing people's active implication in the relations that organize their lives. It insists that exploration must always begin from actual rather than virtual consciousness" (p. 127).

In this regard Smith outlines four key steps to the method of standpoint feminism which I believe this project engages with. She wrote that "It will have to begin in people's experience" (p. 128) such that this "method commits us to beginning in the local historical actualities of one's experience" (p. 129). Given that my reflective practice will include Pinar's (1975) *currere,* I

believe that this project meets Smith's initial criterion. Next, Smith states that this method forms "a dialogue between the researcher and the people whose activities are bringing into being the dimensions of society that are the focus of her interest" (p. 129) and that "Beginning in people's experience means getting many perspectives on how things are being put together" (p. 131). Because my plan in this project is to engage in my own experience of teaching GNED 113, and therefore is situated in the local, historical actuality of my experiences with my students, this project will allow me to gain insights and new perspectives on how I put my course together and why, and the how that intersects with my overall question regarding cross-cultural creativity perspectives and knowledges.

Taken altogether, this discussion of relevant research should draw a fairly clear picture of the underlying scholarly work upon which this specific investigation rests, the form it takes, and the direction in which plans and hopes to proceed. At the same time, and in relation to teaching in general and to creativity in particular, I believe that both these pursuits are in fact always in process and therefore always to some extent only ever partial. In my experience, teaching is and has been an ineffable practice that those outside the field may not ever fully understand, and those within it may not ever fully be able to articulate. Likewise, my experience of my own and others' creativity is similarly composed of boundaries that at times emerge and at other times exist as blurred and indistinct lines of demarcation. As a result, no literature review can ever fully capture the shifting nature of teaching and of teaching creativity, nor the production of new and relevant research. Hence, I conclude this section with the recognition that much more can and will be said, if not by me, than certainly by future researchers.

SECTION THREE: PROCESS PLAN

Plan to Achieve Your Goals and Outcomes

As indicated above, my plan for this project is to deploy Greenberger's (2020) *Guide to Reflective Practice* (GRP) as a template to examine the possibilities for cross-cultural creativity in my GNED 113, "Creative Genius" course. I also plan to use Pinar's (1975) *currere* to write and include my own educational biography into this project. Pinar's project with *currere* was to excavate his own educational trajectory as it impinged on his thinking and work as an educator. As he wrote: "I want to try to understand the contribution of my formal academic studies make to my understanding of my life. I am taking as hypothesis that I am in a biographic situation, and while in certain ways I have chosen it (and hence must bear responsibility for it), in other ways I can see that if follows in somewhat causal ways from previous situations" (p. 19). Incorporating this work will, I believe, help to highlight forms of implicit bias that may have impinged on my curricular design and implementation of GNED 113.

Having accomplished the work of *currere,* I plan to work through Greenberger's (2020) GRP and the eight specific steps (p. 465) through which educators are expected to engage in reflective practice. These steps include writing an abstract, a statement of purpose, a description of the activity or project being undertaken, a description of the reasons that have led to the problem, an evaluation of those reasons, a decision, and a critique of the reflective practice (ibid.) Because of the nature of my research, some of the pieces in the GRP, such as the abstract and statement of purpose, and to some extent the description of the activity are already captured by the Master's project itself, so unless there is a compelling rationale to do so, I do not plan on separating these aspects out as part my use of the GRP. In addition, and as previously described, I will be bringing a number of theoretical lenses to bear on the GRP, which is line with Greenberger's (2020) own statement that "the author has the freedom to explain the lens through which the author conceived of the reflective practice and in what way that perspective aligns with the noted field of scholarly engagement" (p. 464).

The guide also requires some kind of test to measure the efficacy of the reflective practice. Greenberger (2020) writes that he "adopted a broad conception of testing in the GRP. As such, the purpose of the evaluation of the reasons for the problem section is to provide some sort of test to justify conclusions, and this test lies on a continuum with varying levels of limitations" (p. 467). Of the four available options Greenberger provides, the one that I have chosen is "Conducting a Program Evaluation Study" (p. 468), which requires that I include an "assessment of stakeholders, formative and summative assessments" (ibid.). In this regard, I believe that the background I provided in section one offers an assessment of the stakeholders, who are the students of Centennial College. At the same time, I also believe that a stakeholder assessment will in part derive from my teaching experience, which forms part of my reflection and accords with the previous discussion of Smith's (1997) standpoint feminism and its relationship to this project.

With regard to formative and summative assessment, I am planning the following steps:

1) Based on a diverse and growing body of research on cross-cultural creativity perspectives that I have included in my literature review, I plan to construct a workable, if incomplete schema of cross-cultural creativity knowledge that will provide relevant signposts for curriculum design and creativity teaching and learning. These signposts, while inevitably only partial, will nevertheless constitute a rough metric against which this investigation into GNED 113 can, to the extent that it is possible, be measured
2) To provide a mapping of any and all existing cross-cultural creativity approaches and/or knowledges already embedded within GNED 113
3) To identify moments of dominant Western ideological thinking around creativity that appear in the course and its design.
    - I will be looking for moments where individual activity is required or emphasized, to the exclusion of collective or participatory activities

- Specific areas of focus will include: lectures and in-class activities
- The major creativity project will be given special focus since it was this project where I observed the most challenge for my students, and with which I am especially concerned. This review will look at the kinds of ideological assumptions and implicit bias (based on my brief biography using *currere*) they may contain which would limit or exclude cross-cultural creativity perspectives. This will be done by paying special attention to the language used in the assessment, its requirements, goals, and rubric

4) To measure the findings from the above steps against the rough metric established in the point 1)
5) To identify specific areas and within the overall design of the course where cross-cultural creativity perspectives and strategies can be incorporated into the course.
6) To identify lectures and in-class activities where cross-cultural creativity perspectives can be strengthened and/or included
7) To invite my peer and Master's project peer review/sounding board guide, Sonia Senior-Martin, faculty in the Department of English at Centennial College, to evaluate this mapping as a way to determine its efficacy. As faculty at Centennial, Ms. Senior-Martin is well-versed in the College's commitment to social justice and equity, and is extremely familiar with the needs of its diverse student body.

Below is a proposed project timeline for carrying out this work:

Figure 2

Project Timeline

Task	Rationale/Purpose/Product	Date Due
Concept Paper Completion	To map out the direction of the master's project for approval.	Feb. 15
Read through remaining Cross-cultural creativity research previously identified for this project Read through key articles in *Review of Research in Education* special issue on democratizing creativity	I have a few articles I had already identified as relevant to my project, and I have yet to read them. The purpose of this task is to broaden and refine my thinking of cross-cultural creativity perspectives, in order to devise the metric or benchmark I hope to use as part of this project (see below) I've also recently found a number of articles on how to democratize creativity, including a special issue of *Review of Research in Education*, edited by Beghetto and Zhao (2022) that I would like to incorporate into this project	By Feb. 17 (Estimated hours: 12-15)
Based on reading in box above, devise a cross-cultural creativity "metric" to use as benchmark	I plan to devise a metric to act as a benchmark against which I can measure my own GNED 113, "Creative Genius". Part of the rationale for this is that it meets Greenberger's (2020) criterion for an acceptable test (p. 468). In addition, I believe that in order for me to accurately assess the degree of cross-cultural creativity approaches missing or present within the course, I need some kind standard against which to evaluate my course. My plan here is to draft a list of criteria based on the literature that will form the basis of this benchmark. In drafting this benchmark, I will draw in particular upon critical pedagogy, intersectional thinking and anti-racist educational/critical race theory literature to guide me in deciding the kinds of elements to include in this metric in ways that will not reproduce dominant Western ideologies about creativity. Fortunately, I have already taken a Diversity in Adult Education course during my studies at SUNY Buffalo State University, so I have already identified key pieces of literature that will be helpful for me here.	By Feb. 18/19 (Estimated hours: 16-20)

Task	Rationale/Purpose/Product	Date Due
"metric" (cont'd)	Criteria that might be a part of this metric could include: • Holistic understandings of creativity that relate to environment and/or spirituality • Collective understandings of creativity • Considerations of uncertainty avoidance and their impact on creativity learning and teaching (McCarthy, 2019) This is not an exhaustive list, and will likely be shaped and reformed as I go through the cross-cultural creativity literature	
Class Zoom: Share Project Direction		6pm, Feb. 22
Map existing cross-cultural creativity approaches in GNED 113	I think that in order for me to measure anything in my course, I also have first to understand whether or not I *did* incorporate any cross-cultural creativity understandings into its design, and to identify exactly what those are and where they occur. This will entail a thorough examination of the syllabus, official course outline, readings, lectures, videos, and assessments. I will be able to assess the degree of existing cross-cultural creativity approaches in GNED 113 by comparing what I identify with the metric I will have created in the previous step. In this way, I can measure whether or not what I *think* may have been existing cross-cultural creativity approaches are (or are not).	By Feb. 23 (Estimated hours: 12-15)
Begin working through the "Statement of Purpose" and "Statement of Problem" (steps 1-2 of the GRP)	These two steps have, to some extent, already been articulated, as the initial section of this concept paper already maps out the project's purpose and the statement of the problem. Nevertheless, and with particular reference to the "Statement of Problem", I plan to go back through my own notes on GNED 113 (those notes that I wrote as I was designing and subsequently teaching the course) to identify if there were other thoughts or findings that prompted me to begin thinking about this line of inquiry.	By Feb. 27 (Estimated hours: 4-5)

Task	Rationale/Purpose/Product	Date Due
Work through Step 3 of the GRP, "Activity/Project Description" and *currere* biography	This section asks for "in-depth situational thinking, and decisions that occurred throughout the activity/project that could have contributed to the outcome" (Greenberger, 2020, p. 465). As a result, it makes sense for me at this point to write up my *currere* biography first, as that will have an impact on my thinking in designing the curriculum for this course.	By March 3 (Estimated hours: 12-15
Work through Step 3 of the GRP, "Activity/Project Description" and *currere* biography (cont'd)	In this phase, I am also expected to "Explore intuitive feelings about the details of the activity/project, which may foreshadow reasons for the problem" (p. 465). I believe this requires a degree of incubation that may be undertaken through long walks after reviewing materials in my course and my own notes on the course. I know I will have completed this stage if I am able to articulate in writing any feelings about the course.	By March 3
Work through Step 4 of the GRP, "Reasons for the Problem" Identify moments of dominant Western ideological thinking around creativity that appear in GNED 113 and its design Incorporate into this work, Step 5 of the GRP, "Evaluation of Reasons for the Problem"	This section asks educators to "propose ideas for what might have contributed to what was unexpected or unknown about the activity/project" (p. 465) What was unknown was the extent to which dominant Western ideologies were operating in my thinking when I designed the course and its pedagogical approach and methodologies. For this reason, it makes sense as I work through this step to identify those moments in the curriculum when those Western ideologies are present. I will know when and where these are by drawing on creativity research that describes Western approaches to creativity and the kinds of assumptions these approaches take (Adair & Xiong, 2018; Glăveanu, 2021; McCarthy, 2019) I have chosen to incorporate both steps 4 and 5 here. Step 5, "Evaluation of Reasons for the Problem" asks that educators "Reason through and evaluates these ideas by comparing them to alternative explanations, scientific theories, and scholarly evidence" (p. 465). I take this to mean that I can hereby apply my cross-cultural creativity metric to my course. Indeed, As Greenberger (2020) writes, "[i]f possible, conduct a formal or informal experiment to test your ideas" (p. 465).	By March 14 (Estimated hours: 30-40)

Task	Rationale/Purpose/Product	Date Due
Incorporate into this work, Step 5 of the GRP, "Evaluation of Reasons for the Problem" (cont'd)	My "experiment" is the metric/benchmark and its application in this reflective practice, and I believe that step 4 here naturally flows into step 5, so an artificially-imposed differentiation here may not prove useful to this process. I will know that I've achieved steps 4 and 5 if I'm able to identify Western creativity approaches in my course, *and* to apply the cross-cultural metric/benchmark to evaluate my course. Applying the metric means that I'll be able to identify opportunities for incorporating cross-cultural creativity knowledge and approaches into GNED 113.	
Class Zoom: Bring e-draft of sections 1-3 to meeting		6pm, March 15
Master's Project, Sections 1 - 3		Due March 21 (Estimated hours: 10-12)
Work through Step 6 of the GRP, "Decision" Identify specific areas within the overall design of the course where cross-cultural creativity perspectives can be incorporated. This will include the weekly syllabus and the official course outcome. Identify lectures, readings, and activities where cross-cultural creativity perspectives can be strengthened and/or included	This step requires the reflective practitioner to "describe the most plausible explanation for what was unexpected or unknown about the activity/project" (p. 465). While Greenberger here articulates a rationale for deciding on the most appropriate explanation, I plan instead to push this section further by identifying areas in the course (based on my evaluation in step 5) for points in the course where cross-cultural creativity perspectives can be incorporated, supported, and/or strengthened A related point here is to identify *the kinds of* cross-cultural creativity approaches to be incorporated. For instance, will they be in: • Curriculum design? • Assessments? • Lectures? • Readings/videos? • Class activities?	April 2 (Estimated hours: 30-40)

Task	Rationale/Purpose/Product	Date Due
Class Zoom: Bring e-draft of sections 4-6 to meeting		6pm, April 12
Work through "Reflective Critique" (step 7 of the GRP)	This step requires "a critique of the reflective practice itself" (Greenberger, 2020, p. 465). In this regard, I will be assessing my own experience and the products/ideas/new knowledge that emerges from engaging in this reflective practice and evaluating the degree to which this process was or was not helpful for thinking through the design of GNED 113. I will know that I've achieved this step if I'm able to articulate in writing a meta-cognitive assessment of this experience.	By April 20 (Estimated hours: 12-15)
Master's Project, Sections 4 - 6		Due April 23 (Estimated hours: 15-20)
Class Zoom		6pm, April 26
Completed Master's Project Submitted		May 1 (Estimated hours: 650)
Completed Master's Project Uploaded to Digital Commons		Target: May 8

Note: Figure 2 outlines a proposed timeline for the execution on this master's project.

Evaluation Plan

My project's outcomes will be evaluated in part via the metric/benchmark that I will be creating and applying to my GNED 113 course, as described above. In addition, I will know that my outcomes will have been met if I am successful in identifying specific opportunities for cross-cultural creativity approaches to be incorporated into my course. While the full development of activities, lectures, and classroom materials based on my identification of cross-cultural creativity opportunities is beyond the scope of this project and would most likely occur when I complete my studies at SUNY Buffalo State University and return to Centennial College to teach GNED 113 again, nevertheless, in and through this process of identification, I will be proposing specific elements to include that meet the criteria addressed by the metric. As a result, I will be pinpointing practical cross-cultural creativity activities and approaches to include in the course. I believe that this is an important outcome to be met, since, based on my overview of existing cross-cultural creativity literature to date, I have not as yet found concrete descriptions or methods for how to incorporate cross-cultural creativity approaches into curriculum and teaching methodologies. As an educator interested in best practices, devising practical (if impartial) means to apply one's learning in the classroom is extremely valuable.

In addition, if my use of Greenberger's *Guide to Reflective Practice* and Pinar's (1975) *currere* elicit results that highlight my own implicit theories of creativity and ideological assumptions as they may have been woven into the design and delivery of the course, I will know that my project's outcomes will have been met because I will be able to articulate exactly what those implicit theories and assumptions are, and how they were then translated into curriculum design and teaching. Taken together with what I have described above with reference to practical application in the classroom, I believe that my proposed heuristic and toolkit for postsecondary creativity educators might therefore become feasible, since I will have my own reflective experience of working through GNED 113 to offer as a model for how to

accomplish this kind of reflective work and therefore to transform creativity teaching and learning into a more ethical and inclusive proposition.

This research is therefore original because of its unique convergence of multiple, wide-ranging yet pertinent theoretical perspectives on creativity and its teaching and learning in ways that the existing literature and scholarship in this area has yet to fully explore. Consequently, I believe that this research has a role to play in moving creativity scholarship in a more social justice and equity-based direction that will ultimately positively impact not only the field, but more importantly, the creative potential and experiences of students.

I plan to have informal feedback provided by Sonia Senior-Martin, my sounding board partner for this project. Formal feedback will be provided by Dr. Susan Keller-Mathers through the CRS 690 course. I am also considering the possibility of having Dr. Gerard Puccio as a second reader on this project, as this research may have important potential for scholarship in this area, and it would be helpful to have multiple academic perspectives from active scholars in the field.

Section Four: Outcomes

The goal of this research project is to apply Greenberger's (2020) *Guide to Reflective Practice* (GRP) to reflect upon the design and delivery of my GNED 113, "Creative Genius" in order to make visible any implicit Western ideological creativity bias underpinning the course's structure and teaching methods, given that these implicit underpinnings may have affected past students' learning experiences, and/or will impact on future students' engagement with creativity in this course (Puccio & Chimento, 2001; Ramos & Puccio, 2014). A second goal is to deepen my knowledge and understanding of cross-cultural creativity research. The third goal of this project is to make postsecondary creativity teaching and learning more inclusive. This goal will be accomplished by incorporating a social justice and equity framework into the curricular design and teaching of creativity that enables practicable opportunities for cross-cultural creativity research to challenge Western approaches and to operationalize diverse creativity knowledge in the classroom. In this regard, an aspirational goal is to design a best practices toolkit for postsecondary creativity educators to apply to their own courses and creativity teaching.

In order to meet these goals, I have devised the following specific outcomes:

Figure 3

Master's project outcomes

1) Cross-cultural Creativity Metric • draws on the extensive research in this area (and therefore meets the outcome of deepening my knowledge of this literature), and will allow me to develop a yardstick against which my GNED 113 course includes and/or excludes diverse creativity knowledge	Appendix B
2) Mapping or Schema of lectures and in-class activities within GNED 113 • Will help to assess the course for cross-cultural creativity approaches using the metric	Appendix C
3) Examination of the GNED 113 Major Project	No separate appendix

4) Currere • My own educational and creative biography using Pinar's (1975) work	No separate appendix
5) Reflection product using Greenberger's (2020) *Guide to Reflective Practice* (GRP) • provides an overarching lens through which to investigate the GNED 113 course and to produce outcomes for this project	No separate appendix

Note: Figure 3 describes the outcomes in this Master's project

Each of these outcomes as outlined above, including the GRP will be presented and discussed in detail in this section.

Reflection is a key aspect of the design of this master's project, and as Greenberger (2020) described, building on the work of Marshall (2019) and Fergusson et al. (2019), "[t]here are many ways to engage in reflection and reflective writing" (p. 458). Greenberger's creation of the *Guide to Reflective Practice* was intended to be "flexible enough to incorporate different conceptual lenses, and provides clear step-by-step instructions on how to document such reflections" (ibid). For the purposes of this project, I have taken this flexibility to heart so that the GRP acts, particularly in this section of my research, as an overall structure through which I've incorporated my conceptual lenses and approaches. In addition, it made sense for me to parse out some of the steps of the GRP across section four, "Outcomes", section five, "Key Learnings" and section six, "Conclusion", as I will explain below. Before delving into each of these steps of the GRP, I will briefly outline my rationales for these decisions in order to better understand how I plan to progress through the entirety of the *GRP*.

There are in total seven steps (plus an abstract) in the *Guide to Reflective Practice* (GRP) (Greenberger, 2020). I plan to discuss Steps 1 and 2 ("Statement of Purpose" and "Statement of Problem") together, since much of Step 1 has, in a sense been captured by both the Introduction and Pertinent Literature sections of this project, and Step 2 involves describing "what was unexpected or unknown about the activity/project" (Greenberger, 2020, p. 465). In order to describe what was unknown, I will sketch an overview of the course and its delivery, as

well as the problem as I understand it. In addition, in order to fully progress through these steps, understanding and analyzing my own educational and creative biography will allow me to better identify the problem, which will then lead to a more comprehensive process as I work through the remainder of the GRP, and for these reasons, I have included my *currere* in this part of the GRP.

The GRP's third step requires the researcher to describe "details of the case of practice considered" such that "[t]he description is a re-telling of the facts as observed and internalized by the practitioner" (Greenberger, 2020, p. 466). The key observation I made while teaching the course was that there was a discrepancy particularly between the intended purpose and rationale for the Major Project, and student experience. As described previously in this master's project, my observation rested on the fact that some students identified a difficulty with creating a new project out of nothing. It therefore makes sense to include an understanding of the GNED 113 Major Project in this section, as this knowledge will provide the situational context Greenberger (2020) described, which enables "a *thick description,* in which the practitioner provides a thorough and accurate rendering of the context, participant behaviors, and social interaction" (p. 466).

Step 4 demands a description of the "Reasons for the Problem" (Greenberger, 2020, p. 465). As Greenberger outlined, "The reasons for the problem provide the practitioner with the opportunity to describe ideas or working hypotheses that explain what might have contributed to what was unexpected or unknown about the activity or project" (p. 466). The goal of this description is to "simply propose these ideas" without a need to substantiate or otherwise provide evidence to support these ideas (ibid.). In this regard, I will be drawing on the learning from my *currere,* my teaching experience, and my studies in cross-cultural creativity in order to consider and construct possible working hypotheses that explain the problem.

These hypotheses are then tested out in step 5 ("Evaluation of Reasons for the Problem") using instruments and/or experiments that are "naturalistic (conducted in a real-life setting),

involve some flexibility in the use of or outright exclusion of controls, and are typically utilized as a quick test to assumptions or when formal experiments are not possible" (Greenberger, 2020, p. 467). Given this requirement it makes sense to explain and discuss the cross-cultural creativity metric (Appendix B) here, as it is the key "instrument' by which my hypotheses and my course will be assessed. The course mapping (Appendix C), and the Major Project will also form the heart of step 5, as they too make up the significant tests by which I can reflect on my analysis of the GNED 113 course.

Next, step 6 ("Decision") asks researchers to "Reason through and evaluate these ideas by comparing them to alternative explanations, scientific theories, and scholarly evidence" (Greenberger, 2020, p. 465). Greenberger (2020) maintained that the purpose of this latter phase of the GRP is "to provide some sort of test to justify conclusions, and this test lies on a continuum with varying levels of limitations (i.e. from a formal experiment to conducting a review of scientific literature)" (pp. 467-478). From my perspective, the only authentic manner in which to accurately test out the findings from step 5 would be to evaluate the success of any implementations that emerge from my analysis of the GNED 113 course and particularly the Major Project. This evaluation can only happen in and through classroom teaching, and would be achieved through informal classroom discussions with students, as well as informal and formal student feedback gathered at the midpoint and endpoint, respectively, of a given semester, as well as any proposed qualitative interviews I would be interested in conducting at a future point in time. As I am not currently teaching, I am not able to sufficiently complete the requirements of step 6; however, as Greenberger pointed out, "limitations of each test would then be reported in the reflective critique section" (p. 468), and my inability to acquire student feedback at this point will be discussed once more in that final section of the GRP.

It is also helpful to point out that while I introduce the master's project outcomes in this section, the full extent of steps 5 and 6 of the GRP do, in fact, straddle both the "Outcomes" section as well as the "Key Learnings" of this research. This is because outcomes are clearly

tied to learning, and how this knowledge can be applied to future projects and/or research. As such, I will realistically complete the full extent of these two GRP steps once the “Key Learnings” from this project have been articulated.

Taken together, all of these reasons explain why the fifth outcome of this master’s project (to produce a reflection on GNED 113 using the *Guide to Reflective Practice*), will in fact be accomplished in sections four (“Outcomes”), five (“Key Learnings”), and will terminate in section six (“Conclusion”) where I will discuss step 7 of the GRP, “Reflective Critique”. Parsing the GRP out across the master’s project therefore allows me to accomplish both the GRP’s goals, as well as those of this master’s project.

Finally, step 7 asks researchers to “critique the inquiry itself, thinking about organization of the inquiry, past experience that support it, and future implications” (Greenberger, 2020, p. 468). The aim of step 7 is not only to allow the researcher to understand the process of their own decision-making vis-à-vis the problem under inquiry, but also to outline “the practical implications for other practitioners, and proposes recommendations for future research or practice” (ibid.). Given the meta-analysis quality of reflective critique, I believe that it is best suited for section six of this project, “Conclusion”, as it is only in reflecting on the entire process of working through the GRP that I will be able to discover all that I have learned from the experience. In addition, while Greenberger (2020) advised researchers to write an abstract for the GRP at the end of the reflective process, as discussed in section three of this project, because of the nature of the master’s project itself and how I am proceeding through it, I have dispensed with writing an abstract according to the GRP. As a result, in what follows, I will begin my foray into the GRP by working through steps 1 and 2.

Steps 1 to 2 of the GRP: Statement of Purpose and Statement of Problem

As stated above, the initial steps of the GRP require educators and/or researchers to “Describe the general approach (conceptual lens) to reflective practice utilized” and to describe

what was previously unknown (Greenberger, 2020, p. 465). It is first important to understand the delivery mode of GNED 113. In the winter semester 2021, I redesigned an existing creative writing course into the creativity course, “Creative Genius” with the instruction from my Chair that the course would run completely online in a hybrid synchronous/asynchronous environment. One hour of class each week was conducted synchronously with students, while the remaining two hours were asynchronous and delivered through materials and assignments on the Learning Management System (LMS). Subsequently, I taught the course four times in the 2021-2022 academic year, with two sections in the fall of 2021, and two in the winter session of 2022. All four sections ran fourteen weeks, and given the course’s hybrid a/synchronous nature, it is important to note that lectures and in-class activities were all conducted during the synchronous portion of the weekly online classes.[13]

As Greenberger (2020) outlined, and drawing on the Dewey’s (1938/1986) work, the “problem” for which the reflective practice is intended to address seeks to understand “*unexpected* outcomes or having some inherently *unknown* quality that makes the situation seem obscure or conflicting” (p. 465, italics original), and linked these unexpected and unknown qualities directly to something “within one’s professional practice” (pp. 465-466). As previously outlined, the impetus behind my master’s project stems from the fact that I became cognizant during my teaching of GNED 113, that there seemed to be a gap between my own understanding of creativity and that of some of my students, and that student concerns were sometimes challenging for me to understand, particularly with reference to the course’s Major Project. I documented in the reflective practice outline I am required to submit to the College each June that there was a bit of a learning curve in the fall semester, given that I had never taught a course like this, and was therefore unsure of what to expect. I also noted that there

[13] While it would be possible for me to provide more in-depth analysis and discussion of the pedagogical differences between modes of delivery, as this is not the focus of my project, suffice to say that delivery methods do have an impact on the design of curriculum.

were some concerns with the Major Project in terms of ensuring that it was sufficiently challenging and that it needed clearer parameters. Given the requirements for this submission, I did not go into detail as to some of the issues with the Major Project, yet throughout the teaching of the course, I became aware that my expectation that students create something new and original seemed problematic to some extent, but I was at a loss to understand or explain why. Similarly, students' various conceptualizations and our classroom discussions around creativity led me to observe that perhaps there was more for me to understand in terms of how creativity is defined.

In my personal reflection notes (taken as I taught the course, and described to some extent here),[14] I observed that making something out of nothing was a challenge, as were a fear of failure, a fear of starting something new, and of being judged by others, all of which came up numerous times in my discussions with my various classes. The point that struck me most was the challenge of producing something new, since this seemed to me to be the whole point of creativity and a creativity course itself. The students and I discussed and strategized numerous times how to process through the Major Project, and how to address fear of failure and so on, yet *why* the concept of creating something new was so daunting for students was a real puzzle. During my studies at SUNY Buffalo State University, the research on cross-cultural creativity opened up new avenues for me to comprehend a range of possible understandings of

[14] I have chosen *not* to include in this project the actual notes I took at the time as I cannot guarantee whether or not they include verbatim comments from students. As a learner who tends to process auditory information by writing what she hears, my note-taking was often carried out as a form of my own cognitive processing while in discussions with students. This processing allows me to understand (or to attempt to understand) the points and perspectives students communicate as we engage in our classroom discussions. Given that their original purpose did not have the intent of being included in a research project, and given the fact that purposeful inclusion of these notes would require student permissions that, as I did not record the names of the speakers while I was generating my notes for myself, I would have no idea which students said what, and whom I would need to contact in order to gain those student permissions, it would be nearly impossible to access student permissions. Nevertheless, the notes I took offer a snapshot of critical moments during class engagement that I was inadvertently able to reflect on at a later date, and that also demonstrate my own situated thinking vis-à-vis that of the students. As such, and in order to best draw upon these notes while simultaneously respecting and protecting the rights of my students, I have instead decided to describe in the briefest of general terms the tenor and overall sense of their meaning for the clues they reveal as to my own thinking.

creativity, and led me to ask myself if what I had observed in my classes may have stemmed from different cultural understandings and approaches to creativity. In particular, McCarthy (2019) argued that cross-cultural differences impact on every stage of the creative process, a point which the review by Shao et al. (2019) similarly supported, and this knowledge indicated the extent to which cultural knowledge affects the processes and practices of creativity. Given the diversity of student backgrounds, knowledges and experiences that students bring to classes as intersectional and fully whole beings (Crenshaw, 1991; Pharr, 2020), and based on this cross-cultural creativity research, the supposition that culture was somehow at play in my observations emerged.

The question became therefore, what could I do to understand if my supposition that students' diverse creativity knowledge and conceptualizations somehow led to challenges with the Major Project, and how would I go about gathering information to substantiate this hypothesis? Ideally, as briefly mentioned above, this project would explore student experience of cross-cultural creativity knowledge by gathering and studying their perceptions and feedback through various quantitative and qualitative methods. While that information would be and is absolutely relevant, at the same time I came to the conclusion that if I did not also understand *my own* cultural creativity knowledge, and how that may have impacted on the design and delivery of GNED 113, I would not be able to compare or measure whether there was any difference between *my* creativity perceptions, and those of my students. In large part, this conclusion rests on my understanding of Smith (1997), whose work asks researchers to situate themselves as also fully human within the context of their research. As a result, I could not feasibly and ethically abstract my own cultural underpinnings from this question regarding the gap I observed between my own creativity knowledge and that of my students, and how and why the production of new products was somehow challenging. In order for me to fully begin to come at this problem in any measurable way, I also realized that I would have to spend time thinking about the design and delivery of my course, and whether or not there was something

implicit within the course's structure or how I taught it that might have resulted in this problem. The GRP provided a vehicle to better understand my own creativity preferences and knowledge base and to address the questions I had. The supposition that students' diverse creativity knowledge (compared to my own) might therefore have led to the issues with the Major Project thus constituted the "problem" or project as outlined in Greenberger's explanation of the first two steps of the GRP.

In order to work through these two steps then, I chose to begin with Pinar's (1975) *currere* as an entry-way to thinking about and reflecting upon my own educational experience and creativity preferences, which I believe at some level must impact on how I designed and taught GNED 113. I have included my creativity preferences in this *currere* as I believe that my sense of my own creativity also has something to say about my thinking when I designed and delivered GNED 113, particularly since, as a poet and writer I am personally engaged on a daily basis with a creative practice and processes that shape my writing.

Currere

As described in the Pertinent Literature section of this project, *currere* is a reflective exercise that asks educators to consider their own educational biographies, and how these shape their teaching (Pinar, 1975). *Currere* functions by moving through four steps: regression (looking at the past); progression (looking at the future); analytical (looking at the present); and synthesis (fusing what was and what is with the potentialities available for the future). In what follows, I present my *currere.*

Regression.

When I was in grade four, I was identified along with nine other classmates to be tested for my school board's gifted program. From what little I know about the Torrance Tests of Creative Thinking gleaned through my studies in the Creativity and Change Leadership department, I believe that these tests were used, in whole or in part, to test my cohort for this

program. I say this because I can still remember some of the questions I was asked when I met with the gifted teacher assessing me, such as tests that involved matching blocks to patterns.

As a result of this testing, I was found to be gifted, and from grades five through to eight, I was sent one day a week to another school where the gifted program was housed. When I learned about Torrance and Safter's (1988) beyonder or leap skills, and having worked with them in several courses in the Creativity and Change Leadership program, I believe that I was also introduced to some of these skills in my gifted program, as they seemed to elicit some kind of response deep within the recesses of my memory. In looking back, and based on my present understanding and sense of the history of creativity research, it's possible that my education as a gifted student opened me up to better engage with my own creativity and creative potential from an early age.

Prior to being identified as gifted, I also discovered or began to see myself as a poet based on an in-class assignment where students were asked to write a poem and draw an accompanying picture. The result of this task revealed to me at that time that I was able to rhyme words together in a pleasing and effective way. (In retrospect, this revelation also suggests that I had absorbed enough from children's books to know how to distinguish between words that rhymed and those that didn't, and possibly even to appreciate them.) This initial poetic experience was further supported by writing tasks through elementary and high school that encouraged my writing ability. Thus, even without the gifted program, from an early age I was writing, and had received a bit of external appreciation and support for my writing skills, which no doubt permitted me to begin to conceptualize myself as a writer and therefore as a creative person. This external recognition, while it certainly did not put me within the realm of what might be defined as "creative genius", it did suggest, to borrow from the systems model literature as Csikszentmihalyi (1996) outlined, there was something about the writing domain that seemed a good "fit" for me, and that at least within the field of schooling my writing was recognized by others.

My high school and undergraduate university years trained me in what was then thought of as a “traditional” liberal arts education, which, from my current vantage point, I can see was clearly a system rooted in privileging Eurocentric values and ideas, despite the fact that the city I was born and raised in, and my own life experiences were characterized by engagement with much more diverse communities, individuals, and ideas than had been reflected in my education. In terms of education, my graduate school years fortunately changed that Eurocentric focus, particularly as I began to move away from literature studies to cultural studies, which I found broadened my understanding and growing curiosity about the world of meaning-making. In terms of my educational trajectory, I can see in myself that I was for many years educated within Western ideological paradigms. In addition, in terms of creativity, having been exposed to the thinking around creativity that emerged in the 70s and 80s, and my experience and conceptualization of myself as a creative writer, my own sense of *my* creativity was likely shaped such as to centre on the individual, and how the individual is or can be creative which, as cross-cultural creativity literature evidences (Adair & Xiong, 2018; Clapp, 2017, 2019; Glăveanu; 2021; McCarthy, 2019; Shao et al., 2019) tends to be a much more Western-focused creativity paradigm. This early foundational learning surely had a profound effect on how I eventually came to shape my GNED 113, “Creative Genius” course.

In relation to the path that led me to study in the Creativity and Change Leadership department, part of this journey emerged from my teaching of the GNED 113, “Creative Genius” course. When I designed the course, I was amazed to discover the wealth of research and different approaches to studying creativity, and I wanted to become better equipped to understand the myriad lines of research inquiry out there. In addition, because of my training in my doctoral studies and as a result of my professional career experience devising curricula, I have spent much time thinking deeply about curriculum design – its purpose, its effects, and the space it occupies in my own and others’ lives. Nowhere has this focus on curriculum design been so engaging and interesting for me as when I designed the GNED 113 course. In addition,

because of my own inclinations as a creative person and based on what I witnessed with my creativity students, I have long felt that creativity is something that all humans simply *do*, and in my own experience as a poet, engaging with creativity has definitely given me a sense of being more fully alive. How then could I learn more about creativity, and more about cross-cultural creativity research? The only answer for me was to undertake studies in the Creativity and Change Leadership department, and it didn't take me long to know that I was most interested in cross-cultural creativity approaches for all the reasons I've described in section one of this project. One of the most compelling ideas that sticks with me in my reading in the program stems also from Clapp's (2017) discussion of participatory creativity, likely because it dramatically broadens the way I have conceptualized creativity up until this point.

Another point that my studies in Creativity and Change Leadership has raised is that I've had the opportunity to be tested using the FourSight and Kirton Adaptive-Innovative (KAI) creativity measurements, and my scores on both of these assessments reveal what I would already have predicted for myself. I was not at all surprised to discover my FourSight score demonstrated a high preference for ideation and that my KAI score demonstrated an equally high preference for innovation. As a writer, I am always imagining stories about what could be, and in some sense am therefore constantly engaging with the creativity skill of "Getting Glimpses of the Future" (Burnett & Figliotti, 2020, p.143). The relevance of these scores in terms of my biography reveal that my ability to flexibly ideate might prevent me from seeing other creativity preferences, precisely as described by Gurak-Ozdemir et al. (2019) and how these might play out in regard to classroom learning – a point to which I will return later in this project.

Progression.

In the future, I can see myself moving toward much more collaborative ways of thinking about creativity and designing more collaborative creative projects with and for my students. In part this stems from my own experience working with community-based writing groups, which

has demonstrated for me how effective this kind of work can be to encourage and support creativity in a given community. My thinking around collaboration also stems from my work with a writing partner and with other writers, whose feedback helps me to reframe my own work in new ways. I was also tremendously struck by the ideas in Edward Clapp's (2017) *Participatory Creativity*, which had a profound influence on how I would like to envision my own definition of creativity in the future. In particular, Clapp's description of the biography of an idea reveals that as educators, we can move away from an ideology that promotes the notion that ideation (and by extension, creativity) is generated, shaped, and most importantly *owned* by any one individual. As stated above, this idea likely had such a profound effect on me because my experience and my education have been so narrowly focused on individual outcomes and individual products.

I believe that my interests in participatory and collaborative creativity are also inspired by my work with my students. Given the collaborative discussions I have had in class with students, I am always inspired to think about creativity, and the *processes* of creativity in new ways. There is a richness in the dialectical thinking and dialogue with students that, while I think to some extent cannot be quantified, is nevertheless extremely productive for identifying new lines of creative inquiry and engagement that will result in positive educational experiences for everyone, so this is something I envision for myself and my creativity classes in the future.

Analysis.

Currently, I am on sabbatical completing my studies in the Creativity and Change Leadership department, but my academic knowledge and of various subject matter have been enormously impacted by the diversity of course offerings I have developed and taught at my institution. Most recently, and in addition to GNED 113, I developed a gender studies course and revised a world religions course. Through these experiences, I have acquired both an interest and some degree of understanding of gendered issues in society today, as well as the

philosophical and historical underpinnings of the world's major religions, both of which no doubt have an impact on where I currently find myself in my educational trajectory.

In my current study of creativity at SUNY Buffalo State University, my thinking has been enormously impacted primarily by the work of Vlad Glăveanu (2014; 2019; 2021) particularly as much of his work focuses on situating both our understandings of creativity and its production within the inseparable context of "culture" from which these emerge. In addition, the cross-cultural creativity research detailed in the Pertinent Literature and referenced throughout have enabled me to see opportunities for cross-cultural creativity inclusions in my GNED 113 course (to be described below and in section five). My research journey through the CRS courses, including this research project, has deepened my knowledge of the field of creativity studies, and I have been focused throughout my studies on research and scholarship that impinges on creativity teaching, as at heart I am an educator who cares deeply for her students. In acquiring practical knowledge and application of the Torrance Incubation Model (Murdock & Keller-Mathers, 2008), which to some extent I believe I was already intuitively using or had acquired knowledge of its elements along the path of my journey as an educator, I have been able to realize the potential for creativity and its inclusion across curricula.

I believe that I can currently describe myself as someone with a broad-ranging list of interests and to some small extent, of knowledge. Through an analysis of the regression and progression stages of this *currere,* I believe that the previous statement is accurate because I see curiosity as a through-line visible in both the regression and progression. I have consistently tried to learn my entire life, and am willing to pursue new, and unknown fields of inquiry. At the same time, I recognize that I have also been trying to learn about myself. What do I know? Or what do I *think* I know? What do I have *no* knowledge of? What would I like to learn? These are the questions that I seem to be asking myself constantly, even if I do not necessarily articulate them as succinctly as I have here. For instance, I had limited knowledge of cross-cultural creativity, but I wished to learn more so that I could better understand a variety of perspectives

and better meet those perspectives in my course. I also often ask: what interests me? What am I curious about? It seems clear to me in reviewing my regression and progression that I think a great deal about the world, and my engagement with it, and what it is that can I learn from these engagements. I am looking for what I do not know, and I want to learn more.

Synthesis.

I believe that my curiosity is a strength that helps to guide my creativity and this research and the direction I've chosen for it. Knowing that I was educated for much of my life in a way that excluded much knowledge has meant that I have been actively learning and engaging with my own thinking for the past twenty years to better understand alternative perspectives to the dominant Western ideological framework within which I was predominantly educated. My search to understand is also premised on the face that I was raised within an environment that placed an emphasis on some degree of socialist values which translates for me into a desire to create a world in which all people have access to the resources they need, and in which we are all equal. This is the work I am attempting to do in this project, and the kind of creativity experiences I want to offer my students.

Insofar as my *currere* relates to the second step of the GRP, working through this description of my educational and creative biography highlights the fact that my own education and creative background have shaped my thinking in ways that would lead to an almost automatic expectation that creativity is defined in and through an individual's ability to produce something new and novel, as Runco and Jaeger's (2012) "standard definition" outlined. At the same time, the *currere* highlights that my experience of the world filters through a number of lenses, such as curiosity, as well as a deeply socialist ethical commitment that likely enabled me to identify that there was a problem in GNED 113 at all. While the point of this exercise in *currere* is not the overall focus of this research, it does reveal the complexity of human existence and how our cultural and social contexts impact on how we come to understand ourselves and our world, as Glăveanu's (2016) research outlined. In this regard, the interplay of

elements in the 5 A's framework (Glăveanu, 2015) becomes much more relevant to the extent that the affordances provided to me based on my education and upbringing, and perhaps even by the random activity of being asked to write a poem in grade two, intersected in my life with the actors I came into contact with, the audiences, the artifacts, and the creative acts I myself, as a result, engaged in, including the design and delivery of GNED 113. In the next section, I will elaborate on the effects of this knowledge on step 3 of the GRP.

Step 3 of GRP: Activity/Project Description

In this step, Greenberger (2020) advised researchers to "Describe the details or facts about the activity/project" and to "explore intuitive feelings about the details of the activity/project" (p. 465). As outlined previously, the main thrust of the activity is to investigate the GNED 113 course for moments of ideological Western bias that may have impacted on student learning, so I will not go into detail about that point here. Yet the recommendation to explore one's own intuitive feelings is instructive, as I believe that much of the inquiry in this entire project rests on the fact that at some level while teaching GNED 113, I recognized or acknowledge my intuitive feelings such that I was able to instinctively identify the existence of some kind of problem in the course with regard to the Major Project in particular. Indeed, Greenberger's rationale to explore intuitive feelings is due to the fact these emotions might help in "foreshadowing working ideas that may be denoted in the reasons for the problem section" (p. 466), as I believe this research will in fact bear out. While I may not have understood the problem while I was teaching GNED 113, reflecting on my intuitive feelings reveals how powerful and important they are for an educator and indeed, for scholarly research.

At the same time as the researcher is meant to explore intuition, the third step of the GRP should focus on *"thick description*" (Greenberger, 2020, p. 466) as previously described. To achieve this, I will describe in detail the GNED 113 Major Project proposal, which outlines the criteria for this major assessment, and my rationales for the many choices I made in

constructing this assessment the way I did. In this way, I will be reflecting on the processes and decision I made with regard to the Major Project, and how they impacted on learners.

Major Project.

The Major Project was divided into two parts: a proposal (worth 10% of the overall mark and submitted by or about week 5 of the semester)[15], and a final presentation (worth 20% of the final grade, and given in week 12 or 13). The rationale for a proposal was to give students a smaller assessment whose purpose was to set them on the trajectory for their Major Projects. Although the proposal is assessed, students are free to transform and modify their initial proposals before delivering the final product and presentation, especially if recommended via instructor feedback.

Presentations are highly valued at the College, as demonstrated by their inclusion in the mandatory Essential Employability Skills (EES) woven into all courses (see Appendix A), so while students are expected to put together a creative *product* in GNED 113*,* the product alone is not the entire focus of the assessment. When designing the course, I was concerned about how to evaluate creative projects. How does one measure student creativity in a way that nurtures and supports student potential? At the time, I was unaware and had not researched creativity measurement. As a response to my concern, I devised a number of criteria (discussed below) upon which I felt I could assess student learning, without detrimentally impacting on the nature of student creativity and students' perceptions of their own creativity. I also felt students should have an opportunity to share their creative work with one another in a collegial and supportive environment, and one exceptional way to accomplish this is through an in-class presentation.

[15] Submitting a proposal on or around week 5 ensures that I have time to provide substantial feedback before week 7, as the traditional reading break each semester generally occurs after week 7. Thus, students will have received detailed feedback before mid-semester and before going on break, and while it is not expected, the assumption is that students who wish to work on their projects over the break will have already received detailed feedback which scaffolds their learning process and journey.

Students were permitted to complete the project individually or with a partner, and to decide for themselves the form that the project would take. In other words, they had the freedom to create visual artworks, written forms, a dance, a movie, to bake, sew, or design something, or to devise some other form to contain their project after discussing their ideas with me. GNED 113 is an elective course, so students enrolled in it come from various programs offered at the College, such as engineering, hospitality, business, massage therapy, and so forth. Thus, in order to try and capture the diversity of possible creative interests my students might wish to explore in GNED 113, I felt it necessary to leave the form of the project as wide open as possible. The only proviso I included with regard to form was that it should require a minimum of six hours of work, as having some kind of guideline for the amount of time it will take to complete a project has, in my experience and no doubt that of other educators, been a useful guide to assist students in gauging whether or not they have produced "enough" work.

Outside of these inclusions, there were four main criteria for the Major Project: 1) a particular theme that relates to the world (based on a list of provided topics that relate to the GC&E outcomes (see Appendix A). Examples here included Indigenous rights, Islamophobia, transphobia, gender issues, human rights, love, sacredness, the environment and so on); 2) the inclusion of an element from a different domain (for instance, a student who decided to create paintings would have to incorporate some element from music, dance, science, etc.); 3) an instruction to take a risk with the project; and 4) to research an expert or group of experts in their chosen field (for instance, a painter might choose to research Picasso, or an artists' collective such as Toronto's General Idea) and include some reference to that expert or their body of work in the student's project.

The project's theme was rationalized in the handout with the statement that "A good creative project connects to the world around it", and as such, it was important for me that students think about context, in part because of my own commitment to social justice, but also in relation to the mandatory criteria for Global Citizenship and Equity (GC&E) outcomes (see

Appendix A), which all courses at Centennial must meet. As a result, the injunction to create a project in relation to one of these themes allowed students to have an opportunity to express their creativity in the face of issues or struggles that not only exist in the world, but for which they themselves may have personal knowledge or experience, as well as to develop student strengths, abilities, and awareness as global citizens.

The requirement to include an element from a different domain rested on my own understanding of creativity as to some extent a popular culture notion of “thinking outside the box”, but its intent was to expose students to think beyond the parameters of their own areas of interest. For instance, Tharp (2003) wrote about collecting information from various sources in her chapter on thinking “within” the box, and based on this example, the idea of drawing from various sources for inspiration and imagination appealed to my thinking around how to nurture students’ ability to flex their creative muscles. I had also been thinking about Csikszentmihalyi’s (1996) discussion of how an artistic work is validated by the process of gatekeepers within a given field and domain, and I wanted students to have the ability to explore their creativity beyond the domain within which they usually worked or were most comfortable. In part, this thinking also stemmed from reading Cameron’s work (2002) that suggested that artists take themselves on an “artist’s date”, whereby the creative individual exposes themselves to new realms or experiences. As Cameron wrote: “At bottom, art is an image-using process. We dip into the well of our consciousness to find images and events for our imagination to employ.” (p. 9), and in order to fill that “well” of creativity she urged her readers to explore different domains.

The inclusion of an element from a different domain was also tied to the third criterion of risk. While I had not yet been formally exposed to Torrance and Safter’s (1988) “beyonder” skills or Burnett and Figliotti’s (2020) creative thinking skills, I included risk into the course as this was a skill valued in the creativity literature I had consulted (see Cameron, 2002; Goldberg, 1986/2005; Sawyer, 2013; Seelig, 2012; Tharp, 2003). While there were no specific instructions in the handout about risk (other than the instruction that it was required), in my overview of the

assignment with students during classes, I explained that I wanted to students to stretch themselves and their abilities. For instance, if a student wished to paint something, and they tended to use watercolour paints, I asked them to try oils or acrylics. In this way, they would still be working within the domain in which they were most familiar and comfortable, but doing so in a new way in a manner that is similar to the idea of embracing risk as explored in Burnett and Figliotti (2020). And finally, because most GNED courses at Centennial require some degree of research, in order to meet this mandatory requirement, having students research the work or legacy of an individual or group in their respective field led to the fourth criterion, and would accomplish this institutional research goal and broaden student knowledge.

The impact of these criteria will be discussed in more detail in in steps 4 and 5 (below), so for the moment I turn my attention to consider the assignment's rubric. Out of a total of 25 marks, the rubric's criteria are equally divided into 5 sections, each worth 5 marks. These criteria are: communication skills; a description of the student's proposed timeline; a brief statement or outline of the project; how the student plans to execute the project; and what element of risk or that from a different domain the student plans to incorporate into the project. Communication skills are once again outcomes that the Essential Employability Skills (EES) must meet, and to support these skills, they are included as an expectation for any project. A timeline is included to help students organize their thinking and in concert with the plans to execute the project, allow students to map out how and when they will accomplish their project goals. In addition, in the plan to execute the project, students were expected to include who or what they would research. Finally, the element of risk and the inclusion of something from a different domain meets the remaining criterion outlined in the assignment's instructions. Overall, I did feel that the rubric needed some fine-tuning, so my approach in implementing it was more as a guide than a strict measurement to which students were expected to fiercely adhere.

With regards to the presentation portion of the Major Project (worth 20% of the overall grade), additional criteria (reflected as well in the rubric) addressed the fact that the project *is* a

presentation, and so 30 marks out of the total 100 available were devoted to skill in presentation delivery. 15 marks were allotted to incorporating an individual's body of work or legacy, and 15 for the material from another domain. 20 marks each were allotted to a description or overview of the project, and 20 marks for addressing risk. In addition, while students incorporated all of the criteria above, they were also expected to explain to the class how they incorporated these elements into their project. While reflection wasn't assessed per se, it was at some level included in what students were required to do, as I felt that students should be able to discuss their own process and explain that to the class, and because by explaining their process in relation to their projects, the entire class would have a thorough understanding of the project and the work that went into it. Once again, I didn't feel the rubric for the presentation was as neatly designed or successful as I would have liked, so again, it provided more of a guide rather than a strict measurement of student achievement.

My intuitive sense of this Major Project is that my reliance on the writings by creative artists such as Tharp (2003), Cameron (2002) and Goldberg (1986/2005), while well-intentioned, nevertheless situated the assignment's design squarely within a Western-based approach to creativity particularly because these artists wrote their books to encourage creativity in individuals. In addition, my sense is that my own dissatisfaction with the design of the Major Project and its rubric may stem from the fact that student submissions exceeded the criteria or pushed up against the parameters set out in the rubric. As a result, the Major Project proved to be a stumbling block for me as much as for the students in the sense that the complexities of creative engagement and its assessment were not fully met by the assignment. In the next section, I explore in much more depth the reasons for these complexities as well as my effort to evaluate them.

Steps 4 and 5 of the GRP: Reasons for the Problem and Evaluation of Reasons

Steps 4 and 5 of the GRP ask that researchers "Propose ideas for what might have contributed to what was unexpected or unknown about the activity/project" and to "evaluate these ideas by comparing them to alternative explanations" (Greenberger, 2020, p. 465). In essence, what this means is that step 4 involves producing hypotheses that attempt to answer the question under investigation, while step 5 aims to evaluate the hypotheses themselves. In terms of hypotheses, I am able to outline two key premises which will likely explain the reasons for the problem:

Figure 4

GRP Step 3 Hypotheses:

Hypothesis 1*: the course design and curriculum rested on a Western-based understanding of creativity*
Hypothesis 2: *a lack of in-depth understanding of cross-cultural creativity knowledge and perspectives affected course design and delivery*

Note: Figure 4 outlines key hypotheses of this master's project

First, I believe the problems I observed in GNED 113 stemmed in part as a result of curriculum design, which operated from a Western ideological creativity paradigm that emerged from my own educational and creative biography (as described in the *currere*). Curriculum, as we have seen, is a key site where ideologies and structures of power come to bear (Henry & Tator, 1994; James & Taylor, 2008b; James & Parekh, 2021; Hernández, 1997; Kincheloe, 2008) and where unacknowledged aspects of curricula that privilege some groups over others have a detrimental impact on students and their learning (Henry & Tator, 1994; James & Taylor, 2008b; James & Parekh, 2021). In addition, and building on the work of Gurak-Ozdemir et al.

(2019) who found that educators' own cognitive preferences shaped how they viewed their students' creativity, I believe that any cognitive preferences I identified in my *currere* stem directly from my own Western-oriented education, such that my own creativity preferences (or, for that matter, the preferences of any other individuals) cannot be extricated from the culture within which they are embedded (Glăveanu, 2014, 2021).

This curriculum hypothesis also connects to a second supposition, which proposes that my inability to comprehend student concerns and perspectives on creating something new (particularly as this related to the Major Project) likely derived from my lack of knowledge about the variety of ways in which creativity is interpreted and understood and carried out across the world – in other words, based on my lack of sufficient understanding of cross-cultural approaches to creativity. The need to acquire more knowledge in this area was therefore pertinent.

These two hypotheses, while related, are differentiated by the fact that each offers a diverse cultural perspective that can best be understood (to borrow language from the 5 A's framework (Glăveanu, 2013)) within artifacts that pertain to curriculum design (weekly learning outcomes, lesson plans, assessments, etc.) where the presence or absence of cultural knowledges and perspectives are expressed or excluded. Thus, while both hypotheses centre on the main object of investigation (i.e., GNED 113), at the same time, what they seek to reveal differs given the forms of knowledge and understandings of creativity that each provides. In addition, the second hypothesis has the added dimension of attempting to investigate the potential impact of a lack of cross-cultural creativity knowledge had on the course and on learners,[16] which allows for further knowledge production and lines of inquiry.

[16] And while it's impossible to comprehend each and every person's own unique definition or approach to creativity, at the same time, being able to see that the creativity paradigm within which you've been educated, and upon which you have come to define your own creativity is a limited framework for understanding how others have equally been creatively shaped in relation to their own cultures, backgrounds, and education explains the rationale for proposing this second hypothesis.

In order to assess these hypotheses in step 5 of the GRP, I constructed two specific outcomes: a cross-cultural creativity metric (Appendix B) and a mapping of the lectures and in-class activities in GNED 113 (Appendix C). A third outcome, which was an evaluation of the GNED 113 Major Project against the metric, was also used to assess my hypotheses, and in what follows, each of these outcomes will be described in detail.

Cross-Cultural Creativity Metric

As described by Greenberger (2020), the point of step 5 of the GRP is "to test the working hypotheses" (p. 466) in order to "provide some sort of test to justify conclusions" (p. 467). Negotiating this path to test hypotheses, I realized that I first needed to understand where, or *if*, cross-cultural creativity elements *were* included in GNED 113, what those elements might have been, and what opportunities my deepened knowledge of this strand of creativity research could strengthen in the course. To assist this process of discovery, I devised a "cross-cultural creativity metric" (see Appendix B), that also highlighted the fact that above all else, I was additionally required to define for myself exactly what I meant by the term "cross-cultural creativity". What were its features? How would I recognize it in my course? How could I implement it? To answer these questions, I turned to the cross-cultural creativity research that resonated most fully with the social justice and equity framework this project is built upon, and in this decision, I met the GRP's criteria to evaluate my hypotheses by examining "scholarly evidence" (p. 465). Mehta and Henriksen's (2022) four explicit themes (spirituality; bodymind; resistance and resilience; and non-human agency) for decolonizing and democratizing creativity research and education proved to be most useful in this regard to act as a schema, especially because their work directly addressed the point that the knowledges and experiences of minority groups have been traditionally left out of curricula and pedagogy, and how problematic this repeated practice is (Henry & Tator, 1994; Henry et al., 2017; James 1995; James & Parekh, 2021). As a result, building on Mehta and Henriksen's four themes seemed a logical starting point for devising the metric.

Yet my foray into cross-cultural creativity research in fact preceded my studies in the Creativity and Change Leadership department, as despite the fact that my knowledge had since broadened, I did not wish to exclude concepts from that previously consulted research. In particular, I referenced research by Sundararajan and Raina (2015), Chaudhary and Pillai (2016) and Sierra and Fallon (2016), whose window onto cross-cultural creativity in some ways spurred me to learn more. Research by Sen and Sharma (2011) also proved instrumental to my thinking as well as the mini-review by Shao et al. (2019), which clearly defined terms such as "East" and "West", and also explored and clarified differences in creativity processing (p. 4). In addition, McCarthy's (2019) findings that culture impacts each stage of the creativity process and Adair and Xiong's (2018) study of Chinese and Caucasian Canadians' interpretations of creativity helped to form the impetus and theoretical basis upon which this metric rested. As a result of this additional research, the structure of the metric expanded into the following six categories: spirituality; bodymind; resilience and resistance; non-human agency/environment; holistic view; collaboration/ less emphasis on individual ownership, with holism and collaboration being the additional two categories. Rather than try and squeeze this additional research into the existing four themes identified by Mehta and Henriksen, I felt that for the purposes of clarity and for my own ability to work through the material it was best to delineate these additional two categories ("holistic view" and "collaboration/less emphasis on individual ownership") because in doing so, I would be able to more clearly identify elements in GNED 113 that did or did not meet these criteria. While it's entirely possible to fold these two categories within Mehta and Henriksen's four themes, in fact, I did find in working through each of the six categories that there was a great deal of fluidity between them, so the entire metric should be read in light of this fact, and should be viewed as more flexible and variable than it might appear on the page

The next step in constructing the metric and in evaluating my working hypothesis was to consider exactly what I was looking for. I categorized this as a "what" in the third column, "How/when is the concept/theme (the *what*) visible?" I responded often to this question by

posing more questions that attempted to draw out the research and evidence in ways that would allow me to interrogate my course. For instance, in the "what" column beside "Research" for the theme of non-human agency/environment (page 140, Appendix B), I asked questions about whether or not GNED 113 even *allows* for non-human agency, and whether or not only Western naturalistic views as described by Mehta and Henriksen (2022) were supported. By contrast, for the "Spirituality" section on page 137 in Appendix B, the "what" lists a specific quote from Mehta and Henriksen (2022): "Acknowledging the interconnectedness of spirituality and creativity to inform innovation" (p. 113), which I felt at the time of construction of the metric to be a valuable point to return to. In this instance, I interpreted this specific quote from Mehta and Henriksen (2022) to imply that the "what" here is an acknowledgement of interconnectedness itself, and in the "Opportunities" column adjacent, I quoted Mehta and Henriksen again, where they describe how spirituality might be conceptualized as open enough to include both secular and religious beliefs (p. 126). I also posed a question for myself regarding ways to see and understand creativity through a spiritual lens. While this method of selecting relevant points for the metric may appear on the surface to be confusing, I was practicing the skill of "highlighting the essence" (Burnett & Figliotti, 2020, p. 50), by which I was attempting to synthesize the richness of the research into manageable points that made sense in the metric.[17] By processing the 'what' of my metric in this way, I was able to focus on what was essential and most applicable to the research and that would enable me to uncover the gaps or presence of cross-cultural creativity knowledge and perspectives I sought. In this way, I felt that the metric I was building would be able to capture not only the "what" that I was looking for in my course, and that this would extend into the "how" in the "Opportunities" column.

[17] I recognize that a more in-depth review of cross-cultural creativity research using content analysis and coding would have produced more fulsome results, but unfortunately, a review of that nature was far beyond the scope of this project.

The metric's overall objective was to find "Opportunities", so that column highlights a way to move forward and to incorporate cross-cultural creativity perspectives and approaches into the GNED 113. At the suggestion of my process buddy, Sonia Senior-Martin, I labeled the category "Opportunities" to capture the potentialities for what the research would reveal. This language also reframes errors, omissions, or gaps in the course by drawing on the creativity skill of "Look at it Another Way" (Burnett & Figliotti, 2020), which challenges those engaged with creativity to consider possibilities using a new or different mindset. "Opportunities" also allow for open-endedness and new journeys of discovery, and this point is also demonstrated by the fact that the information included in this column combines specific instructions from the research with more focused questions about specific aspects of curriculum or pedagogy.

For instance, in terms of the non-human agency/environment theme described above, the "Opportunities" for this theme point to a specific suggestion by Mehta and Henriksen (2022) that "school projects could go beyond seeking novel and effective solutions to intimately and ethically consider the connected, communal nature of problems" (p. 127). In this column are also two questions I asked myself about opportunities for going beyond product-oriented creativity learning and learning or assessments that invite connection to non-human agency. Similarly, the "Holistic View" theme's "Opportunities" contain a reference to Shao et al.'s (2019) differentiation between gradual and radical creativity. Briefly, these researchers argued that Eastern creativity perspectives favour "A gradual or incremental pattern" while those in the West reveal a more radical pattern, and that "the cultural difference in preferred creativity processing patterns or creative processes is rooted in belief system differences between the East and the West" (p. 4). The effect of these patterns on creativity will therefore have a profound impact on creativity conceptualizations and activities, and my inclusion of this research here suggests I am thinking about how to view the Major Project in particular from a more holistic perspective that can capture a more gradual viewpoint.

As a result of the metric's construction, I then had a workable test by which to evaluate my hypotheses about implicit Western knowledge underpinning course design, and the lack of a comprehensive knowledge of cross-cultural creativity practices and values. The knowledge gained from this testing of hypotheses will be discussed in section 5 of this project, "Key Learnings".

GNED 113 Course Mapping Against Metric

Once I completed the metric, and in order to continue testing out hypotheses, the next phase of my process was to "map" GNED 113. By mapping, I mean that I evaluated the weekly course learning outcomes, lectures, and related in-class activities against the metric, and put this information together into a table (Appendix C). My original intent was to map the entire course, which would have included the readings I chose for the course as well as any videos selected, in addition to the choices I made with regard to the layout of the Learning Management System (particularly given that the course was delivered completely online). I quickly realized, however, that this intention was not feasible given the amount of work that kind of investigation would actually require, and my ability to meet the deadlines for this project. As will be discussed in the "Key Learnings", this realization was an eye-opener to the amount of work and the number of choices that go into making the entirety of a postsecondary course. As a result, the mapping of GNED 113 against the cross-cultural creativity metric is only partial; however, I believe that by grounding the mapping via an analysis of course outcomes, lectures, and in-class activities, this project nevertheless will be able to provide a relatively clear and accurate snapshot that will demonstrate its overall goals and rationale.

Another strategy used in the mapping was to examine course outcomes, lectures and so on against a fifth column which I labeled, "Proximity to Cross-Cultural Creativity Metric". I titled this column with the word "proximity" because I felt that the intention was to measure how close

(or not) I was to my goal of cross-cultural creativity knowledge and perspectives in the course, and also because I did not presume to know if the course approximated this knowledge in any way. As is evident in Appendix C, the only weeks that are not mapped are weeks 13 and 14 of the course, as these two weeks are set aside for student presentations and for final test review.[18]

Once I completed the mapping, and tried to analyze it, I realized that I wanted to zero in on that "Proximity" column in order to really get a sense of what was going on, so by extracting that column into a separate document (see Appendix E), I was able to use a colour-coding system I devised in order to better synthesize the available material. Four colours were chosen to highlight each of the points: green (when an item in the "Proximity" column *met* the metric criteria); yellow (when an item met the criteria, but could be further developed); red (when an item was clearly antithetical to the metric); and magenta (when new possibilities were identified). I also performed a search using key words from the metric's 6 themes (i.e., spirituality; mindbody; resistance and resilience; non-human agency/environment; holistic or holism; and collaborative or collaboration) to see the number of times these key thematic words appeared in the points listed in this column (see Appendix E). I will discuss the findings of this process in the Key Learnings section, but suffice to say that this process of further highlighting and synthesizing the information from the mapping was revealing.

The process of mapping out the course in this way was important for several reasons. First, it allowed me to conduct the informal experiment required in step 5 of the GRP. Therefore, I was able to meet this criterion of reflective practice, and to also learn from my engagement with this experiment. Second, working through this mapping permitted me to discover how much thought I *had* given to cross-cultural creativity when I designed the course, but also to identify how much room there is for me to broaden the scope so as to make the course more inclusive

[18] With upwards of 40 students in any given section of GNED 113, two weeks of student presentations are indeed necessary, and sometimes even insufficient.

of cross-cultural creativity perspectives. Finally, this process also allowed me to engage more deeply with the cross-cultural creativity research I had identified in the metric (Appendix B), and to consider how that research would enable me to find new opportunities to move away from a dominant Western ideological creativity approach.

For instance, there are several examples in the “Proximity to Cross-Cultural Creativity Metric” column where the work of Sen and Sharma (2011) and Mehta and Henriksen (2022) in particular is referenced, and how that work connects to some aspect previously incorporated into the course. At the same time, readers will notice that this column also includes comments such as in the evaluation of week 8 on page 152, where the second bullet includes the statement “those attributes could also be drawn out more to look at creativity from more cross-cultural perspectives”. Thus the “Proximity” column enabled a dialogic process whereby strengths and weaknesses could be assessed in relation to the metric and the cross-cultural creativity research.

Readers will also observe that the mapping, while it aims to operate at a clear and focused level that assays to make visible how and when cross-cultural creativity knowledge is incorporated or not into GNED 113, it is nevertheless what I would call “messy” in the sense that it reflects cognitive processes, learning experiences and knowledges that are not easily disentangled from one another and that require a tolerance for ambiguity which Burnett and Figliotti (2020) stated “encourages effective work on a larger set of problems, as well as the optimization of creative potential” (p. 121). In other words, while the mapping’s overall appearance may look rough and incomplete (and indeed, I would argue that the mapping will no doubt be further refined as and when the new knowledge it reveals is operationalized in the classroom), by tolerating a degree of ambiguity which the creative process engenders and emerges from, and is inherent in the mapping’s design and application, I believe that ultimately it will produce critical knowledge not only for this project but for the future of my teaching of creativity.

Most importantly for this project, the mapping met Greenberger's (2020) contention that step 5 of the GRP should allow researchers to "Compare the ideas to identify the strengths and weaknesses of each proposed reason" (p. 465) in the sense that the object of investigation, GNED 113, could be evaluated so as to better highlight the rationales that lay behind the curricular and pedagogical choices I made when designing and teaching the course. In addition, because this column also was in dialogue with the metric, which, as has been outlined, is driven by cross-cultural creativity research, this column and indeed the entirety of Appendix C meet Greenberger's goal that step 5 "Provide theories, models, and/or scholarly literature to support the evaluation" (p. 465).

Major Project Analysis

As with the other outcomes, I attempted to map the Major Project, yet as I began to construct a table similar to those of the other two outcomes, the table amounted to what was for all intents and purposes a list of checkboxes (see Appendix D) that did not appear to provide the rich or "thick description" Greenberger (2020) recommended and which the project demands. It's possible that as a standalone artifact, the Major Project presents different challenges compared to the metric or the GNED 113 course mapping. As a consequence, I found it much easier to explore and to make visible the Major Project's proximity to the cross-cultural creativity metric through a written reflective analysis of its criteria, which was nevertheless examined against the metric so as to ensure this part of my investigation met the conditions of the GRP's experimental test as previously described.

The four major criteria for the Major Project are the connection to a social justice theme, the inclusion of an element from a different domain, the inclusion of an element of risk, and some degree of research on an expert of group of experts in the area which the project centres on (for instance, an important painter or group of painters). The themes listed on the Major

Project handout[19], such as homophobia, racism, transphobia, environmental issues and so forth helped to meet the College's GC&E outcomes (see Appendix A), and also situated these projects within the reality of issues facing our world in the contemporary social and historical moment. What is relevant about these themes is that they meet several criteria on the metric. For instance, because I had included sacredness and love as possible themes, students were free to interpret either of these in relation to spirituality and/or indeed religious beliefs. As Mehta and Henriksen (2022) argued, incorporating spirituality and a/or a recognition of religious beliefs was required in order to decolonize creativity education. Similarly, by explicitly inviting students to focus on social issues such as discrimination and forms of oppression, students were free to meet the criterion of resistance and resilience as described in the metric. In addition, because I had incorporated a concern for the environment and environmental issues, these themes met the criterion of non-human agency/environment. In fact, the two metric criteria that appear the least in the Major Project's themes are the holistic view and the collaboration/less emphasis on individual ownership, a point which I will return to in "Key Learnings", although in terms of working on the project, students were free to collaborate with a partner, and it may also be the case that holism could possibly be incorporated into a student's approach and conceptualization of their Major Project, but this latter point would have to be evidenced by student work.

With regards to the criterion of an element from a different domain which the Major Project specified, it is possible that this requirement may have invited a holistic perspective, given that I was asking students to see connections between different areas of human experience and activity that in a way connects to Sen and Sharma's (2011) finding in their study of Indian creativity that "creativity was seen to lie in the process of appropriating knowledge through one's active agency" (p. 285). By expanding their knowledge base to consider how music might impinge on a painting, for instance, or how painting might influence a scientific

[19] Students were also free to choose their own theme if they did not like anything they say on the list, and all I asked was that they discuss it with me before moving forward on the project.

project, students have the opportunity to broaden their thinking of their own area of creativity as well as to see the world through a much more holistic lens, and in this context, that requirement may invite the kind of awareness Sen and Sharma outlined. Furthermore, these authors also went on to state that during this process of appropriating knowledge, “no special value was placed on the ownership of the idea as criterion for creativity” (ibid.), which also connects to the metric’s individual/collaborative/ownership criterion, whereby a move away from individual ownership, or in fact *any* sense of ownership is encouraged. Because I did not dictate *what kind of element* or from which domain should be included in the Major Project, it is also possible that students could potentially link this requirement to spirituality, resistance and resilience, as well as to non-human agency/environment, since the requirement is broad enough to permit a variety of responses and thinking about what to include. Indeed, I can think of at least one project, focused on music, that nevertheless combined both spirituality and the environment as a non-human agent into the final product. Still, having a greater awareness of how this particular criterion could meet the metric’s specificities helps to reshape my thinking about the kinds of projects students might produce in the future.

With regard to the element of risk that was always required by the Major Project, there is nothing in this criterion that specifically denies or limits any connection to any of the criteria on the metric. For instance, because the element of risk was also left fairly wide open (with the only exclusion being any activity that would in any way endanger students or others who may have collaborated or participated in the project’s construction and development), theoretically there is no reason that a student might not have risked creating something that pushed them toward resilience and resistance, spirituality, and the like. At the same time, however, by not having these metric criteria explicitly stated as points to be considered in terms of risk, students might not have felt they had permission to explore these areas fully and safely within the demands of the project. Moreover, the concept of risk in and of itself is problematic in that it speaks to McCarthy’s (2019) proposal that:

> Evaluation criteria used at the final stage of the creativity process will vary by culture. Problem-solvers with Western backgrounds characterized by the promotion focus will utilize idea novelty as the basis for idea evaluation, while problem solvers with Eastern backgrounds, characterized by preventive focus will emphasize idea feasibility and practicality in their evaluations. (p. 88)

As McCarthy's proposal suggests, student willingness to take a risk in a creative project might therefore be less practicable for those students from Eastern and non-Western cultural backgrounds, indicating that the Major Project's expectation that students risk something in their work stems directly from a Western creativity perspective that does not permit an alternative way of conceptualizing the nature and processes required to produce the Major Project. As a result, this criterion within the assignment will need to be revisited.

Finally, the last component of the Major Project criteria is to include research on an expert or group of experts within the area with which the student is working. For instance, a student creating a short film might wish to study the opus of a renowned filmmaker such as Jane Campion or David Cronenberg, or an entire genre such as film noir. My rationale here was that students should incorporate a degree of research into their Major Project (see Appendix A for a consideration of College-mandated learning outcomes). At the same time, I felt that having a sense of existing creative works in the students' chosen domains would also help to fuel their imaginations, and in the case of at least one student in particular, this criterion resulted in a transformative final project that may never have come to fruition had the assignment not included this element.[20] Once again, there is nothing in this particular criterion that limits students from connecting their research to any single item on the cross-cultural creativity metric, and indeed, research on creative works by writers such as Toni Morrison, for instance, whose

[20] While this student gave me permission to use the final project as an example for subsequent classes, because I did not request permission to use the project in this research, I do not wish to describe it except to reference it as an example that supports the rationale for this criterion of the major project assessment.

body of work directly connects to forms of resistance and resilience, or research on Indigenous practices that speak both to spirituality and the environment as a non-human agency, would be welcomed inclusions in the conceptualization and execution of the Major Project. Indeed, linking the project to existing knowledge links to a more holistic way of seeing the world that invites what Sen and Sharma (2011) described as “The Indian culture [which] views the self holistically and the individual as the means through which the social forces express themselves” (p. 297). In other words, by connecting to the legacy or body of work of an individual or group of creators, the student is permitted to conceptualize themselves and their creativity as part of a larger continuum of creative human possibilities and knowledge.

The Major Project meets many of the cross-cultural creativity metric’s criteria, while leaving the door open to the possibility that more of the criteria could be included. The element of risk seems most problematic in relation to the metric as outlined above, and so I will return to this point in the “Key Learnings”. Yet if this analysis of the Major Project reveals any glaring deficiencies vis-à-vis the metric, it is that the project is completely focused on the development of a creative *product*. In other words, the Major Project’s main objective is to produce something new and original (as utility was not a criterion for this project, the project’s usefulness is negligible in this context). As a result of this objective, the Major Project is snugly situated within the Western creativity paradigm outlined in the review of pertinent literature. By comparing this point with the metric, it’s clear that in order to better meet cross-cultural creativity criteria and approaches, the assignment would have to incorporate a much more holistic view such that the *process* of creation could also be taken into account. As described by Sundararajan and Raina (2015), the focus of this assessment needs to shift whereby “New ways of being, rather than new products” (p. 11) become central. On this point, it’s worth noting that the Reflection Assignment (which was not included in my analysis given that it did not present an observable problem in the same way the Major Project did, and given the length of this master’s project as it currently stands, would have required even further elaboration and time that I was unable to

accommodate) *does* include a question that asks students to reflect on what they learned about themselves and about creativity in general from their work on the Major Project; however, this fact, while it may help to support a more holistic approach, nevertheless does not alter the fact that the Major Project is centred on the creation of a new product.

Taken together, my exploration of the cross-cultural creativity metric, the course mapping, and the Major Project in step 5 of the GRP reveals a number of instances where both the design of curriculum (and its component parts such as the Major Project) and an insufficient understanding or awareness of cross-cultural creativity approaches impinged on the nature of the problem as I observed it in GNED 113. What I have learned from this process of devising these three outcomes and exploring them here will be discussed in more detail in the "Key Learnings" section of this project, as will step 6 of the GRP, which is to find a "plausible explanation for what was unexpected or unknown about the activity/project" (Greenberger, 2020, p. 465) – in other words, to reach some kind of decision about the project or activity. Suffice to say at this point that the processes of devising these products (metric and mapping, specifically), in addition to evaluating the GNED 113 Major Project against the metric enabled me to develop my intuitive feelings into more concrete hypotheses that I was then able to test out, according to the instructions of the GRP. In addition, by working through the *currere* as part of my reflection, I was better able to grasp how my own knowledge and experience resulted in the problem I observed in my classes, and therefore I am more fully positioned to articulate the problem and to determine how to address it as a result of having excavated what led to the observation of the problem itself.

Section Five: Key Learnings

Introduction

As previously described, the purpose of this master's project is to investigate the degree to which Western, ideological assumptions about creativity may have been circulating in my thinking during the design and delivery of GNED 113, "Creative Genius". By Western ideological assumptions, I am referring to an understanding of creativity that supports Shao et al.'s (2019) contention that "Western notions of creativity primarily focus on creative processes and products at the explicit level and on achieving personal success and solving difficult problems at the implicit level" (p. 3), a contention which I believe more or less accurately describes what I have learned about creativity in my own educational journey. Thus far, I have been able to articulate much of the process of this journey: what led me to investigate the problem, how I worked through it, and the kinds of research that supported this investigation. I have not fully described, however, the results or effects that path has had on my learning. In order to describe the consequences of my research here, and the effects it has had on me, I have divided this section on key learnings according to each of the key outcomes described in section four. In other words, I will explain what I have learned from designing a cross-cultural creativity metric, a mapping of GNED 113, and so on. At the end of this section, I will provide a summation of processes and practices that worked in the overall project, as well as those that did not, and features of the project that, in retrospect I would wish to alter or improve upon.

Key Learnings from the *currere*

Completing the *currere* was an interesting experience for me, as I had not before given too much thought to the overall trajectory of my educational biography. As a creative writer, I have been much more engaged in contemplating my creative journey, especially since the question of whether or not I have been writing since childhood has been posed to me numerous times. For whatever reason, a presumption that writers have been writing since childhood

comes up in discussions about the writing life again and again, and so I have told the story of my grade two poetry foray and what it revealed to me more than once. While I have thought about my experience in the gifted program, particularly as a result of my studies in the Creativity and Change Leadership program, investigating beyond that experience was relatively new, and it was definitely eye-opening.

First, I believe that the experience of the *currere* also helped to better understand that my pedagogical approach to creativity has up to this point placed a larger emphasis on individual, divergent thinking rather than on other elements of the creative process. As a result, I have not necessarily been cognizant of the fact that divergent thinking is a skill that others might need to strengthen, and that, as the Creative Problem Solving process (CPS) outlines (Firestien, 2020), it is not the only relevant part of the entire creative process. Second, in thinking about my own creative practice as a writer, which traditionally puts such a tremendous emphasis on working individually to produce new written forms, I have taken it for granted that this process works primarily along divergent and ideational lines, despite the fact that my creative practice requires that I also clarify, develop, and implement my own strategies for the creative problems my writing seeks to uncover. For instance, by working through the *currere* prior to assessing GNED 113 using the cross-cultural creativity metric, I can now see that even in the very first lecture in week one of the course, I structured the focus of that lesson in such a way as to place a higher value on divergent as opposed to convergent thinking. This implicit bias speaks directly to Gurak-Ozdemir et al.'s (2019) arguments regarding teachers' creativity preferences and their impact on student learning, while at the same time, as outlined in section four, I cannot extricate implicit bias from cultural paradigms which my deepened understanding of cross-cultural creativity approaches reveals also to have been a factor. Yet it is only through the work of reflection that I was able to learn how my own educational and creative experiences shaped my thinking around creativity, which in the end no doubt prevented me from accounting for the kinds of observations I made while teaching GNED 113.

Finally, exploring my educational and creative biography in and through the *currere* demonstrated my insatiable desire to learn and to understand, which I believe enabled me to recognize that there *was* a problem in the GNED 113 course, even if I could not define or explain why it presented itself. Thus the *currere* provided an invaluable tool, not only to look retrospectively at where I have been, the shape my journey has taken, where I now find myself, and what I hope the future holds out for me, but it also provided me with a way forward, since in the synthesis section in particular, I was able to build on both the strengths and weaknesses of the regression phase to better understand how and why I can work to create and teach a course that is more inclusive and equitable than previously imagined.

Key Learnings from the Metric (Appendix B)

Creating the metric was tremendously instructive, as it led to a number of realizations. For one thing, it required that I question the kind of criteria I wanted to include, and to think about how I could determine those criteria. As an educator, I believe that identifying the relevant criteria for inclusion in GNED 113 was important because it was not simply a matter of cherry-picking elements that might fit neatly into the existing paradigm of a course, which might be a routine way of going about classroom teaching and learning. For instance, when I come across an activity that I think might support an existing concept or lesson in a course, my natural inclination is to test it out by incorporating it, and reflecting on whether or not it met the parameters which had already been set out for it. Deciding upon criteria for a cross-cultural creativity metric, however, was a completely different exercise, since I had no idea at the start *what* criteria would be relevant, and what criteria were actually missing or weak within the existing course.

As described above, Mehta and Henriksen's (2022) four themes provided a viable framework within which to structure the metric, and in reading beyond this one article, I realized

I wanted to expand upon it in order to capture more concepts that were significant for my learning and my curricular and pedagogical thinking, as described in section four. A second realization, however, was that in devising the metric itself, I was once again creating. I engaged in the creativity skills of “embracing ambiguity” and “keeping open” (Burnett & Figliotti, 2020), because I was willing to allow the process of producing a metric to unfold for me, in dialectical relationship to the research I was reading. As such, and as Burnett and Figliotti (ibid.) argued, “tolerance of ambiguity encourages effective work on a larger set of problems, as well the optimization of creative potential” (p. 121), which I believe my use of this skill actualized. Similarly, the skill of keeping open requires delaying judgement (Burnett & Figliotti, 2020, p. 15), and I was able to engage with this skill by not converging on any of my ideas for the metric until I had fully clarified the problem, which in part was accomplished through gathering research data. Indeed, I would argue that these two creativity skills also linked up with a number of related skills, such as risk-taking, looking at it another way, producing and considering many alternatives, and being flexible, to name a few, since overall, the metric required a degree of adaptability, and a willingness to recognize its incomplete and flexible nature.

A third realization is that throughout the process of creating the metric, I was also instinctively engaged with Creative Problem Solving. When I was first introduced to this process at the start of my studies in the Creativity and Change Leadership program, I recognized that I intuitively use this process especially when designing curriculum because I could see that I tend to clarify what it is that I wish to have students learn in a course and why before generating ideas about how to best deliver the curriculum and develop weekly lessons. In other words, I am defining what is the course’s overall purpose and proposed outcomes as well as gathering data which helps me to clarify the problem, which to my mind, aligns quite nicely with this first stage of the CPS process since, “When gathering data, you are not trying to solve the problem yet … You are observing and investigating” (Firestien, 2020, p. 40). What I also noticed at my first introduction to CPS was that I do not actually progress through its four stages as methodically

or systematically intended. My process tends to be more fluid and flexible, with a willingness to move backwards and forwards through some of the steps as the process unfolds for me, despite the fact that my progression through CPS nevertheless aligns overall with this process, a point which Puccio (2002) outlined, such that “CPS is not static, meaning it is not a cut-and-dry process that every individual moves through and uses in exactly the same way” (qtd. in Puccio & Grivas, 2009, p. 248). In creating the metric, therefore, I was able to become more cognizant of how I in fact *do* work through CPS in this more holistic and flexible way. For instance, because I had already gathered data, I did not spend as much time clarifying the problem per se, although I did have to work through clarifying the problem of the metric itself, and how that should look, and what should be included within it, as described in section four. This experience teaches me that while I don’t believe the CPS process should be implemented so strictly that it does not allow for flexibility and some degree of backwards and forwards movement within its four stages, it nevertheless is an extremely useful way to think about how to progress through own’s one creative process, and indeed is something I wish to incorporate at the start of my GNED 113 course in order to better support students’ own creative journeys.

Revision was also a key element of the metric development process because the original schema I designed could not accommodate all of the data I wished to represent there, and so this required a rethinking of the table’s layout, and how to best capture in a straightforward manner, all of the information I wished to include. Initially, there were five columns, as I intended to parse out finite details about the research and the GNED 113 course, but in working with these columns, it became clear that only four were necessary, and would allow me to work through the research I had selected and my course materials much more easily and clearly (see Appendix B). Converging on the research was also important. While I would have liked to have incorporated much more of the cross-cultural creativity research I consulted into this project, highlighting the essence (Burnett & Figliotti, 2020) is another

important skill that allows for problem solving (p. 53), and that enabled me to craft a workable metric against which to measure my course.[21]

By far the most valuable things I learned from the metric, and especially from its application to the GNED 113 course were the many opportunities there are to incorporate cross-cultural creativity approaches into creativity curriculum design and teaching, as well opportunities to strengthen and build on those that already exist. For instance, on page 143, I have identified opportunities to connect creativity and spirituality, and to consider finding a space for students to understand their own creativity through a spiritual lens. In addition, in the opportunities emerging from the Holistic View, I identified the incorporation of self-fulfillment (based on the work of Sen and Sharma, 2011) as a possible criterion in a course assessment, and indeed, this is definitely an element which makes sense for me now to incorporate into the Major Project. While the opportunities the metric highlights are as yet unrealized potentials (since they do need to be implemented in course teaching to become actualized), the metric's value stems from the fact that it makes visible new possibilities that would not have otherwise have been identified had it not been for this research.

Key Learnings from the Course Mapping (Appendix C)

As described previously, the course mapping was quite surprising and instructive. I honestly had no idea how much work I regularly put into the development and design of a course, nor did I realize the extent to which I work to try and link course objectives and learning outcomes to hands-on classroom learning so that students are provided with in-depth and authentic educational experiences that capture what Cumming and Maxwell (1999) identified as the basis of authentic learning experiences. These are:

[21] Indeed, a full content analysis of cross-cultural creativity research, and possibly even a critical discourse analysis would have been ideal in this regard, but these possibilities were well beyond the scope of this project.

> attending to questions of educational values (what learning goals are desired), theories of learning (how learning is perceived to occur), theories of teaching (how learning can be facilitated) and theories of assessment (how learning can be recognized), and maintaining coherence and balance among their underlying rationales. (p. 193)

Striving to achieve this kind of authenticity in a course is no small feat, and I am certain that my attempts have not always been successful. Nevertheless, the number of concepts, open-ended questions and weaving of materials that I incorporated into GNED 113 illustrated to me the degree of craft and imagination that curriculum design and teaching in fact require. This isn't to say that the curriculum design and delivery of GNED 113 were (or for that matter, will ever be) perfect, as in fact, this project illustrates, but it does suggest the degree to which I take Freire's (1997, 1998) ideas about praxis seriously. For instance, Freire (1997) wrote that praxis refers to "two dimensions, reflection and action, in such radical interaction that if one is sacrificed – even in part – the other immediately suffers" (p. 68). The point of praxis for Freire "is to transform the world" (p. 69). Because Freire's work constitutes in large part the basis upon which my pedagogical approach and philosophy of education is built, working through the course mapping revealed for me the extent to which I strive to actualize my understanding of Freire's philosophies in my work as an educator.

As a result of this process of discovering how vast and rich the materials and underlying theoretical approaches and thought-processes of GNED 113 are, I made the decision to curtail my initial plan to incorporate *all* pedagogical materials into this project, once I became aware what a daunting project that would be. In this regard, the creativity skill of "being flexible" (Burnett & Figliotti, 2020) came in handy, as I swerved to accommodate this new plan, and to zero in solely on in-class lectures and activities. I felt that at the very least, lectures and in-class activities encapsulated the heart of the course, even if the rest of its metaphorical body was excluded from investigation, since it is in and through interaction with students and with learning

outcomes and the processes which are meant to lead students to achieve and accomplish those outcomes that much of the learning occurs.

What I learned from the mapping was that while there were, in fact, existing points of connection between the course design and delivery and the cross-cultural creativity metric, overall, there are many more opportunities to build on the knowledge I have gained from this project in order to teach creativity from more inclusive and plural perspectives. For instance, in my assessment of week 1, I pointed out that slide 29 of my week 1 PowerPoint lecture asks if creativity is “divine”, and through this mapping and measurement against the metric, I was able to determine that this question fits in with the spirituality theme identified there. At the same time, in analyzing this moment in the PowerPoint slides, I was also able to see (as indicated in Appendix C) that there is room for me to build upon this moment much more fully so that spirituality is better incorporated into this week 1 lecture. This might be accomplished by asking students to describe how they understand and/or experience their creativity, and to invite more discussion about the possible spiritual nature of creativity itself.

Similarly, in week 5, I noticed that I had included a discussion of intercultural experiences and cultural humility into the course, which connects with the entire spirit of the metric and its themes, yet I also observed that my inclusion of collaboration (which is a positive) was perhaps too analytical as it was focused on input-output processes and group dynamics following the work of Sawyer (2012), which may put too much of an emphasis on outcomes, rather than the creative process. In yet another example, the lesson for week 8 focuses on writing and writing systems as a means to engage with creativity. The in-class activity the students and I engaged in was a writing prompt, whereby I showed various pictures on the screen, as well as a few open-ended phrases, to which students were asked to respond in writing for each image or phrase. As noted in the “Proximity” column, the effect of the writing prompts, perhaps in part as a result of my choice of calming images and phrases that intentionally were designed to leave what follows up to the writer’s imagination, *did* invite a

sense of connection to the environment and/or spirituality. Thus, this particular kind of exercise clearly offers more of a connection to cross-cultural creativity themes than others I might have deployed because it allows students to engage with their spirituality if they choose to, it also invites a connection to the breath and bodymind, and because of the choices of images, it allowed for connection to the environment. I also noted in this column that this lecture invited thinking about cross-cultural creativity perspectives because the lecture included a consideration and discussion of a diverse range of writing systems, including cuneiform, Quipu threads, Wampum belts, as well as a discussion of orality and its relationship to the written word. Orality was also linked to the power of spoken word poetry, which might offer connections to resistance and resilience. As a result, the week 8 lecture and activities were much more successful at meeting the criteria established in the metric, yet I also noted another opportunity to connect this week's lesson and exercises to creativity as resilience and resistance, as well as to the environment. Indeed, another opportunity here is to better situate knowledge of these writing systems within their communities, which may relate to collaboration or holistic views as well.

In addition to these points of connection, because I also extrapolated the information from the "Proximity" column into a separate document that used a colour-coded schema to evaluate these points (see Appendix E), I was able to clearly pinpoint the degree to which the course offered these connections. As stated in the Outcomes section of this project, four colours were chosen to highlight the points in the "Proximity" column: green (when the item met the metric criteria); yellow (when an item met the metric criteria, but could be further developed); red (when an item was clearly antithetical to the metric); and magenta (when new possibilities were identified). While the colour-coding may seem unscientific, it did allow me to see that of the 30 total bullet points I had listed in this column 7 were green. In other words, 7 points currently meet the metric's requirements, while another 16, highlighted in yellow, offer potential moments that, if further strengthened, would also meet the requirements. Looked at from the perspective

of points that met or *neared* the metric, this means that the 7 green and 16 yellow points combined result in a total of 23 out of 30 available mapped points (or, expressed as a percentage, this amounts to 76.6% of the time), when the GNED 113 course included material and approaches that fulfilled the metric. If, however, the yellow highlighted points are looked at from the perspective of *not* meeting the metric (because they express a need to further develop and flesh out what may currently exist only as a potential), and combined with the 2 red points that are completely antithetical to the metric, then 18 points out of the 30 (60% of the course learning outcomes and activities) did *not* meet the metric. Either way, it is clear from these numbers that roughly half of the learning outcomes and activities in the course require work in that they do not sufficiently meet the needs of the cross-cultural creativity metric at this time. This point is further evidenced by the fact that there are 5 magenta points highlighted which offer completely new insights. If these 5 points are combined with the 16 yellow points that indicate some measure of the metric was met but could be further developed, this means that there are 21 out of a total of 30 (70%) possible opportunities to incorporate and/or develop cross-cultural creativity approaches into the course. As an educator, this leads me to see that the course has *potential*, but that work remains in order to make the course more inclusive of a multiplicity of cross-cultural creativity perspectives.

Furthermore, as indicated in the Outcomes section, I also performed a word search on the points in Appendix E where I looked for the 6 thematic words used in the metric, to count the number of times these words came up either in the green highlighted or yellow highlighted bullet points. While it's true that I was not using this metric when I created the course so that the expectation that they might already be there is perhaps not entirely fair, at the same time, by measuring the course against the mapping, the intent was to look for any and all existing moments of cross-cultural creativity approaches, and so the words search in this instance appears valid. What I found, as listed in Appendix E, is that the number of times these words appear in the "Proximity" column of the mapping is very low, with spirituality occurring 5 times,

followed by collaboration (or collaborative) at 4, holistic (or holism) appearing twice, and both mindbody and resistance and resilience appearing only once. Non-human agency did not appear at all, while environment came up twice. What this means is that even though I was able to highlight 16 yellow bullet points that required more fleshing out of the potential cross-cultural creativity learning available, it would seem that I will likely also want to go back and review how I could tie those potentialities to the 6 themes in more concrete ways.

What I am able to learn from the mapping (Appendix C) and the highlighted “Proximity” column (Appendix E) is not a process that can be accomplished solely through an analysis of numbers on paper, so that although this work has enabled me to extract useful information, I also can see that the course mapping itself is not, in fact, set in stone, and that the points I identified in the “Proximity” column, as well as in the “Opportunities” column of the metric, might still offer up more possibilities to incorporate cross-cultural creativity perspectives into the course, or at the very least, to better integrate them in much more comprehensive ways. As a result, my learning from the mapping does not stop once this project is complete, because I envision myself working through my discoveries and even finding new ones as I translate my new knowledge into new learning outcomes, in-class activities, exercises, and/or assessments prior to returning to teaching in the fall. In addition, I would like to have student input into my findings in order to better understand how changes to the course as a result of this mapping will meet student needs. As a result, and to return to the work of Freire (1997) for a moment, it’s clear to see how praxis involves a dialectical process between reflection and action, between educator as teacher and also as student of those who are ostensibly those being educated, since it is highly likely that once I begin to implement some of these opportunities in my teaching of GNED 113 and to reflect upon them even more, I will likely return to this mapping to minify, modify, and revise it.

Key Learnings from an Evaluation of the GNED 113 Major Project

The first thing that I learned about the GNED 113 Major Project, which indeed to some extent I was aware of while teaching the course, is that the rubrics for the proposal and the presentation both require revision, as previously mentioned. For instance, failure is mentioned in the rubric for the presentation portion of the Major Project, yet it is not included in the proposal, and thus begs the question as to whether or not failure is explicitly being incorporated as a criterion in this project, and what its rationale is and intended learning outcome. Thus it is clear to me that the rubrics need to be addressed so as to more closely align with the goals and rationales of the Major Project itself.

Having stated this obvious point, I also learned that I would like to revise this project to incorporate the new knowledge I have gained from my review of relevant cross-cultural creativity research. By far the issue that stands out most for me in my construction of the Major Project was that it focused solely on the creation of a new outcome or product, and did not consider other aspects of creativity such as creative process. As already pointed out, the focus on product sits squarely within a Western-based creativity frame (Adair & Xiong, 2018; McCarthy, 2019; Shao et al., 2019), and as a result contributed to the problem I observed and recorded in my anecdotal notes, that the creation of a new product was daunting and challenging for students. This product-oriented focus cannot possibly address those perspectives that see creativity in relation to self-fulfillment (Sen & Sharma, 2011), to holism (McCarthy, 2019), or to any of the features as identified by Mehta and Henriksen (2022), and in this regard, this is a significant problem which I must also address. By incorporating a reflection component within the Major Project (rather than as it currently exists as a separate assessment altogether), that invites students to consider their own creative growth or journeys vis-à-vis the Major Project, I will better be able to strengthen the degree of cross-cultural creativity knowledge and perspectives included within the assessment, and as a result, to have a better overall understanding of what and how students have learned from their own creative journeys.

The element of risk that I included in this project also revealed the extent to which this line of thinking relies on a Western-based creativity framework. If students come from cultures where risk is either not relevant or not encouraged because of the overarching approach to creativity and what is valued as creative (see McCarthy, 2019), then there is no question that asking students to take a risk is going to result in some degree of anxiety production or in a lack of understanding of what is, in fact, being asked of them. Learning about how this element of risk may also have contributed to the problem I observed in GNED 113 is productive because I now have greater clarity on the kinds of possible effects this might have for students. The question becomes, of course, how to think through whether or not some degree of risk should be included in this project, and if so, how?

Adair and Xiong (2018) for instance proposed drawing on the work of Miron-Spektor et al. (2011) that there may be a space for "potential synergies for multicultural Chinese and Caucasian Canadian creative teams in which members may be able to use their cultural diversity to reconcile the paradox of creative goals necessitating novel ideas and efficiency goals requiring useful ideas" (p. 235). While my research here doesn't focus on the comparison of the two specific groups identified in Adair and Xiong's research, their point does bear consideration to the extent that a fusion of differing approaches to creativity might offer new and instructive possibilities. This kind of thinking is in line with the signatories of the creativity "Socio-cultural Manifesto", who argued that "Scholarship does not 'expire' in five years" and that "Just because an idea or hypothesis has not gathered support in the past does not mean it is dead (and vice versa, not every past conception or hypothesis is correct simply because it has been formulated long ago)" (Glăveanu et al., 2019). As a result of these arguments, I believe that learning about how problematic risk was in this assignment does not mean that it should be altogether eliminated, but reframed through a greater understanding of the multiplicity of creativity perspectives as well as opportunities to balance out risk by incorporating criteria that focus on process, on self-fulfillment, resilience, spirituality, and indeed, all of the criteria

previously described and discussed with reference to the metric. In addition, by more explicitly outlining how risk might be a feature of Western-based approaches to creativity, I envision opportunities to work with students to challenge and resist this element that in the end will result in innovative and creative solutions.

The process aspect of the Major Project might also be better served in and through a reframing and rethinking of how failure is currently addressed in the assessment. As indicated above, failure is in fact included in the rubric for the presentation portion of the Major Project, although a consideration of failure is not an explicit criterion in the project's proposal. Thus, while the Major Project's requirement to centre on a real-world issue or theme meant that the assignment connected well with cross-cultural creativity perspectives, and while the form allowed for great flexibility so that students had the freedom to decide the *kind* of project they wished to create, nowhere in the instructions or in the evaluation of the final project was there room for thinking about the possibility of a failed assignment, and what could be learned from that failure. In other words, were there other ways for me to embed student learning and students' cross-cultural creativity knowledge into the project's evaluation that would minimize the emphasis on the creation of a new product? As well, were there opportunities for me to embed self-fulfillment or a connection to the community that would be assessed as *equally valuable* as a new or novel final product? And is there something to be gained by moving from a limited collaborative project (i.e., students were at most allowed to work in pairs) to one that involves teams (i.e., four to five students on a team)? And can team members be drawn from outside the classroom?

What I have learned overall from my assessment of the Major Project is that there are ways to respond to and indeed resolve each of the questions I posed above. For instance, by shifting my own implicit perspective on novelty and the creation of an original product to one that invites and allows for unsuccessful projects that nevertheless provide students with opportunities to learn from the process of creating, I will be able to better incorporate the cyclical

nature of gradual versus radical creativity as defined by Shao et al. (2019). In addition, by shifting this focus, I may also be able to open the door to Sen and Sharma's (2011) point that the creative process can be seen "as a means of achieving inner peace, harmony, and satisfaction instead of serving a utilitarian purpose" (p. 296), which, in fact, the goal of getting a "good grade" on a final project does, in my view fall into the category of "utilitarian purpose" as students might be more focused on the target of an A or A+, rather than on their own creative journeys. In this way, there is much more availability to connect with one's own self-fulfillment, but also with one's community, and to experience this connection in a more fluid and holistic manner.

With regard to team collaboration on the Major Project, one of my immediate concerns would be that there is a risk that students might take advantage of the opportunity and work as a team so as not to have to engage in much effort. A creative strategy around this would be to set slightly different parameters for teams, so that each member is fully contributing to the group effort and the overall project. Another possibility here is that thinking about creative teams might be better suited to a subsequent creativity course in which students would *only* work in teams, and would have some of the creativity skills and strategies in hand so that there is more time throughout the entire semester to devote to whatever creative projects would be on the menu. At this point in time, this latter idea for a creativity course focused on collaboration is speculation, but suffice to say that what it reveals is that there are new ways for me to rethink and reshape how creativity can be taught, learned, and experienced in a postsecondary classroom.

Key learnings from Step 6 of the GRP: Decision

Step 6 of the GRP asks that researchers and practitioners "[m]ake a judgment (decision) about the most plausible explanation for what was unexpected or unknown about the activity/project, and reiterate why you made this choice" (p. 465). Based on my two hypotheses,

that my own educational and creative background and my lack of sufficient knowledge of cross-cultural creativity research led to the problem, my decision is that in fact it was the combination of these two working hypotheses that led to the problem I observed in GNED 113. As stated at the outset of this research project, given the nature of the diverse context within which I teach, the likelihood that students bring a range of cultural creativity norms, values, expectations, experiences, and conceptualizations into the classroom is clear. And while it was not my intent to introduce a gap between learning aspirations for my students and the knowledge we co-produce in the context of a classroom (if at all, my intent was the complete opposite), nevertheless, as I have demonstrated in this research, I too am a product of my own context as Glăveanu et al. (2019) argued is important to recognize, and as such I too bring with me certain cultural knowledges that, if not reflected upon and challenged, will result in situations that might impact adversely on student learning.

Unlike other research I have come across in the field of cross-cultural creativity, and indeed, unlike much academic research in general, I have clearly defined my own educational biography and pedagogical approach, particularly as the latter applies to GNED 113, and in so doing, I have risked something which little research does: I have acknowledged my own limitations at the very least in relation to the curriculum design and teaching of GNED 113. As Galvin and Prendergast (2016) have described, in recent years qualitative research particularly has questioned the apparent “objectivity” that permeates research and scientific paradigms, replacing it instead with approaches that aim to incorporate the voices and co-creators of knowledge involved in generating research (pp. xi-xii). While the type of qualitative research that I have engaged in with this project (rooted in reflection) was not what I would have predicted for myself, I learned through this process how very valuable it is, as it led me to discover new things about myself, my teaching, and my engagement with curriculum design. Before going on to describe these new things in more detail in the subsequent conclusion of this project, I will first add that while my intuitive brain sensed that cultural differences may have contributed in some

way to the problem I have here described, I have learned through this project just how important those differences are, and why the inclusion of the researcher's own cultural background and context become so pertinent. Indeed, as Shao et al. (2019) argued with respect to gradual and radical creativity approaches, the main distinction between them is because of cultural differences (p. 4). My contention therefore, which emerges in part as a result of this decision, is that unless researchers and/or educators intend to investigate their own positions vis-à-vis their cultural knowledge and how it impacts on the design of their research or curricula, *particularly* when it comes to cross-cultural creativity research and education, one half of the equation will be missing, and a clear picture of the dynamics or the problem at stake will not be fully viewed or understood.

Section Six: Conclusion

It is perhaps unusual to begin a conclusion with new information, as the purpose of a conclusion is to summarize and to bring a project to a close. While this approach makes sense in most cases, in this project, I will begin my conclusion instead by discussing step 7 of Greenberger's (2020) *Guide to Reflective Practice,* "Reflective Critique". According to Greenberger, this step allows researchers to reflect on the entire process of working through the reflective critique. Drawing on the work of Dewey (1933/1989), Greenberger explained that there is a need at the end of this process "for the inquirer to critique the inquiry itself" (p. 468). Importantly, as Greenberger also outlined, the goal of reflective critique is

> to describe how the decision transformed the researcher's beliefs about the nature of the problem, how it informed the researcher's decision-making about the current and future state of the activity/project, and how it could inform other practitioners/researchers with similar activities/project (ibid.).

Given this description and the set goals of this project, it therefore makes sense to begin this final section of my project by working through step 7 which, in essence, performs the same role as the conclusion.

I believe any educator will attest to the fact that there never seems to be enough time to include and incorporate all that one would wish to include in a course or in their teaching, and that like creativity, education itself is a process of learning, as much for the students as it is for the educators. With that said, I believe that my decision on my two working hypotheses transformed my beliefs about the problem to the extent that it made me start to wonder how critical it might in fact be for creativity educators to reevaluate their own approaches to creativity teaching. If what I have described here in any way makes sense, it is only because I have been willing to engage in reflective practice. As Cornel West (2020) pointed out, "It takes courage to interrogate yourself" (p. 635). My question then is: would other creativity educators be willing to

take a deep dive into their existing creativity curricula and teaching methodologies to consider cross-cultural creativity perspectives? And if not, what will happen to those students whose diverse creativity knowledge and experiences are not being met? I think often about those students in my GNED 113 classes whose approach and understanding of creativity may to some extent have been sidelined or diminished because of my inability to fully comprehend the multiplicity of creativity definitions and meanings, despite my best efforts to listen and understand and meet student needs. And I think as well about those students who tried to articulate their difficulties with producing something new, and our crossed communications that ultimately did not sufficiently address their concerns. As I believe this project demonstrates, I care deeply about education and about my students, and so for an educator who does aim to learn from her students and in this case was not able to, what does that mean for other educators who may not be as deeply committed to equitable and inclusive creativity teaching and learning and to the creative potential each student brings to the classroom?

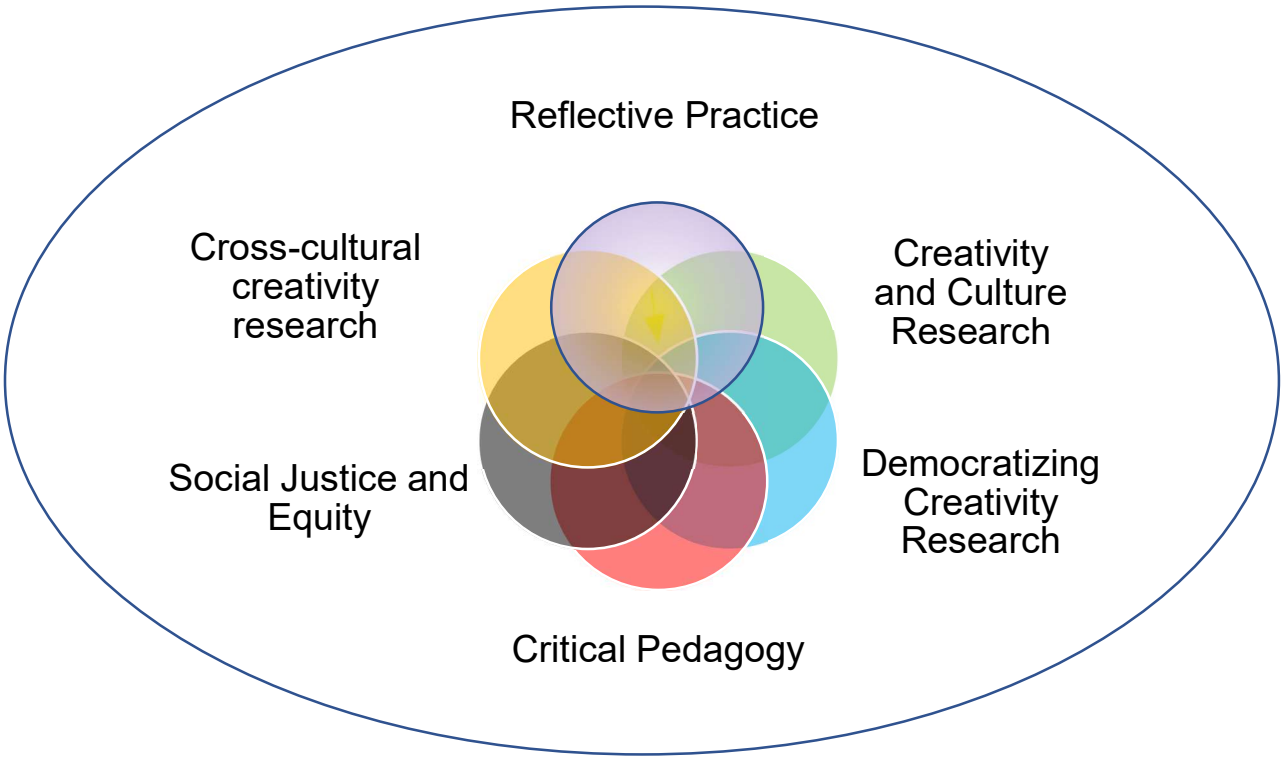
I may not have answers to these particular sets of questions, but I do believe that the work of reflecting on my own creativity curriculum design and teaching has shown me that this kind of work is critical and necessary, especially given Ziols et al.'s (2022) contention (with which I fully agree), that creativity has been objectified through academic discourse in a way that impacts detrimentally on marginalized communities. What then is the way forward for postsecondary creativity educators?

As outlined in section one of this project, the heuristic I designed provides a template which I believe will assist other postsecondary creativity educators to think more critically about the work that they do. By pointing out specific theoretical lenses such as social justice and equity and anti-racist/critical race theory frameworks, I believe the heuristic offers concrete signposts within the academic literature for those creativity educators who do not have experience or academic backgrounds in these areas so as to enable them to more robustly engage with this research. In other words, I am proposing that creativity educators reframe their

knowledge and thinking about creativity within the context of wider scholarly research that has a significant role to play in decolonizing and democratizing creativity.

Figure 5

Tentative Heuristic



Note: Figure 5 illustrates a tentative heuristic that creativity educators might draw on in order to examine their own creativity teaching practice and thereby to make their classrooms more inclusive.

Revisiting this heuristic from the vantage point of the entirety of this master's project, I see much more clearly how vital it is. The heuristic is not a framework, nor is it a one-directional process educators must work through in sequence, and is instead intended as a useful tool to think through how postsecondary teachers might approach their creativity teaching. As much as creativity educators might wish to focus on how best to encourage divergent thinking or creative problem-solving skills, and in essence to how best promote cognitive creativity development, if anything, it is my hope that this research demonstrates the need for looking well beyond these

parameters. If a postsecondary creativity educator has not spent time thinking about their curriculum choices and their pedagogical approach and philosophy – in short, if they have not engaged with critical pedagogy in some way, the rationales for their curricular and teaching choices risk remaining uncritical reproductions of exactly the so-called “objective” knowledge that Ziols et al. (2022) challenged. In addition, postsecondary creativity educators, as indeed all educators, must engage with social justice and equity frameworks that invite critical research in all its forms: feminist, gender studies, anti-racist, disability studies, and all research that seeks to eliminate discrimination and oppression in all its forms. Here again, a lack of thoughtful engagement with this research, which I have put under the overarching umbrella of social justice and equity studies will result in the kind of problematic experiences I myself described at the start of this project with regards to my journey through some of the courses in my studies in the Creativity and Change Leadership program.

In addition, engagement with cross-cultural creativity research is vital for a better appreciation of the limits and boundaries of what postsecondary educators value as creative processes, practices, and products, and in parallel, the research I outlined within the creativity and culture strand of the vast creativity literature offers insights as to what is at stake in the future of creativity teaching and learning. Finally, the new research on democratizing and decolonizing creativity provides an important and missing piece of the creativity conversation that I believe, as I have tried to demonstrate in this project, requires critical application to the teaching of creativity. My goal with this heuristic then is to provide a conceptual lens that names specific areas of study which I would hope postsecondary creativity educators would be willing to engage with. The references for this literature included in this project will also hopefully provide an entry-way for readers to begin engaging with these areas of study. There is no set order or recommendation for how to progress through these areas of study, save that I believe creativity educators must engage with them if they truly wish to offer their students the full

complexity and opportunities that a multiplicity of creativity perspectives will bring to their classrooms.

By discussing the heuristic and by thinking through my own reflective critique, I believe that what I have learned from this entire process is valuable knowledge that can be shared with other postsecondary creativity educators. At a minimum, I would suggest that creativity educators work through Pinar's (1975) *currere* in order to better understand their own educational *and* creative biographies. Educators would, in my view, also find working through Greenberger's (2020) *Guide to Reflective Practice* a useful experience, particularly in relation to the fact that they may not have ever imagined how their own teaching of creativity might impact a diverse and cross-cultural set of learners. As well, educators might wish to draw on the cross-cultural creativity metric (Appendix B) that I have designed here, as a way to think through their own courses and curricula. Taking Clapp's (2017) "baker's dozen" recommendations for educators as an example, I here propose a much smaller set of points and/or questions which postsecondary creativity educators might find useful in thinking through their own teaching practice:

- Does your course or teaching invite an awareness of the relationship between spirituality and creativity?
- Does your course or teaching provide opportunities to recognize connections between the mind and body?
- Does your course recognize resilience and resistance as legitimate forms of creativity?
- Does your course include an awareness of the environment and/or non-human agents as contributors to creativity?
- Does your course offer holistic understandings of creativity that centre on concepts such as self-fulfillment?

- Does your course emphasize individual ownership of ideas so as to exclude a focus on collaboration? And can you challenge this?
- If you come to creativity education from a dominant Western perspective, are you willing to take a risk and actively reflect on these questions?

By engaging with these questions, which I have in essence pulled directly from the cross-cultural creativity metric, my hope is that other postsecondary creativity educators will reflect on their own curricular and teaching practices so as to build more equitable classroom conversations on creativity that include the diversity of voices and perspectives of the world's students. In doing so, our knowledge of creativity and of our own abilities as human beings will grow, as too will our connections with one another as human beings.

While the statements above are practical in the sense that cross-cultural perspectives *can* be developed and implemented in postsecondary creativity teaching and learning, at the same time, I do not wish to suggest that this master's project has solved all issues or concerns regarding its own problem, or problems that might exist in other classrooms. Indeed, a key part of this reflective critique "should also include limitations of the reflection that qualify the decision (e.g. use of literature rather than experiment to evaluate the working hypotheses)" (Greenberger, 2020, p. 468). This qualification certainly applies to this research, since I currently am not able to test out my working hypotheses in and through active discussion, interviews, surveys, or other qualitative and quantitative research methods that could engage with student perspectives and experiences much more deeply and would enrich and challenge the cross-cultural creativity literature deployed here, and the results of my own decision. In addition, the use of these research methods would have supplied a comprehensive answer to the question of why some students found the production of a new product for the Major Project assignment so challenging. As it is, my answer to that question remains speculative and requires that I test out my working hypotheses through the future application of these further research methods. I propose to carry out further research when I return to my institution from

sabbatical that would address this aporia in this project, and as such, round out and no doubt expand the working hypotheses to produce a clearer understanding of the need for cross-cultural creativity knowledge and experiences within the GNED 113 classroom.

The decision (step 6 of the GRP) in this project is also limited by the fact that I was unable to survey the entirety of my GNED 113 course, i.e. to investigate the readings, videos, the design and delivery of the Learning Management System (LMS), and how these additional features of the entire learning experience may have approximated (or not, as the case may be), the cross-cultural creativity metric. To have been able to include these elements, particularly in a course that at the time was delivered fully online would have provided a much more robust picture of how the course relied on Western ideological assumptions about creativity, and the kinds of opportunities available to make these elements of course design and delivery more inclusive.

This journey through creativity and change leadership has certainly been an interesting one, and I don't believe that I knew at the start where this journey would take me. I thought I had a solid understanding of creativity as a concept, given all the reasons described in my *currere*, although I was interested in spending a significant amount of time familiarizing myself with the academic literature on creativity. If I had had to describe what I thought creativity meant at the start of my studies, I would have said that creativity is what makes us human, and that it is a process of engaging with one's own imagination, playing with ideas, making associations, and reframing the shapes and patterns of this interplay into a new idea or outcome. After having studied and engaged with the cross-cultural creativity research described here, I now believe that creativity is a much broader concept than previously imagined, and extends to a panoply of processes and ways of living and being that ultimately combine to describe and delineate the multiplicity of the human condition. Creativity can be found in almost everything we do, whether as individuals or as whole communities, and can connect to our spiritual beliefs, our bonds to one another, to the environment, and to the ways in which we struggle against domination by

forces or groups of people who would wield power over us. Creativity is enactment and embodiment of the human spirit, and when put to positive and transformational good, it can improve our own lives and the lives of others. Insofar as creativity can be described as a spark, it is the ineffable, intrinsic motivation that makes life worth living.

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Appendix A

GNED 113 Course Outline

CENTENNIAL COLLEGE

Course Outline

School:	Advancement
Department:	Humanities and Social Sciences
Course Title:	Creative Genius
Course Code:	GNED 113
Course Hours/Credits:	42
Prerequisites:	N/A
Co-requisites:	N/A
Eligible for Prior Learning, Assessment and Recognition:	Yes
Originated by:	C.Baxter,C Marlin,G Watterson,
Creation Date:	Fall 2000
Revised by:	Renée Sgroi
Revision Date:	Summer 2021
Current Semester:	Fall 2021
Approved by:	M. Mather

Chairperson/Dean

Students are expected to review and understand all areas of the course outline.

Retain this course outline for future transfer credit applications. A fee may be charged for additional copies.

This course outline is available in alternative formats upon request.

Acknowledgement of Traditional Lands

Centennial is proud to be a part of a rich history of education in this province and in this city. We acknowledge that we are on the treaty lands and territory of the Mississaugas of the Credit First Nation and pay tribute to their legacy and the legacy of all First Peoples of Canada, as we strengthen ties with the communities we serve and build the future through learning and through our graduates. Today the traditional meeting place of Toronto is still home to many Indigenous People from across Turtle Island and we are grateful to have the opportunity to work in the communities that have grown in the treaty lands of the Mississaugas. We acknowledge that we are all treaty people and accept our responsibility to honor all our relations.

Course Description

Extreme cake decorating. Sports car design. Body art. Human creativity is all around us. But how often do we think about creativity, or ourselves as creative individuals? This course uses interdisciplinary methods to examine creativity and provides you with an opportunity to explore your own creative side. Students will analyze historical, biological, and psychological definitions of creativity, and the effects of culture, personality, and collaboration on the creative process. Whether it's woodworking, social media, art, music, or whichever pursuit fuels your imagination, this course will open you up to your own creative genius.

Course Learning Outcomes

The student will reliably demonstrate the ability to:

1. Evaluate key concepts, theories, and issues from a variety of perspectives in the field of creativity studies
2. Interpret creativity across diverse artistic, musical, literary, and scientific domains
3. Assess aspects of creativity such as play, failure, and imagination, and their role in the creative process
4. Evaluate individual,collaborative, and culturally diverse methods of generating creative ideas
5. Research, create, and present a creative work to an audience, and provide informed and supportive feedback to the creative works of others
6. Consolidate methods of generating creativity across a variety of domains
7. Reflect on own and others' creative processes as a means to develop creativity

Essential Employability Skills (EES)

The student will reliably demonstrate the ability to*:

1. Communicate clearly, concisely and correctly in the written, spoken, and visual form that fulfills the purpose and meets the needs of the audience.
2. Respond to written, spoken, or visual messages in a manner that ensures effective communication.
5. Use a variety of thinking skills to anticipate and solve problems.
8. Show respect for diverse opinions, values belief systems, and contributions of others.

**There are 11 Essential Employability Skills outcomes as per the Ministry Program Standard. Of these 11 outcomes, the following will be assessed in this course.*

Global Citizenship and Equity (GC&E) Outcomes

The student will reliably demonstrate the ability to*:

1. Identify one's roles and responsibilities as a global citizen in personal and professional life.
2. Identify beliefs, values and behaviours that form individual and community identities and the basis for respectful relationships.
5. Identify and challenge unjust practices in local and global systems.
6. Support personal and social responsibility initiatives at the local, national or global level.

*There are 6 institutional Global Citizenship & Equity outcomes. Of these 6 outcomes, the following will be assessed in this course.

Methods of Instruction

Online (asynchronous) and in-class modalities

Text and other Instructional/Learning Materials

Online Resource(s):

eReserves available on the eCentennial course shell

Classroom and Equipment Requirements

Standard classroom equipment

Evaluation Scheme

- Quizzes, Discussion Board Posts, Small Workshops, Debates, Community and/or Sharing Circles, and/or Midterm Test: To evaluate students' formative understanding, synthesis, and application of core course concepts, definitions and materials
- Creativity Inventory: To assess students' perceptions of own creativity as a means to begin reflecting on the nature of creativity and own creative processes
- Major Project Map/Plan: To evaluate plan for creative project presentation, that includes outline of materials, timelines and purpose/application of the project.
- Major Creative Project Presentation: Students will demonstrate application of core course concepts in a creative project of their choosing by giving an in-class or online presentation of their major creative project. A brief written summary of the project may be required to accompany the oral class presentation. Students will also be expected to provide supportive and informative feedback on peer presentations to strengthen collaborative creativity skills.
- Reflection: Students will reflect on their Creativity Inventory and on their learning throughout the course in order to assess development of own creative processes
- Final Test and/or Workshop: Final, cumulative test to assess students' knowledge, synthesis, and application of core course concepts, discussions,and generative processes in order to demonstrate thorough understanding of course learning outcomes; OR a final, cumulative workshop designed to have students apply knowledge and principles of creativity

Evaluation Name	CLO(s)	EES Outcome(s)	GCE Outcome(s)	Weight/100
Quizzes, Discussion Board Posts, Small Workshops, Debates, Community and/or Sharing Circles, and/or Midterm Test	1, 2, 3, 4, 6, 7	1, 2, 5, 8	1, 2, 5, 6	30
Creativity Inventory	2, 3, 4, 7	1, 2, 5	1, 2, 6	5
Major Project Map/Plan	1, 2, 3, 4, 5, 6, 7	1, 2, 5, 8	1, 2, 5, 6	10
Major Creative Project Presentation	1, 2, 3, 4, 5, 6, 7	1, 2, 5, 8	1, 2, 5, 6	20
Reflection	2, 3, 4, 6, 7	1, 2, 5, 8	1, 2, 5, 6	10
Final Test and/or Workshop	1, 2, 3, 4, 6, 7	1, 2, 5, 8	1, 2, 5, 6	25
Total				100%

If students are unable to write a test they should immediately contact their professor or program Chair for advice. In exceptional and well documented circumstances (e.g. unforeseen family problems, serious illness, or death of a close family member), students may be able to write a make-up test.

All submitted work may be reviewed for authenticity and originality utilizing Turnitin®. Students who do not wish to have their work submitted to Turnitin® must, by the end of the second week of class, communicate this in writing to the instructor and make mutually agreeable alternate arrangements.

When writing tests, students must be able to produce official Centennial College photo identification or they may be refused the right to take the test or test results will be void.

Tests or assignments conducted remotely may require the use of online proctoring technology where the student's identification is verified and their activity is monitored and/or recorded, both audibly and visually through remote access to the student's computer and web camera. Students must communicate in writing to the instructor as soon as possible and prior to the test or assignment due date if the they require an alternate assessment format to explore mutually agreeable alternatives.

Student Accommodation

The Centre for Accessible Learning and Counselling Services (CALCS) (http://centennialcollege.ca/calcs) provides programs and services which empower students in meeting their wellness goals, accommodation and disability-related needs. Our team of professional psychotherapists, social workers, educators, and staff offer brief, solution-focused psychotherapy, accommodation planning, health and wellness education, group counselling, pscyho-educational workshops, adaptive technology, and peer support. Walk in for your first intake session at one of our service locations (Ashtonbee Room L1-04, Morningside Room 190, Progress Room C1-03, The Story Arts Centre Room 285, Downsview Room 105) or contact us at calcs@centennialcollege.ca, 416-289-5000 ext. 3850 to learn more about accessing CALCS services.

Use of Dictionaries

- Any dictionary (hard copy or electronic) may be used in regular class work.
- English-Additional Language (e.g. English-Chinese) or Additional Language-English (e.g. Russian-English) dictionaries may be used in regular class work.
- Dictionaries may be used in tests and examinations, or in portions of tests and examinations, as long as they are non-electronic (not capable of storing information) and hard copy (reviewed by the

invigilator to ensure notes are not incorporated that would affect test or examination integrity).

Program or School Policies

School Of Advancement Policy For Missed Tests And Late Assignments Students who have missed a test and present documented evidence of their absence upon returning to class are permitted to do an alternative assessment, typically completing the assessment within two weeks of returning to class. Students are strongly advised to contact the professor before the scheduled test date. Students who do not contact the professor within 24 hours of the missed class and do not present documented evidence will receive a mark of zero for the assessment. Make-up assessments will not be given. Assignments are due on their due dates. Students who are unable to submit an out-of-class assignment on the day it is due must inform the professor on or before the due date. A mark of 10% will be deducted for each day past the due date unless an alternate due date has been negotiated. A hard copy of the assignment should be presented to the professor for grading and feedback; however, an electronic copy may first be submitted as proof that the work has been completed. There will be no make-up assignments. It is the student's responsibility to keep track of all returned assignment and test / exam marks.

All submitted work that requires extensive writing such as essays and reports will be reviewed for authenticity and originality utillizing Turnitin®. Students who do not wish to have their work submitted to Turnitin® must, by the end of the second week of class, communicate this in writing to the instructor and make mutually agreeable alternate arrangements.

Course Policies

Late assignments are accepted in hard copy only one day after the due date as long as the student sends an electronic copy on the due date. If no electronic copy is received a mark of 10% is deducted for the day the assignment is late.

All missed assignments will receive a grade of zero unless accommodation/extension has been granted before or one week after the due date.

Extensions can be negotiated only with written provable evidence by the student

College Policies

Students should familiarize themselves with all College Policies that cover academic matters and student conduct.

All students and employees have the right to study and work in an environment that is free from discrimination and harassment and promotes respect and equity. Centennial policies ensure all incidents of harassment, discrimination, bullying and violence will be addressed and responded to accordingly.

Academic honesty is integral to the learning process and a necessary ingredient of academic integrity. Academic dishonesty includes cheating, plagiarism, and impersonation. All of these occur when the work of others is presented by a student as their own and/or without citing sources of information. Breaches of academic honesty may result in a failing grade on the assignment/course, suspension or expulsion from the college.

For more information on these and other policies, please visit www.centennialcollege.ca/about-centennial/college-overview/college-policies.

Students enrolled in a joint or collaborative program are subject to the partner institution's academic policies.

PLAR Process

This course is eligible for Prior Learning Assessment and Recognition (PLAR). PLAR is a process by which course credit may be granted for past learning acquired through work or other life experiences. The PLAR process involves completing an assessment (portfolio, test, assignment, etc.) that reliably demonstrates achievement of the course learning outcomes. Contact the academic school to obtain information on the PLAR process and the required assessment.

Topical Outline (subject to change):

Week	Topics	Readings/Materials	Weekly Learning Outcome(s)	Instructional Strategies	Evaluation Name and Weight	Evaluation Date
1	What is Creativity?	David Goldstein, "Introduction to the Study of Creative 'Genius'", available in eReserves	Introduction to course Understand classroom policies Examine definitions of creativity, including "little c", "big C", and "creative genius" Explain convergent and divergent thinking	Welcome and introductions Set course expectations Discuss course outline/topical Review eCentennial Lecture, discussion, videos, in-class or online activities		
2	Thinking Outside the Box	18 Things Highly Creative People Do Differently Demystifying Creativity Goldstein Intro (from week 1) All material available in eReserves	Describe the history of, and research on the creative personality Summarize diverse cultural approaches to creativity Explain lateral thinking Appraise own existing creative practices and processes	Lecture, discussions, videos, in-class and/or online activities		
3	Process: Thinking Inside the Box	Practice Six: "Think Inside the Box" in Liu et al. (2009), Imagination First available in eReserves	Identify rationales and strategies to support a creative habit Assess limits and possibilities of creative structures Apply lateral thinking to own creative processes Consolidate strategies to devise a creative project pathway	Lecture, discussions, videos, in-class and/or online activities	Creativity Inventory(5%) Creativity Chat #1 (5%)	
4	Child's Play	Ch. 5, "Creative Thinking Strategies and Applications" in Di Yanni, R., (2015) Critical and creative thinking: A brief guide for teachers. Wiley & Sons.(available in eReserves)	Explain theories of play and imagination Identify strategies to encourage play and creativity Explore a range of games to nurture creativity Devise a game to "play" with own creative process	Lecture, discussions, videos, in-class and/or online activities	Quiz #1 (5%)	
5	It's in Your Blood:	Ch. 3, Biological	Identify parts of the brain involved in	Lecture, discussions,	Major Project	

Week	Topics	Readings/Materials	Weekly Learning Outcome(s)	Instructional Strategies	Evaluation Name and Weight	Evaluation Date
	Biology and Creativity	Perspectives on Creativity, in Runco, Mark. (2014) Creativity: Theories and Themes: Research, Development and Practice. Elsevier. (available in eReserves)	processes of creativity Examine historical research on brain/creativity connections, including the "split" brain Evaluate concept of the "emotional brain" Examine the relationship between genetics and creativity	videos, in-class and/or online activities	Map/Plan submitted (10%)	
6	Failure: Getting In and Out of Ruts	Ch. 9, "Move Fast and Break Things" in Seelig,T. (2012)InGenius: A Crash Course on Creativity. New York: HarperOne. (pp. 150-166) (available in eReserves)	Examine the role failure plays in the creative process Identify famous "fails" and extrapolate their lessons Determine strategies to get out of creative "ruts" Apply techniques of failure as a way to generate creativity	Lecture, discussions, videos, in-class and/or online activities	Creativity Chat #2 (5%)	
7	Seeing is Believing: Exploring Visual Art	"Who is Really Making 'Chihuly Art'?" Kirk Johnson, August 21, 2017, The New York Times (available in eReserves)	Examine individualist and sociocultural approaches to creativity in visual arts Critique Western notions of "art" Identify strategies for renewed looking that foster creativity Consolidate theories and tools of visual creativity into own creative practice	Lecture, discussions, videos, in-class and/or online activities	Quiz #2 (5%)	
8	A Likely Story: Creativity and Writing	"First Thoughts" and "Writing as a Practice" in Goldberg, N.(2005). Writing Down the Bones: Freeing the Writer Within. Boston & London: Shambhala. (pp. 8-14)	Describe the history of writing and writing systems Explain the relationship between writing, culture, and the spoken word Explore various forms and the power of creative writing Evaluate and identify relevant creative writing tools for own creative processes	Lecture, discussions, videos, in-class and/or online activities	Creativity Chat #3 (5%)	
9	Earworm: Creativity and Music	"Music while working may impair creativity", N. Parker, Chicago Tribune, 2019 BBC Earth, "Did early humans, or even animals, invent music?"	Examine the origins of music and its relationship to human creativity Describe composition, performance creativity, and theories of music as language Explain music's effect on neuroplasticity Appraise spaces for music and musical tools and their application in own creative practice	Lecture, discussions, videos, in-class and/or online activities	Quiz #3 (5%)	

Week	Topics	Readings/Materials	Weekly Learning Outcome(s)	Instructional Strategies	Evaluation Name and Weight	Evaluation Date
		(all readings available in eReserves)				
10	It's All Relativity: Science and Creativity	"The Nature of Invention" from The Nature of Things, CBC Curio film, 2019 (in Centennial College library eResources)	Examine the relationship between science and creativity Summarize scientific discoveries as forms of problem solving Explain patterns of deduction and induction Interpret methods to apply scientific knowledge to own creative processes	Lecture, discussions, videos, in-class and/or online activities		
11	Creativity Inc.: Exploring the Role of Collaboration	Group Creativity in Sawyer, K. (2013)Explaining Creativity: The Science of Human Innovation. 2nd edition, Oxford UP. (pp. 231-264) (available on eReserves)	Explore the importance of collaboration and its effects on creativity Explain intercultural approaches to creativity, including exposure and immersion Understand the input-output (IO) and process/mechanism approaches to collaboration Evaluate and apply the strength of IO and process/mechanism approaches to own creative practice	Lecture, discussions, videos, in-class and/or online activities	Reflection (10%)	
12	Making Connections/ Student Project Presentations	Ch. 10, "Creativity Across the Domains" in Gardner, H. (2011) Creating minds: An anatomy of creativity as seen through the lives of Freud, Einstein, Picasso, Stravinsky, Eliot, Graham. Basic Books. (available in eReserves)	Assess the role of personality, field and domain on creativity Examine the lives of notable creative figures as a means to understand patterns of genius Apply creative genius patterns to own work and creative life Students will present their work in-class or online	Oral Presentation Peer and self-evaluation	Major Project Presentation (20%)	
13	Final Project presentations/ Review for Final Test	Evaluation rubrics	In-class or online presentation of an original final product/project and its creative process. Students will review topics for final test	Oral Presentation Peer and self-evaluation	Major Project Presentation (cont'd) (20%)	
14	Final Test/Final Creativity Workshop	Final Test or Final Creativity Workshop Materials	Students will demonstrate understanding of course material	Written/oral test/Workshop discussion	Final Test/ Creativity Workshop (25%)	

Appendix B

Cross-Cultural Creativity Metric

Theme/ concept (what)	Research Evidence	How/when is the concept/theme (the *what*) visible?	Opportunities
Spirituality	• "Spirituality as a Way of Knowing: Connecting the World and Self" (Mehta & Henriksen, 2022, p. 111) • "spirituality as a supernatural concept and grounded it in the lived experience of creative people, inseparable from their mind, body, environment, and context" (ibid.) • Chaudhary and Pillai (2016) identify spirituality as an important facet of creativity from an Indian perspective (p. 398), as well as a cyclical nature of life rooted in a Hindu philosophy of samsara (pp. 394-395) • Chaudhary and Pillai (2016) write with reference to the Indian philosophical tradition, "Here we find an opposition to the notion of authorship and individual creative endeavour found in the individualistic ideology. The linkage of creativity as worship prevails, and the production of music or dance was always associated with divine expression, something beyond the self." (p. 399)	Visible when something in the lecture, course activities, readings/videos and/or assessment includes: "Acknowledging the interconnectedness of spirituality and creativity to inform innovation" (p. 113)	Recognize "Spirituality as a secular, experiential feeling/process [that] also allows for a way to be more respectfully inclusive of multiple religious beliefs in the school systems without avoiding the issue completely or favoring a dominant religion." (p. 126) Incorporate opportunities for connecting to spirituality, to see and understand creativity through a spiritual lens?

Theme/ concept (what)	Research Evidence	How/when is the concept/theme (the *what*) visible?	Opportunities
MindBody	• Mehta and Henriksen (2022) identify the "'Body is the Ground of Thought': The Shift to Feminism and Sexuality" (p. 114) • "our understanding of creativity could benefit from exploring connections between the concepts of mind-body oneness and require centering of feminism and sexuality" (p. 114) • Blurring of boundary between mind and body (p. 116) • Moving away from Cartesian separation of mind and body (p. 116)	Incorporation of course material (readings, lectures, videos, etc.) that invites blurring of boundary between mind and body Authentic assessment that speaks to Sen and Sharma's (2011) holistic self (see below) Visible when there are moments in teaching or in the learning outcomes that centre "mind-body" oneness, that allow for the blurring of mind and body, or that welcome the body's knowledge and awareness and a sense of embodiment so that the focus isn't strictly on cognitive processes disassociated from the body (?)	"Considering mindfulness, meditation, yoga, breathwork, and other mindbody connectivity as key components of the creative process would require that creative educational experiences allow time to guide students to ground themselves in their body and the environment. Including mindfulness activities as part of the creative process can help students directly experience themselves as agents in a bigger creative process." (p. 126) Incorporate and model deep breathing / grounding moment(s) before engaging in class activities? How else to incorporate mind-body? Asking what we can learn from our bodies? Asking how the body contributes to our creativity? What is the body's role in supporting creativity? Fostering it?

Theme/ concept (what)	Research Evidence	How/when is the concept/theme (the *what*) visible?	Opportunities
Resilience and Resistance	• "Resilience and Resistance: Dialectic Exploration of Creative Being" (Mehta & Henriksen, 2022, p. 117) • "how African American and Black and/or Indigenous people have long used creativity as a force to survive and counter systemic oppression and life-threatening circumstances" (p. 117) • Based on: "resilience + resistance, dialectical thinking, and vernacular technologies" (p. 117) • "Here, non-verbal forms of creative communication become a space for healing." (p. 118) • "Black vernacular technological creativity emerges from resistance to existing technology and strategic appropriations of the material and symbolic power and energy of technology" (p. 119) • These themes of resilience and resistance in Mehta and Henriksen are echoed in Sierra and Fallon's (2016) discussion of "creativity of resistance" and "transformative creativity" (p. 356)	How welcoming is the course of non-verbal creative, communicative acts? What spaces are there in the course for agency? What spaces are there in the course for dialectical thinking? Spaces for "redeployment, reconception, and re-creation" (Mehta & Henrisken, 2022, p. 119)? Visible when students display a resistance to existing forms of vernacular technologies Visible through non-verbal forms such as dance, art, music or other non-verbal forms	"Transdisciplinary projects that cut across subject matters and epistemologies allow students to connect with the community and cultural needs to address social justice, and offer students new opportunities to connect home and culture with school, respectfully." (Mehta & Henrisken, 2022, p. 126) Incorporate discussions / considerations / assessments that offer transdisciplinary learning and the opportunity to connect with students' community, home and/or culture?

Theme/ concept (what)	Research Evidence	How/when is the concept/theme (the *what*) visible?	Opportunities
Non-human agency/ Environment	• Mehta and Henriksen's (2022) final theme is "The Agency of the Land and Its Beings" (p. 120) – focus on "*non-human agency*" (ibid.) • "Non-human beings are given agency and, in some instances, personhood. The personification of land and beings across non-western cultures is an acknowledgment of their creative agency." (Mehta & Henriksen, 2022, p. 121) • Connection to the environment echoed in Sierra and Fallon (2016)	Does the course allow for non-human agency? Or does it only take a Western, naturalistic view, as described by Mehta and Henriksen (2022)?	"Creative projects in school could go beyond seeking novel and effective solutions to intimately and ethically consider the connected, communal nature of problems, and the ethics of solutions that teachers and students devise together toward social and environmental justice." (Mehta & Henriksen, 2022, p. 127) Move beyond product-oriented creativity learning? Include learning and/or assessment that invites connection to non-human agents?
Holistic View	• "Creativity through the lens of the holistic self and the experiential self has meaning as self-expression, self-fulfillment, self-actualization and self-renewal" (Sen & Sharma, 2011, p. 295) • Idea of holism and self-renewal is also identified in Sundararajan and Raina (2015): "New ways of being, rather than new products, is the focus in the traditional Asian pursuit of novelty." (p. 11) •	Does the course evaluate the creative process and how well it aligns with students' own perceptions? Does the course evaluate anything beyond creative product? Does the course evaluate the sense of self-fulfillment identified by students?	Change assignments and assessments to consider the creative *process*, and not just the product? Incorporate self-fulfillment as a criterion in course assessment?

Theme/ concept (what)	Research Evidence	How/when is the concept/theme (the *what*) visible?	Opportunities
Holistic View (cont'd)	• "the creative process as a means of achieving inner peace, harmony and satisfaction instead of serving a utilitarian purpose" (Sen & Sharma, 2011, p. 296) • "Many participants described creativity as the act of learning. … creativity was seen to lie in the process of appropriating knowledge through one's active agency; no special value was placed on the ownership of the idea as a criterion for creativity." (Sen & Sharma, 2011, p. 285) • • In their review of the literature on culture's impact on creativity, Shao et al. (2019) find that "the dichotomy of 'the West' and 'the East' is one of the most influential approaches in characterizing (potential cultural) differences in understanding and defining creativity. "The East" commonly refers to Asian countries, especially East Asian countries such as China and other countries influenced by its culture, such as Japan or Korea." (p. 2) • • Shao et al. (2019) also write that "A gradual or incremental pattern dominates creativity in the East, while a pattern of radical creativity is the dominant pattern of creativity in the West" (p. 4) They also write that "Specifically, in Eastern areas, creativity is characterized as an ongoing process involving 'a circular movement in the sense of successive	Opportunities for self-renewal? Visible when the "gradual pattern" is valued as a legitimate form of creativity knowledge and understanding – therefore incorporated into formal assessments?	As per Shao et al. (2019), Creativity as a gradual vs. radical creativity?? Incorporate into major project, so that final product isn't necessarily final product??

Theme/ concept (what)	Research Evidence	How/when is the concept/theme (the *what*) visible?	Opportunities
Holistic view (cont'd)	• reconfiguration of an initial totality'; in contrast, in the West, creativity is considered 'a linear movement towards a new point' and 'an insightful production achieved by individuals engaged in a working process with a finite beginning and end' (Lubart, 1999, p. 341)" (p. 4)		
Collaboration / less emphasis on individual ownership	• More collaborative rather than individual approaches argued for by Sierra and Fallon (2016, p. 364) • Shao et al (2019) write that "The mentioned cultures [i.e. 'Eastern'] are often considered to largely represent 'collectivist cultures' (i.e. cultures that emphasize that collective interests should override individuals' interests and that fitting in with the collective is more important than being unique) and share a similar tradition that traces its origin from Asian thought, such as Taoism, Buddhism, and Confucianism. In contrast, 'the West,' although usually considered to reflect 'individualist cultures' (i.e. those that value the individual's goals and interests over the group's) … usually refers to the US, Western Europe, Canada, Australia and New Zealand" (p. 2). •	What opportunities are there in the course for collaborative or participatory creativity? Are there opportunities to view creativity from less individualistic perspectives so that sense of individual ownership becomes less critical or central?	More opportunities for collaboration in the course? More assessments focused on collaborative work?

Theme/ concept (what)	Research Evidence	How/when is the concept/theme (the *what*) visible?	Opportunities
Collaboration / less emphasis on individual ownership (cont'd)	• Both Sen and Sharma (2011) and Chaudhary and Pillai (2016) point out that from an Indian context, there is less emphasis on authorship or ownership of the idea / creative act • Clapp (2017) points to participatory creativity and the biography of an idea that also emphasizes less individual ownership		

Appendix C

GNED 113 Course Mapping Against Cross-Cultural Creativity Metric

Week	Learning outcomes	PowerPoints/Lectures	Related In-class activities	Proximity to Cross-Cultural Creativity Metric
1	Introduction to course • Understand classroom policies • Examine definitions of creativity including "little c", "big C" and "creative genius" • Explain convergent and divergent thinking	• The first 25 of the total 53 slides in this presentation address course expectations, assessments, how to find materials, contact info etc. • Slide 26 asks: "What does it meant to be creative?" • Different, open-ended possibilities offered: something original, something divine, something human (based on Csikszentmihalyi's . (1997/2013) *Creativity: The Psychology of Discovery and Invention.* New York: Harper Perennial Modern Classics. • Move to differentiate between divergent and convergent thinking • Consideration of whether or not intelligence is required to be creative • Open-ended question as to whether or not creativity can be measured • Consideration of Gardner's (1983/2011) *Multiple Intelligences* and domain-specificity for creativity • Move to look at cognitive approaches to understanding creativity; seeing creativity as a "personality"; and an historiometric approach • Consideration of "big C", "little C" and "Creative Genius" • Open-ended consideration of creativity as a process •	Introductory Padlet: "Intromania". Students were asked to introduce themselves and their creative areas of interest/strength. Students were also asked to describe what they love about their creative interests/pursuits, and to introduce themselves as creatively as they'd like. I provided an example to model my own creativity. The rationale here is for students to get to know one another, and to build community in the class and the course	• Questions in the slides are open-ended, and therefore invite discussion • Slide 29 asks if creativity is "divine" – opens up the possibility for inclusion of spiritual knowledge and understanding of creativity but there's room here to draw this out more fully • "Intromania" padlet allows for possibilities of engagement with Sen and Sharma's (2011) self-fulfillment, self-actualization and self-renewal" (p. 295)

Week	Learning outcomes	PowerPoints/Lectures	Related In-class activities	Proximity to Cross-Cultural Creativity Metric
2	Describe the history of, and research on the creative personality • Summarize diverse cultural approaches to creativity • Explain lateral thinking • Appraise own existing creative practices and processes	• Review from previous week • Overview of this week's learning outcomes • Discussion of idea that there is a "creative personality" • A creative "type" is a myth • Creativity viewed as "new" idea or object, but one that builds on previous thinking • Creativity as something that takes time • Consideration of socio-economic and experiential factors that influence the degree to which someone is "creative" (based on Goldstein, n.d.) • Comparison of Western and non-Western approaches to creativity, described as individual (Western) and collective (as defined in Chaudhary & Pillai, 2016) • Global South perspectives on creativity (Sierra & Fallon, 2016) • Decolonial perspective (Sierra & Fallon, 2016) • Indigenous perspective (*Our Stories, 2021*) • Creativity as collaborative • deBono's (1970) vertical and lateral thinking	**Week 2 Ice-Breaker Activity** • Students were put into breakout rooms on Zoom, and asked to introduce themselves with their name, year, program of study, and what kind of fruit they would be, if they could be a fruit (or in some cases, students chose vegetables) – purpose of this ice-breaker to have students get to know each other, and to encourage play and imaginative thinking **Check-In Survey** • Purpose is to make sure that at the end of week 2, students know how to access materials, feel comfortable in the course, etc.	• While the discussion of a creative personality aims to dispel the "myth" that only *certain* individuals are creative, it nevertheless focuses attention on the creative *individual* • Even the consideration of socio-economic and experiential factors on creativity still centre on the creative individual • Inclusion of Global South, Decolonial and Indigenous perspectives meets the metric, but more room here for weaving these perspectives into activities/discussions? …

Week	Learning outcomes	PowerPoints/Lectures	Related In-class activities	Proximity to Cross-Cultural Creativity Metric
2 cont.		•	• has questions about navigating online course, finding materials etc. • has a question about creativity, with responses that reflect a variety of knowledges/ approaches (i.e. creativity can be defined in many ways, can • be nurtured, shared by all human beings, fun) • Question about expectations for the course (i.e., learning how to be more creative, being challenged) **Week 2 Kahoot** • 8 questions in total • 5 questions focus on individual creativity or the individual *as* creative	**Check-In Survey:** Open-ended questions, but the question about what students are looking forward to in the course is centred on individual creativity (checkbox options include: "I'm interested in learning how to be more creative I consider myself a creative person, and love to work on creative projects; I'm hoping it will challenge me in new ways; I'm hoping it gives me new things to think about, outside my main area of study" – these options demonstrate a focus on individual creativity that could be stretched to better reflect the metric • Kahoot! and "collaborative" activity are all individually-based

Week	Learning outcomes	PowerPoints/Lectures	Related In-class activities	Proximity to Cross-Cultural Creativity Metric
2 cont.		•	• **Collaborative activity (included in Week 2 PPT): "free-range"** based on Harrison, S. (2013). *Ideaspotting: How to Find Your Next Great Idea.* Machillock Publishing, students are asked to "free-range" and look around, and say what they're curious about – this was done in groups	
3	• Identify rationales and strategies to support a creative habit • Assess limits and possibilities of creative structures • Apply lateral thinking to own	• Review of previous week's learning and overview of this week's learning outcomes • Discussion around creativity as a habitual practice based on Twyla Tharp's *The Creative Habit* • Getting "inside" the box – Tharp's practice of collecting ideas/materials for a project, but also using idea of box as a metaphor for form, and how creativity may require pushing up against limits • Students are presented with creativity inventory assignment	• Example of "elite" artists contains images of Pele, Zaha Hadid, Toni Morrison, and Gordon Ramsay • Week 3 Padlet: asks students to take a group of words and make new sentences out of them (like "poetry" fridge magnets	• Diverse examples of elite artists • Week 3 padlet activity is collaborative – students work in groups to solve the problem • Incorporate mindfulness, breathwork before engaging in padlet activity • Invite dialectical thinking in the

Week	Learning outcomes •	PowerPoints/Lectures	Related In-class activities	Proximity to Cross-Cultural Creativity Metric
3 cont.	creative processes Consolidate strategies to devise a plan for a creative project pathway	•	•	activity – ask students if there are limitations in the activity? • Ask follow-up questions about process, self-expression, self-fulfillment after the padlet activity
4	• Explain theories of play and imagination • Identify strategies to encourage play and creativity • Explore a range of games to nurture creativity • Devise a game to "play" with own creative process	• Review from last week and overview of week 4 learning outcomes • Discuss major project • Definition of play based on Sawyer, K. (2013). *Zig Zag: The surprising path to greater creativity.* Wiley and Sons • Discussion of imagination based on Di Yanni, R. (2015) *Critical and Creative Thinking: A Brief Guide for Teachers*. Wiley. • "deep noticing" concept from Di Yanni, with example of Ratan Tata • Focus on play, imagination, incubation (though it's not named as such	• First "Creativity Chat" – students were divided into two groups, with group A meeting in week 4, and group B meeting in week 5. The purpose and rationale for the creativity chat was to allow students to enter into more focused and small-group discussions of creativity (the class size was 40 students, so these chat sessions took place with a more intimate 20 students, roughly.) The Creativity Chat used the	• The lecture itself is still focused on creativity at an individual level – how can students as individuals engage in their own creativity • The example of Ratan Tata in the lecture provides an example of a successful BIPOC individual, but there's more room in the lecture to include knowledge forms and learning that better meet the requirements of the metric • The Creativity Chat much more.

Week	Learning outcomes	PowerPoints/Lectures	Related In-class activities	Proximity to Cross-Cultural Creativity Metric
4 cont.	•	•	Indigenous Talking Circle as a frame to engage in small-group discussion about creative habit, • motivation for engaging in creative practice, working within limits (imposing structures), sharing strategies for creativity	readily meets the metric's criteria, although breathwork could be incorporated before engaging in the chat. The Chat also connects with collaboration, spirituality, self-expression, dialectical thinking, but could push more towards "communal nature of problems" as described by Mehta and Henriksen (2022, p. 127)
5	• Explore the importance of collaboration and its effects on creativity • Explain intercultural approaches to creativity, including exposure	• Review from last week and overview of week 5 learning outcomes • Based on Sawyer, K. (2012) *Explaining creativity: The science of human innovation. 2nd ed.* Oxford: Oxford UP • Collaboration as it relates to creativity in business • Dynamics of groups and input-output processes • Discussion of "flow" and intercultural approaches based on Dunne, C. (2017) Can Intercultural Experience Foster creativity? The relevance, theory and evidence. *Journal of intercultural studies,* vol. 38, No. 2: 189-212 • Cultural humility based on TedxTalk, Juliana Mosley talks about cultural humility	• Headline Improv game via Padlet Students were given a "headline" and asked to call out a word one at a time to create a new headline – to build on one another's thinking, but it ended up that students just started creating their own • Creativity Chat Group B	• Overly Analytical look at collaboration? • Inclusion of intercultural experiences and cultural humility connects to metric • Headline improv game connects with collaboration – again, breathwork could be introduced before engaging

Week	Learning outcomes	PowerPoints/Lectures	Related In-class activities	Proximity to Cross-Cultural Creativity Metric
5 cont.	• and immersion • Understand the input-output (IO) and process/mechanism approaches to collaboration Evaluate and apply the strength of IO and process/mechanism approaches to own creative practice			in the activity, and the headline model itself could connect to communal or environmental concerns, or other concerns identified by students
6	• Examine the role failure plays in the creative process • Identify famous "fails" and extrapolate their lessons • Determine strategies to get out of creative "ruts" • Apply techniques of failure as a way	• Discussion of failure • Failing as a "science experiment" based on Seelig, T. (2012) *inGenius: A Crash Course on Creativity.* New York: HarperOne Publishing • Discussion of F.L.E.X. plan, from Berg, P. and C. Pietrasz. (2017) Turning Classroom Failure Into Student Success: The Value of Integrating Resiliency Building Activities in the Academic Classroom. *Management Teaching Review.* (pp. 1-13) • Discussion of fear and creativity • Famous "failures" • Getting stuck in a creative rut	• In-class, non-dominant hand Padlet activity – students were asked to draw an image to go along with a headline (I provided the headline), using their non-dominant hand. The rationale for this exercise was to purposely invite students to experience less success when drawing, to enter into a kind of "failure"	• There was a degree of open-endedness in this week's session that speaks to a more holistic approach, although discussions could bring in spirituality and non-human agency more fully Resilience is part of the F.L.E.X. model, but again, there's an

Week	Learning outcomes	PowerPoints/Lectures	Related In-class activities	Proximity to Cross-Cultural Creativity Metric
6 cont.	to generate creativity	•	environment and become more comfortable with that environment • Creativity Chat #2 (Group A) focused on failure. Students were asked to listen to a CBC Ideas podcast on failure in advance of the session	opportunity to more efficiently draw this out into class discussions in relation to Mehta and Henriksen (2022)
7	• Examine individualist and sociocultural approaches to creativity in visual arts • Critique Western notions of "art" • Identify strategies for renewed looking that foster creativity •	• Mewari Art, Renaissance guilds, discussions of "outsider" art, and discussions around "ownership" or art were included in this lecture • Lecture draws on Sawyer's (2013) examples to look with "fresh eyes", and includes possibilities for looking at the world in new ways, which includes mindfulness • Discussion of the work of artist Kader Attia in relation to looking, but also to resilience and resistance	**In-class breakout room activity: "Seeing is Believing"** • Students were put into small breakout rooms, and asked to use the format and guidelines of the Talking Circle to guide their discussion They were given a document with questions to discuss related to their own understandings and relationship to visual art and its creation	• The breakout room activity connects with the holistic perspective as identified in Sen and Sharma (2011), but also to collaboration and dialectical thinking, since the discussion allowed for

Week	Learning outcomes	PowerPoints/Lectures	Related In-class activities	Proximity to Cross-Cultural Creativity Metric
7 cont.	Consolidate theories and tools of visual creativity into own creative practice	•	• Questions here included consideration of individual and collaborative art production, and the overall purpose of the questions was to have students reflect on their own relationships to visual arts. These discussions were open-ended and meant to stimulate reflection and encourage a willingness for students to engage with all forms of creative endeavour (including visual arts) **Creativity Chat #2, Group B** • This creativity chat picked up on the discussion about students' relationship to visual arts, and they were invited to	• different perspectives. The exercise could be broadened by asking students to connect to non-human agency and to spirituality and the body through more directed questions that centre on these aspects. The same could be said for the Creativity Chat for Group B

Week	Learning outcomes	PowerPoints/Lectures	Related In-class activities	Proximity to Cross-Cultural Creativity Metric
7 cont.			share their findings, but also to discuss the difference between problem-finding and problem-solving, and their thoughts on that Students were also invited to share strategies for “renewed looking”	
8	• Describe the history of writing and writing systems • Explain the relationship between writing, culture, and the spoken word Explore various forms and the power of creative writing • Evaluate and identify relevant creative writing	• Began with a brief history of human writing systems, including ancient Sumer and Quipu threads, Wampum belts, the work of economics and communications theorist Harold Innis, the oral tradition, traditional Indigenous teachings, the Epic of Gilgamesh, spoken word poetry, and a consideration of what a “real” writer is or looks like (examples provided were Kazuo Ishiguro, Chimamanda Adichie and Jonathan Evison) • Discussion of creative writing tips, prompts, tools	• In-class writing prompts activity – students were given a series of images, and asked to respond to them in writing, choosing any form they liked. They were also given a few written prompts as well. A discussion about the exercise followed, with questions about	• The in-class writing prompts (visuals as well as written prompts) *did* invite a sense of connection to the environment and spirituality (likely because of the choice of images, which reflected nature and calm.) • The lecture invited thinking about

Week	Learning outcomes	PowerPoints/Lectures	Related In-class activities	Proximity to Cross-Cultural Creativity Metric
8 cont.	tools for own creative processes		what it felt like, if we engaged with our imaginations and with play, if there was a difference between the visual prompts versus the written prompts	writing from cross-cultural perspectives and practices, but in terms of thinking about creativity as resilience and resistance, or connection to the environment, or mindbody, those attributes could also be drawn out more to begin to look at creativity from more cross-cultural perspectives
9	• Examine the origins of music and its relationship to human creativity • Describe composition, performance creativity, and theories of music as language • Explain music's effect on neuroplasticity	• Looked at different research perspectives on the origins of music • Relationship between music and creativity – does it impair or improve creativity? • Music and neuroplasticity • Questions about "ownership" of music vis-à-vis composition, and how collaborative music composition can be	• In-class listening activity: becoming aware of ambient sounds around us in the moment – purpose is to heighten awareness of sound, and how we can use that awareness to become more creativity • Breakout room activity: discussion about music, listening choices,	• The in-class listening activity could connect more readily with the metric by beginning with breathwork before listening, as well as inviting discussions that focus on the spiritual dimensions of listening • The lecture's focus on questioning "ownership" of

Week	Learning outcomes	PowerPoints/Lectures	Related In-class activities	Proximity to Cross-Cultural Creativity Metric
9 cont.	Appraise spaces for music and musical tools and their application in own creative practice		collaboration – purpose is to deepen thinking and reflection about our relationship to music and sound • Name that Tune Padlet --beyond class time, but allowed students to engage with making their own music – again, purpose was to play and create and engage with other creative forms	music relates to the metric's identification of collaboration as an important fact
10	Examine relationship between science and creativity Summarize scientific discoveries as forms of problem solving Explain patterns of deduction and induction Interpret methods to apply scientific knowledge to own creative processes	• How is science creative? • Thinking about problem-finding • Collaborations between scientists	• Final Creativity Chat: Group A – used scientific method and experimentation to think about how to apply these models to the major project. Purpose was to think about experimentation, and to think like scientists and apply that method to creativity, and also to help with the final project	• Application of the scientific method could be paralleled by incorporating Mehta and Henriksen's (2022) non-human agency, ways of knowing that rely on environment more effectively despite fact that the lecture does discuss collaboration between scientists

Week	Learning outcomes	PowerPoints/Lectures	Related In-class activities	Proximity to Cross-Cultural Creativity Metric
11	• Identify parts of the brain involved in processes of creativity • Examine historical research on brain/creativity connections, including the "split" brain • Evaluate the concept of "emotional brain" • Examine the relationship between genetics and creativity •	• Discuss and dispel notions of "split brain" and its relationship to creative "personality" • Discuss research on creativity and cognition based on Runco, M.A. (2014) *Creativity: Theories and themes: research, development, and practice.* Elsevier	Final Creativity Chat: Group B – here, we discussed some of the material from the lecture about the brain and its relationship to creativity – this discussion included questions about cultural paradigms, and how they might affect our understandings of the brain and/or creativity	• Questioning the relationship between biology and creativity is effective, even if learning about how the brain functions in the process of creating is interesting and useful – still tied to individual?? • Inclusions of cultural paradigms is positive • Could this be tied to thinking more about mindbody? Opening up that space?
12	• Assess the role of personality, field and domain on creativity • Examine the lives of notable creative figures as a means to	• Thinking about how to "locate" creativity, using Csikszentmihalyi, M. (1996) *Creativity: flow and the psychology of discovery and invention.* New York: HarperCollins Publishers • Look at lives of some "creative geniuses"		• The emphasis on creative geniuses definitely speaks to a Western approach to understanding creativity, and valuing certain individuals. To better meet the

Week	Learning outcomes •	PowerPoints/Lectures	Related In-class activities	• Proximity to Cross-Cultural Creativity Metric
12 cont.	• understand patterns of genius • Apply creative genius patterns to own work and creative life Students will present their work	•		needs of the metric, this focus in the lecture should also be balanced out by looking at creative communities, and these could be collaborative communities with relation to spirituality, resistance and resilience, and more
13	• Student presentations (ongoing) Review for final test			
14	• Students will demonstrate understanding of course material			

Appendix D

Major Project Mapping

	Spirituality	**The Body**	**Resistance/ Resilience**	**Non-human agency/ environment**	**Holistic view**	**Individual/ collaborative/ ownership**
Form – open, students able to choose their own form	Theoretically open to engage with spirituality, as there is nothing in the choice of form that limits this	Also theoretically able to engage with body and bodymind as described by Mehta and Henriksen (2022)	yes	yes	Theoretically available	yes
Individual/ Paired project	Maybe?	Maybe?	Maybe?	Maybe?	Maybe?	yes
Evaluation Criteria:						
social justice theme	yes	yes	yes	yes	Possibly?	yes
Element from a different domain	Maybe?	Maybe?	Maybe?	Maybe?	Maybe?	yes
Element of risk/failure	Maybe?	Maybe?	Yes?	Maybe?	Maybe?	Yes, if collaboration is considered a risk?
Research component	Theoretically open	Theoretically open	Theoretically open	Theoretically open	Theoretically open	Theoretically open

Appendix E

Proximity to Cross-cultural Creativity Metric – Breakdown and Analysis

Green: Points highlighted in green represent actions, exercises, learning outcomes or teaching moments that *meet* the metric criteria and should therefore continue
Yellow: Points highlighted in yellow represent actions, exercises, learning outcomes or teaching moments that in some way *approximate* the metric, with a recognition that this opportunity could be further fleshed out or developed
Red: Points highlighted in red represent actions, exercises, learning outcomes or teaching moments that exclusively value a Western creativity perspective and must therefore be addressed
Magenta: Points highlighted in magenta represent new opportunities for incorporating cross-cultural creativity knowledge into the course

Week 1
• Questions in the slides are open-ended, and therefore invite discussion • Slide 29 asks if creativity is "divine" – opens up the possibility for inclusion of spiritual knowledge and understanding of creativity but there's room here to draw this out more fully • "Intromania" padlet allows for possibilities of engagement with Sen and Sharma's (2011) self-fulfillment, self-actualization and self-renewal" (p. 295)
Week 2
• While the discussion of a creative personality aims to dispel the "myth" that only *certain* individuals are creative, it nevertheless focuses attention on the creative *individual* • Even the consideration of socio-economic and experiential factors on creativity still centre on the creative individual • Inclusion of Global South, Decolonial and Indigenous perspectives meets the metric, but more room here for weaving these perspectives into activities/discussions? • **Check-In Survey:** Open-ended questions, but the question about what students are looking forward to in the course is centred on individual creativity (checkbox options include: "I'm interested in learning how to be more creative, I consider myself a creative person, and love to work on creative projects; I'm hoping it will challenge me in new ways; I'm hoping it gives me new things to think about, outside my main area of study" – these options demonstrate a focus on individual creativity that could be stretched to better reflect the metric • Kahoot! and "collaborative" activity are all individually-based

Week 3
• Diverse examples of elite artists • Week 3 padlet activity is collaborative – students work in groups to solve the problem • Incorporate mindfulness, breathwork before engaging in padlet activity • Invite dialectical thinking in the activity – ask students if there are limitations in the activity? • Ask follow-up questions about process, self-expression, self-fulfillment after the padlet activity
Week 4
• The lecture itself is still focused on creativity at an individual level – how can students as individuals engage in their own creativity • The example of Ratan Tata in the lecture provides an example of a successful BIPOC individual, but there's more room in the lecture to include knowledge forms and learning that better meet the requirements of the metric • The Creativity Chat much more readily meets the metric's criteria, although breathwork could be incorporated before engaging in the chat. The Chat also connects with collaboration, spirituality, self-expression, dialectical thinking, but could push more towards "communal nature of problems" as described by Mehta and Henriksen (2022, p. 127).
Week 5
• Overly Analytical look at collaboration? • Inclusion of intercultural experiences and cultural humility connects to metric • Headline improv game connects with collaboration – again, breathwork could be introduced before engaging in the activity, and the headline model itself could connect to communal or environmental concerns, or other concerns identified by students
Week 6
• There was a degree of open-endedness in this week's session that speaks to a more holistic approach, although discussions could bring in spirituality and non-human agency more fully • Resilience is part of the F.L.E.X. model, but again, there's an opportunity to more efficiently draw this out into class discussions in relation to Mehta and Henriksen (2022)
Week 7
• The breakout room activity connects with the holistic perspective as identified in Sen and Sharma (2011), but also to collaboration and dialectical thinking, since the discussion allowed for different perspectives. The exercise could be broadened by asking students to connect to non-human agency and to spirituality and the body through more directed questions that centre on these aspects. The same could be said for the Creativity Chat for Group B

Week 8
• The in-class writing prompts (visuals as well as written prompts) *did* invite a sense of connection to the environment and spirituality (likely because of the choice of images, which reflected nature and calm.) • The lecture invited thinking about writing from cross-cultural perspectives and practices, but in terms of thinking about creativity as resilience and resistance, or connection to the environment, or mindbody, those attributes could also be drawn out more to begin to look at creativity from more cross-cultural perspectives
Week 9
• The in-class listening activity could connect more readily with the metric by beginning with breathwork before listening, as well as inviting discussions that focus on the spiritual dimensions of listening • The lecture's focus on questioning "ownership" of music relates to the metric's identification of collaboration as an important fact
Week 10
• The application of the scientific method could be paralleled by incorporating Mehta and Henriksen's (2022) non-human agency, and ways of knowing that rely on the environment more effectively in this lecture, despite the fact that the lecture does discuss collaboration between scientists
Week 11
• Questioning the relationship between biology and creativity is effective, even if learning about how the brain functions in the process of creating is interesting and useful – still tied to individual?? • Inclusions of cultural paradigms is positive • Could this be tied to thinking more about mindbody? Opening up that space?
Week 12
• The emphasis on creative geniuses definitely speaks to a Western approach to understanding creativity, and valuing certain individuals. To better meet the needs of the metric, this focus in the lecture should also be balanced out by looking at creative communities, and these could be collaborative communities with relation to spirituality, resistance and resilience, and more

7 green bullets **16 yellow bullets** **2 red bullets** **5 magenta bullets (5 + 16 yellow = 21 new opportunities)** **30 bullets total**	**Number of times themes referenced in existing practices/lessons:** **Spirituality: 5** **Mindbody: 1** **Resilience and Resistance: 1** **Non-human agency/environment: 2** **Holistic View: 2** **Collaboration/non-individual ownership: 4**