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Just Press Play: Designing Video Lessons to Teach Creativity Curriculum in Childhood Education

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**Just Press Play: Designing Video Lessons to Teach Creativity Curriculum in
Childhood Education**

by
Gregory McClure

An Abstract of a Project
in
Creativity and Change Leadership

Submitted in Partial Fulfillment
of the Requirements
for the Degree of Creativity

Master of Science

May 2023

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

ABSTRACT OF PROJECT

Designing Scripted Lessons for Creativity Curriculum

This project aims to create a scripted lesson consisting of a video lesson and a supplemental activity to facilitate creativity training in primary students. A larger goal is to develop a K-12 curriculum for Creativity and Creative Problem Solving. The scripted lessons and guided activities aim to educate 1st-grade students on creativity characteristics and foster foundational creativity skills. The project aims to alleviate teachers' burden by providing ready-made scripted lessons and videos with explicit instructions, requiring no prior content knowledge. The video lessons feature puppet characters, engaging students through spoken lessons, music, and movement. The follow-up activities, called Mactivities, are low or no-prep and allow students to practice creativity skills. The project's goals include fitting into packed school schedules, engaging young children in regular creative practices, providing a curriculum that requires no prior knowledge in creativity education, building a foundational level of creativity education for future scaffolding, and making learning fun and enjoyable through music and play. The rationale for the project stems from the researcher's background in childhood education and a desire to improve students' future opportunities. The researcher noticed a decline in creativity as children grow older and found a need for an explicit creativity curriculum for elementary school children. Existing resources primarily focus on integrating creativity into existing lessons, leaving a burden on teachers. The project aims to address these gaps by providing educators with a manageable and comprehensive creativity curriculum and fostering adaptable and applicable creative skills, turning students into innovative leaders as they progress through their education.



Signature

5/17/2023

Date

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A Concept Paper in Creativity and Change Leadership

By

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Developing a Book Proposal for Publication

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Dr. Susan Keller-Mathers
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5/17/2023



Gregory McClure
Student

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SECTION ONE: BACKGROUND TO THE PROJECT

Purpose and Description of Project

The focus of the project is to create a scripted lesson, the main component of which is a video lesson, and a supplemental activity for students. This video and supplemental activity that will help educators facilitate creativity training in primary students through a designed curriculum. This project would be a small piece of a much larger theoretical goal to create a K-12 curriculum for Creativity and Creative Problem Solving. This project will help educate 1st-grade students on the characteristics of creativity and foster learning experiences that cultivate foundational creativity skills in young students. It also aims to alleviate teachers from the burden of learning new curricula by providing them with scripted lessons and guided activities with explicit instructions. First, a scripted "hook" from the teacher will engage students. Then, the creative concept will launch from a video lesson. Teachers will not be responsible for the preparation of the lesson plan, nor do they need any prior content knowledge. However, the hope is that teachers will learn the fundamentals of creativity education simply by participating in the curriculum. The lessons will be short, with the hook and concept launch aim to be 10 minutes total and the follow-up activity another 5-10 minutes. These scripts, video lessons and organized activities provide the mentality of "just press play," meaning that the teachers will not need to master information and prepare for each lesson as it will be done for them already.

The video is geared toward young learners in grade 1, these students are typically 5-7 years old. The video lesson will feature puppet characters to increase student engagement. The lessons are known as "Mister Mac's Class." The characters' names are Mister Mac, a teacher who was once a famous musician and sometimes still

thinks he is performing for audiences. The other character will be Shelfie, a fuzzy nonhuman student wondrous of the world around them. Shelfie often presents curiosities to Mister Mac, and together they explore the answers and learn more about the characteristics of creativity. The video will feature the characters explaining the concept in short spoken lessons and include a music and movement segment. The hope is to reach all students by engaging them in multiple learning modalities. The activity following the video lessons, known as Mactivities, will be carefully crafted as low or no-prep activities for the teacher, allowing educators to spend their time and energy overseeing the learning environment. The Mactivity allows the students to engage and practice a creativity skill they've just learned. In the first video, students will learn to "notice and wonder." The activity will explicitly allow them to notice observable and factual things and formulate "wonder statements" using a guided wonder wheel.

My personal goals can be summarized as such:

- Set up short lessons that reinforce the characteristics of creative people. School days are already incredibly packed with activities and curriculum, so introducing new learning must quickly and easily fit school schedules.
- Explicitly engage young children in regular practices of creative characteristics. In the same way, you must teach children the alphabet and letter sounds before they can read and write. Students need access to exercises that build the requisite characteristics of creative people and problem-solving.
- Allow teachers to complete the curriculum in short bursts of time with no prior knowledge in creativity education. It's not reasonable to expect that educators

already know or will obtain training in creativity. This program must be intuitive and easy to apply.

- Start with a basic, foundational level of creativity education that could be scaffolded for higher grade levels. This is to say, we will not attempt to teach 1st graders how to problem solve using CPS steps. Creativity characteristics they learn are the ground floor of that creative process we can build from. Thinking laterally, the students could use these skills later in an older grade-level curriculum to apply creative thinking skills such as divergent and convergent thinking.
- Make it fun! Make it funny! Have music and let the kids play while they learn. When students sing and dance, they are more likely to enjoy the learning process. Additionally, they often have better word recall when they put vocabulary and concepts into movement and music.

The Rationale for Selection

My background is in childhood education. I hold an associate's degree in Early Childhood Education and a Bachelor of Science in Childhood Education. I've taught first grade in the city of Buffalo for six years. The school that I work at is a public charter school that places a strong emphasis on technology and science learning. I'm also the grade chair of first grade at my school, overseeing six educators and 75 students. I am responsible for constantly looking at our curriculum, reviewing teacher performances, balancing student assessments and accommodations, and navigating how to support teachers best to navigate all changes within our building. The demographic of my school is above 94% of students from families living below the poverty line. My passion

for my work is driven by wanting the best for my fellow educators and, ultimately, our students. With a thorough and progressive education, students can be leveraged new opportunities to better their futures, whether that be financial opportunities from future jobs or simply an improved sense of self and improving the relationships they have within their communities.

Often throughout my learning in the Master of Science in the Creativity and Change Leadership program, I noticed that creativity researchers often referred to young children as already "highly creative." In a 2011 Ted Talk, George Land reflected on the data accumulated through The NASA Imaginative Think Test, A NASA-funded assessment gauging the levels of creativity in young children in hopes of determining how to test people for creativity. They found that of the younger children (4-5 years old) that were assessed, 98% of the children scored at genius levels of creativity. While those same children were reassessed at age ten, and that number had already dropped to 30%. Despite our formal education and life experiences, by the time we reach adulthood, only 2% of us typically score in the same creativity range as 98% of 5-year-old children.

Understandably, many resources and research have been aimed at trying to understand older students and working adults who have seen such a drastic drop in creativity. The first time I googled "increase creativity," it was auto-filled with "...in the workplace." In 2022 I attended the Creativity Expert Exchange hosted and organized by the Center of Applied Imagination (formerly the International Center for Studies in Creativity) at SUNY Buffalo State University. I attended a presentation by Will Fogarty & Daniela Plattner in which they created an application called Playstorming to increase

workplace creativity. I asked them at the conference if they've ever considered using their application for children in a school setting. Their response, to paraphrase, was that it's a great idea, but they were focused on increasing creativity in the workplace because that's where the greatest need is, and that's where the market is. This disinterest in adapting their application for childhood education may have been my biggest "aha" moment yet.

In all of my research through graduate school, I've only read research or articles of advice on making all content area lessons more creative to engage students. This advice often strikes me as necessary, but it's still not explicitly teaching students creativity, creative problem solving, or how to identify their creative skills like I plan to. So I began to search online for what creativity curriculum existed for elementary school children. Surprisingly, the results were what I had suspected. Many websites discuss creativity in children but reference strictly to creative writing, art, and music education. There were even brick-and-mortar schools available to some students where concepts of creativity are woven into their standard curriculum. This an excellent option for some students, as long as funding, transportation, and attendance are available. In some cases, I found great websites listing ways to insert creativity into your learning and even creativity podcasts directed at educators like [Fueling Creativity](#). I even sat down to speak to Dr. Cyndi Burnett, one of the podcast hosts, to gather more ideas on her podcast and its direct impact on childhood education. Our conversation made it clear that Dr. Burnett was interested in experience or research-based discussions that would immediately impact a listener's classroom or teaching methods. Podcasts allow discussion of ideas that educators could use immediately in their profession. But it also,

over time, can provide a broader opportunity to reflect on overarching themes and patterns from the conversations with many guests. With nearly 50 half-hour episodes completed in their podcast, this is amazing as this resource for the educators that strive to be MORE creative and create paths of creativity for their students. But it puts the ownership of learning about creativity on each teacher. This expectation implies more changes to their classroom, rethinking the curriculum they've worked very hard on, and most likely being the lone teacher in the school focusing on this. The idea that we needed something more manageable for most teachers was constantly on my mind. Many teachers are reporting that they are burnt out. Young teachers are leaving the field at an exceptional rate. If we want creativity in the classroom, we must package it in a poignant, easy-to-use, hassle-free lesson for educators (Ingersoll, Merrill, & Stuckey, 2014). Mister Mac's Class could be an excellent answer to the question: Can we harness primary students' natural creativity and foster more effective creatives and creative leaders as they grow older?

SECTION TWO: PERTINENT LITERATURE AND RESOURCES

The literature and resources that have inspired my thinking around this subject are vast. I've certainly read and been inspired by folks more than I could recall. But over the years of studying Creativity, I've compiled a list of people, books, speeches, and interviews that gave me insight. In this section, I've selected some of the key resources to share.

Beghetto, R. A., & Kaufman, J. C. (Eds.). (2014). *Nurturing creativity in the classroom*. Cambridge University Press.

This book provides practical guidance for teachers seeking to promote creativity in the classroom. The contributors offer a range of strategies and techniques for fostering creativity in different subject areas and age groups and highlight the importance of creating a supportive and stimulating environment that encourages innovation and risk-taking. This book could support the need for a creativity curriculum by providing specific tools and methods for promoting creativity within an elementary school setting.

Craft, A. (2011). *Creativity and education futures: Learning in a digital age*. Trentham Books.

This book argues for the importance of creativity in education, particularly in a rapidly changing digital landscape. The author suggests that creativity and innovation should be at the heart of the curriculum and provides practical guidance for educators seeking to foster creativity in their classrooms. This book could support the need for a creativity curriculum by providing inspiration and ideas for integrating creativity into various subjects in an elementary school.

Firestien, R. L. (2020). *Create in a flash: A leader's recipe for breakthrough innovation*. Green Tractor Publishing.

Create in a flash: A leader's recipe for breakthrough innovation by Firestien (2020) is a book that provides a recipe for leaders to cultivate and implement breakthrough innovation in their organizations. This book is also where I pulled information about the characteristics of creative people from. This book is a blueprint for identifying the beginning lessons of creativity. Later on, I'll be able to build from this list and into the future curriculum for more creativity curriculum. It presents a framework for the creative problem-solving process, which involves defining the problem, generating ideas, and evaluating and implementing solutions. The book also provides case studies and examples of successful innovation initiatives in various organizations. The book aims to provide leaders with a practical guide to cultivating breakthrough innovation and staying ahead of the curve in a rapidly changing world.

Hadzigeorgiou, Y., Fokialis, P., & Kabouropoulou, M. (2012). Thinking about creativity in science education. *Creative Education*, 03(05), 603–611.
<https://doi.org/10.4236/ce.2012.35089>

The research article Thinking about creativity in science education by Hadzigeorgiou, Fokialis, and Kabouropoulou (2012) explores the concept of creativity in science education. The authors argue that creativity is essential to science education and that fostering creativity in students can lead to better learning outcomes. They suggest that creativity involves a combination of divergent thinking (the ability to generate multiple ideas) and convergent thinking (the ability to evaluate and refine ideas). The article provides examples of activities promoting creativity in science

education, such as inquiry-based learning, problem-based learning, and analogies and metaphors. The authors also highlight the importance of teachers in fostering creativity in students and suggest that teacher training programs should focus on developing teachers' own creativity and their ability to support student's creativity. Overall, the article emphasizes the importance of creativity in science education and provides practical suggestions for promoting creativity in the classroom.

Henriksen, D. (2014). Full steam ahead: Creativity in excellent stem teaching practices. *STEAM*, 1(2), 1–9. <https://doi.org/10.5642/steam.20140102.15>

In the article Full STEAM ahead: Creativity in excellent STEM teaching practices by Henriksen (2014), the author discusses the importance of incorporating creativity into STEM (Science, Technology, Engineering, and Mathematics) teaching practices. The article argues that creativity is essential for innovation and problem-solving and that STEM education can benefit from a focus on creativity. The author provides examples of excellent STEM teaching practices that incorporate creativity, such as project-based learning, hands-on activities, and technology to support creativity. The article also highlights the importance of teacher training and professional development in fostering creativity in STEM education. Overall, the article emphasizes the need for STEM education to go beyond a focus on technical skills and incorporate creativity to prepare students for the demands of the 21st-century workforce.

James, M. A. (2015). Managing the classroom for creativity. *Creative Education*, 6(10), 1032–1043. <https://doi.org/10.4236/ce.2015.610102>

In the article Managing the Classroom for Creativity, James argues that creativity should be a central focus in classroom management. James thoroughly overviews creativity

and its importance in the educational context. James suggests that educators must create a supportive and stimulating environment that encourages creativity and fosters a positive attitude toward learning. James also emphasizes the importance of teacher modeling and professional development in promoting creativity in the classroom. Overall, the article provides a valuable guide for educators seeking to encourage creativity in their classrooms and highlights the critical role that classroom management plays in fostering a creative learning environment.

Robinson, K. (2006). *Do schools kill creativity?* TED Talks.

https://www.ted.com/talks/sir_ken_robinson_do_schools_kill_creativity

In his TED Talk, Sir Ken Robinson argues that the current education system is failing to develop student creativity, which is a significant societal problem. He suggests that focusing on standardized testing and a narrow range of subjects stifles students' imaginations and prevents them from reaching their full potential. Robinson urges schools to prioritize creativity and provide opportunities for students to explore a range of subjects and express themselves in different ways.

Robinson's talk helps raise awareness of the need for a more holistic, creativity-centric approach to education that recognizes the importance of innovation and inspires educators and policymakers to take action to promote creativity in the classroom.

Kysil, N., & Malach, J. (2021). Problems of development of creativity and entrepreneurial activity of a music teacher and their solution. *Pedagogical Education: Theory and Practice. Psychology. Pedagogy*, (35), 52–56.
<https://doi.org/10.28925/2311-2409.2021.357>

The article Problems of Development of creativity and entrepreneurial activity of a music teacher and their solution by Kysil and Malach (2021) discusses the challenges that music teachers face in developing their creativity and entrepreneurial skills. The authors

argue that music teachers must be creative and entrepreneurial to succeed in their profession, but they may need more training or support in these areas. The article identifies several obstacles to creativity and entrepreneurship in music teaching, such as a lack of resources, a traditional curriculum prioritizing technical skills over creativity, and a lack of collaboration and networking opportunities. The authors then suggest strategies for addressing these challenges, such as providing professional development opportunities for music teachers, encouraging collaboration between music teachers and other professionals, and incorporating entrepreneurship and creativity into music education curricula. Overall, the article emphasizes the importance of creativity and entrepreneurship for music teachers and provides suggestions for overcoming the obstacles to developing these skills.

Land, G. (2016). *Land of failure and success: Learning from the world's best-loved companies to build a culture of innovation*. SelectBooks.

Land of Failure and Success is a book by George Land that explores the nature of creativity and its importance in contemporary society. The book argues that creativity is a fundamental human capacity essential for success in the 21st century. Land suggests that our current educational system needs to foster creativity in students and that this is a significant obstacle to progress and innovation.

The book provides several practical examples and case studies demonstrating the importance of creativity in various domains, including business, science, and the arts. Land suggests that creativity is not a talent limited to a select few but a skill that can be developed through practice and education. Overall, *Land of Failure and Success* supports the need for creativity in the classroom by highlighting its importance in

contemporary society and providing a strong argument for why creativity should be prioritized in education. The book emphasizes the importance of fostering creativity in students and suggests practical ways that teachers can promote creative thinking and problem-solve in the classroom. By supporting the development of creativity in students, teachers can help to prepare them for success in the 21st century and beyond.

Osborn, A. F. (1979). *Applied imagination: Principles and procedures of creative problem-solving*. Charles Scribner's.

Applied Imagination: Principles and Procedures of Creative Problem-Solving by Osborn (1979) is a book that presents a systematic approach to creative problem-solving. The book provides a framework for the creative problem-solving process, which involves three stages: fact-finding, idea-finding, and solution-finding. This is the game-changing book that is often referred to when considering the creative person and how creativity can be a learned process. All ideas in this curriculum seem to stem in one way or another from this book or other Osborn research and discoveries in the field.

Parnes, S. J. (1972). *Creativity: Unlocking human potential*. State University, Creative Education Foundation.

Creativity: Unlocking Human Potential by Parnes (1972) is a book that focuses on creativity and what can be done to help unlock it in individuals. Parnes argues that creativity is a skill that can be developed and that everyone has the potential to be creative. The book provides a framework for the creative problem-solving process, which involves four stages: clarification of the problem, ideation, development of the solution, and implementation. The author emphasizes the importance of creativity in

various fields, such as business, education, and the arts. The book also provides techniques for developing creativity, such as brainstorming and lateral thinking. The author highlights the role of education in fostering creativity and provides suggestions for how educators can encourage creativity in their students. From the other creator of Creative Problem Solving Process comes a book that can be used to set of the framework and relevance for the pre-requisite learning happening in Mister Mac's Class.

Puccio, G. J., Mance, M., & Murdock, M. (2011). *Creative leadership: Skills that drive change*. SAGE.

Puccio, Mance, and Murdock's *Creative Leadership: Skills that Drive Change* the book explores the concept of creative leadership and provides practical guidance for individuals seeking to develop these skills. The authors argue that creative leadership is essential in today's rapidly changing world. They identify vital skills for effective leadership, such as problem-solving, critical thinking, and communication. The book provides a framework for developing these skills through exercises and examples and emphasizes creating a culture that values creativity and innovation. Because this curriculum is not just about creativity but also building leadership skills in children, it will be important to speak to the work and direction of Dr. Puccio's literature in Creative Leadership. Dr. Puccio's work will be imperative in connecting the dots between creative learning and creating change leaders of tomorrow, capable of solving problems we don't even know about yet.

Register, D., Darrow, A., & Swedeen, B. (2016). The effects of an early childhood music and movement program on language, literacy, and social-emotional development. *Journal of Research in Music Education*, 64(2), 191-208.

A study published in the Journal of Research in Music Education found that preschool children participating in a music and movement program showed significantly improved language and literacy skills and social-emotional development compared to a control group. The researchers concluded that music and movement activities could enhance children's learning across multiple domains.

Runco, M. A., & Jaeger, G. J. (2012). The standard definition of creativity. *Creativity Research Journal*, 24(1), 92–96.

<https://doi.org/10.1080/10400419.2012.650092>

This research article discusses the importance of creativity in education and argues for a clear and comprehensive definition of the concept. The authors suggest that creativity is a vital skill for success in the 21st century, and that educators should prioritize its development in the curriculum. This article could support the need for a creativity curriculum by providing a strong rationale for why creativity is important in schools.

SECTION THREE: PROCESS PLAN

Plan to Achieve Your Goals and Outcomes

To achieve my plans and goals, there will have to be a couple of things taken care of right away. First, there needs to be a clear objective for a completed project. For me, this project needs to be planned well, and scripted well, but also a completed episode and lessons in hand to be used in classrooms. I want creative learning to be simple and developmentally appropriate for 1st-grade students. This will be informed by my educational background in Childhood Education as well as my many years of experience in the field. The mini-lesson will be short and poignant and focus simply on one characteristic of creativity: Notice and Wonder. The content needs to be fun and engaging,. There should be a song and dance included to help the students engage with the curriculum while also providing the teacher with a callback lyric and movement that can be used in future lessons about Noticing and Wondering. I hope to organize the deliverables in a very intuitive manner for educators and learners. I also plan to work with other teachers to ensure they have valuable input and feedback on my final product. Considering the final product, it would include:

- Unit 1 Lesson 1 Scripted Lesson
- Unit 1 Lesson 1 Video Lesson
 - Includes full production on video
 - Music and Song
 - Movement
- Unit 1 Lesson 1 Activity Sheet with guided directions

Project Timeline

Classroom Deadlines

What's Due	Due Date	Important Notes
<ul style="list-style-type: none"> ● Concept Paper 	February 15th	By this time, you've had an opportunity to decide on a project direction, discuss your project with the instructor as well as a sounding board partner and have your concept paper reviewed by classmates. Therefore, it's time to submit your concept paper for a more formal review by your instructor for "concept approval."
<ul style="list-style-type: none"> ● Sections 1-3 	March 21st	
<ul style="list-style-type: none"> ● Section 4-6 	May 1st	
<ul style="list-style-type: none"> ● Entire Project 	May 1st	
<ul style="list-style-type: none"> ● Approval of Project 		
<ul style="list-style-type: none"> ● Submission to Digital Commons 	May 8th	
<ul style="list-style-type: none"> ● Class Presentation of Project 	May 15th	

Project Accomplishments

- ❖ Outline mini-lesson
 - February 25th

- ❖ Write script for lesson
 - February 25th
- ❖ Create and develop Mactivity Sheet
 - February 25th
- ❖ Write song
 - March 11th
- ❖ Record song
 - March 18th
- ❖ Test lesson and Mactivity sheet on students
 - Late March
- ❖ Create a set
 - Early March
- ❖ Make adjustments
 - Early April
- ❖ Film video
 - April Break
- ❖ Edit Video
 - April Break

Evaluation Plan

To ensure my goals are being met, I stick to a timeline of tasks. I've already set up a small team of creative people invested in the idea. They've committed to help me in areas where this project may become a task bigger than one person. I plan to use this lesson in my classroom, where I'll observe and examine how many of the students were able to identify notice and wonder statements. The Mactivity will also allow students to create their own wonder statements. This data can be used to assess how practical the lesson is but also give general feedback on whether this concept can be taught in one lesson or needs more time to practice for students in future lessons. I plan to keep an ongoing journal which I've already started to help me track my ideas, reflections, and plans for adaptation along the way. Additionally, I plan to use my most valuable resource (other teachers and students) along the way to bounce ideas off of, as well as hear questions from them and ask them to verify how intuitive my ideas are. I plan a better evaluation for this project throughout the semester that may help inform my thoughts early in the process and provide a tremendous final reflection on the end product.

SECTION FOUR: OUTCOMES

Website

A website is crucial in disseminating information and resources for any educational program or curriculum, including this creative curriculum. Therefore, I came to the understanding as I worked on this project, that developing a website was an essential component of this work. In today's digital age, a website is often the first point of contact between an organization and its audience, making it an essential component of any marketing or outreach strategy. It provides a platform to showcase the curriculum's goals, objectives, and benefits and to engage with and educate educators and other stakeholders about the importance of creativity in education.

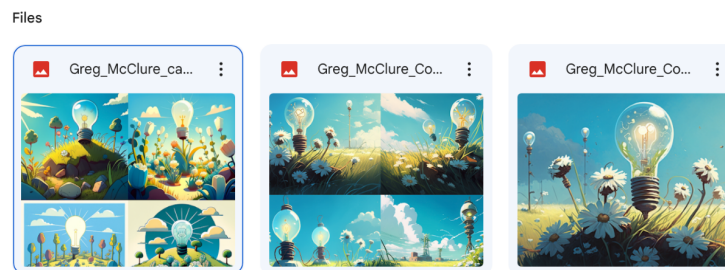
One of the primary challenges in naming a website is choosing a name that accurately reflects the curriculum's essence while being memorable, unique, and catchy. In the case of selecting the name Breakout Brains, the name is contemporary and intriguing and speaks to the idea of unlocking the full potential of students' minds. The name is consistent with the current trend of using catchy and engaging names for educational programs like Great Minds.

Once the website name is chosen, the next step is to purchase the domain name and design a website that is easy to navigate and user-friendly for teachers, especially those who may need to be more tech-savvy. This requires a thoughtful and deliberate approach to website design, incorporating clear and concise language, intuitive navigation menus, and attractive and engaging visuals. The website should also be optimized for mobile devices, as many educators access websites on their smartphones

or tablets. For this, I created a mood board of websites that I loved both in functional design and executive flow (see Figure 1 below).

Figure 1

Mood Board Photos



Note: Images were created copyright free with AI technology via MidJourney

Redesigning curriculum websites is not the key focus, so sourcing their positives was a move that worked well for my two partners and me. I brought on two key players, Alex and Tom. Alex assisted in branding colors and images to avoid issues of copyright. Tom was in charge of taking the layout that Alex and I created and coding it into existence. Tom's knowledge and background in the industry, as well as his insight and research into other curriculum websites, informed his decisions so that breakoutbrains.com had the potential to grow.

While researching websites that we liked, we broke down various websites into 4 main categories: Layout, intuitiveness, colors & design, and how information is organized or shared. We were able to find several websites that we discussed and felt were designed simply, well-organized, fun to look at, and easy to use for any educator. We of course took measures to make things in our own style, but these websites helped us inform the design of our website.

For brand development, we went through a series of colors that we liked. We considered which colors were comfortable and fun, as well as what emotions might align with color variations. We chose a blended color, purple, because I liked the idea of creativity being a mixture of skills and characteristics, much like the blends of colors that go into making particular tins of purple. See figure 2 for examples of color variations.

Figure 2

Branding Development



Note: These images were created by Alexandria Burtless the individual on my team responsible for designing and branding the website. The circled image was our selection.

The website should also serve as a resource hub for educators, providing information on the importance of creativity in education and resources, lesson plans, and ideas for incorporating creativity curriculum into their classroom. It should also include a clear call to action, such as a sign-up form, to encourage educators and administrators to learn more about the curriculum and get involved.

A website is essential for promoting and supporting any educational program or curriculum, including a Breakout Brains curriculum. The website's name is critical, and Breakout Brains is a fitting and engaging name for a modern curriculum. Crafting a user-friendly website that is easy to navigate and provides valuable resources for educators is vital to ensuring the program's success and encouraging more teachers to embrace the importance of creativity in education.

Script

Lesson and Slides

A scripted lesson is a pre-written lesson plan that provides a step-by-step guide for an educator to teach a particular concept or topic. It can benefit educators unfamiliar with the material and how to deliver it, such as in a lesson on noticing and wondering. A script provides a structure and framework for the teacher to follow, ensuring that they cover all the necessary components of the creative concept in a logical and organized manner. This can help build the educator's confidence and reduce the risk of leaving out important information or steps. A scripted lesson can also ensure consistency in teaching and learning, as all educators will follow the same plan, using the same language and activities. This can be particularly beneficial in promoting equity in education, as all students will have access to the same quality of instruction, regardless of their teacher's familiarity with the material. Overall, a scripted lesson can be a valuable tool for educators to teach materials effectively, even if they need to become more familiar with the content or delivery of the lesson.

The downloaded script is seen in Figure 3:

Figure 3

The Scripted Lesson

Breakout Brains NOTICE AND WONDER Lesson Plan Grade 1 | Unit 1 | Lesson 1

Objective
Students will be able to notice and create wonder statements with adult help.

CCLS Support
CCSS.ELA-LITERACY.RI.1.7

SLIDE 1

Teacher: Today, we are going to learn about noticing and wondering. Do you know what it means to notice something?

- collect ideas and thoughts from students
- Do not confirm or correct any answers

Teacher: Noticing means paying attention to something and seeing things that are true about it. We DON'T notice things we THINK are true. We notice things we can see, hear, smell, or taste. Wondering means thinking about it and ask questions. I love to notice and wonder about things. Everywhere I go, I like look at things and notice and wonder about them.

SLIDE 2

Teacher: Look at this picture! Tell me what do you notice?

- collect ideas and thoughts from students.
- Confirm notice statements that are real facts about the playground.
- Identify statements that students THINK might be true but can't confirm to be true

Teacher: Great job! Everything you see that is true, is something you notice. The things you don't know are true are just things you THINK might be true. Like, I think this is a park because it looks like a park, but I don't see a sign telling me that it is. So I notice it looks like a park and I wonder if it is a park.

Teacher: Now, let's think about what else we wonder about. What questions do you have about this picture?

- collect ideas and thoughts from students
- Do not confirming or correcting any answers

Teacher: Those are all great wonders! There are some important things to know about noticing and wondering. To help us learn more, let's take a trip to Mister Mac's Class.

Breakout Brains NOTICE AND WONDER Lesson Plan Grade 1 | Unit 1 | Lesson 1

Objective
Students will be able to notice and create wonder statements with adult help.

CCLS Support
CCSS.ELA-LITERACY.RI.1.7

SLIDE 3

The teacher shows Mister Mac's Class video "Notice and Wonder."

SLIDE 4

Teacher: Remember, noticing and wondering are important skills because they help us learn and understand the world around us. You can practice noticing and wondering at home by looking at pictures, going on walks, or exploring your town while you look out the window of a bus or a car. But right now we're going to practice with our own notice and wonder activity

Mactivity

Teacher will hand out Mactivity worksheet and read directions to students. Assist students when needed. Encourage students to notice things they can:
See-Smell-Taste-Touch-and-Hear

The script has five original slides with original images. They can be thought of as the five main components of the lesson.

Component 1: The introduction: Where the teacher sets the intentions of the lesson.

Figure 4

Slide 1 The Introduction



Note: This slide was created royalty free with Adobe Firefly

Component 2: The launch: Where students get a preliminary and informal chance to participate in the creative concept. This slide is normal when you first look at it, however the longer you gaze at the image the more you'll realize it's a very unusual playground with abnormalities. Slides that cross each other and poles with no purpose sticking out of the ground.

Figure 5

Slide 2 The Launch



Note: This slide was created royalty free with Adobe Firefly

Component 3: The video lesson: Where the lesson formally happens. I commissioned an artist to make me a Mister Mac character. I purchased the orange character Shelfie online. The video lesson was designed to touch back on facts the teacher spoke from the scripted launch. There is also a song included to help the students with a new modality. The thumbnail can be seen in Image 6.

Image 6

Slide 3 (video thumbnail)



Component 4: The landing: teacher wraps the concept and introduces an activity to reengage in the concept. The slide can be seen in Figure 7.

Figure 7

Slide 4 The Landing



Component 5: Mactivity: Rengaging students with an activity practicing their new learning around the creative concept. This quick and scaffolded activity can be seen in Figure 8.

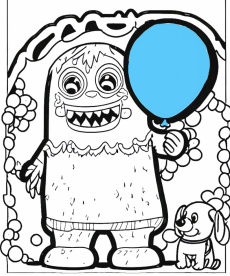
Figure 8

The Mactivity

NAME: _____ Grade 1 | Unit 1 | Lesson 1

Mactivity: Notice and Wonder

Directions: Look at the picture and notice something true about the balloon. Color in something you wonder about. Write your notice and wonder statements in the lines below.



I noticed the balloon

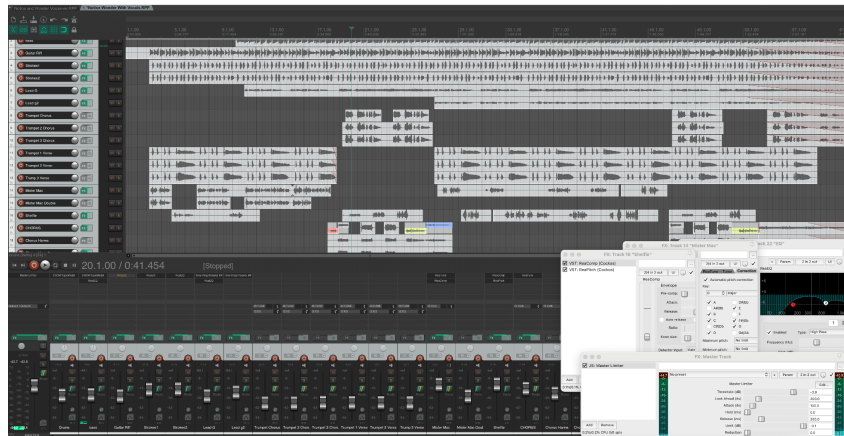
I wonder

Notice and Wonder Song

The creation of the song for noticing and wondering was one that came to me shortly after I decided on the premise of the video. I knew I wanted to have Mister Mac and Shelfie to take a walk outside to notice and wonder about things. First, I wrote and recorded the music on my computer. I played every instrument heard in the song. You can see the many instruments recorded in layers in Figure 9.

Figure 9

Multitracked Song Notice and Wonder



Note: A look at the mixed multitracked song for Notice and Wonder

I then recorded the vocals with Eric Bechard, who played the voice of Mister Mac and Shelfie in this episode. The lyrics that reinforced the creativity are as follows:

Let's take a walk

Tell me what you see

I see a bicycle leaning on a tree

We only notice the things that are true

Like the bike has two wheels

And the bike is painted blue

Try not to notice things we can't prove

Like I know that bikes are fast, but we haven't seen it move.

We only notice the things that are true

When we can see it, smell it, taste it, touch it, hear it,

Or we wonder WHO, WHERE, WHY

I wonder WHAT

I wonder HOW

I wonder WHEN

Are you wondering too?

I notice the bike is here by itself

I wonder who left the bike here

I notice that there is mud on the tires

I wonder where they were biking from and where they were going

I notice there are two wheels
I wonder why the bike only has two wheels
I notice there are breaks on the wheels
I wonder how else you could make a bike stop

Video Lesson

Writing and filming a puppet show is a multi-step process that requires creativity, attention to detail, and collaboration. The first step is writing the script, which involves developing a story, creating characters, and writing dialogue. Once the script is complete, the next step is to design and build the puppets and the set. This step involves selecting materials, cutting and sewing fabric, and creating props. Luckily for me, I had these materials prepared early in the process. With the puppets and set in place, the filming process can begin. Filming a video lesson involves setting up cameras, recording the performances, and capturing multiple takes to ensure the footage and audio recording are perfect. After filming is complete, the editing process begins. Editing involves:

- Selecting the best takes.
- Adding sound effects and music.
- Splicing the footage together to create a cohesive narrative.
- Color grading footage
- Using text to reinforce the main points of the lesson

These layers are seen in Figure 10 where I edited everything together

Figure 10

Adobe Premier Pro Thumbnail



Note: A look at the editing screen of the episode

Throughout this process, the puppeteers and filmmakers must work together to ensure the final product is polished and engaging. The camera person, Sean Kader, operates the camera with a monitor showing us what was being filmed so that myself and Eric Bechard can operate the puppets without being seen. With creativity, collaboration, and attention to detail, a puppet show can come to life on screen, delighting the target audience but also people of all ages.

The attached appendices describe some of the process I worked through. Appendix A describes the “what and why flow chart” of the concept. Appendix B includes the notes I took identifying the direction of the concept lesson. Appendix C describes notes I took while searching online for existing creativity programs available to children and. It also describes the pros and cons when considering them. Appendix D describes the notes I took while having a conversation with 6 and 7 year olds about their understanding of creativity. Appendix E shows the images of the characters of Mister Mac’s Class, Mister Mac and Shelfie, as well as their background information used to inform the characters personalities.

SECTION FIVE: KEY LEARNINGS

The challenge of creating a curriculum focused on creativity was a daunting task in and of itself. However, another challenge quickly presented itself: how to deliver this curriculum to teachers in a way that was organized and accessible. As the project began to take shape, it became clear that a centralized platform was needed to house the materials and information necessary to teach the curriculum effectively. That's when the idea for breakoutbrains.com was born. This website was a hub for all the materials needed to teach the creativity curriculum, including lesson plans, activity ideas, and assessment tools. In addition, the website also provided a space to pitch schools on the importance of teaching creativity and how this curriculum could benefit both students and teachers. By creating this platform, teachers could access everything they needed to implement the curriculum in an organized and streamlined way. Furthermore, breakoutbrains.com also helped build momentum and support for creativity education in schools, ultimately leading to its successful implementation in classrooms nationwide.

Creating breakoutbrains.com was a daunting task that required a team of dedicated professionals to bring the vision to life. I tried my best to make a website after purchasing the URL. I quickly realized that I couldn't do it alone and needed to reach out to other individuals who could help me create a comprehensive and functional website. I started by identifying the skills and expertise required to bring the project to fruition, including web design and branding. I began reaching out to close friends and professionals in these areas and assembled a team of individuals who shared my passion for creativity education. I also trusted that I could give honest feedback, which is imperative in this process.

As the project progressed, I learned an essential lesson about collaboration. While it can be tempting to try to do everything yourself, it's often best to find the right collaborative partners to share your vision and bring their unique strengths to the table. By working together, we were able to create a website that was not only functional but also engaging and visually appealing. Each team member brought their unique perspective and expertise, resulting in a website that exceeded my expectations.

As I worked to create the curriculum, I realized early in the process that I didn't need to reinvent the wheel. Rather than starting from scratch, I could lean into what worked best about the modern curriculum and pick the pieces I liked the most. This approach had several benefits. First, it saved me a lot of time and effort by not having to go through a trial and error-process of creating a new curriculum approach from scratch. Secondly, by using familiar elements from existing curriculums, I could present materials in a way that educators may be familiar with, giving them comfort when approaching new material.

By picking and choosing the elements that I liked the most, I was able to create a curriculum that was both comprehensive and engaging. I drew inspiration from various sources, including textbooks, online resources, and feedback from teachers. This research allowed me to create a well-rounded curriculum that catered to the needs of teachers and students. It also allowed me to cut down on how much assessing I needed to do. Because I had experienced these approaches to curriculum in my own classrooms for the last 6 years, I have confidence that they should be successful and grade level appropriate.

Ultimately, this approach was incredibly successful. By leveraging existing curriculum elements, I created a creativity curriculum that was accessible and easy to use for educators across the country. Moreover, the feedback from educators who looked at the curriculum was overwhelmingly positive, as they appreciated the familiarity of the materials and the ease of implementation. Overall, this experience taught me the value of leveraging existing resources and using them to create something new and impactful.

Creating the curriculum for breakoutbrains.com was a unique and rewarding experience that allowed me to lean into my passions and develop better ideas. One of the key ways I did this was by incorporating music into the curriculum. As a musician who plays, writes, and records music, I know firsthand how music can engage students and promote creativity. By incorporating music into the curriculum, I created an educational and entertaining experience, helping students learn while also enjoying themselves. And I realized that the song could simply reiterate the lesson the teacher had already spoken in the launch and Mister Mac in the video lesson.

Another passion that I brought to the table was video production. I have experience filming and editing video, and this could be a powerful tool for engaging students and bringing the curriculum to life. By incorporating video elements into the curriculum, I learned I created a multimedia experience that appealed to a wide range of learning styles, helping to ensure that all students could engage with the material in a way that worked best for them.

Finally, humor plays an influential role in elementary education. As someone who loves humor and its ability to engage and connect with students, I incorporated humor

into the curriculum in various ways. From funny moments in the video lessons to silly moments in the song, I worked to create a curriculum that was both educational and fun, helping to foster a love of learning in students from a young age.

Overall, creating the curriculum for breakoutbrains.com was a wonderful learning experience that allowed me to bring my passions and expertise. By incorporating music, video, and humor into the curriculum, I created an engaging and impactful experience that I am proud to share with educators and students alike.

Still I made a lot of mistakes along the way. If I could do it all over again there are many things I would adjust. As I plan to continue making more of these lessons, I'm looking forward to improving them and streamlining my creation process.

SECTION SIX: CONCLUSION

Embarking on an intense creativity project with a high bar and ambitious goals has given me a profound appreciation for the creative process in project-based learning and the effectiveness of creative leadership. While creating the Breakout Brains curriculum, I expanded my understanding of the value of iteration, collaboration, and risk-taking in pursuing innovation.

Through the ups and downs of the project, I learned that creativity is not a solitary pursuit but rather one that often requires a team of dedicated individuals who share a common vision and a willingness to take chances. I learned that many decisions are best when you've clarified your values and vision first, then set out for ideas supporting it. I also discovered the importance of staying flexible and open to new ideas, despite obstacles or setbacks.

Perhaps most importantly, I realized that creativity and change leadership are not just skills but also mindsets that can be cultivated and developed over time. Anyone can become a more creative and effective leader by embracing a growth mindset, taking calculated and balanced risks, and seeking new challenges and opportunities.

When I began the project, I needed a better understanding of how creativity and change leadership could be used to drive innovation, specifically in education and curriculum. However, through my experience creating the Breakout Brains curriculum, I have gained a deeper understanding of how these concepts can be applied practically and meaningfully.

Moving forward, I see myself continuing to explore new ways of integrating creativity into education and finding innovative approaches to problem-solving. I also

plan to seek more collaborative opportunities, both within and outside of my field, to continue building on the lessons I have learned.

In the future, I believe there is great potential for the Breakout Brains curriculum to be further developed and expanded upon. These opportunities could include incorporating new technologies, exploring different pedagogical approaches, and tailoring the curriculum to specific age groups or educational contexts.

This project has been a transformative experience and has left me with a renewed sense of purpose and passion for creativity. I am excited to see where this journey takes me next and to explore new ways of integrating creativity and change leadership into my work and life. Ultimately, I hope that this project will continue to grow and serve as a foundation for future innovation and creativity in K-12 education, inspiring educators and students alike to think outside the box and embrace new ideas and perspectives.

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Appendix A

What and Why Flow Chart of Concept

What? And why!!

Creativity Education

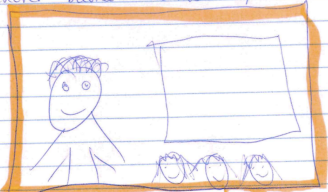
- ★ Group Problem Solving
 - cooperation
 - teamwork - leadership - self responsibilities
 - mindfulness
- ★ Inquiry based activities
 - lead by discovery - guide students through levels of goal discovery

Problems and tasks

groups	independent
dynamics and rolls	- self discovery
organized and structure	- challenges & frustration
clear goals	- change how you see your-
guidelines for young kids	skills/problems/abilities
no guidelines	
change how you see yourself within a group	

It's a show

- ★ classroom activities
 - familiar - kids know they're learning
 - easy set and simple
- ★ Characters
 - Build report and likeable
 - Characters have rolls
- ★ Music
 - Songs that can help with the lesson
 - Music can be used outside of lesson
 - Music is great w/ guided dance to connect kinesthetic learning
- ★ Video
 - teachers can "plug and play" lessons with video and filler - a script to help them introduce a lesson. This helps teacher become comfortable w/ -



Appendix B

Notes Identifying the Direction of Concept Lesson

FIRST Lesson?

Creativity Unbound activity
seek novelty activity

★ Create in a Flash traits ★
these are great for elementary

Teachers Want:

Extension activities

Quick lessons

Don't rush the concepts

ways to integrate

cross curricular abilities

truly easy to do *for much on plate*

Fun: Activities are no prep / low prep

Don't assume teachers are intuitive

What does it achieve academically?

engagement / differentiated

how does it get back to standards

orange - character ed talks about it

yellow - what curriculum includes

What skills does
a child need to be Creative

- Open minded / diversity
- observe - notice -
- Wonder - curiosity -
- Explore
- Grit
- Imaginative
- Identify problems
- Accept feedback
- positivity
- playfulness
- Open / flexible
- Sensitive / awareness
- Independent
- Risk taking
- Intuitive
- Driven and takes interest
- thorough

Appendix C

Notes Describing the Creativity Programs I Find Online

What I'm finding online

Schools/programs for creativity

😊	😞
thorough in person fluid and inclusive controlled well	\$ transportation access socio economic? financing/funding

Lists Lists Lists

- ★ click bait list general ideas
 - ★ Are people using the list?
 - ★ Do people know how to use the suggestions?
 - ★ students want experience
- CREATIVITY = Art Art Art

Appendix D

Notes When Asking Students About Creativity

What is creative

Kids Talk Creativity

Zoey: You can be creative with paint

Josiah: you make something, no one makes
you can't borrow someone's creativity

Milani: you are making art/projects

Jayden: you can build box forts

Gabby: w/ dolls and fabric
mix colors

Are creative:
yes 18/24 no 4/24

In math: 12/24 yes

ELA 17/24

Writing: 18/24

Science: 16/24

TV 8/24

Tablet: 12/24

Book: 10/24

Appendix E

Character Development



Mister Mac

History: Was a rock guy and loves music / dance / humor. Became a teacher but still a little disillusioned!

Def the teacher but doesn't always need to follow teacher rules. Turns everything into a song. Classroom is parallel universe that mocks our world but no rules.

Values learning but focus on creative ed.



Shelfie

The king of curiosity shelfie is super fun and has questions about everything.

Clearly other-worldly shelfie is always trying to solve problems he's never faced before

Embodies everything a creative should be.

Mr. Mac **teacher**
Shelfie **model of creative**

I hereby grant permission to the Department of Creativity and Change Leadership, Center for Applied Imagination at Buffalo State University permission to place a digital copy of this master's Project, Just Press Play: Designing Video Lessons to Teach Creativity Curriculum in Childhood Education, as an online resource.

A handwritten signature in black ink that reads "Gregory McClure". The signature is written in a cursive style with a small "M" above the "y" in "Gregory".

Gregory McClure
5/17/2023