CREATIVITY AND EDUCATION: A REVIEW-BASED STUDY

*Sumit Sheoran   **Bimla Dhanda

*PhD. Research Scholar (Corresponding Author), Department of Human Development and Family Studies (HDFS), I.C. College of Home Science, Chaudhary Charan Singh Haryana Agricultural University, Hisar, Haryana- India

**Dean & Professor, Department of Human Development and Family Studies (HDFS), I.C. College of Home Science, Chaudhary Charan Singh Haryana Agricultural University, Hisar, Haryana- India

ABSTRACT

This paper presents a brief background of the association between creativity and education. There is a short collection and summary of the past years' reviews for this peculiar interest. Further the paper follows an in-depth discussion regarding the dissatisfactions over current education system and its changing role in the light of escalating importance being accorded to creativity. Lastly, review based evidences regarding educational policy documents from around the world are obtained to lay bare the steps being taken for implementation of creativity in education.

Keywords: Creativity, Education, Curriculum, Developing Countries

ASSOCIATION BETWEEN CREATIVITY AND EDUCATION

The interest of people in creativity traces back to Plato's age (Cropley, 2004) and it is clearly evident in the Greek, Judaic, Christian and Muslim traditions also, (Craft, 2001) while, renewed curiosity in creativity centralizes around the launch of satellite, "Sputnik 1", by the Soviet Union in 1957. The ostensible failure of the engineers from Europe, USA and other Western countries was attributed to their lack of creativity which led to the National Defense Education Act (USA) to accept the notion as important for "prosperity…survival of society" (Esquivel, 1995). Since that there have been numerous "waves of creativity in education" (Wilson, 2005). The latest concern, however, began in the late 90's (Jeffrey, 2005) and has been growing enormously since then (Turner-Bisset, 2007) throughout the world (Shallcross, 1981; Feldman et al, 2006). Policy- makers have shown more persistent enthusiasm than previously, which has added to its popularity as a topic of debate (Craft, 2006).

Fostering creativity in education is intended to tackle many concerns worldwide. As a whole, this includes dealing with indistinct problems, coping with the fast changing world scenarios and facing an uncertain future (Parkhurst, 1999). Currently, the most dominant argument for policy-makers is the economic development. The role of creativity in the economy is being seen as crucial to aid nations for attaining economic achievement, higher employment and to cope with increased competition (Davies, 2002; Burnard, 2006). It is for this peculiar reason that creativity cannot be "ignored or suppressed through schooling" (Poole, 1980) or its development be left unattended as "chance and mythology" (NESTA, 2002). It is predominantly for this reason that there is a need for its inclusion in education as a "fundamental life skill" (Craft, 1999) which requires to be developed to prepare potential generations (Parkhurst, 1999) so that they can endure proficiently as well as thrive successfully in the twenty-first century (Parkhurst, 2006). Developing children's creativity during their years in education is the start of building "human capital" upon which the 'wealth of nations" depends (Walberg, 1988).

CHANGING ROLE OF EDUCATION

Formal education symbolizes both a right and need of the citizens but even after that it has been criticized for turning out "conformists" and "stereotypes" rather than "free, creative and original thinkers" (Rogers, 1970; Carnoy, 2004). The role of educational institutions has been questioned always and blamed for "spoon feeding" and literally "killing" creativity (Kaila, 2005). The increased pressures on educationalists to cog education towards the "3 R's" and congregating the requirements of national curriculum has led to the sentiment that creativity in teaching and learning has ceased to exist and this will prevent nations from achieving a "creative society" (Grainger, 2004). One of the key reasons why education systems have been regarded as biggest barriers to developing creative potential is that the teaching focuses only on "knowledge-acquisition" rather than "knowledge-generation" (Davies, 2002).

If nations are to respond to "economic needs" of the country they guaranteed require to produce an "educated workforce" (Craft, 2005). Inevitably, this requires a mandatory rise in the level of educational achievement (Jeffrey, 2006). But criteria of educational achievement are said to be changing and being re-conceptualized to encompass creativity (Craft, 2001). In the light of this, education systems are being obligated to undergo a major overhaul in overall resources, attitudes and understanding so that creativity can be valued as a whole (Turner-Bisset, 2007). As an instant retort to such emerging

demands of majority of population overall there has been a budge in educational policy around the world and necessary efforts are being made to merge creativity and knowledge (Dickhut, 2003). Creativity has gained the focus of "curriculum and pedagogy" (Wilson, 2005) and an "official agenda" for improving school curriculum accordingly (Burnard, 2006).

Schools are being regarded as places for the encouragement of students' creativity because they can do this in a more efficient manner and can expand it not merely in privileged but in masses of students (Walberg, 1988). It is being said that creativity needs to be fostered by the educational institutions from the early years and that elementary and secondary education may be more crucial than university education for national prosperity and welfare (Walberg, 1988). Primary education is a critical stage in children's development - it shapes their life by giving them the essential tools for learning, discovery, solving problems, being creative in art, music, sports, reading, writing, developing their self-confidence as learners and maturing responsibly in terms of socially and emotionally (DCSF, 2003).

THE INCLUSION OF CREATIVITY WITHIN EDUCATION

The inclusion of creativity into education is indication of the fact that the focus on creativity is not merely a verbal concept but rather action is being taken (Csikszentmihalyi, 1996; Hussain, 2004). O'Donnell and Micklethwaite (1999) reviewed the curriculum documents of 16 developed countries, they found that creativity was included at various educational levels. In Canada "creative thinking" is summarized as one of the common essential learning quality. In Kentucky, USA, one of the basic learning goals is to enable students to utilize creative thinking skills to develop or invent novel, constructive ideas or products. In Korea, the National Curriculum describes an educated person as healthy, independent, creative and moral.

In Sweden the Government's National Development Plan for Pre-School, School and Adult Education (1997) avowed that education should offer the conditions for developing creative skills. In France schools in lower secondary are anticipated to develop the "taste for creation" in children. In Germany, the emphasis of primary education is mainly on developing "children's creative abilities". In Netherlands, one of the key principles on which primary education is based is "creative development" (O'Donnell & Micklethwaite, 1999). In Florida (USA), one of the basic goals of re-structuring the schools was to endow students' opportunities to learn and apply strategies for creative thinking (Treffinger, 1996). The second educational goal for youth in Australia is to become successful learners, confident and creative individuals, and dynamic and informed citizens (ACARA, 2009).

In Japan, the school curriculum has outlined the development of creativity as the most imperative objective of education for 21st century (O'Donnell, 1999). In Singapore, the aim of new initiatives, launched by the Ministry of Education, was to promote, "enquiring minds, the skill to think critically and creatively" (O'Donnell, 1999). These initiatives included the "Thinking Schools, Learning Nation" (TSLN) program (Tan, 2006) especially designed to develop thinking skills and creativity in students. The Singapore Ministry of Education website also affirms that they expect of their youth to be creative and imaginative (MOE, 2009). According to Singapore's primary curriculum creativity is amongst the eight fundamental skills and values (INCA, 2009).

In China, creativity has become an integral part of education since 2001 and its development has become a priority (Vong, 2008) and it includes creativity as "higher order thinking skills". In preschool, primary and secondary education creativity is being given a "top priority" (Fryer, 2003). In Turkish education the concept of creativity is being discussed numerous times, however attempts to enhance it through education are still limited (Oral, 2008).

In the 1990's a number of policy documents and statements emerged which included creativity (Craft, 2001). In 1997, the White Paper, Excellence in Schools, focused on preparing people for the 21st century by recognizing their different and unique talents. This was supported by another report submitted by the National Advisory Committee on Creative and Cultural Education (NACCCE, 1999) which beam of equipping young children with creative skills (Craft, 2005). The NACCCE report also acknowledged the UK government's views on creativity (Jeffrey, 2005). This increased interest of educators in the topic and helped it in bringing back "on the agenda in a big way" (Brundrett, 2007). These mentioned documents laid the "foundation" for the recent policy discussions in which creative education is necessity to meet the economic, technological and social challenges of the 21st century" (Loveless, 2002; Craft, 2005).

Creativity has become heart of the curriculum as clearly evident in its inclusion in the Foundation Stage Curriculum and National Curriculum for schools in England (Talboys, 2004; Craft, 2003). On the website for the National Curriculum, there is a detailed section on creativity which comprises information on: What is creativity? ….Why is creativity important? ...How you can spot creativity? ...How can teachers promote creativity? ....How can heads and managers promote creativity? (QCDA, 2009). According to the National Curriculum itself schools should enable students to think creatively and critically, to solve problems and to create a difference for the better future. It should provide them the opportunities to become creative, innovative, and enterprising (QCDA, 2009). Creativity is regarded as one of the basic skills which are universal and entrenched in the subjects of the National Curriculum and are vital to effective learning.

CONCLUSION

It is apparent from what has been documented in the literature that there is recent upsurge in creativity and education has taken place worldwide, as reflected in their respective policy documents. This is further supported by the fact that

some have stated that creativity must be seen as key to economic competitiveness in advanced economies (NESTA, 2002). Creativity in education is solution to future needs of the national economy as it will aid in the production of a new, adaptive work force and is the sole way forward if countries, are to remain buoyant in future global contexts.

For many developing countries, creativity remains usually neglected, whereas in developed countries, educational philosophy and goals revolves around student's enhancement of creativity and self-actualization. For developing countries, integration of creative thinking skills in education is a crucial need for shaping their future orientations (Oral, 2006). This paper has outlined the various arguments specified in literature to highlight the need to pair up creativity and education. It also included the review based evidences from policy documents of various countries to indicate that various practical steps are being taken to mainstream creativity in educational agenda.

REFERENCES

1. ACARA (2009). The Shape of the national curriculum. Internet Available: www.acara.edu.au/verve/_resources/The_Shape_of_the_National_Curriculum_paper.pdf

2. Brundrett, M. (2007). Bringing creativity back into primary education. *Education 3-13, 35*, 105-107.

3. Burnard, P. (2006). Reflecting on the creativity agenda in education. *Cambridge Journal of Education, 36*, 313-318. doi:10.1080/03057640600865801

4. Craft, A. (1999). Creative development in the early years: Some implications of policy for practice. *The Curriculum Journal, 10*, 135-150.

5. Craft, A. (2001). An analysis of research and literature on creativity in education. Qualifications and Curriculum Authority.

6. Craft, A. (2003). The limits to creativity in education: Dilemmas for theeducator. *British Journal of Educational Studies, 51*, 113-127.

7. Craft, A. (2005). Creativity in schools: Tensions and dilemmas. Key- note paper presented at Creativity; Using it Wisely? part of *ESRC creativity in education seminar series,* University of Cambridge.

8. Craft, A. (2006). Fostering creativity with wisdom. *Cambridge Journal of Education, 36*, 337-350.

9. Cropley, A. (2004). Creativity as a social phenomenon. In: M. Fryer, (Ed.), *Creativity and Cultural Diversity* (pp.13-23). The Creativity Centre Educational Trust Press., England,

10. Carnoy, M. (2005). *Paper commissioned for the EFA Global Monitoring Report 2005: The quality imperative*, UNESCO.

11. Csikszentmihalyi, M. (1996). *Creativity, flow and the psychology of discovery and invention*. New York: Harper Collins.

12. DCSF (2003). Excellence and enjoyment: A strategy for primary schools. Internet Available: www.nationalstrategies.standards.dcsf.gov.uk/node/85063

13. Davies, D. (2002). Creative teachers for creative learners - a literature review. Undated, Internet Available: www.ttrb.ac.uk/attachments/ c30 96c7b-da04-41ef-a7ac-50535306e8fb.pdf.

14. Dickhut, J. (2003). A brief review of creativity. Internet Available. www.personalityresearch.org/papers/dickhut.html

15. Esquivel, G. (1995). Comment and reflection. *Educational Psychology Review, 7*, 215-218. doi:10.1007/BF02212496

16. Feldman, D., & Benjamin, A. (2006). Creativity and education: An American retrospective. *Cambridge Journal of Education, 36*, 319-336. doi:10.1080/03057640600865819

17. Fryer, M. (2003). Creativity across the curriculum: A review and analysis of programmes designed to develop creativity. QCA, 2003.

18. Grainger, T., Barnes, J., & Scoffham, S. (2004). A creative cocktail: Creative teaching in initial teacher education. *Journal of Education for Teaching, 30*, 243-253. doi:10.1080/0260747042000309475

19. Gibson, H. (2005). What creativity isn't: The presumptions of instrumental and individual justification for creativity in education. *British Journal of Educational Studies, 53*, 148-167. doi:10.1111/ j.1467-8527.2005.00288.x

20. Hussain, Z. (2004). Synergy of East and West for greater creativity. In: M. Fryer (Ed.), *Creativity and Cultural Diversity* (pp. 90-97). England: The Creativity Centre Educational Trust Press.

21. INCA (2009). Primary education: An international perspective. Internet Available: www.inca.org.uk/pdf/probe_singapore.pdf

22. Jeffrey, B. (2005). The redress of creative teaching and learning through specialist programmes and strategic partnerships. Paper given at *the creativity in education seminar series*. University of the West of England.

23. Jeffrey, B. (2006). Creative teaching and learning: Towards a common discourse and practice. *Cambridge Journal of Education, 36*, 399-414. doi:10.1080/03057640600866015

24. Kaila, H. (2005). Democratizing schools across the world to stop killing creativity in children: An Indian perspective. *Counseling Psychology Quarterly, 18*, 1-6. doi:10.1080/09515070500099728

25. Loveless (2002). Literature review in creativity, new technologies and learning Internet Available: www.future lab.org.uk/research/lit_reviews.htm

26. MOE (2009). Desired outcomes of education. Internet Available: http://www.moe.gov.sg/education/desired-outcomes/

27. NACCCE, (1999). All our futures: Creativity, culture and education. Internet Available: www.cypni.org.uk/downloads/alloutfutures.pdf

28. NESTA (2009). Barriers to the realisation of creative ideas. *National Endowment for Science, Technology and the Art*.

29. Oral, G. (2006). Creativity of Turkish prospective teachers. *Creativity Research Journal, 18*, 65-73. doi:10.1207/s15326934crj1801_8

30. O'Donnell, S., & Micklethwaite, C. (1999). Arts and creativity in education: An international perspective. Internet Available: www.inca.org.uk/pdf/1999_creativity_and_arts.pdf

31. Parkhurst, H. (1999). Confusion, lack of consensus, and the definitionof creativity as a construct. *Journal of Creative Behavior, 33*, 1-21

32. Poole, M. (1980). Creativity across the curriculum. London: George Allen and Unwin.

33. QCDA (2009). National Curriculum, Internet Available: http: //curriclum.qcda.gov.uk/key-stages-1-and-2/Values-aims-and-purposes/index.aspx

34. Rogers, C. (1970). Toward a theory of creativity. In: P. Vernon, Ed., *Creativity: Selected readings* (pp. 137-151), Harmondsworth: *Penguin Books*,

35. Shallcross, D. (1981). *Teaching creative behaviour: How to invoke creativity in children of all ages*. Prentice-Hall Inc.

36. Tan, C. (2006). Creating thinking schools through knowledge and inquiry: The curriculum challenge for Singapore. *The Curriculum Journal, 17*, 89-105. doi:10.1080/09585170600682640

37. Treffinger, D. (1996) Creativity on the educational scene. Internet Available:http://buffalostate.edu/orgs/cbir/Readingroom/html/Treffinger -96.html

38. Turner-Bisset, R. (2007). Performativity by stealth: A critique of recent initiatives on creativity. *Education 3-13, 35*, 193- 203.

39. Talboys, M. (2004). QCA's creativity project. In: M. Fryer (Ed.), *Creativity and Cultural Diversity* (pp.181-188). England: The Creativity Centre Educational Trust Press Leeds.

40. Vong, K. (2008). Developing creativity and promoting social harmony: The relationship between government, school and parents' perceptions of children's creativity in Macao-SAR in China. *Early Years, 28*, 149-158. doi:10.1080/09575140802065599

41. Wilson, A. (2005). *Creativity in primary education: Theory and practice (achieving QTS cross-curricular strand)*. Learning Matters Ltd.

42. Walberg, H. (1988). Creativity and talent as learning. In: R. Sternberg, (Ed.), *The nature of creativity: Contemporary psychological perspectives* (pp. 340-361). Cambridge: Cambridge University Press.