



Talent Development, Teaching for Creative Learning, and Assessing Creativity: CCL's Major New Initiatives

By Dr. Don Treffinger

As we move from summer into a new academic year, the Center for Creative Learning team is diligently working on major initiatives in three principal directions: talent development, teaching for creative learning, and creativity assessment. Several new products are near completion, and new opportunities for project partnerships are emerging.

Talent Development. We are completing an extensive new set of resources on the Levels of Service (LoS)TM approach to programming for talent development. The first product, nearing completion, is a practical book that describes, explains, and gives examples of the LoSTM approach. This book will be the most comprehensive, practice-focused presentation of LoS since our three-volume "Programming for Giftedness" series in 1992, and will present the most recent updates of LoSTM as well as identifying the key goals and principles for each level. The other new products we are developing include a program planning handbook, which will provide an extensive set of practical, reproducible resources, checklists, and forms to guide planning for LoSTM at the school or district level, and a Trainer's

Resource Handbook, to guide experienced personnel in leading groups in the LoSTM planning process or in conducting professional development on LoSTM. Several opportunities for collaboration are also available, linked to these new resources. These include: pilot testing of the handbook and trainer's resources and forms, pilot implementation of new materials on LoSTM in school settings, or an in-depth program analysis and review of existing gifted education programs in which there is interest in incorporating the LoSTM approach. We will offer these opportunities to interested partners at reduced fees in conjunction with our pre-publication field research and pilot testing of our new resources.

Teaching for Creative Learning. Many of our new initiatives involve developing and evaluating new resources for teaching for creative learning and CPS. First, we are continuing our project on linking content standards with creative learning and CPS tools. New products in this area have been completed and are nearly ready for release. Second, we have been very busily engaged in creating an extensive new set of materials to guide and support students in applying CPS to real

problems, whether they are working independently or as part of a group or team. The materials we are creating are designed to be self-managed, so students can plan their approach autonomously, and then work on understanding a challenge, generating ideas, or preparing for action. The program also includes special "tool guides" that students can use on their own when they are applying specific tools for generating and focusing options. Third, we are creating new resources on finding and solving real problems in the students' school or commu-

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CCL Initiatives

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nity; this is an update and expansion of our 1996 publication, "The Real Problem Solving Handbook." Fourth, we are also working on new "training the trainer" resources, to support professional development efforts by experienced leaders. Partnership opportunities in this area will include participation in experimental field-tests and evaluations of the new student materials, and pilot testing of the training-trainers material. We are seeking several possible grants that would provide support for evaluation of the effectiveness and impact of creativity instructional materials, and for the development of additional information resources (e.g., materials on creative learning for parent and community audiences).

Assessing Creativity. As we report in other articles in this issue, we are actively engaged in a variety of research and development activities involving VIEW: An Assessment of Problem Solving Style. These include developing and field-testing new report and feedback forms for students, teacher support materials relating to the instructional implications of VIEW, and conducting research with both the paper and on-line editions of VIEW. In addition, we are also continuing our review and analysis of creativity assessment instruments, and preparing our extensive data base for on-line access. We are completing the final revisions on a creativity assessment guide for educators, trainers, or researchers, which will be published soon by the National Research Center on the Gifted / Talented at the University of Connecticut. We are also working on the development of a new multi-dimensional creativity

assessment kit. This will include direct assessments of creativity-related skills, as well as resources for ratings and evaluations of various aspects of creativity for several perspectives (e.g., self-assessment, peer assessment, and ratings or observations by others).

In this area, partnership opportunities exist for research on various aspects of problem solving style (with adults, or with students at

the middle school level or above), using either the paper or on-line versions of VIEW. Later this year, we will also be seeking sites for pilot-testing and evaluation of our new assessment materials.

Please contact us if you are interested in any of these areas for possible partnership projects. We will update you on the progress of all of these projects in future issues of *Creative Learning Today*.

VIEW: A Brief History

Dr. Ed Selby

Editor's Note. In this brief report, Dr. Ed Selby, the senior author of VIEW: An Assessment of Problem Solving Style, shares the history that led to the development and publication of the instrument. We hope it will be of interest and value to *Creative Learning Today* readers to have some insight into the time line, and the process, that goes into the development of new resources.

Not quite one year ago, in November, 2001, I met with Don Treffinger and Scott Isaksen in Sarasota with the goal of putting the final touches on the research edition of *VIEW: An Assessment of Problem Solving Style*, and preparing it for production. This was not an overnight development, but the result of many years of planning and development.

Beginning in the late 1980's, I became involved in the study of various style theories and approaches (e.g., Dunn & Dunn, 1978; Kirton, 1989; Kolb, 1981; McCarthy, 1987), and later in the study of psychological type theory (Lawrence, 1996; 1997), and their potential impact on instruction and problem solving facilitation. My hope was that I might be able to apply these theories to my own practice as an educator in music, drama, and creative writing in a middle

school setting. My main question was how best to use style and type theory in conjunction with the application of the Creative Problem Solving process and tools when facilitating students' creative projects.

I felt successful in structuring my curriculum and my approach to facilitation in a way that was sensitive to the individualized needs of my students. However, I was keenly aware that the instruments associated with the identification of type and style preferences were limited, in many ways, for use in a school setting. They seemed to lack the ease of use necessary for working with middle school students. In addition, for the most part, due to extensive training requirements, complicated scoring and score interpretation, and cost per application, they were not practical for classroom use.

I began to design and experiment with informal measures, building first on the work of Kirton (1976, 1989) and Schaar (1994). These efforts resulted in several informal instruments (e.g., Selby, 2000) that were useful, but still limited in their application. At this point Don Treffinger and I started to

explore seriously the dimensions required of an assessment instrument that would have a broad application in education. We developed and field-tested early versions of VIEW, then named the *Indicator of Problem Solving Style (IPSS)*. This work also drew on the work of Gardner (1983; 1993), Sternberg and Lubart (1995), and Schoonover (1996). Our thinking was stimulated by work on the flexible and descriptive nature of the CPS framework.

We started to consider the implications of style and CPS in terms of the connections between person and process, and characteristics and operations, and Scott Isaksen joined us in our discussions. This collaboration led to our field testing the last versions of the *IPSS* and to the development of *VIEW*. Involved were three stages of data gathering, reevaluation, and revision. More than 3,000 individuals, ages 11 through 84, drawn from education and corporate settings both in America and abroad, participated in our research studies.

The research edition of *VIEW: an assessment of problem solving style* has demonstrated both reliability and validity (Selby, Treffinger, Isaksen, and Lauer, 2002). Its publication has been met with a gratifying degree of enthusiasm. As we near the completion of our first year in print close to 5,000 copies have been distributed (not including the newly released online version, described elsewhere in this issue). We now have 53 Qualified VIEW users, and the instrument has been used with a growing list of organizations including Fordham University, IBM, Destination ImagiNation, Allstate Insurance, and International Masters Publishers. Some VIEW users are already beginning their own collaborations in order to conduct research, de-

velop VIEW support material, and create translations into other languages.

VIEW's early success arises, I believe, from the fact that we were able to develop an instrument that is appropriate and useful across a broad range of applications and settings—in the corporate, educational, and other non-profit organizations, and across a broad span of ages. Our goal was to build an instrument that: draws upon a broad theoretical and research base; is relatively easy to administer, score, and interpret; and, is supported by a well-planned, concise, and effective training program for its users. VIEW's early success attests to our having accomplished this goal.

Even so, more must be done. If the instrument is to remain effective and to have wide applicability, we must continue to encourage and support research. We must be open to revisions that are identified and supported by research results. We will remain actively involved in research and development with the instrument and invite others to carry out their own studies, independently or in collaboration with the authors. Quantitative and qualitative investigations of the reliability or validity of VIEW, including predictive validity studies, long-term investigations, experimental studies, and action research projects, are needed.

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Personal Creativity Characteristics

Part 3 of 4

By Don Treffinger, Grover Young, Ed Selby, and Cindy Shepardson

In the first two parts of this series on personal creativity characteristics we discussed the categories of *Generating Ideas* and *Digging Deeper into Ideas*. In this installment we will present the category of characteristics we refer to as *Openness and Courage to Explore Ideas*. In part four, which will appear in the next issue, we will describe the category, *Listening to One's "Inner Voice."* We will begin this issue's segment with an overview of the category, and then provide our list of indicators and their supporting citations from the literature on creativity.

Openness and Courage to Explore Ideas

Openness and courage to explore ideas includes personality traits that relate to one's interests, experiences, attitudes, and self-confidence. The characteristics in this category include: problem sensitivity, aesthetic sensitivity, curiosity, sense of humor, playfulness, fantasy and imagination, risk-taking, tolerance for ambiguity, tenacity, openness to experience, emotional sensitivity, adaptability, intuitive, willingness to grow, unwilling to accept authoritarian assertions without critical examination, and integration of dichotomies or opposites.

People who are functioning creatively are naturally curious and open to new experiences and ideas. They usually identify problem areas before others become aware of them. As a result they are not afraid of the unknown and can tolerate ambiguity. Not knowing where an idea might lead, but nonetheless pursuing the idea wherever it might lead, is important to them. Torrance (1971) stated that the most essential characteristic of the creative person is courage. It takes a

great deal of courage to pursue an idea that others do not see as important and may even ridicule. It takes courage to withstand peer pressure. In school children want to fit in and be accepted by their peers, especially at the middle school and high school levels. Students who do not fear being different, and who express unpopular or unique ideas, might be displaying some of the characteristics in this cluster.

Many of the characteristics associated with openness and courage to explore ideas are personality traits and style dimensions. People exhibit these characteristics by stepping out from the crowd, taking a risk, and making do with what is at hand to reach their goals. You might observe them engaging in:

- Going beyond what is given by acquiring and using vast amounts of information.
- Gathering, organizing, and analyzing data from many sources and domains.
- Asking many, varied, and unusual questions.
- Challenging their own assumptions and those of others.
- Learning from their mistakes.
- Turning negatives into positives or obstacles into challenges.

Openness and courage to explore ideas requires the confidence to critically examine and challenge authoritarian pronouncements. People who possess these characteristics are not afraid to express their own beliefs and opinions. They express their sense of humor and playfulness readily, even when that behavior may be interpreted by others as immature or silly. They have the confidence to stand up for their beliefs and follow their instincts.

The chart on the next page presents a summary of the key characteristics related to openness and courage to explore ideas along with supporting citations from the research literature.

In the next issue of *CLT*, we will discuss our final creative characteristics category, *Listening to "One's Inner Voice."* Meanwhile, it is important to remember that creativity involves openness and courage to explore ideas. We hope you will reflect on these questions:

- What opportunities do you provide for students to express and apply the characteristics involved in Openness and Courage to Explore Ideas?
- In what ways do you encourage and reinforce the characteristics included in the Openness and Courage to Explore Ideas category?
- Do these characteristics sometimes lead to difficulty for students, for other people with whom they are interacting, or for "authorities" (such as parents or teachers)? How might you help students who demonstrate these characteristics to manage and direct their efforts constructively, while maintaining respect and support for their creative efforts?
- What specific behaviors might you observe and document among your students that would help you to recognize and nurture those with high potential?
- In what ways and in which contexts do you demonstrate the openness and courage to explore ideas?

Key Characteristics and Indicators of Creativity: III. Openness and Courage to Explore Ideas

<i>Characteristics and Indicators</i>	<i>Supporting Citations</i>
Problem sensitivity	Dacey, 1989; Davis, 1998; Gardner, 1993; Guilford 1959, 1987; Perkins, 1981; Starko, 1995
Aesthetic sensitivity and/or interests	Clark, 1983; Davis, 1998; MacKinnon, 1978; Renzulli, et al., 1976; Stein, 1974; Villars, 1957; Wilson, 1965; Witty, 1958
High levels of curiosity	Davis, 1998; Gardner, 1993; Goodhart & Schmidt, 1940; Guilford, 1987; MacKinnon, 1978; Renzulli, et al., 1976; Starko, 1995; Stein, 1974; Torrance, 1962
Sense of humor and/or facility for producing humor	Clark, 1983; Davis, 1998; Getzels & Jackson, 1962; Gowan & Demos, 1964; Guilford, 1987; Kneller, 1965; Renzulli, et al., 1976; Torrance, 1962
Playfulness (or: Childish, silly, sloppy, immature)	Csikszentmihalyi, 1996; Dacey, 1989; Davis, 1998; Getzels & Jackson, 1962; Gowan & Demos, 1964; Renzulli, et al., 1976; Rogers, 1959
Capacity for fantasy or imagination	Csikszentmihalyi, 1996; Davis, 1998; Guilford, 1987; Renzulli, et al., 1976; Smith & Falldt, 1999; Starko, 1995; Torrance, 1962
Risk-taking (or: Thrill seeking)	Amabile, 1983; Cramond, 1995; Csikszentmihalyi, 1996; Davis, 1998; Getzels & Jackson, 1962; Guilford, 1987; Renzulli, et al., 1976; Starko, 1995; Sternberg, 2000; Torrance, 1962; Villars, 1957
Tolerance for ambiguity	Amabile, 1983; Clark, 1983; Davis, 1998; Guilford, 1987; Starko, 1995; Sternberg, 2000
Tenacious and uninhibited (often spontaneous) in expression of opinion	Anderson, 1959; Getzels & Jackson, 1962; Gowan & Demos, 1964; Maslow, 1976; Renzulli, et al., 1976; Torrance, 1962
Openness to experience and ideas and not frightened by the unknown	Amabile, 1983; Anderson, 1959; Csikszentmihalyi, 1996; Dacey, 1989; Davis, 1998; Dellas & Gaier, 1970; Guilford, 1959; MacKinnon, 1978; Maslow, 1976; Perkins, 1981; Rogers, 1959; Starko, 1995; Torrance, 1962
Open to feelings and emotions; Emotional sensitivity	Dacey, 1989; Davis, 1998; Renzulli, et al., 1976; Starko, 1995; Stein, 1974
Adaptability; Making do with what is at hand to reach goals	Csikszentmihalyi, 1996; Davis, 1998; Torrance, 1980
Intuitive	Anderson, 1959; Clark, 1983; Dacey, 1989; Dellas & Gaier, 1970; Starko, 1995; Stein, 1974
Willingness to grow	Maslow, 1976; May, 1959; Sternberg, 2000
Unwilling to accept authoritarian assertions without critical examination	Martinson, 1963; Renzulli, et al, 1976; Torrance, 1962; Ward, 1962
Integration of dichotomies (e.g., selfish and unselfish; extroverted and introverted)	Barron, 1969; Csikszentmihalyi, 1996; MacKinnon, 1978; Maslow, 1976

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Funding Opportunity Updates

In previous issues, we've provided information about funding or grant sources that come to our attention. We hope that you will consider investigating some of these for any worthwhile project in your setting. Of course, we also hope that you will also think about ways you might apply for projects that would involve collaborative work with the Center for Creative Learning team—for CPS training, for curriculum development, for applications of problem solving style or for talent development projects. If you have an idea for a possible project that you'd like to explore, contact any member of the Center team for assistance in preparing a proposal.

Christopher Columbus Awards Program

These awards—formerly called the Bayer/NSF Award for Community Innovation—encourage teams of middle school students to use science to improve their communities. The challenge would also be an excellent opportunity for Community Problem Solving teams, or for any teams to apply CPS to a real-life challenge in their own local area. The deadline is January 31, 2003. Ten finalist teams will receive a \$250 grant to further develop their program and an all-expenses-paid, week-long trip to the Christopher Columbus Academy at Disney's Epcot Center. Of these 10, one grand-prize-winning team will receive a \$25,000 Columbus Foundation grant to fully develop their idea in their community and a \$5,000 Savings Bond for each student team member. A second and third prize-winning team will receive \$3,000 and \$1,000 Savings Bonds, respectively, for each student team member.

Teams of three or four students in sixth, seventh and eighth grades in public or private schools, home schoolers, or youth organizations, and one adult coach are eligible to apply for these awards.

For more information, contact: Bayer/NSF Award for Community Innovation, 105 Terry Dr., Suite 120, Newtown, PA 18940-3425, telephone, 800/291-6020; fax, 215/579-8589. The email address is: success@edumedia.com, and the web address is www.christophercolumbusawards.com.

Coca-Cola Foundation

The Coca-Cola Foundation, Inc., offers grants for educational programs for minority students. The deadline is December 1, 2002. Grants range from \$150,000 to \$1.2 million. Public and private colleges and universities, or elementary and secondary schools are eligible to apply. Contact: Ingrid Saunders Jones, telephone 404-676-8804; Web site www2.coca-cola.com/citizenship/foundation_coke.html

Handspring Foundation

Handspring Foundation Cash Grants are available for non-profit organizations that focus on K-12 education or issues directly related to at-risk youth. The foundation is particularly interested in programs that are directed toward literacy; mentoring and peer counseling; school-based programs targeting high-risk youth; after-school programs targeting high-risk youth that utilize the arts, technology, and sports; and children at risk of failure. The deadline is November 1, 2002, and the funding might

range from \$1,000 to \$25,000 per grant. Only non-profit organizations are eligible. The website for more information is: www.handspring.com

Cingular Wireless Corporate Contributions

The Cingular telephone company supports community-based programs and nonprofit organizations that focus on educational, cultural, and social issues that affect communities where Cingular employees work and live. Funding decisions are made quarterly.

Only 501 (c) (3) or 509 (a) tax-exempt organizations are eligible. Local or regional proposals should be sent to the nearest Cingular office. Send National programs to Cingular Wireless Charitable contributions, 5565 Glenridge Connector, Suite 2070-B, Atlanta, GA 30342; e-mail, charitablecontributions@cingular.com; Web site: www.cingular.com/about/community_involvement.

Staples Foundation for Learning

The Staples Foundation funds programs that support or provide job skills and educational opportunities for all people, with special emphasis on disadvantaged youth. Grant decisions will be made on a quarterly basis, and all requests must be submitted at least four weeks prior to the foundation's meeting. Upcoming meeting dates are scheduled for October 15, 2002, January 7, 2003, and April 1, 2003. Nonprofit organizations only.

Contact the Staples Foundation for Learning, 500 Staples Dr., 4W, Framingham, MA 01702; www.staplesfoundation.org.

The Need For Balance: We Should Think “Process and Content,” Not “Process Versus Content”

By Don Treffinger

In some circles, amidst our recent emphases on standards and accountability throughout education, we still hear the debate about content and process. From some, we hear the argument, “Schools really must focus their attention to content. To perform well, especially in the face of high stakes testing, a solid emphasis on rigorous content is what students need. We just can’t afford the luxury of creativity or other process frills.” At another extreme, some process zealots argue, “If we focus on creativity and higher level processes, students will be able to handle future challenges in real life long after their test scores have been forgotten by everyone.”

Since we are the “Center for Creative Learning,” people who meet us or contact us sometimes assume that we are advocates for the latter position. The reality is that our view is quite different. We hold that treating process and content as competing priorities, always essentially in tension or competition with each other, is not a wise approach. Overemphasizing either process or content, at the exclusion of the other, is a risky and undesirable approach. In our book, *Creative Approaches to Problem Solving* (2000), Scott Isaksen, Brian Dorval, and I described the risks of an imbalance between content and method in problem solving. Our argument can be applied directly to the content–process question in education, too; I believe the main issues for educators are directly parallel to the challenges that organizations face

in problem solving and change management. (In fact, we’ve seen many of cartoonist Scott Adams’ “Dilbert” comics that take a swipe at generic “facilitators” on the office doors of school staff development specialists and education professors. That’s a fairly good indicator in itself of the extent to which “the shoe fits.”)

Figure 1, above, presents the process–content relationship in a way that is “out of balance” by leaning too much toward the content perspective. Let’s begin by considering the risks and limitations of this approach.

When educators over-emphasize content, at the exclusion or disregard of process, there is a risk that students will become disconnected from process— that they won’t recognize opportunities for transfer from one content area to another, even when making that

connection would be extremely important for their success. The process tools they will eventually need to deal with complex problems and rapid change just won’t be there when they are needed. In addition, when they do make an attempt to seek and use process tools, their events may be random, unplanned, and as a result, not well-designed for effective use. An important concern for quality may arise only under “crisis” conditions, such as when students suddenly discover that some of the content they’ve learned is outdated or irrelevant to a new challenge, and they suddenly discover the need to come up with something new. This is fire-fighting, and often with a paper cup rather than a sturdy high-pressure hose!

By placing all their emphasis on content, and particularly on low-level memorization and recall of

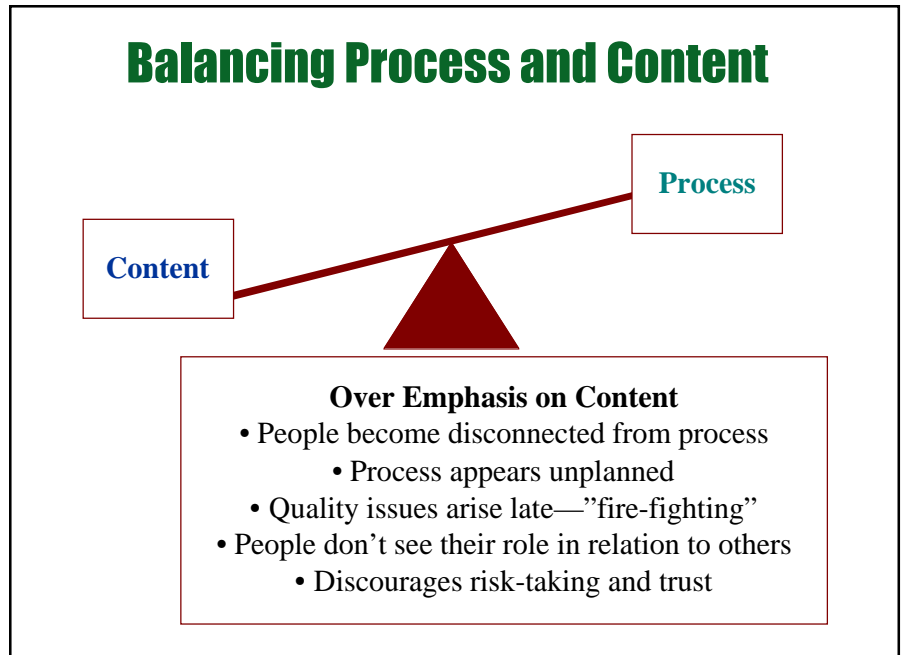


Figure 1: Over Emphasis on Content

content, there is also a risk that students will approach their work only as “content mechanics” with few or no tools for working effectively with others, and with no basis for trust, risk-taking, or effective collaboration.

On the other hand, an over emphasis on process at the exclusion of content can be equally ineffective and risky. When the process-content relationship falls out of balance in this direction, as illustrated in Figure 2, at the top right, another set of problems is likely to occur.

Over-emphasizing process can lead to viewing process as “fun and games,” or as a diversion or distraction from “real work” on substantive issues. The purposes and power of process tools can be difficult to understand or appreciate when those tools are reduced to contrived exercises, lacking any connection to meaningful tasks or challenges. When we ask students to apply process without working on anything that is important and challenging, they will easily become bored (“Do we have to do that creativity stuff again today?”). They will not really learn how to apply process tools when they are needed. In addition, they may not take seriously the teachers who engage them in process (e.g., “The gifted teacher? That’s the person who just does the fun things that don’t really matter in how well we do in school. We don’t have to do any real work there!”). This can lead to inappropriate politicking, in which both students and staff lose trust and respect for each other, and the contributions of process tools to high quality work and results can be lost.

We view a balanced approach to process and content (as shown in Figure 3, lower right) to be appropriate and important at all ages or

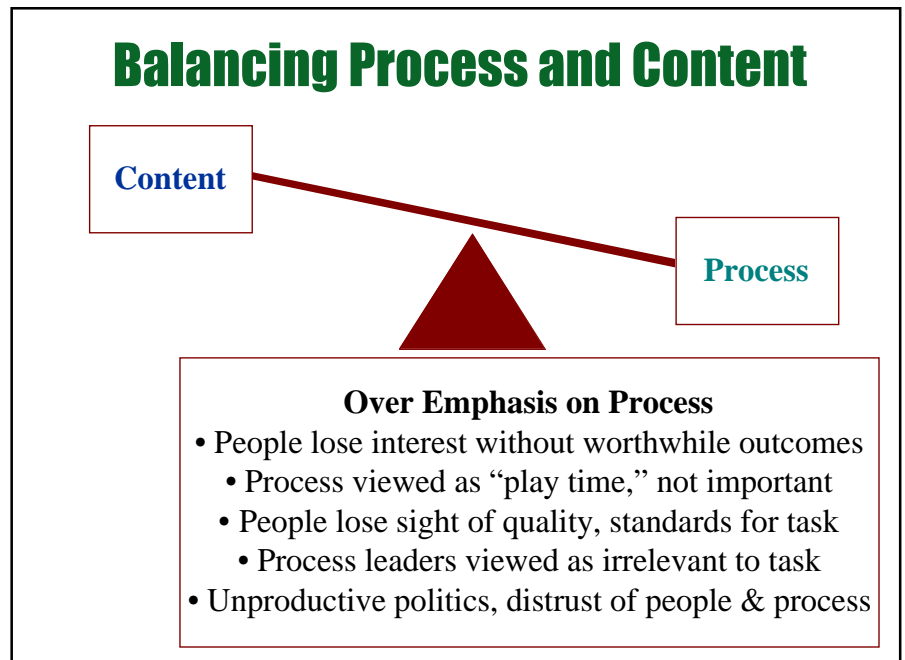


Figure 2: Over Emphasis on Process

grade levels, and across content or subject areas.

In a balanced approach, students learn process tools, and then have explicit opportunities to apply them in working on projects or tasks that are relevant to challenging content. The students have opportunities to use process to engage in content as a natural part of their efforts. This leads to

high quality work, and to effective ways for people to work together. Establishing and maintaining an appropriate balance between process and content helps to improve results and satisfaction at many levels: more effective process, better content results, more constructive working climate, and more effective interpersonal relationships, building on trust and respect.

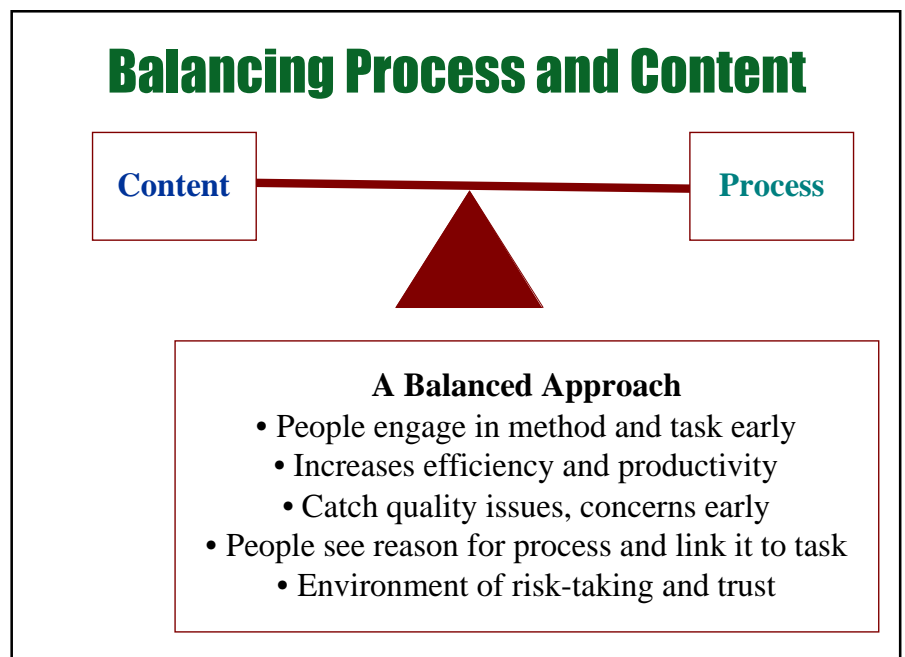


Figure 3: A Balanced Approach

Randy: A Case in Point

By Dr. Ed Selby

One challenge for Gifted Education has always been to provide meaningful programs to the appropriate students. Traditional identification approaches have, at times, made this challenge more difficult. Over the years I have had moments of frustration knowing that a student who displayed the potential for high-level talent was not having his or her learning needs met because the student's strengths did not fall within the approved parameters for identification. These experiences are the basis for my own excitement about the Level of Services™ model for talent identification and programming (e.g., Treffinger, 1998; Treffinger, Young, Nassab, & Wittig, In Preparation). This article will summarize one such experience.

I met Randy when he entered my sixth grade general music class. He was quiet and studious and stood out immediately as an enthusiastic music student. I soon received word from his band teacher that he excelled at the trombone and that he studied piano privately. In May we were organizing our Musical Writing Committee in preparation for our annual original musical production to be presented the following May; the band director suggested that I invite Randy to join our group.

From the outset Randy seemed comfortable when he could listen to the discussion before offering his opinion. Although he had many good ideas to offer, he seemed to hold back until he felt comfortable that the group would consider his suggestions. However, when it came time to write and arrange the music for our score, Randy began to take on a leadership role. He wrote the

music for several numbers and asked to help me arrange the overture. I invited him to be the accompanist for the production. He agreed and performed above expectations.

All of this was impressive, but an event took place at the end of seventh grade that indicated to me that he should be receiving services from the school beyond those that the music department (and his participation in our student theater project) could provide. Randy came to me with a composition in which he had placed the bass and treble in two different keys. He asked what I thought about that approach, and added that his piano teacher told him that writing in two keys simultaneously was against the rules and that he should rewrite his work to conform with accepted practice. I asked if the composition did what he had set out to do. He said it did. I asked if it reflected the sound that he had in his mind when he was writing it. He replied that it did. I told him in that case he could do what ever he needed to do to reach his musical goal. He then played the piece for me and it worked well. I realized that Randy had gone beyond, in terms of his instructional needs, what the school, myself included, was able to offer.

Our music department could offer him many performance experiences and help him develop his appreciation for the performing arts, but our abilities to nurture his composition skills were limited, both in terms of our knowledge and music composition skills, and in terms of time. At that point in my career, I was teaching six general music classes and three performing choirs seeing about 200 students a day

plus directing the theater program. The band director had three performing groups and gave weekly lessons to about 180 students.

I wondered if Randy was enrolled in our Advanced Educational Placement program and found that he was not. It seems that he did not test well. As a solid "B" student who blended into the mainstream of the student body, he was not eligible for "special" services. This seventh grade student, who was able to write and arrange music for a school musical, who was able to accompany our production (he was now helping with chorus and other activities), and who was composing complex examples of piano music, was not, according to our school district's guidelines, "gifted." His talents did not fit into the pre-set program.

In eighth grade Randy continued to develop his composition skills and to take part in various music programs to the fullest extent possible. He wrote the music for the majority of the numbers in our musical that year. Together, the two of us arranged the entire score. I encouraged him to expand his experience by trying out for a role in the cast. He did and was selected for a part that included a comedic duet that was a high point of the production. The guidance and instruction that I could offer were still limited by the demands on my time and my skills. Clearly, he needed more. While the music department was able to provide him with many performance opportunities, we were not able to address his instructional needs in terms of composition. And, because of policy restrictions, the services of

our Gifted and Talented Specialists were still not available to him.

When Randy went on to High School, the story was much the same. While he was able to take a full load of music courses, including theory, his skills had outpaced the level of instruction available to him. He continued on as well as he could. He became a fixture in the high school musical and dramatic productions, taking both supporting and leading roles. He sang as a soloist, played trombone in the band. On his own he wrote an original musical production and produced it as a class project with a group of fellow students.

Still, he was frustrated. He often reported to me that his theory instruction failed to challenge him musically or intellectually. Again, in high school, his grades and his test scores “proved” that he was not gifted. Special services were not available that would help develop an instructional program unique to his needs.

Randy graduated and went on to study composition at the university level. He was doing well with his courses, but felt that he could have been better prepared. Sadly, I must agree. I’m not suggesting that Randy should have been scheduled into ad-

vanced academic courses. I am suggesting that his learning needs would have been better met if we had been able to locate and arrange higher level instruction and activities in music composition, the area of his true talent strength and interest.

I am sorry to say that I have lost contact with Randy since he left for college. But the point of this article is the question: “Could the school district have done more to work with Randy to develop his strengths and talents?” What would have been the outcome if the Gifted and Talented specialists at the middle and high schools had been freed by policy to seek out and arrange advanced training and higher-level music composition activities for Randy outside of the school setting? What would have been the result if Randy were officially recognized for the talent he possessed, under the mantle of “gifted education” services? Would the cost have been greater than the cost of an opportunity lost?

For the past ten years, the annual Networking Conference held by the Center for Creative Learning has included some discussion of talent identification and development. These discussions have benefited from the input of several experts in the field. In recent years, these discussion

have increasingly focused on Levels of Service™ (LoS™). As this direction began to be more clearly articulated by many of our colleagues on the Center’s leadership team, I had two thoughts. First, much of what the LoS™ model describes, especially in terms of identification and Level I and II programming, we in music education have been doing for decades. Second, wouldn’t it have been great if, in addition to efforts of the music faculty to steer Randy in a direction that would help him realize his talents, there were a third party seeking additional opportunities at Levels III and IV to nurture his keen interest in, and talent for, composition? Perhaps as more school districts implement the LoS™ model more students will receive the specific programming they need and deserve to help them realize their unique potential.

References

Treffinger, D. J. (1998). From gifted education to programming for talent development. *Phi Delta Kappan*, 79 (10), 752-755.

Treffinger, D. J., Young, G. C., Nassab, C. A., & Wittig, C. V. (In Preparation). *Programming for talent development: The levels of service approach*. Waco, TX: Prufrock.

Learning More About the Levels of Service™ Approach To Talent Development

If you are interested in learning more about LoS™, here are some suggestions:

- Attending the 2002 NAGC Conference in Denver? Attend our LoS™ session on the conference program, and visit the Center’s exhibit to speak in person with Dr. Selby, Mr. Young, Ms. Wittig, or Dr. Treffinger. Can’t attend in person? Send us an email and request a copy of our conference handout.
- Attend the next Center for Creative Learning Networking Conference in Sarasota (May, 2003), and join the conversation; details elsewhere in this issue
- Write us for other articles or reprints, and visit the Talent Development area of the Center’s website (www.creativelearning.com) for free PDF file downloads.

Plan Now to Attend The Center for Creative Learning 2003 NETWORKING CONFERENCE

We hope you will plan to attend the Center's next Networking Conference in Sarasota, Florida, which will be held May 1-3, 2003.

This program offers many opportunities for you to learn about the latest research and development activities and projects from the Center's core leadership team, as well as for networking with other professionals from many places who share common interests in creative learning, CPS, learning and problem-solving styles, and talent development.

In addition to a variety of intensive opportunities for learning and sharing during the regular conference program, the 2003 Networking Conference will offer two special optional programs: a half-day CPS Overview and Update on May 1 (on the morning before the Networking Conference's opening session), and a VIEW User Qualification Program on May 3-4 (immediately following the Networking Conference's closing session). Additional information is now available on the Center's website.

VIEW On Line™ Now Fully Operational

We're very pleased to announce that it is now possible for Qualified Users to offer participants in their programs the opportunity to respond on-line to VIEW: An Assessment of Problem Solving Style. To respond to VIEW On Line™, the participant need only have access to the internet and a valid password (provided by the Qualified VIEW User). This makes it easier for participants to respond conveniently, and from their own computer, as well as much easier and more economical for users who wish to collect responses from participants in groups that may be located in several different places. VIEW On Line™ also offers the user freedom from all hand-scoring and increased convenience in generating individual and group results of reports. Our initial studies indicate that scores of individuals in the on-line edition compare almost identically with the results of responses to the paper ("hard copy") edition. If you wish to learn more about how you can become a Qualified VIEW User, please contact the Center office or visit the Problem Solving Style area on the Center website. If you are already a qualified user, but have not yet registered to use VIEW On Line™, we recommend that you register today; we are confident that VIEW On Line™ will offer many appealing features for the majority of our users. (VIEW can be used with adults or with young people 11 years of age or older. We are initiating new work on problem solving style resources for educational use with younger students.)

Research and Development Update. We are currently aware of three different projects in which VIEW is now being used in research in various settings, including studies of educators, curriculum writers, and students. New projects are also underway to develop and field test Dutch and French translations of VIEW. Watch for reports in future issues of CLT.

Purpose and Subscriptions

Editor: Dr. Don Treffinger

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