



Programming for Talent Development: What's Unique About the Four Levels of Service?

By Don Treffinger, Grover Young, Carole Nassab, and Carol Wittig

At the Center for Creative Learning, we have been working with individualized programming for more than two decades, and specifically with the concept of Levels of Service (LoS) in programming for talent development for more than 15 years. Throughout that time, three questions stand out as being among the most frequently raised about the LoS model. These are:

- (1.) Do the four levels describe students with different levels of ability, talent, or giftedness?
- (2.) Why are all four levels relevant to gifted/talented programming? Aren't Levels III and IV the points at which it really becomes "gifted" programming?
- (3.) What are really the unique attributes of each of the four levels?

Throughout our work on our new (forthcoming) book on LoS for Prufrock Press, in which we will describe and discuss LoS in greater depth and detail than in any previous publication, we have given these questions considerable attention. In practice,

we've been confident in our ability to deal with those issues, but it is often when you seek to write something down clearly and completely for publication that you face the challenge of expressing it as thoroughly and accurately as possible. In this article, we'll provide an "advance preview," albeit in condensed form because of space constraints, of our responses to these questions as we framed them for the book.

Do the four levels describe students with different levels of ability, talent, or giftedness?

No. The four levels describe services—programming activities or educational experiences—that schools can provide, in different combinations and ways, for different students (as appropriate and necessary), at different times. Various students, depending on their characteristics, needs, interests, and experiences might benefit from any of the levels at any time, or even from the same level at a specific time and place. An individual student might, during the course of several weeks, months, or even years, participate in programming at all

four levels. The levels of service describe multiple ways in which we might recognize and nurture students' strengths, talents, or sustained interests, not "kinds" of students or degrees of ability. We might speak of a student for whom Level IV activities are appropriate and challenging, but we do not speak of a "Level IV Student" as if that represented some categorical identity.

It is true that there are fewer students who, at any time and in relation to any activities or ser-

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Levels of Service

(From Page 1)

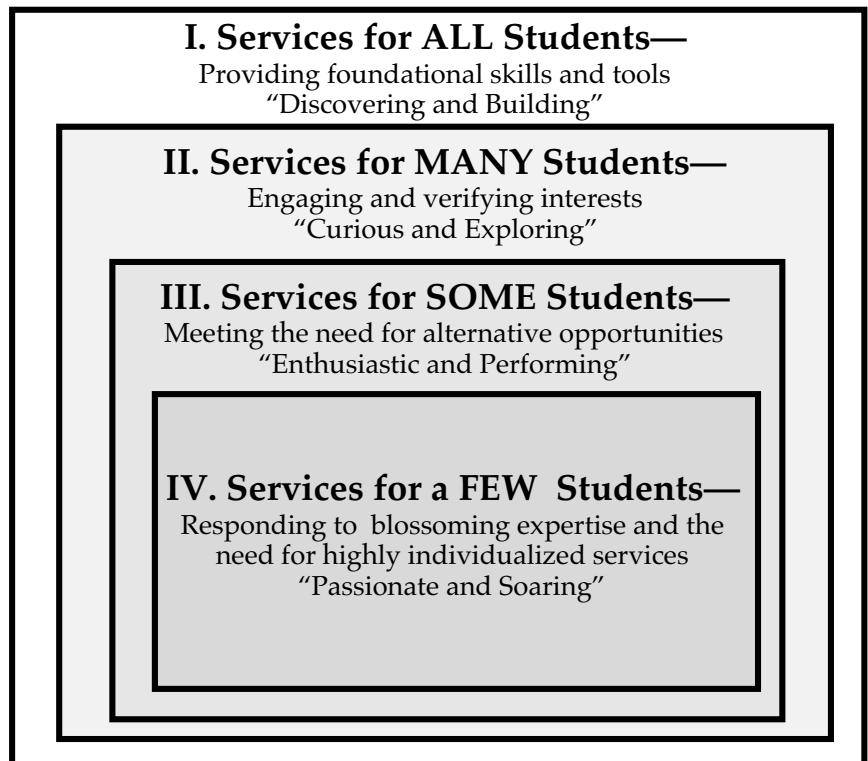
vices, will be involved in Level III services, and fewer still whose needs will call for a particular Level IV activity. By contrast, Level I activities reach all students, and Level II services involve many students. However, it is important to keep in mind that the number of students that any activity serves is not determined by a preset percentage or eligibility quota; rather, it is a reflection of the nature of the services themselves. As the services become focused more specifically on characteristics and readiness in relation to a specific talent area, the number of students for whom any activity is appropriate will change. Educators do not start out by saying, for example, "We can only permit 2% of our students to be served at Level IV." Instead, as they observe specific characteristics and needs in a student that can best be met through Level IV services, they will take the steps necessary to provide the services.

Why are all four levels relevant to gifted/talented programming? Aren't Levels III and IV the points at which it really becomes "gifted" programming?

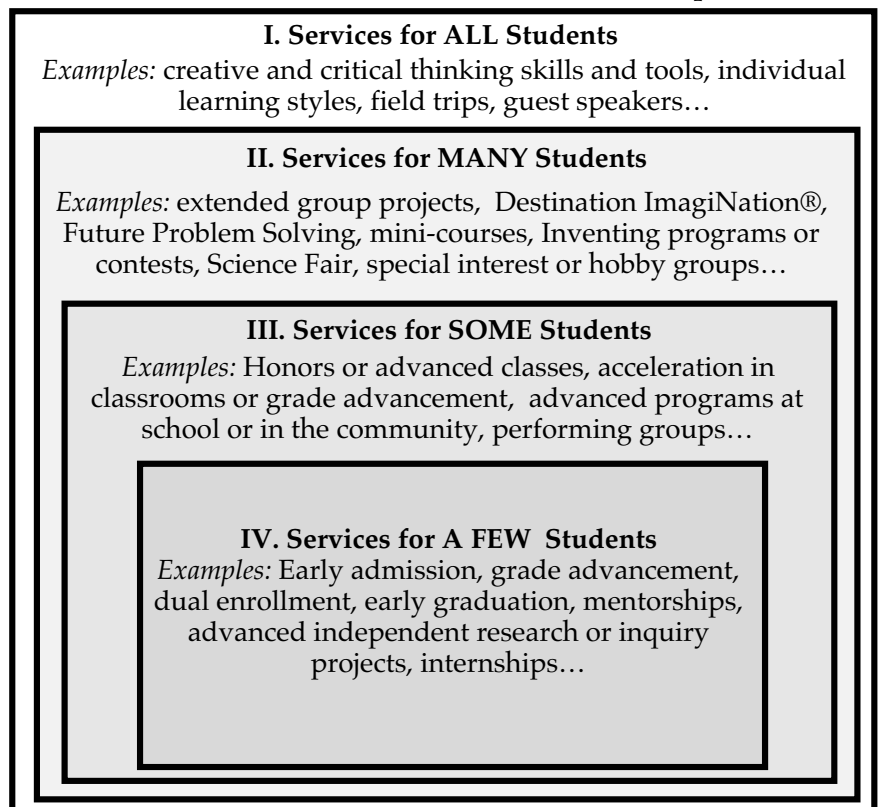
Each of the four levels of service involves a unique and important way of differentiating instruction in relation to students' strengths, talents, and interests. For that reason, all four levels contribute in important and essential ways to the school's overall talent development efforts.

Level I provides skills and tools that create an important foundation for talent development, such as creative thinking skills (and tools for generating options), critical thinking skills (and tools for focusing options), Creative Problem Solving, and basic

Programming for Talent Development: "Levels of Service [LoS]"



Levels of Service [LoS] Examples



research or inquiry skills. The skills and tools all students learn in Level I will contribute to their ability to recognize and deal with opportunities in areas of their strengths, interests, and talents over time. Level I also involves assessing and clarifying students' personal characteristics, interests, and learning style preferences, helping parents, teachers, and the students themselves to understand their strengths and to clarify the ways in which they can "be their best." Finally, Level I activities expose students to many different topics and experiences, creating a starting point for clarifying and developing strengths, talents, and interests.

Level II involves opportunities for students to explore themes, topics, or talent areas about which they have an initial curiosity or for which they demonstrate interest or aptitude as observed by parents, teachers, or others. Level II activities provide students with experiences that may be deeper, more challenging, or sustained over a longer period of time (in comparison with the brief duration of Level I activities). Through their involvement in Level II activities, students can put their skills and interests to the test, confirm or disconfirm their interest in future work in a specific area, or identify other new directions (or "spin-off" possibilities) to pursue. At the same time, Level II activities can be sufficiently finite in duration that a student is not required to make a long-term commitment to an area that might not really hold promise for them or sustain their interest and enthusiasm.

In these ways, we see both Levels I and II as a "staging platform" for the emergence and development of specific talent areas for any student. They are essential to the overall talent recognition and

development process because they can help create or clarify promising opportunities and directions for students to pursue.

Levels III and IV, in which the focus shifts to linking students with programming opportunities based on their unique needs and characteristics, represent services that are clearly related to our traditional approaches to "gifted programming." However, it is important to recognize that the services students need often build on Level I and II experiences. The Level I and II activities may also provide an excellent "window" for discovering or observing needs for Level III or IV services. It's also important to keep in mind that the selection of students for activities in Levels III or IV is based on specific characteristics and needs for the activities, rather than on global scores (such as an IQ "cutoff" score).

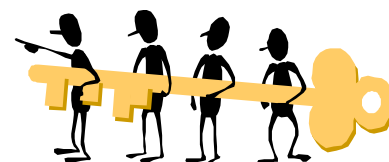
What are really the unique attributes of each of the four levels?

The charts accompanying this article summarize the unique attributes of each of the four Levels of Service, and offer examples (that are illustrative, not comprehensive) for each level. Longtime readers will note that these charts represent an updating and expansion of the "four concentric squares" graphic that we have used for several years to describe the four levels. We hope the expanded graphics extend and clarify your understanding of the uniqueness and power of each level.

Level I is unique in being concerned with exposure. Level I services deal with appropriate and challenging content and process for all learners, and emphasize the importance of recognizing and responding to individual differences and of the

need to guide students in learning specific process tools as well as content skills. Level II's uniqueness arises from deliberate efforts to engage and stimulate students to test or apply their strengths, through invitational opportunities, exploring new topics, and "digging deeper" into one or more talent areas. Level II helps students to verify their emerging talent possibilities. Level III offers group-oriented services, within the school or through other agencies, to help students reach a higher level of accomplishment and build their competence and commitment in a particular talent area or domain. Finally, Level IV recognizes and responds to an individual's "blossoming expertise," providing individually tailored services that help the student rise to an outstanding level of talent development, expression, and productivity.

See page 9 of this issue for more information about our forthcoming book on the Levels of Service approach.



The Networking Connection

Plans are moving forward for the 2003 Center for Creative Learning Networking Conference in Sarasota, which will be held May 1-3, 2003. We hope you will plan to attend this year's events. You'll get the latest update on the Center's work, with opportunities to exchange ideas with many other professionals. The Center website contains all the details and a downloadable brochure. Please register early; it's very helpful for us to know how many people to expect!

Personal Creativity Characteristics

Part 4 of 4

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

In this final installment of our four-part series on personal creativity characteristics we present the *Listening to One's "Inner Voice"* category of characteristics. Previously we discussed the categories of *Generating Ideas*, *Digging Deeper into Ideas*, and *Openness and Courage to Explore Ideas*. Our four categories include cognitive characteristics, personality traits, and biographical events that influence one's level of creativity (how creative are you?) as well as one's style of creativity (in what way are you creative?). We will first present an overview of the *Listening to One's "Inner Voice"* category, and then provide our list of indicators for that category with their supporting citations from the literature on creativity.

Listening to One's "Inner Voice"

This category includes traits that involve a personal understanding of who you are, a vision of where you want to go, and a commitment to do whatever it takes to get there. The characteristics for this category include

- Awareness of creativeness
- Persistence or perseverance
- Self-direction
- Internal locus of control
- Introspective
- Freedom from stereotyping
- Concentration
- Energy
- Work ethic.

Creative people see themselves as creative, possess a desire to create, and have the self-confidence to work toward their sense of purpose in life. In other words, they are aware of their strengths,

passions, and convictions. They work hard and intensely concentrate on a subject or problem of interest. It is common for the creative person to lose sight of time and place when working on a project. Others sometimes misinterpret such behaviors as absent-mindedness or antisocial tendencies.

We often refer to the characteristics associated with listening to one's "inner voice" as self-awareness and motivational dispositions. People exhibit these characteristics by not giving up in the face of adversity, taking responsibility for action, and actively seeking opportunities for applying their creative abilities. You might observe them engaging in:

- Showing initiative and taking ownership in problem solving.
- Persisting when things are not yet working.
- Reflecting on their goals and progress.
- Marching to a different drummer.

Creative people are committed to the vision that they have established for themselves about who they are, where they are going, and how they are going to get there. They trust their own judgment and are persistent in working toward their goals. Listening to one's "inner voice" involves not giving up in the face of ridicule or discouragement from others.

The table presents a summary of the key characteristics related to listening to one's "inner voice" along with supporting citations

from the research literature. We drew our four lists of characteristics from the research literature about the creative person. It is a combination of characteristics from the four categories that leads to creative outcomes. To assess creative potentials we not only need to know about students' competence to create and generate ideas, but also about their confidence and commitment to translate novel ideas into useful outcomes.

What's Most Important To Remember

1. Characteristics include cognitive abilities, personality traits, and past experiences.
2. Characteristics vary among people and across disciplines.
3. No one person possesses all of the characteristics or displays them all of the time.
4. Characteristics are derived mostly from research about creative adults and may still be developing in K-12 students.
5. Characteristics can sometimes be manifested in negative ways.
6. Characteristics sometimes involve the integration of opposites.

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Key Characteristics and Indicators of Creativity: IV. Listening to One's "Inner Voice"

Characteristics and Indicators (Citations)

- Awareness of creativeness; Sees himself/herself as creative; Sense of purpose; Self-confident (Davis, 1998; Gardner, 1993; Kneller, 1965; May, 1959; Perkins, 1981; Starko, 1995; Stein, 1974; Sternberg, 2000; Torrance, 1999)
- Persistence/Perseverance (Amabile, 1983; Dacey, 1989; Davis, 1998; Gardner, 1993; Guilford, 1987; Kneller, 1965; Starko, 1995; Stein, 1974; Sternberg, 2000; Torrance, 1962)
- Need for and/or demonstration of autonomy, self-discipline and self-direction; Self-initiated, task-oriented behaviors (Amabile, 1983; Anderson, 1959; Clark, 1983; Davis, 1998; Gardner, 1993; Guilford, 1987; Stein, 1974; Torrance, 1962)
- Independence of thought; Internal Locus of control; Judgment, and/or action; Courage; Non-conformity; Does not fear being different (or: Argumentative, stubborn, uncooperative, unconventional behaviors) (Amabile, 1983; Buhler & Guirl, 1963; Carroll, 1940; Clark, 1983; Cramond, 1995; Dacey, 1989; Davis, 1998; Dellas & Gaier, 1970; Gardner, 1993; Getzels & Jackson, 1962; Guilford 1959, 1987; Kneller, 1965; MacKinnon, 1978; Maslow, 1976; Perkins, 1981; Renzulli, et al., 1976; Smith & Faldt, 1999; Starko, 1995; Torrance, 1962, 1999)
- Need for alone time; Interest in reflective thinking; Introspective (or: Low levels of sociability; deficient social skills) (Cramond, 1995; Csikszentmihalyi, 1996; Dacey, 1989; Davis, 1998; Guilford, 1987; Smith & Faldt, 1999; Stein, 1974)
- Rejects sex stereotyping in interests; Free from other stereotypes (Amabile, 1983; Clark, 1983; Csikszentmihalyi, 1996; Gowan & Demos, 1964; Guilford, 1987; Maslow, 1976; Renzulli, et al., 1976; Rothney & Coopman, 1958; Stein, 1974; Torrance, 1962)
- Intense Concentration and absorption in work (or: Absent-mindedness, inattentive, mind wanders) (Amabile, 1983; Cramond, 1995; Davis, 1998; May, 1959; Smith & Faldt, 1999; Starko, 1995; Sternberg, 2000; Torrance, 1962)
- Energetic (or: Hyperactive- overactive physically or mentally) (Amabile, 1983; Cramond, 1995; Csikszentmihalyi, 1996; Davis, 1998; May, 1959; Stein, 1974)
- Willing to work hard; Liking and capacity for thinking and work (Amabile, 1983; Gardner, 1993; Guilford, 1959; Starko, 1995; Stein, 1974; Torrance, 1999)

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VIEW On Line™ Serving Clients Worldwide

Since its introduction this spring, VIEW On Line™, our web-based edition of VIEW: An Assessment of Problem Solving Style, has been used in numerous groups in the United States, in both business and educational settings. However, we are particularly pleased that tapping the power of the internet has also enabled us to bring fast, efficient, cost-effective style assessment to our colleagues, clients, and students around the globe. As this issue goes to press, VIEW On Line has already served clients or students in the United Kingdom, Belgium, Portugal, Korea, Germany, and Singapore. Work is also continuing on translations of VIEW into Dutch and French. Contact the Center if you are interested in learning more about applying VIEW or becoming a Qualified VIEW User.

Learn More About Creativity Assessment

We have now completed our four-part series on Personal Creativity Characteristics. If you're interested in learning more about creativity characteristics, assessing creativity, or the links between creativity and assessment, we have several new resources for you to investigate.

The articles in our series have been excerpted from our new monograph on Creativity Assessment that will be published very shortly (probably in January) by the National Research Center on the Gifted and Talented, located at the Neag Center for Gifted Education and Talent Development of the University of Connecticut. Ordering information will be available at the "resources" area of the NRC website, www.gifted.uconn.edu.

Instrument Data Bases

We have also developed two data bases of information about tests. One includes more than 70 instruments for assessing creativity and creative thinking, and the other includes information about a number of measures of critical thinking. These instruments, which are listed and categorized in our NRC monograph, span a wide variety of methods, procedures, and applications, for children, adolescents, or adults. We are now working on preparing both data bases for posting on our Center's website (which is www.creativelearning.com, of course). The web-based data bases will be searchable and printable, and access to them will be free. We hope to have mastered all the programming and web design challenges by the end of January. Look for the new "Creativity Assessment" page at our site.

Web-Based CPS Course to Debut

The Neag Center for Gifted Education and Talent Development at the University of Connecticut offers a variety of on-line graduate courses in gifted and talented education. Through these offerings, educators around the world can now become part of the University of Connecticut's premier gifted and talented program. The on-line courses offer educators an interactive and exciting classroom without leaving home. The courses are flexible and designed to accommodate students' busy schedules. The interactive nature of the classes promotes personal contact. Students engage in on-line discussions that provide asynchronous interactions between and among the instructors and classmates as they complete projects related to personal goals.

Dr. Don Treffinger will offer **EPSY300: Creative Problem Solving (CPS)**, a three-credit graduate course, in the Spring, 2003 (which will begin January 23, 2003). This course will deal with an overview of our contemporary approach to CPS. Students will develop an understanding of the CPS components, stages, and tools, and will have hands-on, minds-on practice. Students will learn and apply CPS with realistic and real problems and challenges and consider ways to assess CPS outcomes.

Interested students can learn more about the classes and register at: <http://www.gifted.uconn.edu/intro.html>.

For additional information, you may also contact: Dr. Del Siegle, University of Connecticut, 2131 Hillside Road Unit 3007, Storrs, CT 06269-3007. Dr. Siegle's phone is 860-486-0616, and his email address is dsiegle@uconn.edu.

CCL Offers A Variety of Courses and Workshops on CPS

If you prefer the traditional, person-to-person approach to learning about CPS to the new web-based, technology-driven options (see the story at the left), several options are available to serve you. The Center's Two-Day Creative Problem Solving Workshop will be offered twice in Sarasota in 2003: January 16-17 (places are available!), and June 26-27. This program will give you a concise but complete introduction to and overview of the components, stages, and tools of CPS. You will have opportunities to apply CPS to real problems, and to work on applications of CPS in your own setting.

We will also be offering CPS strands at two other summer programs. Dr. Treffinger will lead a CPS workshop from July 7-11 at the University of Connecticut's internationally known Confratute program, on the UConn campus in Storrs, CT. For additional information, visit the following website: <http://www.gifted.uconn.edu/confratu.html>.

After Confratute, our CPS training opportunities move west for a strand in the "Edufest" on the campus of Boise State University in Boise, Idaho from July 28 - August 1. For more information about this program, visit <http://education.boisestate.edu/edufest/>.

Interested in Training Beyond the Basics of CPS?

If you've already completed your "basic training" in CPS and you're ready to extend your learning, we are also planning to offer an "advanced" CPS strand in the 2003 Confratute program at the University of Connecticut (see above). This program will also meet from July 7-11. In the morning session, participants in this strand will learn more about guiding and facilitating CPS in groups. The strand will include consideration of methods, strategies, and resources for teaching and applying CPS with students (from elementary through adult), and ways to apply the CPS Planning Your Approach management component effectively. Then, participants in this strand will work closely with Dr. Treffinger in a laboratory setting, applying their learning by serving as small-group leaders and facilitators in the Basic CPS strand in the afternoon. This advanced strand is open to anyone who has a working knowledge of CPS (Version 6.0) and our basic tools for generating and focusing options. It will be necessary for you to enroll for the Confratute program to participate in this advanced strand, and graduate credit will also be available for those who seek it. For more information about the course, contact Dr. Treffinger at CCL, or to learn more about Confratute, visit the NRC/Neag Center for Talent Development website at the address above.

Bringing CPS to You

The Center's leadership team is also ready to bring our CPS workshop to your site. We can offer a two-day introductory CPS Workshop, or a five-day extended program that includes additional experience and resources for teaching and facilitating CPS, for any group of eight or more participants. Contact the Center for additional information, or visit our website at www.creativelearning.com.

Learning Styles, Talent, and Creative Thinking

by Don Treffinger

For several decades, educational theorists, researchers, and practitioners have been engaged in the quest for one category of individual or another: the special needs student, the gifted student, the creative person. When we first began to explore the area of learning styles in relation to creativity and giftedness, we tried to search for a single set of learning style preferences that might be described as a creative or gifted learning style. At first, it was disappointing that no single, uniform set of preferences could be isolated to describe every person equally well. Eventually, we began to explore a very different—and much more exciting—possibility: that there are, in fact, many ways to behave creatively, or many ways for one's giftedness to be manifested in daily life. Our redirected thinking led to a much more intriguing and challenging realization. We recognized the need to think about learning style as a powerful set of tools to help individuals understand their strengths and interests, and then use these tools to enable creative productivity and talent.

There may well be similar profiles of learning-style preferences in various specific talent areas or domains (this is supported by cross-cultural research). However, there are many rewarding and successful ways for any person to use a self-understanding of his/her own learning-style preferences to direct efforts and energies. This same principle can be extended to deliberate educational efforts. Rather than expecting every student to learn and use creative or critical thinking methods and tools the same way, we can help students to learn, choose, and use those methods and tools in their own best and preferred ways.

Thus, our current efforts have shifted from asking how creative one might be, toward asking how one might be as creative as possible. How might we use learning styles to help us become more effective in teaching for creative and critical thinking, problem solving, and decision-making? How might we enable individuals or groups to “customize” or personalize methods and tools through style-based modifications, for greater effectiveness and impact? How might we help groups work together more effectively by being aware of varying styles within the group and by guiding groups to accommodate diversity? How might an understanding of style dimensions help us to identify, structure, and work on complex tasks more effectively and efficiently?

We are discovering that learning-style-based instruction is not just powerful for boosting student achievement in basic or even remedial contexts. It also offers many important advantages and opportunities for helping individuals and groups develop expertise and attain high levels of creative accomplishment in many talent domains. Understanding learning style is a significant way to help us learn to seek, discover, and nurture the creativity and giftedness in everyone. Work from many different theoretical and practical perspectives on learning styles can help us to understand these opportunities and challenges better in the future. Knowledge of the ways people learn best will offer new insights to guide your own practice, and will also stimulate new questions, hypotheses, and experiments to help all of us continue to learn more about bringing out the best in every student.

New Talent Development Book Available in December

Dr. Ken McCluskey and Dr. Don Treffinger

In order to remain relevant in a rapidly changing social context, gifted education must adapt, evolve, and, in effect, reinvent itself. All education, from the early through the adult years, must call upon a variety of powerful methods, tools, and resources to enable individuals to discover and apply their strengths, to think creatively and critically, to solve problems, to manage change, to make sound decisions, and to conduct themselves with both passion and principle. Since the first *Dream Quest* conference in Winnipeg in 1996, and through follow-up events in subsequent years, we have been seeking ways to help educators who are concerned with learning and applying “21st century” methods and tools for: *Creative Problem Solving (CPS)*, applying a structured approach for individuals or groups to employ in dealing with complex, open-ended challenges; *Inventive Thinking*, blending creative and critical thinking with real world opportunities; and, *Talent Development*, using the TIDE (Talent Identification and Development in Education) and LoS (Levels of Service) models to create a structured framework for a new generation of educational programming. Over the years, our conferences and materials have helped us to connect with teachers and other caregivers in the field, to create active information-exchange networks, and to identify and nurture the talents of all students, including those who have been hitherto marginalized. Our ongoing conferences have not solved all the problems; in many ways, the talent development revolution has just begun. Nonetheless, to date, the spin-offs

have been far-reaching, and because of these initiatives, some good things have happened for many students in many classrooms, not only in Manitoba but in other places in both Canada and the United States. We have shared the presentations from the conferences, and from other related collaborative initiatives, in journal articles, sessions at national gifted conferences, and in other books.

Our work takes another step forward in December, 2002 with the publication of our newest title, *Enriching Teaching and Learning for Talent Development*. The chapters in this 80-page paperback book include theoretical perspectives, insights from research, and work based firmly in educational practice. They also reflect common themes relating to enriching teaching and learning, with a commitment to creativity and problem solving, in the service of talent recognition and development. Our goal and our hope for this new publication is that it will contribute to maintaining, perhaps even expanding, the momentum for advances in theory, research, and practice on a local, national, and international basis. The book includes chapters by several of our University of Winnipeg colleagues (including Ken McCluskey, Phil Baker, Mike Bergsgaard, Herb Katz, and Laura Sokal), as well as chapters by Brian Dorval, John Feldhusen, Scott Isaksen, Susan Keller-Mathers, Gina Schack, Don Treffinger, and Grover Young. The price of the book is \$19.95, and as a special introductory offer for CLIC members or Creative Learning Today readers, we will offer free shipping for all prepaid orders received by January 30, 2003. Contact the CCL office by phone, fax, mail, or email to order your copies.

New CCL Titles Also Forthcoming from Prufrock Press



Several new books are also “in the works” as publications in CCL’s on-going partnership with Prufrock Press. Our new set on *Thinking with Standards: Preparing for Tomorrow* (co-authored by the entire CCL Core Leadership Team) includes three volumes of activities linking basic general and focusing tools with specific content standards. Each book contains a variety of activities in three content areas: language arts, science, and social studies; there is a separate book for the elementary, middle, and secondary levels. This set is now in the final stages of production, and should be available by February 1, 2003.

We are also nearing completion of our comprehensive overview of the Levels of Service (LoS) approach to talent development, by Don Treffinger, Grover Young, Carole Nassab, and Carol Wittig. This book describes the important “keys” for success in each of the four Levels of Service, with examples of LoS in action at several educational levels and settings. We anticipate a Spring, 2003 publication date.

The third major project nearing completion is *The CPS Kit*, another collaborative development effort of the entire CCL Core leadership team. This kit will be a comprehensive instructional program that will provide re-

sources for students— working individually or in teams or groups— to learn, practice, and apply our contemporary “Version 6.0” of the CPS framework, with the support of a coach or teacher or working independently. In development for nearly three years, this kit will provide a comprehensive approach to learning and applying CPS in a natural, dynamic, flexible way that we believe will move CPS instruction with students to a new level. We believe that the CPS Kit will offer the most thorough instructional program on CPS for students that has been developed in nearly three decades, and the first major program to bring our new “independent components, stages, and tools” approach to the educational setting. Contact us for more information about possible opportunities for participating in research using this new program.

We should also note that Lindy Redmond, a Destination ImagiNation consultant and longtime CCL colleague, has just had her new book, *Think Quest*, published by Prufrock, and the all-new, extensively revised and updated edition of her *Choosing and Charting* recently published by Creative Learning Press. The original versions of these books were published by CCL or by DOK, and Lindy worked closely with CCL in revising and updating the material and arranging for new publication opportunities. We are always interested in working with any CLIC/CLT colleagues who have new ideas for publications that will help others to learn or apply CPS more effectively. Please contact us if there are projects that you are interested in developing!

Preparing For Action Using Adapt: Armstrong's Differentiating And Planning Technique

By Dr. Dorothy Ciner Armstrong

Talents are complex and diverse. Some emerge early and spontaneously, while others cannot emerge without careful development. Talents in different domains require different educational responses. Some students have talent potential across domains; others have narrow, yet deep talents. To add to the challenge, students with similar backgrounds and preparation may differ greatly in their talents and interests. The nature and extent of talents will vary greatly within any given classroom.

Success for all students

If teachers are to accomplish this, they need to determine what each student needs. At the national, state, and local levels much attention has been devoted to selecting the basic competencies all students should master, and which behavioral indicators demonstrate that these competencies have been met. However, many students have the potential to go well beyond basic competency, to engage the curriculum faster, earlier, more abstractly, or in unique ways. How can teachers understand the nature and extent of these students' learning needs? How can teachers integrate meeting these needs into the instructional process?

The answer must necessarily lie in finding a method for teachers to recognize and meet the array of talent behaviors in the students with whom they work. The essential elements of such an approach requires the teacher's active involvement in documenting the observations about a student's interests, talents, and abilities, and then providing appropriate educational experiences to meet these needs. Teach-

ers are the mediating link between students and their education. They must be prepared to make the appropriate adaptations in the curriculum so that each student's school experiences what is "success" for them. ADAPT offers just such an approach.

ADAPT

Armstrong's Differentiating and Planning Technique (ADAPT) is a comprehensive and systematic approach to talent development that is based on two related dimensions of students' abilities, talents, and interests—both those they share with others and those which are uniquely their own. Using the ADAPT approach teachers develop talent profiles of students, classes or schools by documenting the learning behaviors that distinguish students in different domains of talent, then use this information to guide them in providing the educational opportunities that appropriately fit the individual combination of unique and shared characteristics each student displays. It applies Creative Problem Solving (CPS) techniques to help teachers select their talent development challenge, generate alternatives and then plan for action to address the needs they have identified.

Computers now make it feasible for ADAPT forms to be accessed, used, and shared easily. Teachers can complete them when time allows. By sharing the files electronically, teachers can collaborate in developing student files, and the files can be accessed easily and regularly, to assist in reviewing and updating them. The completed forms can be easily transferred to the next grade or



teacher. Teachers can maintain digital portfolios to accompany the talent development plan.

If you are interested in obtaining free materials to help you learn more about the ADAPT approach, please send an email to the Center for Creative Learning at this address: cclofc@gte.net (that's a lower case "L," not the numeral 1), and request the ADAPT sample packets. We will send you three PDF files, which present the ADAPT process. Start with Number 1 of 3: Understanding Your Talent Development Challenge using ADAPT. Then move to Number 2 : Appraising Talent Development Tasks using ADAPT. Finally use Number 3: Generating Ideas for Talent Development using ADAPT to gather options to guide you in creating talent development plans for your students. (To open, read, or print PDF files, you will need Adobe's Acrobat Reader; this is a free program, available for either Mac or Windows systems; it's available at www.adobe.com.)

Together this approach offers educators a way to be confident and competent in maximizing the talents of all students. You are among the first to have this approach accessible via technology. Please share it with others. You may contact me at armstrod@gvsu.edu for more information.

Introducing Creativity to Educational Audiences in Chile

A Report by Angel Sanhueza

CPS International, Santiago, Chile

Chilean educators at several levels, from the primary schools to an executive MBA program, have had and will continue to have opportunities to learn about creative learning and problem solving through a “Creativity in the Classroom” initiative that I, through my work with CPS International, have developed with the input and support of a number of local and international colleagues. (CPS International is a Center of Applied Creativity whose goal is to introduce and support creativity and CPS in Chilean and South American organizations.) Through the efforts of teachers who volunteer to participate, this program has now reached approximately 5,000 students, and we expect to reach about 2,000 more in the coming year. Most of the schools with whom we are working serve students in the 17-19 age range, although we hope eventually to bring the program to more teachers serving university students, too. We are also involved in training the trainer activities, preparing teachers to become trainers with the assistance of CPS International, thus accelerating the program’s impact.

The initiative grew out of an agreement between the Training and Development Corporation of the Chilean Association of Manufacturers and CPS International, in association with five technical schools in Chile’s capital city, Santiago. Subsequently, the program has expanded to serve additional schools both in Santiago and in other parts of the country. The program draws on a number of approaches and models, including the work of Torrance, Treffinger, Shallcross, Gordon and Poze, and deBono for educational settings, as well as

several other creativity programs that originated in the business world. As a result, the instructional content of the program includes a variety of tools from CPS, Synectics, and Lateral Thinking, with a focus on applications in the schools’ existing curriculum. There are also discussions of the parents’ role and the role of values in creativity development, as well as consideration of the classroom, school, and home climate for creativity.

In selecting schools to participate in this program, I have made deliberate efforts to reach schools in which there are active, motivated directors and staff, but to include those from poor economical settings. We have attempted to bring the program to schools and communities where there would be high potential for significant impact on the staff, the students, and the surrounding community.

The content and the duration of the program can be modified to respond to the school’s specific needs and interests, but generally involves approximately 40 hours of training, plus a structured opportunity for the teachers to apply what they have learned and to receive coaching. Since we recognize that powerful change and significant implementation does not come quickly or instantly, we have now been working with some schools for almost three years, designing the school’s plan as we work collaboratively. We always plan each new program to respond to the school’s unique situation. In one agricultural secondary school, for example, with a regular curriculum augmented by a special emphasis on ecological agriculture, we are planning to begin work in January, with a focus on instilling the

“entrepreneurial” spirit in their students, emphasizing the importance of self-starting, intrinsic task motivation, a spirit of risk-taking, and learning to manage learning projects independently.

Although we have not yet conducted any formal evaluation of our efforts, we have received many encouraging anecdotal reports regarding its impact and value. We have received reports from administrators, teachers, parents, and students in the participating schools concerning changes they have observed among their teachers. These included increases in flexibility, openness to new ideas and strategies, and positive impact on the teachers’ motivation to pursue advanced training or professional development. CPS International is a member of CCL’s Creative Learning Information Center (CLIC) program, and Angel Sanhueza participated in the 2002 CCL Networking Conference in Sarasota and is a qualified VIEW user. For additional information about CPS International’s efforts and activities, contact Angel Sanhueza at cpsint60@mi.cl.



Creative Learning Today To Become Completely Electronic for 2003

Technology continues to have a powerful impact on our work! Beginning with Volume 12, Number 1 (January–March, 2003), *Creative Learning Today* newsletter will be published and distributed entirely in electronic format. This decision was influenced by many factors. During 2002, the proportion of PDF to print delivery increased significantly. In addition, readers reported to us that the PDF format was very helpful, since the electronic version was easy to store, didn't get misplaced as can easily occur with paper editions, could be printed in color or in black and white, and individual articles could easily be printed. From a production and distribution perspective, there are also several advantages in the electronic format. We will be able to make greater use of color in text and illustrations. Preparation and delivery time will be reduced, so our production schedule can be managed more efficiently. Finally, we will be able to control costs much more effectively, in response to the steadily rising costs of paper and postage.

Because this transition helps us to reduce the costs associated with producing and mailing the newsletter, we are happy to announce that we will also be able to offer subscribers the opportunity to renew their subscriptions to *Creative Learning Today* for 2003 at a new, lower price. Beginning with Volume 12, new subscriptions will be \$20.00 (US) per year, and as a special bonus for continuing subscribers, renewals for 2003 will be \$18.00.

Beginning with Volume 12, Number 1, we will post the current issue on the CCL website, in the "Creative Learning Today" area. (Just go to www.creativelearning.com, and then select the "book" on the left that says "Creative Learning Today." From that page, if you select the option for the current issue, you will be asked for a password. When each new issue is ready, all subscribers will receive an automated e-mail message containing the special password to use for the new issue. When you enter your password, you will have access to the PDF file. Depending on the internet browser you are using and the way it is configured, you will either be able to download the PDF file immediately, or the file will open in your browser window (at which time you can save it to your hard disk). Please be certain to provide us with your current email address with your renewal form, and remember to keep us informed if you change your email address during the year!

To use PDF files, you will need Adobe's free program, Acrobat Reader. You can download this program for either the Mac or Windows platform from Adobe's website, which is www.adobe.com. Acrobat Reader enables you to open, read, and print files with appearance and graphics of the original, even if you don't have the program or fonts that were used to create the file. Many websites today contain a variety of files in PDF format to make information broadly available. The Center for Creative Learning website contains a variety of free PDF files on creativity, CPS, talent development, and problem solving styles, and we will be adding a number of additional resources in the coming year.

Purpose and Subscriptions

Editor: Dr. Don Treffinger

Purpose: To share new ideas and practical strategies for productive thinking, and talent development, and learning style; information about and reviews of new resources; and opportunities for networking among our readers.

CLT is published quarterly. The annual subscription rate for 2003 will be \$20.00 (US funds), order #8002. Please enclose payment by check (US funds), Visa or MasterCard with your subscription order. Subscriptions are for the calendar year; new subscriptions receive the current issue and any back issues for the calendar year.

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