



Standards for Change: The Importance of Process in the World of Content

Editorial By Dr. Don Treffinger

Teaching so students will “meet the standards” continues to be a prominent topic of discussion in educational circles. During the past two years, the programs of several educational conferences— international, national, and at the state level— have included a number of keynote addresses, invited presentations, panels, and workshop sessions on the importance of standards or on strategies for linking curricula, teaching units, or classroom activities to content standards. In the gifted/ talented area, there has been additional dialogue, and a considerable amount of concern, about whether “the standards movement” will help or hinder our efforts to provide appropriate and challenging instruction for high-ability students.

Perhaps we need to consider a new perspective on this issue. Rather than debating the pros and cons of standards-driven teaching and learning, it might be much more useful to examine some new questions. Let us ask *what kinds* of standards we need, or about how standards will be framed so they take into account our students’ competence in *constructing, applying, and managing knowledge*, rather than focusing only on content (and how much of it our students have acquired and can recall).

Effective standards, in which we establish high expectations and guide students toward expertise in any talent or interest area, must include *process* standards as well as *content* standards. Our expectations for excellence should be framed so that we set challenging standards regarding students’ ability to:

- Understand challenges, generate ideas, and prepare for action when working on real-life opportunities and challenges
- Grapple with and manage change.
- Go beyond the information they have been given, to make reasonable forecasts or predictions or set new or improved pathways or directions
- Expand, enhance, or extend learning and productivity in their areas of talent or sustained interest
- Create and sustain collaboration and teamwork in working with others to accomplish significant goals.

By emphasizing the importance of standards, we affirm our commitment to high-quality work, to ensuring competence and a rich knowledge base, and to challenging all learners to be successful. In gifted and talented education, we can certainly respond positively to those commitments. We all

aspire for quality and commitment to learning among all students and teachers. However, we can also be a strong voice for ensuring that expectations for high quality take into account the importance of appropriate and challenging instruction for all students— at a level that is actually commensurate with the student’s ability and previous performance. Students who are already functioning at a high level need more complex challenges and opportunities to work at a higher level, a faster pace, or with more complex and open-ended problems and challenges. Meeting

Continued on Page 5

Where To Find It

Standards for Change	1
Creative Teachers Value	
Creative Characteristics	2
Networking Conference	
Update	5
VIEW Norms Update	5
Creative Learning and the	
NAGC Parallel Curriculum	
Model	6
Versions of Creative Problem	
Solving	8
New Funding Opportunities ..	10
Announcement: Conference	
Call for Papers	11
VIEW User Qualification	
Program Schedule	11
Research Opportunity	12

Creative Teachers Value Creative Characteristics in Their Students

By Dr. James A. Reffel
Valdosta State University

Creativity may manifest itself through a variety of traits, personality characteristics, or behaviors (see, for example, Daniels, 1997; Clark, 2002; Torrance & Sisk, 1997; Treffinger, Young, Selby, & Shepardson, 2002). Teachers claim to value the concept of creativity (Getzels & Jackson, 1962), but teachers seem to prefer children who are courteous and polite as compared to more visionary and creative children (Scott, 1999). Given a list of personality characteristics, preservice teachers ranked the characteristic "considerate of others" as most valued in students (Reffel, 2001). Studies show that highly creative people frequently appear to be lacking in consideration of others (Torrance & Sisk, 1997). Further, Reffel (2001) found that the characteristics for creativity were not ranked highly by preservice teachers. For example, the characteristic "willing to take risks" was ranked as 28th for boys, 36th for girls and 30th for children overall, and "curious and searching" was ranked 21st, 25th, and 25th, for boys, girls, and children, respectively.

Many teachers view creativity as a component of giftedness but do not consider creative characteristics when making placement decisions (Hunsaker, 1994), or believe that knowledge acquisition is the primary purpose of school; therefore, a discrepancy exists between school objectives and outcomes with respect to creativity (Diakidoy & Kanari, 1999). Creative students may be disadvantaged in many classrooms because their behavior can be considered nonconforming and they may be viewed as irritating by their teachers (Amabile, 1996). Creative charac-

teristics may generate a variety of classroom challenges for the teacher. For example, a risk-taker may reject limits imposed by the teacher and an independent thinker may be uncooperative or resistant to authority (Daniels, 1997). The creative trait of day-dreaming (as concentrated periods of thinking) may be perceived as being inattentive to the teacher's comments and class discussions (Bonsall, 1996).

Amabile (1989) suggested that the most substantial way in which teachers can promote creativity is to support intrinsic motivation. Giving students the freedom to choose their own topics and to learn in an environment with a free exchange of ideas provides an optimal environment for creativity (Collins & Amabile, 1999). However, it is not enough to simply implement strategies and activities but to nurture the affective interaction between the student and the teacher (Fleith, 2000). Nickerson (1997) claimed that the attitudes and values that are critical to the growth of creativity are best taught by example.

It appears that the teacher may play a critical role in the development of creativity. An important research focus would involve the establishment of a relationship between the creativity of teachers and their encouragement of creative characteristics in their students. This study compared teachers' rankings of creative characteristics to their own perceived creativity, testing the hypothesis that perceived creativity in preservice teachers will be positively correlated with high ratings of creative characteristics in students.

Method

Participants & Procedures. Seventy undergraduate students enrolled in a required education course volunteered to participate and completed the Khatena-Torrance Creative Perception Inventory (Khatena & Torrance, 1976) and the Ideal Child Checklist (Torrance & Sisk, 1997). More than 90% of the subjects were female, which is generally consistent and representative of elementary education programs. The average age of the participants was 25.2 years (SD = 7.4 years).

Instruments and Scoring. The Khatena-Torrance Creative Perception Inventory (Khatena & Torrance, 1976) consisted of two inventories (e.g., What Kind of Person are You (WKOPAY) and Something About Myself (SAM)) and both yield a creative perception index standard score and several factor scores. The WKOPAY factors were Acceptance of Authority (Factor I), Self-Confidence (Factor II), Inquisitiveness (Factor III), Awareness of Others (Factor IV), and Disciplined Imagination (Factor V) (Khatena & Torrance, 1998). Acceptance of Authority refers to being obedient, respectful, and polite and is a noncreative orientation. Self-Confidence refers to being sure of oneself and full of energy. Inquisitiveness relates to always asking questions. Awareness of Others relates to being respectful and polite and getting along well with others. Disciplined Imagination is a creative orientation. The SAM factors were Environmental Sensitivity (Factor I), Initiative (Factor II), Self-Strength (Factor III), Intellectuality (Factor IV), Individuality

(Factor V), and Artistry (Factor VI) (Khatena & Torrance, 1998). Environmental Sensitivity refers to openness to the ideas of others. Initiative refers to directing, producing new products, and bringing about changes. Self-Strength involves multiple talents and risk-taking. Intellectuality involves intellectual curiosity. Individuality relates to the preference for working alone. Artistry includes the production of artwork, songs, dances, or stories.

On the *Ideal Child Checklist* (ICC; Torrance, 1967; Torrance & Sisk, 1997) participants placed one check by each of the characteristics they thought was generally desirable and should be encouraged. Participants then placed a second check by the characteristics they considered most important and should be encouraged above all others. Finally, they drew a line through those characteristics they considered undesirable and usually discourage or punish. By assigning a value of two to double checks, one to single checks, and minus one to strikeouts, a score was obtained for each characteristic. The item scores were totaled for each of the creative characteristics.

Results

The ICC indicated the degree to which participants value creative characteristics in their students. The Khatena-Torrance Creative Perception Inventory (e.g., WKOPAY, SAM) indicated the perceived creativity of the participants. The Pearson product-moment correlation coefficients revealed significant relationships between the variables. Table 1 shows significant coefficients between the ICC and both measures of creative perception.

Table 1
Pearson Product-Moment Correlation Coefficients between the ICC, SAM, and WKOPAY (N=70)

	1	2	3
1. Ideal Child Checklist (ICC)	—	.33**	.45***
2. Something About Myself (SAM)		—	.43***
3. What Kind of Person are You (WKOPAY)			—

*p < .05. ** p < .01. *** p < .001

Further analysis explored relationships between the ICC and specific factors on the two measures of perceived creativity. On the SAM, two factors (i.e., environmental sensitivity, intellectuality) were significantly related to the ICC. On the WKOPAY, factor I (i.e., acceptance of authority) was negatively correlated with the ICC and factor V (i.e., disciplined imagination) was positively correlated with the ICC. Table 2 shows significant coefficients between the ICC and factors on the SAM and WKOPAY.

Table 2
The Pearson Product-Moment Correlation Coefficients between the ICC, SAM factors, and WKOPAY factors (N=70)

	1	2	3	4	5
1. Ideal Child Checklist (ICC)	—	.27*	.42***	-.46***	.30*
2. SAM, Factor I (Environmental Sensitivity)		—	.40***	-.19	.20
3. SAM, Factor IV (Intellectuality)			—	-.48***	.39***
4. WKOPAY, Factor I (Acceptance of Authority)				—	-.30*
5. WKOPAY, Factor V (Disciplined Imagination)					—

*p < .05. ** p < .01. *** p < .001.

Discussion

Preservice teachers with higher perceived creativity rated the creative personality characteristics in students more favorably. Significant correlation coefficients between the WKOPAY, SAM, and the ICC supported the hypothesis that creative teachers value creative characteristics in their students. The WKOPAY and the SAM are based upon different rationales. WKOPAY is based upon the rationale that the individual has a psychological self, comprised of subselves relative to creative and noncreative ways of behaving (Khatena & Torrance, 1998). The SAM is based upon the rationale that creative functioning is reflected in the personality characteristics of the individual, thinking strategies, and product creation (Khatena & Torrance, 1998).

The WKOPAY factors I and V (e.g., acceptance of authority; disciplined imagination) were significantly correlated with scores on the ICC. Acceptance of Authority refers to being obedient, respectful, and polite and is a noncreative orientation. The significant negative

Continued on Page 4

Creative Teachers— Continued from p. 3

correlation between the ICC and acceptance of authority was not surprising since acceptance of authority is not a characteristic of creativity. Disciplined imagination, however, is a creative orientation and was positively correlated with the scores on the ICC. The SAM factors I and IV (e.g., environmental sensitivity; intellectuality) were also correlated with the scores on the ICC. Environmental Sensitivity refers to openness to the ideas of others. Intellectuality involves intellectual curiosity.

The implication of these findings is that if we want to develop creativity in students it may be prudent to begin with preservice teachers. Several authors have suggested that it is important for teachers to model creativity to their students (Nickerson, 1999; Amabile, 1996; and Van Tassel-Baska, 1992). Teachers need to be creative because it is not possible to model a skill that one does not possess (Rejskind, 2000). The belief that creativity is developed alone, without assistance from teachers, mentors, and peers is largely a myth (Feldman, 1999).

Teachers can use numerous strategies to help develop creativity in their students. Some recommendations to enhance creativity include the following (Piirto, 2001): provide a private place for creative work, provide materials; encourage and display creative work but avoid overly evaluating it; do your own creative work; set a creative tone; value creative work of others; and develop a creative style. Perhaps the best approach would be for teachers to develop their own creativity by seeking training. Fleith (2000) called for a creativity training program for teachers to include instructional planning, discus-

sions, and follow-up observations. If schools are serious about effectively teaching creative thinking, they must provide the preparation.

References

- Amabile, T. M. (1996). *Creativity in context*. Boulder, CO: Westview Press.
- Amabile, T. M. (1989). *Growing up creative: Nurturing a lifetime of creativity*. New York, NY: Crown Publishers.
- Bonsall, M. R. (1996). *Classroom problems with gifted/creative children*. The National Foundation for Gifted and Creative Children. <http://www.nfgcc.org/>
- Clark, B. (2002). *Growing up gifted, (6th ed.)*. Upper Saddle River, NJ: Merrill.
- Collins, M. A. & Amabile, T. M. (1999). Motivation and creativity. In R. J. Sternberg (Ed.), *Handbook of creativity* (pp. 297-312). New York, NY: Cambridge University Press.
- Daniels, S. (1997). Creativity in the classroom: Characteristics, climate, and curriculum. In N. Colangelo & G. A. Davis (Eds.), *Handbook of gifted education (2nd ed.)*. Boston, MA: Allyn & Bacon.
- Diakidoy, I. N. & Kanari, E. (1999). Student teachers' beliefs about creativity. *British Educational Research Journal*, 25, 225-243.
- Feldman, D. H. (1999). The development of creativity. In R. J. Sternberg (Ed.), *Handbook of creativity* (pp. 169-186). New York, NY: Cambridge University Press.
- Fleith, D. S. (2000). Teacher and student perceptions of creativity in the classroom environment. *Roeper Review*, 22, 148-153.
- Getzels, J. W. & Jackson, P. W. (1962). *Creativity and intelligence: Explorations with gifted students*. New York, NY: John Wiley & Sons Publishers.
- Hunsaker, S. L. (1994). Creativity as a characteristic of giftedness: Teachers see it, then they don't. *Roeper Review*, 17, 11-15.
- Khatena, J. & Torrance, E. P. (1976). *Manual for the Khatena-Torrance creative perception inventory*. Chicago, IL: Stoelting.
- Khatena, J. & Torrance, E. P. (1998). *Khatena-Torrance creative perception inventory: instruction manual*. Bensenville, IL: Scholastic Testing Service.
- Nickerson, R. S. (1997). Enhancing creativity. In R. J. Sternberg (Ed.), *Handbook of creativity* (pp. 392-430). New York, NY: Cambridge University Press.
- Reffel, J. A. (2001). Comparative rankings of creative students' characteristics. *Creative Learning Today*, 10, 10-11, 5.
- Rejskind, G. (2000). TAG teachers: Only the creative need apply. *Roeper Review*, 22, 153-157.
- Scott, C. L. (1999) Teachers' biases toward creative children. *Creativity Research Journal*, 12, 321-328.
- Torrance, E. P. & Sisk, D. (1997). *Gifted and talented children in the regular classroom*. Buffalo, NY: Creative Education Foundation Press.
- Treffinger, D., Young, G., Selby, E., & Shepardson, C. (2002). Personal creativity characteristics. *Creative Learning Today*, 11, 4-6.
- Van Tassel-Baska, J. (1992). *Planning effective curriculum for gifted learners*. Denver, CO: Love Publishing.

Editorial— Continued from p. 1

standards must extend beyond reaching minimum competencies (for it is much too easy for “minimum competencies” to become “maximum expectancies”).

We can also be the advocates for standards of excellence in relation to process as well as in content areas. Many standards may appear, at first reading, to call for “recognition or recall” at a very low level of knowledge acquisition, and it may be the easiest or least demanding course of action to implement them at that level. When you look more closely at many of the standards and the activities that represent them, you can see that they can easily be used as a foundation for applying creative thinking, critical thinking, analysis, or application. As leaders with background and experience in creative learning and CPS, you can serve as resources or guides to help other educators escape the tendency to treat assignments or activities at the lowest possible level. You can use your knowledge of creative learning tools, strategies, and materials to demonstrate or to share examples of more powerful approaches that can contribute to a higher level of involvement and challenge for all students. Our most formidable (and exciting) challenge, then, and the opportunity accompanying it, may be to hold high expectations for the *standards of knowledge management* along with our emphasis on *standards of knowledge about content*.

Annual Networking Conference in Sarasota

If you haven't registered yet, there is still time to enroll for the Center's 2003 Networking Conference at the Holiday Inn at Lido Beach in Sarasota, from May 1-3, 2003. Unlike many large conferences at which it's easy to feel like a minnow in an ocean, the Networking Conference is always an opportunity to meet with a small group of professionals from varied settings in which you can be an active participant and contributor. Share your ideas and tips with others, learn from their successes, and have opportunities for personal interaction with the CCL core team. If you have misplaced the brochure we sent you at the end of 2002, you can find the information, or download the complete brochure, from our website (www.creativelearning.com). The weather in early May in Sarasota is generally very pleasant, so plan for some “rest and relaxation” in our lovely setting at the Gulf of Mexico beachfront. We hope to see you in Sunny Sarasota this spring!

Note also that if you would like a brief overview or “refresher” on CPS Version 6.1™, we will offer an optional half-day workshop at the Holiday Inn Lido Beach on Thursday morning, May 1. A VIEW User Qualification program will also be offered on May 3-4, beginning immediately after the close of the Networking Conference. (You may register to attend the VIEW User Qualification program even if you are not able to attend the Networking Conference.)

Update on VIEW Normative Data

The number of people using *VIEW: An assessment of problem solving style*SM continues to grow steadily, and our norms for the current edition continue to expand as a result. As a service, we will publish updated statistics for the three VIEW dimensions as significant new steps forward are available.

At the time this issue of *Creative Learning Today* went to production, our data base for the current edition had reached 1,400 respondents, ranging in age from 14-82. For the respondents who were willing to provide this information, the gender distribution was 596 males and 734 females.

For *Orientation to Change*, the mean score is 72.34, with a standard deviation of 17.91 and a range of scores from 18-120. For *Manner of Processing*, the mean score is 29.14, with a standard deviation of 9.32 and a range of scores from 8-56. For *Ways of Deciding*, the mean score is 33.51, with a standard deviation of 8.92 and a range of scores from 8-56. The hypothetical means for each dimension are: 72 for *Orientation to Change*, and 32 for either *Manner of Processing* or *Ways of Deciding*.

If you are interested in more detailed information about VIEW, feel free to contact the Center. We can provide a more detailed technical report and information about a wide variety of actual and potential applications for VIEW. (As noted elsewhere in this issue, several VIEW User Qualification programs will be offered between May and July, 2003, if you are interested in becoming a VIEW user.)

Creative Learning and the NAGC Parallel Curriculum Model

By Dr. Don Treffinger

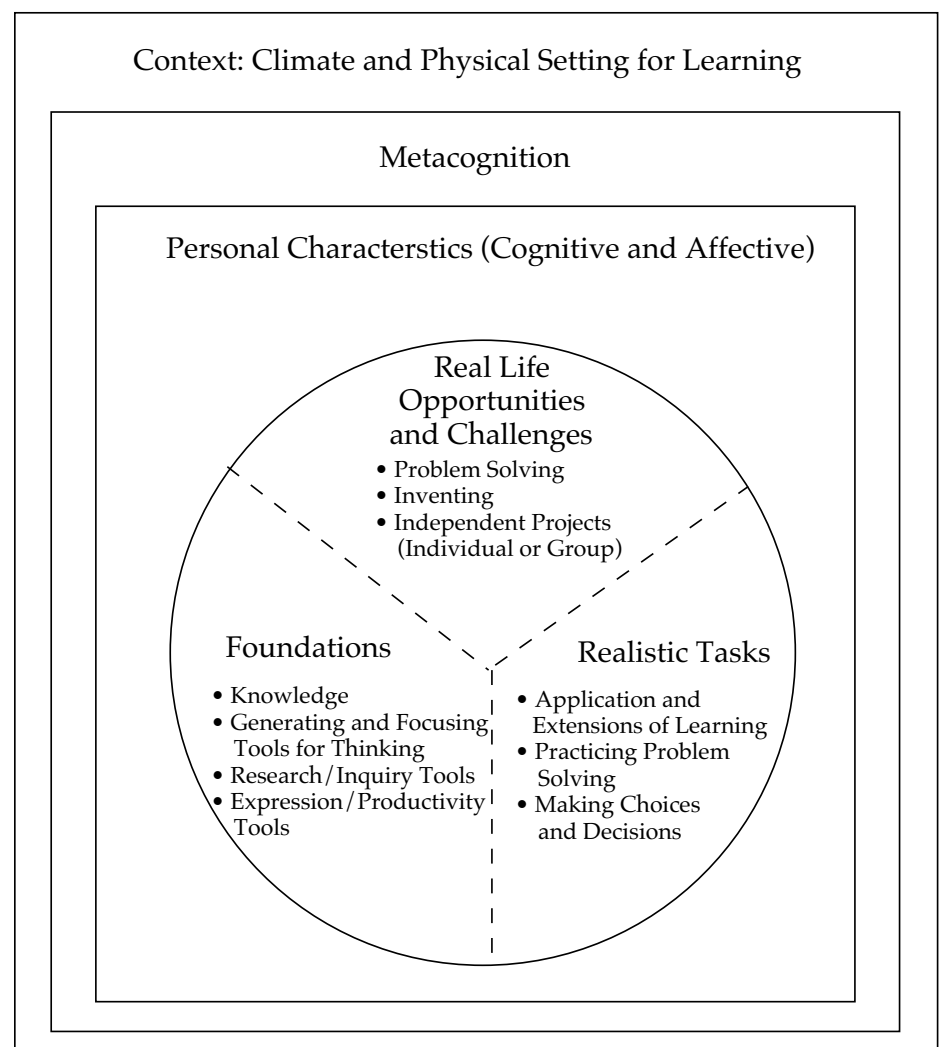
Creative thinking, critical thinking, and Creative Problem Solving (for which we often use the collective term “productive thinking”) are all important elements of effectively differentiated instruction. Productive thinking can be linked in many ways to curriculum design and development within the framework presented in the NAGC Parallel Curriculum Model (PCM; Tomlinson, Kaplan, Renzulli, Purcell, Leppien, & Burns, 2002). Our Model for Creative Learning (e.g., Treffinger & Feldhusen, 1998; illustrated in the accompanying figure), relates directly, for example, to several dimensions of the Parallel Curriculum model.

Our concern for context and personal characteristics is consistent with the theoretical underpinnings of the PCM (e.g., “respecting the unique characteristics of the learner”). In addition, we describe CPS today as a powerful set of tools for managing change. This supports the PCM’s fundamental emphasis on the impact of a changing society (and world) on students, teachers, homes, and communities, and specifically such PCM principles as:

- “Curriculum should help students grapple with complex and ambiguous issues and problems.
- Curriculum should provide students with opportunities for original work in the disciplines.
- Curriculum should ensure that students encounter, accept, and ultimately embrace challenge in learning.
- Curriculum should prepare students for a world in which knowledge expands and changes at a dizzying pace (p.2).”

The PCM describes four essential dimensions of a comprehensive curriculum for challenging high-ability learners. These four “parallel curricula” are: the *Core Curriculum*, the *Curriculum of Connections*, the *Curriculum of Practice*, and the *Curriculum of Identity*. There are clear and important linkages between each of these curricula and the dimensions of our approach to productive thinking.

Our *Foundations* level provides direct, practical applications of the Core Curriculum level’s attribute, “causes students to grapple with ideas and questions, using both creative and critical thinking.” We can provide specific tools and strategies that can be applied across grade levels and content areas. In our basic toolbox for creative learning and CPS (e.g., Isaksen, Dorval, & Treffinger,



Creative Learning Model (for Teaching Productive Thinking)
Treffinger & Feldhusen, 1998.

1998; Treffinger & Nassab, 1998a, 1998b), we emphasize two major foundational sets of tools for productive thinking: *generating tools* (linked with creative thinking) and *focusing tools* (linked with critical thinking).

The PCM Curriculum of Connections focuses on discovering relationships among various aspects of knowledge, and especially connections that cut across times, places, topics, principles, and disciplines. Seeking and constructing connections or relationships is an essential element of creative learning; creativity has been described in some models as being fundamentally concerned with “connection-making” and finding novel but powerful ways of relating ideas that others may not recognize as fitting together. Providing students with tools and opportunities for framing and solving problems creates powerful strategies for the Curriculum of Connections.

The current Creative Problem Solving approach, “CPS Version 6.1™” has moved significantly in the direction of making the CPS process natural, dynamic, and flexible—moving away from views of problem solving as a fixed, linear, prescriptive set of steps or stages (e.g., Isaksen, Dorval, & Treffinger, 2000; Treffinger, Isaksen, & Dorval, 2000). Our current approach provides powerful tools that can be used to support the PCM’s emphasis on promoting expertise and becoming a “disciplinary problem solver” in the Curriculum of Practice, the relationship-building fundamental to the Curriculum of Connections, and an emphasis on metacognition and personal responsibility that is consistent with important elements of the Curriculum of Identity.

The *Realistic Problems* and *Real Life Problems and Challenges* levels of the Model for Creative Learning are also quite consistent with several elements of the PCM, including, for example:

- “ascending intellectual demand,” involving designing tasks that are “more open-ended or ambiguous in nature and/or that call on students to exercise greater levels of independence...”
- “developing ways to see unfamiliar things in familiar ways” (and, extending the illustration from synectics theory, seeing familiar things in unfamiliar ways, too)
- “generating defensible criteria against which students then weigh diverse perspectives on a problem or issue”
- “developing solutions... that effectively bridge differences in perspective but still effectively address the problem”
- “develop fruitful strategies for addressing problems in the field, monitor their thinking and problem-solving strategies effectively... expand their fluency and flexibility as problem solvers in the field” [Curriculum of Practice]
- “engaging in long-term problem solving on an intractable problem in the discipline that causes the student to encounter and mediate multiple points of view..., [and] “collaborating... in shared problem solving...” [Curriculum of Identity].

We encourage educators who are interested in applying the PCM to examine the many and varied ways in which creative learning and CPS can support, extend, and enhance their efforts to apply PCM. If you are already applying creative learning and CPS in your teaching and learning activities, you may also find the PCM to be a

valuable resource to guide curriculum development.

References

- Isaksen, S. G., Dorval, K. B., & Treffinger, D. J. (1998). *Toolbox for creative problem solving*. Williamsville, NY: Creative Problem Solving Group.
- Isaksen, S. G., Dorval, K. B., & Treffinger, D. J. (2000). *Creative approaches to problem solving*. (2nd Ed.). Dubuque, IA: Kendall/Hunt.
- Tomlinson, C., Kaplan, S., Renzulli, J., Purcell, J., Leppien, J. & Burns, D. (2002). *The parallel curriculum: A design to develop high potential and challenge high-ability learners*. Thousand Oaks, CA: Corwin Press.
- Treffinger, D. J. & Feldhusen, J. F. (1998). *Planning for productive thinking and learning*. (2nd Ed., Revised). Waco, TX: Prufrock Press.
- Treffinger, D. J., Isaksen, S. G., & Dorval, K. B. (2000). *Creative problem solving: An introduction*. (3rd Ed.). Waco, TX: Prufrock Press.
- Treffinger, D. J., & Nassab, C. A. (1998a). *Thinking tool guides*. Sarasota, FL: Center for Creative Learning.
- Treffinger, D. J., & Nassab, C. A. (1998b). *Thinking tools lessons*. Waco, TX: Prufrock Press.

Versions of Creative Problem Solving

By Scott G. Isaksen & Donald J. Treffinger

The following table depicts the emergence and development of our work on Creative Problem Solving, from our historical roots in the Osborn-Parnes tradition to the present. Our current framework draws upon our history, but also builds on theory and research from the cognitive and behavioral sciences as well as our practical experience in businesses, education, and other organizational settings worldwide. In this summary, we review the essentials stage of the development of our work using the familiar notation of computer software (since, in many ways, CPS is “software for the mind”). There have been six major versions of our framework, including our roots in the earlier Osborn-Parnes models; each version also included incremental updates and refinements. A change in the version number indicates a major advance, and a change in the decimal following the version number indicates a refinement of that version.

<i>Version</i>	<i>Date Published</i>	<i>Description</i>
Making the creative process explicit and deliberate		
1.0	1952, 1953, 1957	Alex Osborn’s original description provided in <i>How to become more creative</i> and <i>Applied Imagination</i> outlining the seven-step CPS model
1.1	1963, 1967	Revised description provided in Alex Osborn’s <i>Applied Imagination</i> outlining the three major stages of CPS
Preparing CPS for an instructional program		
2.0	1966	Parnes’ <i>Instructor’s Manual for Institutes and Programs</i> outlining the Osborn-Parnes five-stage CPS process
2.1	1967	Parnes’ <i>Creative Behavior Workbook</i> illustrating the CPS spiral including the five specific stages of the Osborn-Parnes approach
2.2	1976, 1977	Noller, Parnes & Biondi’s <i>Creative Actionbook</i> outlined the horizontally framed series of diamonds
2.3	1982	Treffinger, Isaksen & Firestien’s <i>Handbook of Creative Learning</i> turn the CPS model to a vertical orientation and provide greater emphasis on the converging phases by introducing a new tools
2.4	1988	Parnes’ <i>Visionizing</i> version shares a cycle including multiple series of five-stages each and deliberately links CPS to imagery
Linking person to process		
3.0	1985	Isaksen & Treffinger’s <i>Creative Problem Solving: The basic course</i> includes a deliberate Mess-Finding stage on the front end of CPS which includes listing outcomes and obstacles, personal orientation, situational outlook, and selecting messes on the basis of ownership. Specific guidelines were identified for creative converging.
Breaking up the process		
4.0	1987, 1989, 1991, 1992	Isaksen & Treffinger break the six stages into three major components in some articles and chapters (in an attempt to make the process more usable - people could not “run through” all six stages!)
Taking a descriptive approach; Differentiating our approach from Osborn-Parnes		
5.0	1993	Isaksen & Dorval’s articles and chapters break the prescriptive view into a descriptive graphic and approach (providing different pathways through the process)

- 5.1 1994 Isaksen, Dorval & Treffinger's *Creative Approaches to Problem Solving* and Treffinger, Isaksen, & Dorval's *Creative Problem Solving: An Introduction* replace a prescriptive model with task appraisal and process planning to guide problem solvers in determining the appropriate approach and use of the CPS framework
- 5.2 1994 Graphic depiction of CPS process altered to include task appraisal and process planning specifically

Integrating the model into a systemic framework

- 6.0 1998 CPS version 6.0 has a dynamic, open, flexible system at its core with a clear process planning mechanism. Clarifying elements of the system (Isaksen, Dorval, & Treffinger, *Toolbox for Creative Problem Solving*).
- 6.1 2000 Isaksen, Dorval, & Treffinger, *Creative Approaches to Problem Solving (2nd Ed.)* and Treffinger, Isaksen, & Dorval, *Introduction to Creative Problem Solving (3rd Ed.)*. We used the task appraisal and process planning activities to form the "Planning Your Approach" component as a management or metacognitive component with two specific stages (Appraising Tasks and Designing Process). The CPS Version 6.1TM system now includes four components and eight stages.

References Cited

- Isaksen, S. G. (1989). *Creative problem solving: A process for creativity*. Buffalo, NY: Center for Studies in Creativity.
- Isaksen, S. G. & Dorval, K. B. (1993). Changing views of CPS: Over 40 years of continuous improvement. *International Creativity Network*, 3, 1-5.
- Isaksen, S. G., Dorval, K. B., & Treffinger, D. J. (1994). *Creative approaches to problem solving*. Dubuque, Iowa: Kendall/Hunt.
- Isaksen, S. G., Dorval, K. B., & Treffinger, D. J. (1998). *Toolbox for Creative Problem Solving*. Williamsville, NY: CPSB..
- Isaksen, S. G., Dorval, K. B., & Treffinger, D. J. (2000). *Creative approaches to problem solving: A framework for change*. Dubuque, Iowa: Kendall/Hunt.
- Isaksen, S. G. & Treffinger, D. J. (1985). *Creative problem solving: The basic course*. Buffalo, New York: Bearly Limited.
- Isaksen, S. G. & Treffinger, D. J. (1987). *Creative problem solving: Three components and six specific stages*. Instructional handout. Buffalo, NY: Center for Studies in Creativity.
- Isaksen, S. G. & Treffinger, D. J. (1991). Creative learning and problem solving. In A. L. Costa (Ed.), *Developing minds: Programs for teaching thinking* (Volume 2, pp. 89-93). Alexandria, VA: Association for Supervision and Curriculum Development.
- Noller, R. B., Parnes, S. J., & Biondi, A. M. (1976). *Creative actionbook*. New York: Scribners.
- Osborn, A. F. (1952). *How to become more creative: 101 rewarding ways to develop potential talent*. New York: Scribners.
- Osborn, A. F. (1953, 1957, 1963, 1967). *Applied imagination: Principles and procedures of creative problem solving*. New York: Charles Scribner's Sons.
- Parnes, S. J. (1966). *Manual for institutes and programs*. Buffalo, NY: Creative Education Foundation.
- Parnes, S. J. (1967). *Creative behavior guidebook*. New York: Scribners.
- Parnes, S. J. (1967). *Creative behavior workbook*. New York: Scribners.
- Parnes, S. J. (1988). *Visionizing*. Buffalo, NY: Creative Education Foundation Press.
- Parnes, S. J., Noller, R. B., & Biondi, A. M. (1977). *Guide to creative action*. New York: Scribners.
- Treffinger, D. J., Isaksen, S. G., & Firestien, R. L. (1982). *Handbook for creative learning*. Sarasota, FL: Center for Creative Learning.
- Treffinger, D. J. & Isaksen, S. G. (1992). *Creative problem solving: An introduction*. Sarasota, FL: Center for Creative Learning.
- Treffinger, D. J., Isaksen, S. G., & Dorval, K. B. (1994). *Creative problem solving: An introduction* (Revised edition). Sarasota, FL: Center for Creative Learning.
- Treffinger, D. J., Isaksen, S. G., & Dorval, K. B. (2000). *Creative problem solving: An introduction (Third edition)*. Waco, Texas: Prufrock Press.

New Funding Opportunities

The Nature of Learning Start Up Grants

The National Fish and Wildlife Foundation, in cooperation with the U.S. Fish and Wildlife Service, National Wildlife Refuge System and the National Conservation Training Center, The Keystone Center, and National Wildlife Refuge Association, is pleased to solicit applications from organizations interested in initiating *The Nature of Learning* in their communities. *The Nature of Learning* is the National Wildlife Refuge System's <http://www.nfwf.org/programs/tnol.htm>.

Lemelson-MIT InvenTeam Grants

These grants are awarded annually by the Lemelson-MIT Program. They provide a unique opportunity for high school students to gain hands-on experience in the exciting and rewarding world of invention. InvenTeams <http://web.mit.edu/invent/www/InvenTeam/index.html>.

National Guild of Community Schools of the Arts

The National Guild of Community Schools of the Arts is accepting nominations for its Young Composer Awards to recognize creative musical ability in youths. The deadline is April 18, 2003. Awards will be made to U.S. and Canadian students in two categories: junior, ages 13-15, with two awards of \$500 and \$250 each; and senior, ages 16-18, with awards of \$1,000 and \$500 each. Students must be enrolled in a public or private secondary school or a recognized musical institution or engaged in private

study. Visit the following Web site: www.nationalguild.org (click on *What's New*).

Zoom in for Earthly Support

The Captain Planet Foundation support hands-on environmental projects for children and youth ages 6 through 18. The Foundation is interested in funding innovative programs that empower children around the world to work to solve environmental problems in their communities. Nonprofit organizations and elementary and secondary school teachers are eligible to apply. The next application deadline is March 31, 2003. For information, visit <http://www.turner.com/cpf/>.

Grants for Youth-Directed Community Activism

The Mix It Up Grants Program funds youth-directed activist projects that focus on identifying, crossing, and challenging social boundaries in schools and communities. Preference is given to applications that clearly show youth leadership, collaborative efforts across social boundaries, and continuing efforts to identify and challenge social boundaries. There are no application deadlines. For more information, visit the website www.tolerance.org/teens/grants.jsp.

Wal-Mart Foundation Funding to Local Communities

The Wal-Mart Foundation develops and implements programs that support employees, children and families through education, health and economic development

in local Wal-Mart communities across the country. Wal-Mart supports a wide range of education programs. The Foundation offers eight scholarship programs, including Competitive Edge scholarships, and a community matching grant program. Environmental education programs are also of interest. These include *Animal Tracks*, an elementary and middle school classroom education program focusing on conservation issues, in conjunction with the National Wildlife Federation and *Kids for a Clean Environment*, a youth environmental organization. Deadlines vary by program, ranging from February through May. See the Web site or contact the foundation for specific deadlines. Proposals mailed directly to the Wal-Mart Foundation will not be considered. All requests for funding must be directed through local Wal-Mart Stores or Sam's Clubs. Organizations that are conducting projects benefiting a broad section of the community in areas where Wal-Mart Stores, Inc. are in operation are eligible. For more information, see: www.walmartfoundation.org.

Whitney Houston Community Support Program

This program funds programs that promote a positive self-image in children and youths by providing safe, supportive learning opportunities. Applications are accepted from May to August. For more information, visit: www.whfoundation.com.

Consider ways these programs might help support creative learning initiatives or projects in your setting!

Announcement: Preventing and Solving Legal Problems Creatively

Call for Presentation Proposals

Conference March 4-6, 2004
California Western School of Law
San Diego, California

California Western School of Law announces its second international conference exploring problem solving and preventive approaches to law, lawyering, and judging. Entitled *Preventing and Solving Legal Problems Creatively*, it will be held on March 4 - 6, 2004 at the law school. We invite you to submit a proposal for making a presentation at this conference.

Because one purpose of the conference is to broaden lawyers' and judges' perspectives on conceiving, investigating, and resolving problems, we anticipate participation by non-lawyers. Those with interests in cognitive or behavioral psychology, neuroscience, systems theory and design, decision making, ethics, law enforcement, or creativity are encouraged to consider how the insights of their respective discipline may suggest improvements in how lawyers practice their profession.

Sample categories of topics that could be represented in the conference include: Problem Framing; Decision-Making Processes; Problem Solving Courts; Ethics and Legal Process; From Blaming to Supportive Accountability; Innovative Processes for Creating, Practicing, and Enforcing the Law; Protecting Human Relationships in the Legal Process; Designing Environments to Prevent Problems; Teaching the Creative Prevention and Solution of Problems. Proposals for presentations may suggest papers, interactive demonstrations, or videos. Proposers may submit as individuals, or join with others to suggest a grouping along a certain theme.

To submit a proposal, please provide an abstract of no more than 500 words containing your name, address, a phone number and e-mail address where you may be reached, and a title and description of the content and method of your presentation. A copy of the proposal should be submitted to Karen Miller by e-mail attachment at kmiller@cwsl.edu, by fax at 619-615-1476, or by hard copy at California Western School of Law, 225 Cedar Street, San Diego, CA 92101. The deadline for submitting proposals is **June 30, 2003**. If your presentation is accepted, you will be asked to provide a short description that could be included in the conference program schedule.

The registration fee for the conference is \$250 if received prior to December 31, 2003, \$275 if received prior to January 31, 2004 and \$300 if received after January 31, 2004. For additional information please contact kmiller@cwsl.edu, or the Center for Creative Problem Solving Web page on California Western School of Law's Web site at www.cwsl.edu, or www.cwsl.edu/conference2004. California Western School of Law is a State Bar of California approved MCLE provider. Inquire about availability of other continuing education credits.

Updated VIEW User Qualification Program Schedule

If you have been considering joining the growing number of Qualified Users of VIEW: An Assessment of Problem Solving StyleSM, you have several opportunities this spring and summer. The next program will be offered at the Center for Creative Learning in Sarasota, on May 3-4, 2003, immediately following the CCL Annual Networking Conference. Contact CCL at 941.342.9928, or by email at cclofc@gte.net, for more information.

Dr. Ed Selby will offer two User Qualification programs in cooperation with Fordham University. These programs will meet from 5:00—9:00 PM on three consecutive evenings. The first of these programs will be offered at the Fordham Tarrytown Campus on May 6, 7, and 8, 2003. The second program will be offered at Fordham's Lincoln Center campus on July 15, 16 and 17. For more information, contact Ed by email at: ecselby@nac.net.

The Creative Problem Solving Group, Inc., will offer the final program for the summer, on July 29-30, 2003, in the Buffalo, NY area. For information regarding this program, contact CPSB at 716-689-2176 or by email at cpsb@cpsb.com.

VIEW is being used in businesses, educational groups, and several other organizations in many countries. Our users are discovering a variety of powerful, original applications for VIEW for individuals and groups of various ages and with many interests and needs. You will find that it is a valuable tool for helping people manage their problem solving efforts and guiding them in managing change.

Creativity Research Opportunity

Cindy Shepardson is a CCL core team member and a recent retiree from the Newark, NY Central School District. After having taught for almost 30 years, in kindergarten, fifth grade, and as our school's G/T Enrichment Teacher/Supervisor for about 22 of those years, Cindy is now working with CCL and with Keuka College in the Education Department on a part-time basis. Cindy is also a doctoral candidate, working on her dissertation entitled: "Teacher Beliefs about Creativity and its Facilitation in the Classroom." She invites readers of *Creative Learning Today* to assist her in identifying and locating potential participants for her study. Cindy is looking for teachers (grades P-16) who promote creativity in their students by:

- demonstrating respect and appreciation for creative student behaviors;
- teaching the skills, processes, and work styles that support creative expression and productivity and modeling attitudes that encourage this type of thinking;
- providing opportunities on a consistent basis for the expression of student creativity in areas of interest and/or across disciplines;
- creating a classroom climate that emanates those qualities that support creative expression and productivity of the students in his/her classroom (e.g., exhibiting trust and openness, playfulness and humor, challenge, idea time and idea support, freedom and choice).

If you are a teacher who meets these criteria, and who would be interested and willing to participate in the study, Cindy would love to hear from you. Cindy described the rationale for her project: "Creativity has been shown to be a very important part of everyone's life. For many years, and in educational circles today, the importance of creativity as an essential component of our students' educational life experiences has been and is recognized by researchers and scholars in the field. However, it is also true that teaching for creativity (as distinguished from creative teaching) is not often seen as a priority in schools today, and although many teachers indicate that they feel that creativity is important, most often it does not become part of their teaching practices, for many different reasons." Cindy is confident that there are teachers who are doing an exemplary job of promoting or nurturing creativity; she reports, "I know they are out there and I ask that you help me to find them."

"The overall purpose of this research is to study the beliefs that "teachers for creativity" have about creativity and its facilitation in the classroom. Beliefs are a strong indicator of what teachers actually do in their classrooms. If, as a result of this study, I can identify the beliefs that provide a foundation for the teaching of creativity in the classroom, and the life experiences that support those beliefs, this will potentially provide important new knowledge and concepts for use by teacher educators, professional developers, and classroom teachers themselves."

Please think carefully about the people you know and work with—those who may stand out in your mind in relation to the stated criteria. Please send Cindy their names and contact information (schools, subject/grade level, addresses, phone numbers, email). She will contact each person to assess possible interest and to gather some additional information. When you reply, please describe anything in relation to the stated criteria that would make this person a "great fit." Contact Cindy Shepardson by mail at: P. O. Box 34, Lyons, NY, 14489 or at her email address: sun@eznet.net. Cindy would appreciate hearing from you as soon as possible.

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 is \$20 (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.

Direct all subscription inquiries, payments, and changes of address to Center for Creative Learning, Inc., Subscription Department, P.O. Box 14100-NE Plaza, Sarasota, Florida, USA, 34278-4100; Fax: 941.342.0064, Phone: 941.342.9928

Contact the Center by e-mail at: cclofc@gte.net

Creative Learning Today, ISSN #0895-9234. Copyright ©2003 by Center for Creative Learning. Quotation permitted provided credit is given to *Creative Learning Today* as the source.

Visit us on the web at:
www.creativelearning.com