



No Time To Waste: A Call to Action for Education for Creativity, Innovation, and Change

We must return to basics, but the “basics” of the 21st century are not only reading, writing and arithmetic. They include communication and higher problem-solving skills, and scientific and technology literacy – the thinking tools that allow us to understand the technological world around us. (Educating Americans for the 21st Century, National Science Board, 1983)

The striking feature of this quote is that it was published nearly a quarter-Century ago! Nearly 25 years later we are seeing many renewed calls for schools to become better able to meet the challenges of preparing students to deal with creativity, innovation and change. These are *urgent* challenges for education today, since it is widely recognized that creativity, innovation, and the ability to manage change are essential competencies for students of today— living in, and preparing to enter the workplace in a world of rapid and accelerating change. Educators and parents today are not well-prepared to foster those competencies.

Many national reports have called for expanded attention to creativity in education—an important concern for developing students’ personal effectiveness and preparing them to be effective participants in the workforce of tomorrow. In a world of global competition and rapid change, creativity is essential for organizational survival.

A recent nationwide poll of voters (Public Opinion Strategies, 2007) revealed: “A *virtually unanimous 99 percent of voters say that teaching students a wide range of 21st century skills – including critical thinking and problem-solving skills, computer and*

technology skills, and communication and self-direction skills – is important to our country’s future economic success.” From the business world, there are similar messages. Susan R. Meisinger, President and CEO of the Society for Human Resource Management described, for example, the need for “a talented workforce with communication and critical thinking skills for organizations” for future success. (Stansbury, 2008)” Bob Wolf, a Boeing executive, asserted that: “Creativity and imagination are both job requirements at the Boeing Co. We make our living imagining things that never before existed. Creativity is at the heart of what Boeing does. (AP, 2007). U. S. President Barack Obama, in a campaign speech delivered in Colorado in May, 2008 observed, “If we really want our children to become the great inventors and problem solvers of tomorrow, our schools shouldn’t stifle innovation, they should let it thrive.”

Carnevale, Gainer, & Meltzer (1990) identified *workplace basics* that included creative thinking, problem solving, and group effectiveness or teamwork. The *Partnership for 21st Century Schools* (2007), a consortium of government, business, and community leaders, highlighted the need for instruction in survival skills in a new and growing global community; these skills include: “*Learning and thinking skills: Critical thinking and problem solving and systems thinking skills, problem identification communication skills,*

creativity, intellectual curiosity and innovation skills, [and] collaboration skills.” Vockley’s (2007) survey found that critical thinking and problem-solving skills ranked third among 14 in importance, after only reading comprehension and computer technology skills. As U.S. companies continue to compete in an ever more complex and changing global marketplace, they recognize the need for education for

Continued on Page 10

Where To Find It

No Time To Waste: A Call To Action.....	1
Cumbersome Fairy Tales: Unfettering Creativity in Aboriginal Students.....	2
Problem Solving Style and Career Interests: Can VIEW Help?	5
An Exercise With Style	6
CPS and Talent Development Resources.....	8-9
CCL Summer Professional Development Institutes.....	11
New Publications	12

Cumbersome Fairy Tales: Unfettering Creativity in Aboriginal Students

By: Kevin Lamoureux, University of Winnipeg

At the University of Winnipeg there is a program called ACCESS. Located just off campus, in the heart of Winnipeg's inner-city, the ACCESS program offers teacher education to mature students from the neighborhood. Typically these students are either Aboriginal or recent immigrants, often single parents, who are struggling financially. They are trained as any other students, while appropriately supported, with a strong focus on teaching in the city's core area. This means that they are often counted on to work with children who are the most disadvantaged, and the most resistant to traditional teaching practices.

The ACCESS building is considered a community center (centre in Canada) and welcomes visitors curious about the university's programs. We are occasionally visited by one particular local, an artist, who showcases his art to staff and faculty (but of course never canvassing, which is against university policy). He paints in oils and acrylics. As an Aboriginal artist his paintings are of a style familiar to Cree and Ojibway Plains people: long, sweeping brush strokes, vibrant colors, and interpretive (rather than literal) renderings of wildlife and landscapes. It is a style that has become popular in central Canada, found now in office buildings, on postcards, and in advertisements. He does quite well selling his works.

I ran into him one time away from the university, while he was on his way to a downtown art gallery. Having never purchased any of his art, and not wanting to appear rude, I asked to see some of the work that he was carrying.

The collection he was holding underarm was incredible. Not being an art expert of any kind I can only describe the works he was transporting as a sort of modern cubist variety. He told me that one painting I was especially impressed with was inspired by his ex-girlfriend. These paintings were unlike any he had shown at the ACCESS centre, but they were just as beautiful. I asked him why he had never brought these around before, and he told me: "I don't know, they just never seem to sell."

Of course the paintings he was bringing to the gallery that day were authentic Aboriginal art. They were painted by an Aboriginal (a member of the Ojibway community he told me), from the heart, driven by an intensely personal passion and creativity. And yet they did not fit the stereotype. I realized that afternoon that many people who bought his paintings were possibly more interested in appearing as the type who bought Aboriginal art, than they were in the genuine expression of Aboriginal artists.

Much has been written about the characteristics of optimal environments in which creativity can flourish (Isaksen, 2000; McCluskey, 2008). As educators, we are obviously interested in providing our students with every opportunity to exercise their creative potential, and to stretch their thinking in healthy and dynamic ways. In many parts of Canada there has been a keen interest in providing extra support for Aboriginal students, a demographic which has traditionally been underserved, and marginalized in public schools. There are many

enthusiastic, well-intentioned efforts being made by many teachers and administrators to provide First Nations children with the assurance that their culture is a valued and essential part of Canada's social tapestry.

Oftentimes, the environment that is created for Aboriginal students has a lot to do with the assumptions that educators have about Indigenous culture. Frequently these assumptions have as much to do with inaccurate historical accounts, stereotypes, and media portrayals as they do with any real interactions with First Nations peoples and their communities. In the recent book *Blink* (2007), Malcolm Gladwell introduced the general public to studies which suggested that people will potentially react to culturally diverse individuals based upon negative attitudes and stereotypes, without even realizing they are doing so. Using the Implicit Association Test (IAT; Project Implicit, 2008) researchers have found that unconscious beliefs (what Gladwell calls the Adaptive Unconscious: attitudes that the individual is not aware of, that might even be contrary to their conscious values), will influence that individual's responses and behaviors towards other races. These unconscious beliefs effectively hijack the individual's automatic responses, communicating subtle yet powerful messages through body language and other non-verbal, social cues.

Interestingly enough, Gladwell explains that even members of a minority culture will respond with disfavor to their own ethnic group, based upon unconscious beliefs and stereotypes that have

been imposed upon them by mainstream society (Banaji & Greenwald, 1994; Greenwald & Banaji, 1995). The consequence of this in a classroom setting is that an Aboriginal student educated in public schools is at-risk of developing a negative bias towards their own identity, based upon the stereotypes, and racially demeaning undertones found in text-books, literature, and teacher attitude. Even in classrooms where enthusiastic efforts are made to ensure Aboriginal representation in curriculum material, if the representations made are incorrect, or based upon the often promulgated myth of an unscientific, uncultured, neolithic hunter/gatherer peoples; then very little positive effect can be accomplished.

In *The Imaginary Indian* (1992), Francis reports how even nowadays if you ask a child to draw a picture of an Indian you will often get renderings of feather head-dresses, loincloths, and savage weaponry. This, despite the fact that these children are in contact on a regular basis with Aboriginal people who are modern, fashionable, technologically proficient, and otherwise indistinguishable from any other Canadian. Mainstream North American society still clings to the misguided belief that Aboriginal peoples lacked the myriad of cultural and scientific advances already made by Europeans at the time of contact; an image that has all too often persisted into the modern age, robbing Indigenous people of the right to evolve, adapt, and move forward in history as the rest of society has (Berkhofer, 1972). Even though no one would imagine a "Canadian" as a heavily bearded, canoe-carrying fur-trapper anymore; an "Indian" is still what he has always been, held timeless on the jerseys of the Chicago Blackhawks, and Cleveland Indians.

Of course these images and ideas of Aboriginal people are complete fallacies. Yet they hold great influence over many Canadians, including educators and students. If our unconscious beliefs and assumptions can govern our initial reactions and behavior as Gladwell suggests, even for minority students while considering their own identity, then there is a great danger for children in allowing the Indian myth to perpetuate. The Indian of legend and stereotype is uncreative, locked in time, paralyzed by a lack of adaptability and dynamic thought. Even favorable stereotypes (think Greyowl, or *Dances with Wolves*) keep one's understanding of Indigenous culture locked in set of expectations that effectively limit creative output.

Developmental psychologists have understood for several decades that a child develops at least part of their identity through a process of reflected appraisal (Bloomer, 1969). We can now conjecture that for Aboriginal students this includes the construction of a cultural identity based upon the expectations of the society surrounding them, the images in the school books they encounter, and the generalizations made about their communities in the news and media (Berkhofer, 1972). Like the artist who could not sell his paintings without pandering to stereotypes, children will not benefit from efforts to include them in classrooms without challenging those misunderstandings that keep them lashed to a very limited set of assumptions.

Feldhusen's TIDE model (1994) of talent development allowed teachers to recognize the multitudinous abilities of their students, beyond traditional academics, to include interpersonal skills, technical/vocational aptitude, and artistic ability. It is also known that he

had intentionally left out athletics from his model, recognizing that in America there was no shortage of attention, resources, and enthusiasm for athletes and sports. The problem that developed from many of the athletic programs in the States was that for many African American students, the assumption was made that their only chance for success came from membership on a sports team. These children were pigeonholed into a role that did not reflect the same spectrum of possibilities available to their non-minority peers.

In Canada the same sort of expectations exist for Aboriginal students. Too many programs for First Nations students that I have visited offer Tipi-making, Dream-catcher weaving, and painting classes; with very little else of substance. These programs can essentially be viewed as training classes for producing the kind of art that people expect from Indians; the kind of art that sells in mainstream social circles fascinated with Indian culture. More needs to be done for these kids, and more needs to be offered than the same old tired stereotypes and Indian myths.

Fashioning a healthy environment for the creative expression of Aboriginal students is just as much an exercise of subtraction as it is addition. The sincerely well-meaning efforts of teachers and administrators to celebrate their Aboriginal students needs to be supported by an effort to understand cultural diversity; but also to understand what is universal between cultures. Every child deserves to feel like the possibilities before them are limitless, and that the talents they possess do not need to conform to anyone else's expectations. Historians, Anthropologists, and Scientist have been working for many years to debunk the

Continued on Page 4

Cumbersome Fairy Tales

(From Page 3)

misrepresented history of North America's original inhabitants, and this new knowledge will help in unfettering the potential of children from Indigenous societies. So will a willingness on the part of mainstream society to let go of the image of the Indian that they were introduced to in childhood. That Indian doesn't exist, and never did exist.

Generative creative thought requires a willingness to defer judgment (presumably including assumptions and expectations), to strive for quantity (to stretch one's thinking beyond one style, or one set pattern), to have fun and freewheel (rather than laboring away at something out of date or frustrating), and to seek-combinations (the old with the new, the foreign with the familiar, or anything with anything else) (Isaksen, Treffinger, & Dorval, 2000). Torrance believed that a creative product was one that was flexible, fluent, original, and elaborate (Torrance, 1969). None of this can be found in a program that teaches kids to perpetuate stereotypes.

The first peoples of Canada's plains area (where Winnipeg is now) managed large amounts of land and wildlife with ingenious, sustainable methods that scientists today are just now beginning to recognize. The birch-bark scrolls of the Ojibway people (which were not even recognized as true texts by Europeans until relatively recently) tell stories of great adventure and migration, complex religious insight, and remarkable social progression. David Peat (1994) has described how the Blackfoot, Cree, and Ojibway people of central Canada had lived for generations with profound insights into the nature of cosmology and existence that are now finding parallels in

the theories of quantum mechanics and cutting-edge physics. Of the 2000, or so individual nations that existed in the New World prior to contact, none viewed themselves as stagnant, repetitive, or reducible to Tipi's and head-dresses.

Our modern lifestyle did not evolve from the social progression of just one or two original societies. Instead, we benefit today from cultural exchanges between Europeans and earlier societies from the Fertile Crescent and Africa, later trade with incredibly progressive Asian societies, and the profound scientific contributions of the Islamic and Hindu people. Because of the crippling effect that disease had upon the new world, Indigenous North American people were not able to fully participate in this social exchange (although many of the contributions they did make are profound even today). Who knows where we might be today if the First Nations people had been allowed to fully contribute their creative input into the story of modern society. Personally, I feel obligated to do as much as I can to ensure that their descendants are able to fully participate in this great story today.

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Problem Solving Style and Career Interests: Can VIEW Help?

By Margaret Maghan (Raritan Valley, NJ, Community College) and John Houtz (Fordham University)

Career development has long been an important part of the counseling field. In our current economic crisis, vocational education and guidance are even more important to young people. High school and college career interest assessments have included many well-known instruments, including the Strong Interest Inventory, the Kuder, Myers-Briggs, and others. One of the most popular and well documented theories of career development and interests has been that of John Holland (1997), which divides occupations into six categories: Realistic, Investigative, Artistic, Social, Enterprising, and Conventional. These categories describe the typical “environments” created by individuals or in which generally successful individuals are found in the world of work.

Realistic people are more practical or mechanical. They are good at working with tools, machines, or with animals. Careers include farmer, police officer, carpenter, electrician, pilot, locksmith, truck driver, etc. Investigative people include scientists, mathematicians, doctors, architects, surveyors, meteorologists, pharmacists. Artistic “types” value expressiveness, independence, originality. Typical careers include dancer, actor, composer, comedian, art teacher, book editor, disk jockey. Social “types” value helpfulness, friendliness, trustworthiness, are good at solving social problems. Teaching, counseling, nursing, physical therapist, physical or athletic trainer, social worker are common careers in this category.

Enterprising individuals are found in business or legal settings. They are sociable, but also energetic, ambitious, good at politics, leading, selling. Typical occupations include salesperson, judge, real estate agent, lawyer, bank president,

school principal, hotel manager, TV newscaster, city manager, auctioneer. Finally, Conventional people value orderliness, following a set plan. They are good at working with written records or numbers, Typical careers include bookkeeper, clerk, secretary, typist, title examiner. Many other examples of the careers and environments of the RIASEC model can be found at www.careerkey.org or other sites regarding Holland’s work.

VIEW scores and career interests were collected from 103 college freshmen and sophomores as part of a larger study (Maghan, 2009). There were 75 women and 28 men. The average age was 23, with a range from 18 to 63. Average VIEW scores were 76.77, 34.15, and 30.90 for Orientation to Change, Manner of Processing, and Ways of Deciding, respectively.

Table 1 (below) presents the number and VIEW scores of these individuals categorized by their ca-

Table 1
Means(M), Standard Deviations (SD), Minima (Min), and Maxima (Max) of VIEW Scores by Career Interests of Community College Students

	N		OC	MP	WDs
Realistic	7	M	82.29	29.71	39.00
		SD	8.40	12.89	8.48
		Min	75	21	28
		Max	94	50	52
Investigative	9	M	83.67	29.44	34.56
		SD	8.54	7.91	10.24
		Min	73	17	14
		Max	100	44	49
Artistic	2	M	76.50	37.00	28.50
		SD	3.54	0	9.19
		Min	74	37	22
		Max	79	37	35
Social	59	M	75.34	35.86	30.08
		SD	15.37	8.50	7.42
		Min	39	14	9
		Max	104	56	47
Enterprising	18	M	65.94	31.67	34.89
		SD	13.70	9.44	7.32
		Min	44	14	25
		Max	88	47	50
Conventional	8	M	79.62	28.38	33.12
		SD	9.47	7.84	3.00
		Min	70	19	27
		Max	94	41	35

Style and Careers

(From Page 5)

reer interests according to Holland's RIASEC model. Clearly, the largest group of students indicated interest in the Social careers of education, nursing, coaching, psychology, counseling, social work. Enterprising, however, was the second largest group, which included such careers as lawyer, business, advertising, marketing, media, film, banking, store owner, entrepreneur, chef.

As can be seen, for Orientation to Change, Enterprising students scored much more Explorer than did Social students or students in any of the other categories. Clearly, only two individuals (art teacher, writer) were in

the Artistic category, so generalizations about them are not possible.

As for Manner of Processing and Ways of Deciding, comparisons are less striking, but the Social students are more Internal and Person-oriented while the Enterprising students are more External and Task-oriented on MP and WD, respectively. These differences are approximately one-half SD.

The differences reported above for OC and WD are statistically significant ($p < .05$) and for MP ($p < .10$). (Readers can also compute the t -tests from the Table 1 data if they choose.)

Problem solving style is already an important aspect of training efforts in the cognitive domain. The data in Table 1 suggest that style may be an additional useful tool in programs in the affective domain, notably vocational interest development.

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An Exercise With Style

By Dr. Ed Selby and Dr. John Houtz

In March 2009 we presented a workshop for a group of teachers, administrators and Board of Education members who were attending the Celebration of Teaching and Learning conference in New York City. Our presentation entitled Taking Charge of Change: Teaching for Creative Problem Solving suggested that preparing learners for this Students must be prepared for the increasingly rapid rate of change that impacts every aspect of life. Education for 21st century global societies and their economies requires learning how to respond to change, prepare for change, and work more efficiently and effectively on the complex and increasingly interconnected problems that change almost daily.

We suggested that these goals could be met by infusing the curriculum with training in the process, tools and techniques of Creative Problem Solving imbedded in an open model of talent identification and development such as Levels of Service. An approach that would meet these goals should offer CPS and problem solving opportunities to all students. It would offer students experiences that

would allow them to explore and develop their individual interests and to eventually use their knowledge and skills in solving real world problems with a high degree of competence. This approach would also offer students opportunities for self-reflection and self-understanding, especially in terms of learning to understand and maximize their problem solving style, to appreciate the styles of others, and to work more effectively when solving problems or managing change.

In order to illustrate that last point we decided to develop an exercise that would allow the workshop participants to understand and see clearly some of the ways individuals differ when working in a problem-solving group. We also wanted to lay the groundwork for a very brief description, later in the presentation, of VIEW: An Assessment of Problem Solving Style. We hoped to provide participants with a short demon-

stration of style preferences along VIEW's three dimensions without going into detail and without giving the impression that our exercise was in any way a method for assessing individual style. We also wanted participants to understand that while two individuals might be different in one or two areas, they might share the same preference in another.

Working from an exercise used to illustrate the concept of learning styles, we developed the exercise that appears below. The activity used in the workshop included nine items, but that proved a little long so we have shortened it to seven items. Three of the items illustrate preferences on the Orientation to Change dimension, while Manner of Processing and Ways of Deciding are illustrated by two items each.

The set-up paragraph and the individual items were placed into our power-point presentation. After reading an item completely, we asked the participants to stand when we called the option that

most closely matched what they would do in that situation. All items seemed to perform well, with one or more individuals responding to each option associated with each item. In a more flexible room, we might have had participants form groups around each item, but even so participants began to see the changes in the groupings as we presented each of the seven items.

The discussion that followed the exercise was lively. We made sure to note that this exercise was not a valid assessment of anyone's individual problem solving style, rather a demonstration that problem solving styles did exist, that individual both shared and exhibited differences in terms of preference, and that differences in style could create conflict, while an understanding of style might result in more effective problem solving

teams. We then proceeded to talk about VIEW, its three dimensions and six styles. Questions from the group included how one might go about taking the complete assessment. We wrapped up the session by pointing out that our students can be trained in the tools and skills they will need to solve the problems of the future, that CPS can help them to manage change and an understanding of style can help them to take charge of change.

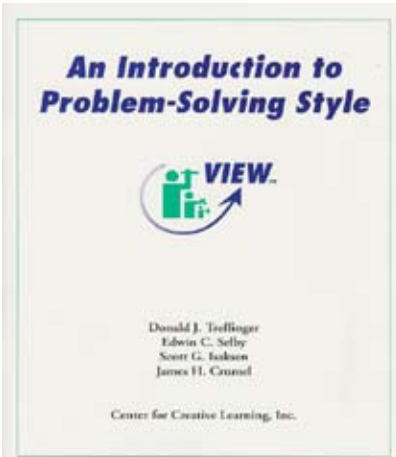
An Exercise With Style - What Would You Do?

Things are changing rapidly, so fast that you have taken a new job with a small problem solving company. You have been assigned to a new team with the task of developing new solutions and products.

1. Upon meeting this new group would you tend to?
 - a. Be one of the first persons to talk, sharing information about yourself and the direction you would like to see the team go.
 - b. Wait until several others have spoken so you can gauge the climate, and then begin to share you thinking.
 - c. Hold off interacting until you feel secure with the others in the group, and you have had time to think about the assigned project.
2. The team has decided to "brainstorm" ideas that will move the project forward. Would you tend to?
 - a. Look for and suggest a few ideas that are practical and useful, and that could be reasonably implemented.
 - b. Look for and suggest many new and novel ideas that would stretch things to the limit.
 - c. Neither one strongly but closer to "a".
 - d. Neither a, nor b but closer to "b".
3. Would you tend to find yourself?
 - a. Willing to examine the details and novel aspects of a suggestion as the situation demands.
 - b. Very concerned about working out and explaining, up front, the details needed for a suggestion to be successful.
 - c. Concerned with broad actions that demonstrate flexibility, and let others worry about the details.
4. As ideas start to fly and the pace picks up, would you feel?
 - a. Energized by the discussion, and encouraged to share new ideas as they come to mind.
 - b. The need to slow the group down and create a more deliberate process.
 - c. The need to play devil's advocate, pushing others to think their ideas through.
 - d. Overwhelmed by the pace, by the stream of "half-baked" ideas, and drained by the lack of quiet and time for reflection.
5. In order to move forward the team decides to focus on just a few promising suggestions. Would you tend to?
 - a. Continue to offer new ideas as they came to mind.
 - b. Quickly structure process that could expedite narrowing the suggestions.
 - c. Feel some tension between the desire to continue exploration and need to move toward closure.
 - d. Stress that the time for new ideas has ended and call for all team members to begin focusing.
6. When ideas were offered and explained, would you tend to?
 - a. Find it difficult to defer judgment, especially if an idea had some obvious flaws.
 - b. Find it difficult to critique someone's suggestion due to concern for that person's feelings.
 - c. Defer judgment until all ideas were aired and then seek first to discard the weakest suggestions.
 - d. Defer judgment until all ideas were aired and then seek first to explore the most promising suggestions.
7. As ideas are exchanged would you tend to?
 - a. Associate an idea with the person who offered it.
 - b. Treat ideas as separate from those who offered them.
 - b. Stress harmony in the group.
 - d. Try to force the group to first face unspoken, underlying problems.

An Introduction To Problem-Solving Style

By Donald J. Treffinger, Edwin C. Selby, Scott G. Isaksen, & James H. Crumel



This booklet provides a concise, practical overview of problem-solving style. It outlines the nature of problem-solving style (based on extensive theory and research), explaining in clear, non-technical language what problem-solving styles are—and are not—and describes three problem-solving style dimensions and six styles. Drawing on the authors' research with more than 12,000 people, from ages 12 – 80 in more than 16 countries, the book explains the important and unique personal characteristics and implications, benefits, and risks of each style. In addition, the book discusses: the implications of style for effective problem solving; the importance of style for group composition, teamwork, and enhancing work relationships; and, the unique ways the three style dimensions interact with each other. This book is a valuable resource for building self-understanding and for all teams, groups, or organizations that are concerned with effective leadership, teamwork, solving problems, and managing change. (2007; 34 pp., paperbound). Order #1045. **\$12.00**

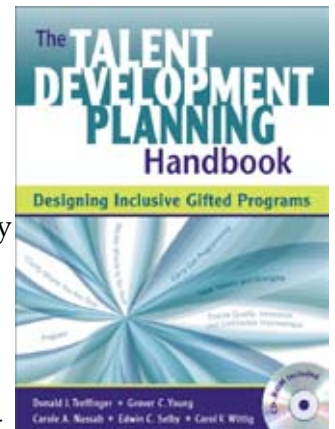
Note: Discounts are available for quantity purchases

New!

The Talent Development Planning Handbook: Designing Inclusive Gifted Programs

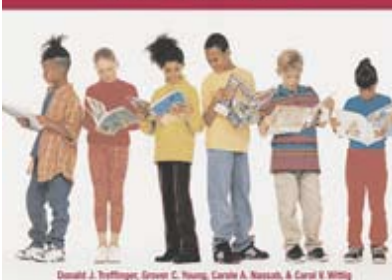
By: Donald J. Treffinger, Grover C. Young, Carole A. Nassab, Edwin C. Selby, & Carol V. Wittig

Gifted programs should be as innovative, unique, and ever-evolving as the students they serve. This comprehensive handbook provides the expert guidance and tools necessary for shaping a contemporary, inclusive talent development program tailored to students' individual needs and strengths. Rather than imposing a "one-size-fits-all" model, this guide offers a flexible six-stage framework for planning, implementing, evaluating, and enhancing gifted education programs. Practical tips and ready-to-use resources include: CD-ROM with reproducibles and presentations aligned with each chapter; Needs assessment and climate inventory exercises and resources; Methods for constructing and implementing action plans; Strategies for tackling logistics, including how to form planning committees and effectively lead the planning process; Program goal-setting and evaluation tools. Ideal for gifted education coordinators, administrators and special education directors, *The Talent Development Planning Handbook* covers best practices from leading experts to inspire innovation, improvement, growth, and change for talent development that contributes to the total school program. **\$34.95**



ENHANCING & EXPANDING GIFTED PROGRAMS

The Levels of Service Approach



Expanding and Enhancing Gifted Programs: The Levels of Service Approach

By: Donald J. Treffinger, Grover C. Young, Carole A. Nassab, & Carol V. Wittig.

This practical guidebook offers an innovative, field-tested approach to programming for giftedness and talent development. The Levels of Service (LoS) approach to programming is a research-supported, common-sense framework for program development. The authors, leaders in the field for more than two decades, offer a straightforward method of organizing student experiences. This how-to manual for effective gifted programming describes and discusses four levels of organizing and providing services, with specific examples of services at each level. Paperbound, 134 pp., **\$29.95**

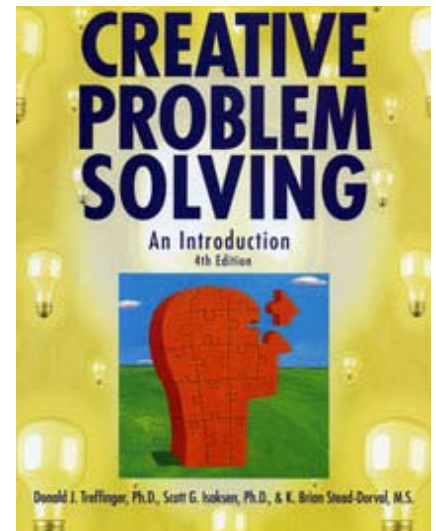
Creative Problem Solving: An Introduction (4th Ed.)

By Donald J. Treffinger, Scott G. Isaksen, and K. Brian Dorval

This definitive guide shows you how to apply both creative and critical thinking to find successful solutions to everyday problems. Creative Problem Solving (CPS) can help you to approach problems and deal with change in a deliberative and constructive way, and consequently build your confidence and success in working with complex challenges.

Written for both group leaders and individuals seeking a systematic way to build innovative and effective solutions, *Creative Problem Solving: An Introduction* is perfect for educational, business, and community groups. This best-selling introduction offers a concise, practical guide to the CPS process. **This revised and updated fourth**

edition includes: easy-to-follow instructions for using Creative Problem Solving; practical tools for understanding the challenge, generating ideas, and preparing for action; expanded guidelines for planning your approach to CPS; strategies that ensure successful group dynamics; the latest trends in creative thinking and group problem solving; practical suggestions for those new to Creative Problem Solving; and, guidelines for group facilitators. Used by thousands of group leaders seeking a friendly introduction to using CPS this book is a time-honored classic. Creative Problem Solving is based on more than five decades of extensive research, development, and field experience in educational settings, businesses, and many other organizations. If you're new to Creative Problem Solving, use this book for a concise but complete introduction to the basics of Creative Problem Solving. If you're an experienced Creative Problem Solver, use this book as an update of the recent advances in CPS that make the process even more natural, flexible, and "user-friendly" than ever before! *Creative Problem Solving: An Introduction* is also an excellent choice for use as a participant's textbook in introductory workshops, courses, training programs, or seminars.

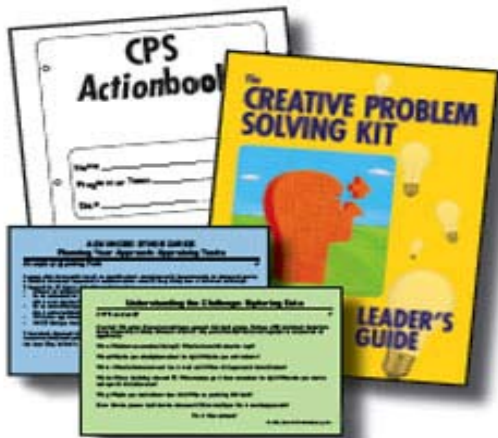


\$24.95

The Creative Problem Solving (CPS) Kit

A Practical Tool for Learning and Applying CPS

By Donald Treffinger, Carole Nassab, Patricia Schoonover, Edwin Selby, Cindy Shepardson, Carol Wittig, and Grover Young.



This innovative kit offers an in-depth, hands-on approach to guide individuals and groups in learning and applying CPS. If you are new to CPS, the kit provides a practical, systematic way to learn the process and put it to use immediately. Experienced CPS users will find the kit helpful in organizing and managing process applications.

Including a Leader's Guide informational book, a 51-page reproducible *Actionbook*, and individual, color-coded cards detailing the CPS components, stages, and tools, *The CPS Kit* will easily become an integral part of your CPS endeavors.

Group and classroom leaders can use the simple, concise and informative Leader's Guide to build on their knowledge of the process

and conduct successful CPS training. The *Actionbook* workbook allows students to document their work and provides worksheets and templates to guide their thinking process. And, each component and individual stage of CPS has its own set of color-coded cards, including separate Generating and Focusing Tools cards, to bring a hands-on approach to learning CPS.

This flexible problem-solving program is designed for anyone learning or practicing CPS. Discover the enthusiasm among your students and colleagues as they watch their problems and concerns become real, viable solutions and creative actions with the help of *The CPS Kit!*

Complete kit, \$79.95

No Time To Waste

(From Page 1)

creativity, problem solving, and innovation in a new economy that desperately demands the creative worker and innovative leader (Eger, 2004). In August 2000, *Business Week* asked: *Which companies will thrive in the coming years?* The response: *Those that value ideas above all else....* Coy (2000) contended that the “Industrial Economy is giving way to the Creative Economy, and corporations are at another crossroads. Attributes that made them ideal for the 20th century could cripple them in the 21st. So they will have to change, dramatically.” Similarly, *eSchool News* (October, 2006) reported that “workers of the incoming generation workforce sorely lacked in workplace skills – both basic academic and more advanced ‘applied’ skills.” Based on 431 employers’ views on the readiness of new entrants to the US workforce, applied skills such as teamwork and critical thinking are essential for success. Three-fourths of the respondent rated recently hired high school graduates as deficient in critical thinking and judged “creativity and innovation” as among the top five applied skills projected to increase in importance for future graduates. In a paper for the *National Center on Education and the Economy* and its New Commission on the Skills of the American Workforce, Adams (2005) recommended increased support for teaching creative thinking, critical thinking, and problem solving. The *CEO Forum School Technology and Readiness Report* (2001) revealed that current efforts are inadequately addressing 21st century skills that include inventive thinking.

Unfortunately, it appears that the ambitious goals and expectations put forth nearly two decades ago have not been attained. Recent trends in education, such as expanding reliance on “high-stakes”

standardized testing, have not addressed the challenges of innovation, change, and creativity. The realities of classroom practice (in both regular education and gifted programs) reveal that much work needs to be done to ensure that these skills are being nurtured and applied effectively. Too often instruction in the skills of creativity has been dismissed as playful or frivolous activity unrelated to serious learning outcomes or efficient mastery of a fixed curriculum (in classroom parlance, “covering the content that will be needed for the test”). In an educational climate driven by “high stakes” testing, creativity becomes a “frill” that commands little attention; if creativity is considered at all, it may be only in relation to arts or crafts, or as piecemeal collections of isolated exercises, games, or puzzles. Even in many gifted programs, creativity may involve basic fluency exercises, mystery problems or logic activities, or other enjoyable but uncoordinated activities. Tony Wagner (2007), writing in *Education Week* on line, argued: “*There are many things we do right as educators – most notably, working hard to make a difference in the lives of children despite ever – escalating challenges. I’m beginning to see, however, that we educators are handicapped when it comes to leading efforts to improve teaching and learning. People in a host of other professions – business, law, medicine, engineering, architecture – have been trained to analyze and solve problems as a matter of every day practice. We have not.*”

The 21st Century is not a distant future possibility— it is already here. There needs to be a concerted effort among the total “village” (educational practitioners, researchers, and concerned parents and community members) if our educational system is to move beyond the rhetoric and meet the challenge of providing all students the opportunity to learn the basic skills of the 21st Century. The fu-

ture of our students, workforce, and our nations are on the line.

Despite a broad consensus regarding goals for 21st Century students, schools have been lacking knowledge and training in tools, techniques, strategies and processes that will help them attain these goals. Surely it is disconcerting that, as a nation, we have squandered more than two decades of opportunities! How might all of us who are committed to the goals of teaching for creativity, CPS, and talent development collaborate in new ways to help bring about the needed changes? Please share your ideas with other readers of *Creative Learning Today*.

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Editor's Note. Several CCL team members and professional colleagues contributed to the initial development of this call to action; these included: Carole Nassab, Bob Purifico, Susan Beth Purifico, Ed Selby, and Don Treffinger.

Summer 2009 Professional Development Institutes

Institute on Talent Development: The Levels of Service Approach (July 8-10, 2009)

This program will provide an in-depth presentation of the Levels of Service (LoS) approach to talent development. As a participant in the program, you will learn:

- The implications of contemporary views of talent, and talent development for educational programming.
- The four Levels of Service and how to identify practical activities for each level.
- A systematic planning model for implementing the LoS approach (when designing new programs or updating existing G/T programs).
- Strategies, tools, and resources for gaining involvement and support at the school, district, or state levels.
- Specific strategies, tools, and resources to link LoS programming with other school priorities and initiatives.
- Tools and resources for professional development, parent and community awareness, and effective evaluation.

This institute will be valuable for teams from schools or school districts who are designing new programming for talent development or who are revising or redesigning existing programs. The program will guide you in planning and implementing a constructive, inclusive, and contemporary approach for “blending” talent development with your total school program.

Institute on CPS In Education (July 13-15, 2009)

In educational settings, CPS Version 6.1™ can be applied in many important ways, including:

- To guide planning for student success and positive gains in achievement.
- To support leadership and teamwork in projects (for both adults and students).
- To enhance curriculum development and empower individuals and teams to deal with real-life problems and challenges.
- To expand and enhance life skills and career planning and counseling activities.
- To provide tools that link creative and critical thinking with academic content standards.
- To support and empower school advisory teams, site-based management, and school improvement or strategic planning efforts.
- To guide teams or groups in planning new programs or revising existing programs in any area.

This Institute will provide you with training and hands-on practice on Understanding the Challenge, Generating Ideas, Preparing for Action, and Planning Your Approach— with a variety of specific tools for generating options, focusing your thinking, and planning for successful implementation of new ideas. You will return home with a wide variety of skills and tools that you can use on your own, when you are working with students of all ages in a classroom or training setting, or when you are working with other adults to solve problems, plan new projects or programs, or manage change.

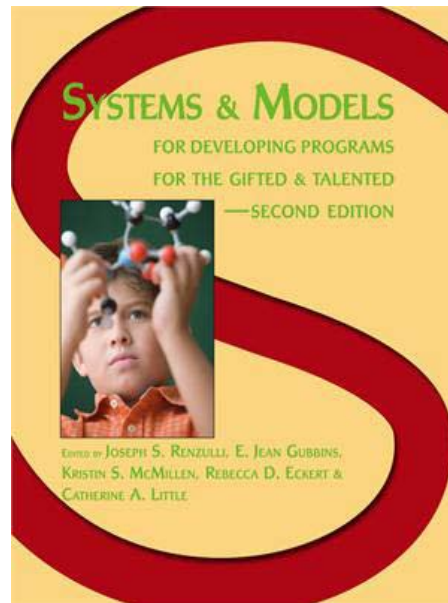
For more information visit www.creativelearning.com

New Publication

Systems and Models for Developing Programs for the Gifted and Talented, 2nd Edition

Now available: a completely revised and expanded 2nd Edition of *Systems and Model for Developing Programs for the Gifted And Talented*. This edition includes 25 chapters on the major systems and models for developing programs for the gifted, including the Autonomous Learner Model, the Integrative Education Model, the Multiple Menu Model, the Purdue Three-stage Model, the Schoolwide Enrichment Model, and Levels of Service.

CCL Team members Donald J. Treffinger and Edwin C. Selby contributed the chapter, Levels of Service: A Contemporary Approach to Programming for Talent Development. Each chapter includes a discussion of the model, theoretical underpinnings, research on effectiveness, and considerations for implementations. Discussion questions follow each chapter. As a set, the chapters in this book provide a compact, yet comprehensive overview of the major models developed by leaders in the field of gifted education. The cost of the book is \$65.00, and it is available from Creative Learning Press, P. O. Box 320, Mansfield Center, CT 06250, or on the web at www.creativelearningpress.com.



Purpose of CLT

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.

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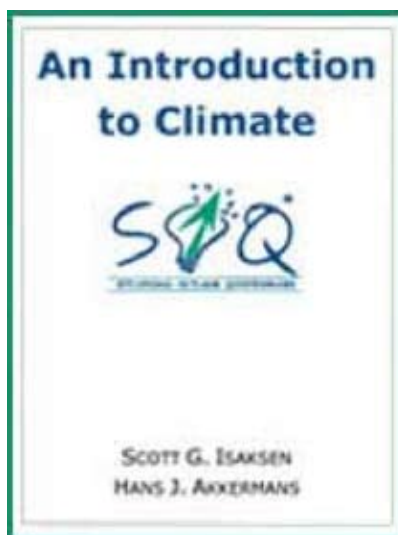
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An Introduction to Climate

By Scott G. Isaksen & Hans J. Akkermans



The *Introduction to Climate* booklet is designed to provide a concise, practical overview of the nine key factors that influence creativity, innovation, and transformation in organizations. The booklet also addresses the assessment of climate and the implications of a systematic, research-based understanding of climate for improving the performance of organizations and teams. The *SOQ* (*Situational Outlook Questionnaire*) is based on extensive research by Sweden's Göran Ekvall in collaboration with our colleagues at the Creative Problem Solving Group Buffalo. This new title may be ordered from the Center for Creative Learning. (paperback, 34 pages, 2007).

\$13.00