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IMPORTANT:
For student policies and procedures relating to assessment, attendance and student support, please see website, https://education.arts.unsw.edu.au/students/courses/course-outlines/

The School of Education acknowledges the Bidjigal and Gadigal people as the traditional custodians of the lands upon which we learn and teach.
1. **LOCATION**

Faculty of Arts and Social Sciences  
School of Education  
EDST5806 Creativity and Giftedness (6 units of credit)  
Semester 1, 2016

2. **STAFF CONTACT DETAILS**

<table>
<thead>
<tr>
<th>Course Coordinator:</th>
<th>Dr Kerry Thomas</th>
</tr>
</thead>
<tbody>
<tr>
<td>Office Location:</td>
<td>John Goodsell, Room 125</td>
</tr>
<tr>
<td>Email:</td>
<td><a href="mailto:k.thomas@unsw.edu.au">k.thomas@unsw.edu.au</a></td>
</tr>
<tr>
<td>Phone:</td>
<td>use email contact please</td>
</tr>
<tr>
<td>Availability:</td>
<td>prior to class/after class</td>
</tr>
</tbody>
</table>

3. **COURSE DETAILS**

<table>
<thead>
<tr>
<th>Course Name</th>
<th>Creativity and Giftedness</th>
</tr>
</thead>
<tbody>
<tr>
<td>Credit Points</td>
<td>6 units of credit (uoc)</td>
</tr>
<tr>
<td>Workload</td>
<td>Includes 150 hours including class contact hours, readings, class preparation, assessment, follow up activities, etc.</td>
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</tbody>
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<table>
<thead>
<tr>
<th>Schedule</th>
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<tbody>
<tr>
<td>Lecture</td>
</tr>
<tr>
<td>Red Centre West M010</td>
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</tbody>
</table>

**Summary of Course**

Creativity is notoriously difficult to define, explain and measure. In this course, students will analyse and evaluate differing theories of creativity and consider creativity’s shifting role within the context of education including gifted education and arts education. The course focuses on five areas: (1) Developing an understanding of the creative object from the contradictory perspectives of the creative subject, creative process and creative product; (2) Relations between creativity, intelligence and giftedness (3) Socio-psychological and sociological perspectives including practices and politics of creativity (4) Developing and supporting students’ creative outcomes through teacher-student relations; and (5) Assessing attempts to facilitate creativity in classrooms.

**Aims of the Course**

This course aims to assist students to:

- Understand key concepts and debates that concern theories of creativity, relations with intelligence and cognition, socio-psychological and sociological perspectives, and practices of creativity
- Apply their understandings to the analysis, evaluation and interpretation of cases of creativity in education including gifted education and arts education
- Assess and evaluate different perspectives on how creativity can be fostered in K-12 classrooms in order to facilitate students’ creative performances and outcomes

*The main ways in which the course has changed since last time as a result of student feedback*

The focus will continue to be on locating and challenging students ‘commonsense’ views of views of creativity as per the summary of the course. To this end, time will continue to be dedicated to discussing real world examples and elaborating on these.
### Student Learning Outcomes

<table>
<thead>
<tr>
<th>Outcome</th>
<th>Assessment/s</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Understand theoretical orientations towards the creative object from the perspectives of the creative subject, creative process and creative product</td>
</tr>
<tr>
<td>2</td>
<td>Understand how theories of creativity are co-opted by education at the level of policy and as they relate to programs, practices, beliefs and desires in a range of educational contexts</td>
</tr>
<tr>
<td>3</td>
<td>Understand relations and tensions between concepts of creativity, intelligence, cognition, creative thinking and their application in educational contexts</td>
</tr>
<tr>
<td>4</td>
<td>Understand relations between concepts of creativity and giftedness and their application in educational contexts</td>
</tr>
<tr>
<td>5</td>
<td>Understand how philosophy, aesthetics, social psychology and sociological perspectives enhance/contravene the scope of psychological research and understandings of creativity and their application in educational contexts</td>
</tr>
<tr>
<td>6</td>
<td>Understand how practices and politics inform creativity, creative performances and the artefacts valued as ‘creative’</td>
</tr>
<tr>
<td>7</td>
<td>Understand how social reasoning between teachers and students contributes to the making of students' creative performances and artefacts of practice</td>
</tr>
<tr>
<td>8</td>
<td>Assess and evaluate efforts to foster creativity in education and K-12 classrooms</td>
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</tbody>
</table>

### Program Learning Outcomes

<table>
<thead>
<tr>
<th>Capability</th>
<th>Assessment/s</th>
</tr>
</thead>
</table>
| 1          | Advanced disciplinary knowledge and practices  
Demonstrate an advanced understanding of the field of education as it relates to their specialist area of study, and the ability to synthesize and apply disciplinary principles and practices to new or complex environments. | 1, 2 |
| 2          | Enquiry-based learning  
Demonstrate an in-depth understanding of research-based learning and the ability to plan, analyse, present implement and evaluate complex activities that contribute to advanced professional practice and/or intellectual scholarship in education. | 1, 2 |
| 3          | Cognitive skills and critical thinking  
Demonstrate advanced critical thinking and problem solving skills | 1, 2 |
| 4          | Communication, adaptive and interactional skills  
Communicate effectively to a range of audiences, and be capable of independent and collaborative enquiry and team-based leadership | 1, 2 |
| 5          | Global outlook  
Demonstrate an understanding of international perspectives relevant to the educational field | 1, 2 |
| 6          | Ethics  
Demonstrate an advanced capacity to recognise and negotiate the complex and often contested values and ethical practices that underlie education | 1, 2 |

### 4. RATIONALE FOR THE INCLUSION OF CONTENT AND TEACHING APPROACH

The teaching, learning, and assessment activities in this course are designed to provide opportunities for students to develop requisite theoretical and practical knowledge and understandings of creativity, and its relations with education, including but not confined to gifted education and arts education. The approach will contribute to students' critically evaluating published chapters and articles from the fields of philosophy, psychology, sociology and education while enhancing their understanding of how
creativity is represented in educational discourses and practices in classrooms. Further, active participation in the course will facilitate students' capacities to analyse, evaluate and interpret current cases of creativity in education from a theoretically informed point of view.

5. TEACHING STRATEGIES

In order to develop both theoretical and practical knowledge and understandings, the course will involve selected readings, teacher input, (re)view of short video clips and other media, peer discussion, structured research activities and individual reflection which will provide students with opportunities to engage deeply, dialogically, and reflexively with the topics and their application.

6. COURSE CONTENT AND STRUCTURE

For each required reading for each week do the following, and bring written answers to class (these will help with our discussions in class):

1. Is there a specific passage/s that struck you personally—as interesting, profound, incomprehensible, illuminating?
2. What would you identify as a central idea or premise of the chapter/article?
3. Is there a particular idea in the chapter/article where you can identify or make connections with your own thinking and/or research and/or classroom practice?

All required readings below are available on the course Moodle site or through the library. Selected recommended readings will be added to Moodle during the semester subject to their availability and meeting copyright requirements.
<table>
<thead>
<tr>
<th>Week Beginning</th>
<th>Lecture Topic</th>
</tr>
</thead>
</table>
| 1 2 March | Overview of the course  
Locating the creative object: subject, process, product  
**Required readings**  
**Recommended readings**  
| 2 9 March | Theories of the creative subject  
**Required readings**  
**Recommended readings**  
### Theories of the creative process

#### Required readings


#### Recommended readings


#### Theories of the creative product

#### Required readings


### Recommended readings


### How is creativity represented in educational discourses? Two cases:

#### Required readings

- **ACARA general capabilities: critical and creative thinking**


#### Recommended viewing/reading

- *Ken Robinson: how schools kill creativity*
  - [http://www.ted.com/talks/ken_robinson_says_schools_kill_creativity.html](http://www.ted.com/talks/ken_robinson_says_schools_kill_creativity.html)


### Creativity, intelligence, cognition and creative thinking

#### Required readings


#### Recommended readings

**Creativity and Giftedness**

### Required readings


Torrance, E. P. (2004). The role of creativity in the identification of the

**Recommended readings**


Van Tassel-Baska, J. (2004). Creativity as an elusive factor in giftedness. *Update Magazine, College of William and Mary School of Education.* Available at: [http://www.davidsongifted.org/db/Articles_id_10333.aspx](http://www.davidsongifted.org/db/Articles_id_10333.aspx)

*Treffinger, D. J. (2009). Myth 5: Creativity is too difficult to measure. *Gifted Child Quarterly 53*: 245, originally published online 1 September 2009 DOI: 10.1177/0016986209346829

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**Creativity and giftedness**

**Required readings**


**Recommended readings**


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### Social psychology and sociological perspectives on creativity

**Required readings**


**Recommended readings**


*Gardner, H., & Nemirovsky, (1991). From private intuitions to public symbol systems: An examination of the creative process in Georg Cantor...
Practices of creativity: Creativity as a function of social reasoning in teacher-student relations

(Note this lecture is made available as an online component and students will not be required to attend the class tonight. You will also be required to respond to a series of questions about the content of this public lecture and the required reading. Further details will be provided in the previous week and on moodle).

Required viewing and reading


Recommended readings


Practices and politics of creativity

Required readings


Recommended readings


Assessing and evaluating attempts to facilitate creativity in classrooms

**Required readings**


**Recommended readings**


7. ASSESSMENT

<table>
<thead>
<tr>
<th>Assessment Task</th>
<th>Length</th>
<th>Weight</th>
<th>Learning Outcomes Assessed</th>
<th>Graduate Attributes Assessed</th>
<th>Due Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>Task (1) Response: Explain your understanding of creativity</td>
<td>3000 words</td>
<td>50%</td>
<td>1, 2, (3), (4), 5</td>
<td>1, 2, 3, 4, 5, 6</td>
<td>March 24, 2016 5pm</td>
</tr>
<tr>
<td>Task (2) Assessing and evaluating a case of creativity in education</td>
<td>3000 words</td>
<td>50%</td>
<td>1, 2, 3, 4, 5, 6, 7, 8</td>
<td>1, 2, 3, 4, 5, 6</td>
<td>June 3, 2016 5pm</td>
</tr>
</tbody>
</table>

Assessment Details

More details will be provided in class

Assessment 1
Response paper: Explain your understanding of creativity.

Task:
Critically reflect on how your own views of creativity have been extended, challenged and elaborated on through the theories of creativity proposed and your participation in this course to date. Which theories have been the most influential in reshaping your thinking and potential choices as an educator? Be specific and explain how.

Refer explicitly to at least six of the course readings (weeks 1-4) and class discussions in your response. Use a range of examples and where appropriate make reference to selected recommended readings to support your explanation.

Assessment 2
Analysing and evaluating a case of creativity in education that purports to foster creativity in an area of the curriculum e.g. in gifted education, the arts (e.g. music, visual arts), or in another domain.

Task:
Select a particular case to study and identify it clearly. Briefly set out its purpose and desired outcomes and the context of the case e.g. timing, stage of schooling and other relevant contextual factors.

Analyse and evaluate the tacit or explicit orientations to creativity within the selected case. What assumptions underscore what is expected of teacher(s), other educators; students; and what is produced? Use specific references to the theories and practices of creativity that we have investigated in our readings and discussions during the course to support your interpretation.

What appears to be overlooked in the orientation to creativity as interpreted by you?

Include any relevant images, program notes etc. to support your analysis and evaluation.

Students are required to follow their lecturer’s instructions when submitting their work for assessment. All assessment will be submitted online via Moodle by 5pm. Student no longer need to use a cover sheet. Students are also required to keep all drafts, original data and other evidence of the authenticity of the work for at least one year after examination. If an assessment is mislaid the student is responsible for providing a further copy. Please see the Student Policies and Procedures for information regarding submission, extensions, special consideration, late penalties and hurdle requirements etc.
<table>
<thead>
<tr>
<th>SPECIFIC CRITERIA</th>
<th>(+)</th>
<th>(-)</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Understanding of the question or issue and the key concepts involved</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>• understanding of the task and its relationship to relevant areas of creativity</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>• theory and educational research</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>• clarity and accuracy in use of key terms and concepts related to theories</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>• and practices of creativity and creativity research</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Depth of analysis and explanation in response to the task</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>• depth of understanding of key concepts and issues explicitly raised during the</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>• course and in your follow up readings</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>• depth of analysis relating to explanations and discussions of creativity,</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>• including theoretical and practically related concerns</td>
<td></td>
<td></td>
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<tr>
<td>• Selection of relevant examples</td>
<td></td>
<td></td>
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</tr>
<tr>
<td>Familiarity with and relevance of professional and/or research literature used</td>
<td></td>
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</tr>
<tr>
<td>• range of research literature on creativity and/or giftedness – in addition to</td>
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</tr>
<tr>
<td>• required course readings - to support response</td>
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<td></td>
<td></td>
</tr>
<tr>
<td>Structure and organisation of response</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>• appropriateness of overall structure of response</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>• coherence in developing a point of view that is sustained</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>• clarity and coherence of organisation, including use of section headings and</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>• summaries to enhance readability</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Presentation of response according to appropriate academic and linguistic</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>• conventions</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>• clarity, consistency and appropriateness of conventions for quoting,</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>• paraphrasing, attributing sources of information, and listing references</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>• clarity and appropriateness of sentence structure, vocabulary use, spelling,</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>• punctuation and word length</td>
<td></td>
<td></td>
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</tbody>
</table>

**GENERAL COMMENTS/RECOMMENDATIONS FOR NEXT TIME**

Lecturer:  
Recommended:  
Date:  
Weighting:  

NB: The ticks in the various boxes are designed to provide feedback to students; they are not given equal weight in determining the recommended grade. Depending on the nature of the assessment task, lecturers may also contextualize and/or amend these specific criteria. The recommended grade is tentative only, subject to standardisation processes and approval by the School of Education Learning and Teaching Committee.
### Specific Criteria

**Understanding of the question and the key concepts involved**
- understanding of the task and its relationship to relevant areas of theory and educational research
- selection of a rich case to study and its characterisation
- clarity and accuracy in use of key terms and concepts related to theories and practices of creativity and creativity research

**Depth of analysis, evaluation and interpretation in response to the task**
- depth of understanding of key concepts and issues explicitly raised during the course and in your follow up readings
- depth of analysis, evaluation and interpretation of the selected case including theoretical and practically related concerns

**Familiarity with and relevance of professional and/or research literature used to support response**
- range of research literature on creativity and giftedness – in addition to required course readings - to support response

**Structure and organisation of response**
- appropriateness of overall structure of response
- coherence in developing a point of view that is sustained relative to the selected case
- clarity and coherence of organisation, including use of section headings and summaries to enhance readability

**Presentation of response according to appropriate academic and linguistic conventions**
- clarity, consistency and appropriateness of conventions for quoting, paraphrasing, attributing sources of information, and listing references
- clarity and consistency in presenting references to other things eg photographs, program notes
- clarity and appropriateness of sentence structure, vocabulary use, spelling, punctuation and word length

### General Comments/Recommendations for Next Time

<table>
<thead>
<tr>
<th>Lecturer</th>
<th>Date</th>
<th>Recommended:</th>
<th>Weighting:</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>/20 (FL PS CR DN HD)</td>
<td>50%</td>
</tr>
</tbody>
</table>

NB: The ticks in the various boxes are designed to provide feedback to students; they are not given equal weight in determining the recommended grade. Depending on the nature of the assessment task, lecturers may also contextualize and/or amend these specific criteria. **The recommended grade is tentative only, subject to standardisation processes and approval by the School of Education Learning and Teaching Committee.**
8. RESOURCES

Required Readings

As per the course required readings for each week.

Further Readings

As per the course recommended readings for each week. It is suggested that students pursue their further reading beyond the required readings beginning with those marked with an * where indicated.

Useful journals: some examples

Art Education Australia
Creativity Research Journal
Educational Leadership
Gifted Child Quarterly
International Journal of Early Childhood
Journal for the Education of the Gifted
Journal of Creative Behaviour
Journal of Educational Measurement
Journal of Educational Measurement
Journal of Educational Research
Journal of Secondary Gifted Education
Music Education Research
Psychological Inquiry
Studies in Art Education