



UNSW
A U S T R A L I A

Arts & Social
Sciences

School of Education

EDST5806

Creativity and Giftedness

Semester 1

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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

Course Coordinator: Dr Kerry Thomas
Office Location: John Goodsell, Room 125
Email: k.thomas@unsw.edu.au
Phone: use email contact please
Availability: prior to class/after class

3. COURSE DETAILS

Course Name	Creativity and Giftedness	
Credit Points	6 units of credit (uoc)	
Workload	Includes 150 hours including class contact hours, readings, class preparation, assessment, follow up activities, etc.	
Schedule		
Lecture	Wednesday 17:00-19:00 Red Centre West M010	Weeks 1-4, 5-12

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

Outcome	Assessment/s	
1	Understand theoretical orientations towards the creative object from the perspectives of the creative subject, creative process and creative product	1, 2
2	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	1, 2
3	Understand relations and tensions between concepts of creativity, intelligence, cognition, creative thinking	(1), 2
4	Understand relations between concepts of creativity and giftedness and their application in educational contexts	(1), 2
5	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	1, 2
6	Understand how practices and politics inform creativity, creative performances and the artefacts valued as 'creative'	2
7	Understand how social reasoning between teachers and students contributes to the making of students' creative performances and artefacts of practice	2
8	Assess and evaluate efforts to foster creativity in education and K-12 classrooms	2

Program Learning Outcomes

Capability	Assessment/s	
	Advanced disciplinary knowledge and practices	
1	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
	Enquiry-based learning	
2	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
	Cognitive skills and critical thinking	
3	Demonstrate advanced critical thinking and problem solving skills	1, 2
	Communication, adaptive and interactional skills	
4	Communicate effectively to a range of audiences, and be capable of independent and collaborative enquiry and team-based leadership	1, 2
	Global outlook	
5	Demonstrate an understanding of international perspectives relevant to the educational field	1, 2
	Ethics	
6	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.

Week Beginning	Lecture Topic
<p style="text-align: center;">1 2 March</p>	<p>Overview of the course</p> <p>Locating the creative object: subject, process, product</p> <p>Required readings</p> <p>Weate, A. (1990) An analysis of theories of creativity as a matrix of orientations and components. In <i>An analysis of theories of creativity in philosophy of aesthetics, psychology and art education</i>, pp. 185 - 212. Unpublished Masters of Art Education (Honours) thesis, University of New South Wales.</p> <p>Weisberg, R. W. (1993). <i>Creativity genius and other myths</i>, pp. 137-148. New York: W. H. Freeman and Company.</p> <p>Recommended readings</p> <p>Boden, M. (2004). The story so far. In <i>The creative mind: myths and mechanisms</i> (2nd edition), pp. 25-39. Abingdon Oxon: Routledge</p> <p>Kozbelt, A., Beghetto, R. A., Runco, M. A. (2010). Theories of creativity. In Kaufman, J. C., and Sternberg, R. J. (eds), <i>The Cambridge handbook of creativity</i>, pp. 20-47. Cambridge University Press: Cambridge.</p> <p>Plucker, J., Beghetto, R. A. & Gale, T. D. (2010). Why isn't creativity more important to educational psychologists? Potentials, pitfalls, and future directions in creativity research. <i>Educational Psychologist</i>, 39(2), 83-96.</p> <p>Pope, R. (2005). <i>Creativity theory, history, practice</i>. London: Routledge.</p>
<p style="text-align: center;">2 9 March</p>	<p>Theories of the creative subject</p> <p>Required readings</p> <p>Kant, I. (1952). <i>The critique of judgement</i>, pp. 168-172. Oxford: The Clarendon Press.</p> <p>Nietzsche, F. (1952). Composition of thus spake Zarathustra, in B. Ghiselin (ed.), <i>The Creative process</i>, pp. 208-211. Berkeley: University of California Press.</p> <p>Dewey. J. (1980). <i>Art as experience</i>, pp. 54-57, 60-63. New York: Perigee Books.</p> <p>Recommended readings</p> <p>Dewey, J. (1970). Experience and thinking. In G. Pappas (ed.), <i>Concepts in art and education An anthology of current issues</i>, pp. 62-71. London: Macmillan.</p> <p>Freud, S. (1988). Creative writers and day-dreaming. In A. Dickson (ed.), <i>Art and literature</i> pp. 130-141. The Pelican Freud Library, Volume 14.</p> <p>Freud. S. (1984). <i>Leonardo Da Vinci: a memory of his childhood</i>. London: Ark Paperbacks.</p> <p>Nietzsche, F. (1968). <i>The will to power</i>. London: Weidenfeld and Nicholson.</p> <p>*Nochlin, L. (1973). Why there have been no great women artists. In T. B. Hess & E. C. Baker (Eds.), <i>Art and sexual politics</i> (pp. 1-43). London: Collier and Macmillan.</p> <p>*Vasari, G. (1965), Life of Michelangelo Buonarroti. In <i>Lives of the Artists</i>, A selection (trans. George Bull), pp. 325-329, 350-355. London: Penguin.</p>

<p style="text-align: center;">3 16 March</p>	<p>Theories of the creative process</p> <p>Required readings</p> <p>Wallas, G. (1973) The art of thought. In P. E. Vernon (ed.), <i>Creativity selected readings</i>, pp. 91-97. Harmondsworth, Middlesex: Penguin.</p> <p>Guilford, J. P. (1967). Creativity: Yesterday, today and tomorrow. <i>Journal of Creative Behaviour</i>, 1 (1), 3 - 14.</p> <p>Tomas, V. (1958). Creativity in art. <i>The Philosophical Review</i>, 67(1), 1-15. Available at: http://www.jstor.org/stable/2182766</p> <p>Recommended readings</p> <p>Arnheim, R. (1962) <i>The genesis of a painting: Picasso's Guernica</i> pp. 1-12. Berkeley: University of California Press.</p> <p>*Beardsley, M. (1979). On the creation of art. In W. E. Kennick (ed.), <i>Art and philosophy Readings in aesthetics</i>, pp. 143 - 162. New York: St. Martin's Press.</p> <p>Darwin, C. (1930). <i>The descent of man</i>. London: Watts and Co.</p> <p>Darwin, C. (1952). <i>The origin of the species by means of natural selection the descent of man and selection in relation to sex</i>. Chicago: Encyclopaedia Britannica, Inc.</p> <p>*Galton, F. (1976). Genius as inherited. In A. Rothenberg & C. R. Hausman (eds), <i>The creativity question</i>, pp. 42-47. Durham, NC: Duke University Press.</p> <p>*Ecker, D. (1966). The artistic process as qualitative problem solving. <i>The Journal of Aesthetics and Art Criticism</i>, 21(3), 283-290 Available at: http://www.jstor.org/stable/427437</p> <p>Getzels, J.W., & Csikszentmihalyi, M. (1976) <i>The creative vision: A longitudinal study of problem finding in art</i>, pp.64-76. New York: John Wiley & Sons.</p> <p>Koestler, A. (1967). The glory of man. In <i>The ghost in the machine</i>, pp. 172-196. New York: Macmillan.</p> <p>*Koestler, A. (1981) The three domains of creativity. In D. Dutton & M. Krausz (eds.), <i>The concept of creativity in science and art</i>, pp. 1-18. The Hague: Martinus Nijhoff Publishers.</p> <p>Lowenfeld, V. (1970). The meaning of creativity for elementary education. In G. Pappas (ed.), <i>Concepts in art and education, an anthology of current issue</i>, pp. 53-61. London: Macmillan.</p> <p>*Lowenfeld, V. (1982). Lecture 2: The creative art process: Extending the frame of reference via self expression. In J. A. Michael (ed.), <i>The Lowenfeld lectures</i> (pp. 9-19). University Park: The Pennsylvania State University Press.</p>
<p style="text-align: center;">4 23 March</p>	<p>Theories of the creative product</p> <p>Required readings</p> <p>Glickman, J. (1978). Creativity in the arts. In J. Margolis (ed.), <i>Philosophy looks at the arts</i>, pp. 143-162. Philadelphia: Temple University Press.</p> <p>Kennick, W. (1979). Creative acts. In W. E. Kennick, (ed.), <i>Art and philosophy Readings in aesthetics</i>, pp. 163-185. New York: St. Martin's Press.</p>

	<p>Recommended readings</p> <p>*Briskman, L. (1981). Creative product and creative process in science and art. In D. Dutton & M. Krausz (eds.), <i>The concept of creativity in science and art</i>, pp. 129-156. The Hague: Martinus Nijhoff Publishers.</p> <p>Hausman, C. R. (1981). Criteria of creativity. In D. Dutton & M. Krausz (eds.), <i>The concept of creativity in science and art</i>, pp. 75-90. The Hague: Martinus Nijhoff Publishers.</p> <p>Ryle, G. (1963) <i>The concept of mind</i>, pp. 142-147. London: Penguin.</p> <p>Vernant, J. P. (1983). <i>Myth and thought amongst the Greeks</i>. London: Routledge and Kegan Paul.</p>
25 Mar-3 April	<p>MID SEMESTER BREAK</p>
5 6 April	<p>How is creativity represented in educational discourses? Two cases:</p> <p>Required readings</p> <p>ACARA general capabilities: critical and creative thinking http://www.australiancurriculum.edu.au/GeneralCapabilities/Critical-and-creative-thinking/Introduction/Introduction http://www.australiancurriculum.edu.au/GeneralCapabilities/Pdf/Critical-and-creative-thinking</p> <p>Ewing, R. (2010). <i>Australian Education Review The Arts and Australian Education: Unlocking potential</i>. Camberwell, Victoria: ACER Press, Australian Council for Educational Research, pp. 7-8. Available at: http://research.acer.edu.au/cgi/viewcontent.cgi?article=1020&context=aer</p> <p>Recommended viewing/reading</p> <p>*Ken Robinson: how schools kill creativity http://www.ted.com/talks/ken_robinson_says_schools_kill_creativity.html</p> <p>Australian Government Department of Education (2014). <i>Review of the Australian Curriculum: Final report</i>. Available at: http://docs.education.gov.au/node/36269</p> <p>Forster, J. (2012). Creativity: The hub of real achievement. <i>Gifted Education International</i>, 28(3), 281-299.</p>
6 13 April	<p>Creativity, intelligence, cognition and creative thinking</p> <p>Required readings</p> <p>Kim, K. H., Cramond, B. and VanTassel-Baska, J. (2010). The relationship between creativity and intelligence. In J. C. Kaufman and R. J Sternberg (eds), <i>The Cambridge handbook of creativity</i>, pp. 395-412. Cambridge: Cambridge University Press.</p> <p>Perkins, D., & Salomon, G. (1989). Are cognitive skills context bound? <i>Educational Researcher</i>, 18(1), 16-26.</p> <p>Weisberg, R. W. (2004). Creativity and knowledge: A challenge to theories. In R. J. Sternberg (ed.), <i>Handbook of creativity</i>, pp.226-250. Cambridge: Cambridge University Press.</p> <p>Recommended readings</p> <p>*Boden, M. (1994). What is creativity. In M. Boden (ed.), <i>Dimensions of</i></p>

	<p><i>Creativity</i>, pp. 75-119. Massachusetts: MIT Press.</p> <p>*Carmeli, A. and McKay, A. S. and Kaufman, J. C. (2013). Emotional intelligence and creativity: The mediating role of generosity and vigor. <i>Journal of Creative Behaviour</i>. Article first published on line 12 Dec 2013: DOI: 10.1002/jocb.53</p> <p>*Eisner, E. (1966). A typology of creative behaviour in the visual arts. In E. Eisner & D. Ecker (eds), <i>Readings in art education</i> (pp. 323-335). Massachusetts: Blaisdell</p> <p>*Gardner, H. (1994). The creator's patterns. In M. Boden (ed.), <i>Dimensions of creativity</i>, pp. 75-119. Massachusetts: MIT Press.</p> <p>Guilford, J. P. (1967). Creativity: Yesterday, today and tomorrow. <i>Journal of Creative Behaviour</i>, 1 (1), 3 - 14.</p> <p>Keith Sawyer, R. (2012). Cognitive neuroscience and creativity. In <i>Explaining creativity</i>, pp.185-210. Oxford: Oxford University Press.</p> <p>*Mecca, J. and Mumford, M. (2013). Imitation and creativity: Effects of propulsion strategies and specificity. <i>Journal of Creative Behaviour</i>. Article first published on line 12 Dec 2013: DOI: 10.1002/jocb.49</p> <p>Torrance, E. P. (1978). Education and creativity. In A. Rothenberg and C. R. Hausman (eds.), <i>The creativity question</i>, pp. 217-226. Durham, NC: Duke University Press.</p> <p>*Torrance, E. P. (1989). Creativity as manifest in testing. In R. J. Sternberg (Ed.), <i>The nature of creativity</i>, pp. 43-75. Cambridge MA: Cambridge University Press.</p> <p>Wallach, M. A. and Kogan, N. (1965). <i>Modes of thinking in young children: A study of the creativity-intelligence distinction</i>. New York: W. H. Freeman and Company.</p> <p>Witkin, H. A., and Goodenough, D. R., (1981). <i>Cognitive styles: Essences and origins Field dependence and field independence</i>. New York: International Universities Press, Inc.</p>
<p>7 20 April</p>	<p>Creativity and giftedness</p> <p>Required readings</p> <p>NSW Department of Education and Communities (n.d.) <i>What do we mean by terms giftedness and talent</i>. Available at: http://www.curriculumsupport.education.nsw.gov.au/policies/gats/programs/organisation/definitions.htm</p> <p>NSW Department of Education and Communities (n.d.). <i>Differentiating the curriculum</i>. Available at: http://www.curriculumsupport.education.nsw.gov.au/policies/gats/programs/differentiate/</p> <p>Department of Education and Early Childhood (n.d.). <i>A model of giftedness</i> (Gagné). Available at: http://www.education.vic.gov.au/school/teachers/teachingresources/diversity/pages/giftedmodel.aspx</p> <p>Kaufman, J. C., Kaufman, S. B., Beghetto, R. A., Burgess, S. A., Persson, R. S. (2009). Creative giftedness: Beginnings, developments, and future promises. In L. Sharvivina (ed.), <i>International handbook on giftedness</i>, pp. 585-598. New York: Springer.</p> <p>Torrance, E. P. (2004). The role of creativity in the identification of the</p>

	<p>gifted and talented. In D. Treffinger and S. M. Reis (eds), <i>Creativity and giftedness</i>, pp. 79-86. Thousand Oaks, California: Corwin Press.</p> <p>Recommended readings</p> <p>Piirto, J. (ed.). (2014). <i>Organic creativity in the classroom Teaching to intuition in academics and the arts</i>. Waco TX: Prufrock Press.</p> <p>Hunsaker, S. L. & Callahan, C. M. (1995). Creativity and giftedness: Published instrument uses and abuses. <i>Gifted Child Quarterly</i> 39: 110 DOI: 10.1177/001698629503900207</p> <p>*Kim, H. E. (2009). The two pioneers of research on creative giftedness: Calvin W. Taylor and E. Paul Torrance. In L. Sharvina (ed.), <i>International handbook on giftedness</i>, pp. 571-584. New York: Springer.</p> <p>*Kim, H. E. ((2011). The creativity crisis: The decrease in creative thinking scores on the Torrance tests of creative thinking. <i>Creativity Research Journal</i>, 23(4), 285-295.</p> <p>Miller, A. L., Lambert, A. D. and Speirs Neumeister, K.L. (2012). Parenting style, perfectionism, and creativity in high-ability and high-achieving young adults. <i>Journal for the Education of the Gifted</i> 35: 344 DOI: 10.1177/0162353212459257</p> <p>*Piirto, J. (1991). Encouraging creativity in adolescence. In J. Genshelf and M. Bireley (eds), <i>Understanding gifted adolescents</i>, pp. 104-122. New York: Teachers College Press.</p> <p>Simonton, D.K. (2012). Teaching creativity: Current findings, trends, and controversies in the psychology of creativity. <i>Teaching of Psychology</i>, 39 (3), 217-222. DOI: 10.1177/0098628312450444</p> <p>Van Tassel-Baska, J. (2004). Creativity as an elusive factor in giftedness. <i>Update Magazine</i>. College of William and Mary School of Education. Available at: http://www.davidsongifted.org/db/Articles_id_10333.aspx</p> <p>*Treffinger, D. J. (2009). Myth 5: Creativity is too difficult to measure. <i>Gifted Child Quarterly</i> 53: 245, originally published online 1 September 2009 DOI: 10.1177/0016986209346829</p>
<p>8 27 April</p>	<p>Creativity and giftedness</p> <p>Required readings</p> <p>**Gagné, F. (2003). Transforming gifts into talents: The DMGT as a developmental theory. In N. Colangelo and G. A. Davis (eds), <i>Handbook of gifted education</i> (3rd edition), pp. 60-74. Boston, Mass: Allyn and Bacon.</p> <p>Golomb, C. (1995). The changing concept of artistic giftedness, in C. Golomb (ed.), <i>The development of artistically gifted children: Selected case studies</i>, pp. 1-30. New Jersey: Lawrence Erlbaum Associates.</p> <p>Yuan, X. and Sriraman, B. (2011). An exploratory study of relationships between students' creativity and mathematical problem solving abilities: Comparing Chinese and US students. In B. Sriraman and K. H. Lee (eds), <i>The elements of creativity and giftedness in mathematics</i>, pp. 5-28. Rotterdam: Sense Publishers.</p> <p>Recommended readings</p> <p>http://www.curriculumsupport.education.nsw.gov.au/policies/gats/programs/differentiate/</p> <p>http://www.education.vic.gov.au/school/teachers/teachingresources/diversity/pages/giftedmodel.aspx</p> <p>Kyymaz, Y., Sriraman, B., and Lee, K. H. (2011). Prospective secondary</p>

	<p>mathematics teachers' mathematical creativity in problem solving: A Turkish study. In B. Sriraman and K. H. Lee (eds), <i>The elements of creativity and giftedness in mathematics</i>, pp. 173-192. Rotterdam: Sense Publishers.</p> <p>Perrson, R. (2000). Survival of the fittest or the most talented? Deconstructing the myth of the musical maestro. <i>Journal of Secondary Gifted Education</i>, 12(1), 25-38.</p> <p>Petrovic R., Trifunovic, V. & Milovanovic, R. (2013). Giftedness and creativity of students and teachers in the process of education. <i>International Education Studies</i>, 6(7), 111-118.</p> <p>Miller, E. M. & Cohen, L. N. M (2012). Engendering talent in others: Expanding domains of giftedness and creativity. <i>Roeper Review</i>, 34(2), 104-113.</p> <p>Zimmerman, E. (1992). A comparative study of two painting teachers of talented adolescents. <i>Studies in art education</i>, 38(4), 232-245.</p> <p>Zimmerman, E. (1995). It was an incredible experience: The impact of educational opportunities on a talented student's art development. In C. Golomb (ed.), <i>The development of artistically gifted children, selected case studies</i>, pp. 135-170. Hillsdale, New Jersey: Lawrence Erlbaum Associates.</p> <p>*Zimmerman, E. (2000), The development of a body of work. In A. Weate and K. Maras (eds), <i>Bodies of work and the practice of art making, Papers: Occasional seminar in art education 9</i>, pp. 7-22. Paddington, NSW: The University of New South Wales, College of fine Arts, School of Art Education.</p>
<p>9 4 May</p>	<p>Social psychology and sociological perspectives on creativity</p> <p>Required readings</p> <p>Csikszentmihalyi, M. & Wolfe, R. (2000). Implications of a systems perspective on creativity in education. In Heller, K. A., Mönks, F. J., Subotnik, R. and Sternberg, R. J. <i>International handbook of giftedness and talent</i>, 2nd edition, pp. 81-93. Elsevier Science: (NB full text available on line through UNSW library)</p> <p>Keith Sawyer, R. (2012). The sociology of creativity. In <i>Explaining creativity</i>, (2nd edition), pp. 211-230. Oxford: Oxford University Press</p> <p>Recommended readings</p> <p>* Amabile, T. and Pillemer, J. (2012). Perspectives on the social psychology of creativity. <i>Journal of Creative Behavior</i> 46(1), 3-15.</p> <p>*Csikszentmihalyi, M. (2004). A systems perspective on creativity. In R. J. Sternberg (Ed.), <i>Handbook of creativity</i>, pp. 313-338. Cambridge MA: Cambridge University Press.</p> <p>Gardner, H. (1982). <i>Art mind and brain: A cognitive approach to creativity</i>. New York: Basic Books.</p> <p>Gardner, H. (1986). Freud in three frames: A cognitive-scientific approach to creativity. <i>DAEDALUS: Journal of the American Academy of Arts and Sciences</i>, 115(3), 105-134.</p> <p>Gardner, H. (1993). <i>Creating minds</i>. New York: Basic Books.</p> <p>*Gardner, H., & Nemirovsky, (1991). From private intuitions to public symbol systems: An examination of the creative process in Georg Cantor</p>

	and Sigmund Freud. <i>Creativity Research Journal</i> , 4(1), 1-21.
10 11 May	<p>Practices of creativity: Creativity as a function of social reasoning in teacher-student relations</p> <p><i>(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).</i></p> <p>Required viewing and reading</p> <p>Thomas, K. (2015). Can creativity be taught? Public lecture: available at: https://education.arts.unsw.edu.au/events/Kerry-thomas-publiclecture/</p> <p>Thomas, K. (2009). Creativity in art making as a function of misrecognition in teacher student relations in the final year of schooling. <i>Studies in Art Education</i>, 51(1), 64-77.</p> <p>Recommended readings</p> <p>*Thomas, K. (2010). What is the relationship between social tact in teacher-pupil exchanges and creativity? <i>International Journal of Art and Design Education</i>, 29(2), 134-142.</p> <p>Thomas, K. (2008). Ambiguity as a hallmark of pedagogical exchanges between art teachers and students in the making of creative artworks. <i>Australian Art Education</i>, 31(2), 4-21.</p> <p>Thomas, K. (2007). Can creativity be taught and learned? In <i>Creativity, enterprise, policy – new directions in education: Proceedings of the Philosophy of Education Society of Australasia conference</i>, Wellington, New Zealand, December, 2007. Available at: http://www.pesa.org.au/images/papers/2007-papers/thomas2007.pdf</p> <p>Thomas, K. (2013). The illuio of the creative life: case studies of emerging artists. In K. Thomas and J. Chan (eds.), <i>Handbook of research on creativity</i>, Cheltenham, Gloucestershire, UK: Edward Elgar, pp. 364-380.</p>
11 18 May	<p>Practices and politics of creativity</p> <p>Required readings</p> <p>Brown, N. (1988), Similarities between creativity and politics as forms of praxis. <i>Australian Art Education</i>, 12 (2), 24 - 28.</p> <p>Brown, N. (2013). The ontology of creative performances and the aesthetics of design. In K. Thomas and J. Chan (eds). <i>Handbook of research on creativity</i>, pp. 325-339. Cheltenham, Gloucestershire, UK: Edward Elgar.</p> <p>Recommended readings</p> <p>Bourdieu, P. (1993). <i>The logic of practice</i>. Cambridge: Polity Press.</p> <p>Bourdieu, P. (1998). <i>Practical reason: On the theory of action</i>. Cambridge: Polity Press.</p> <p>*Brown, N. C. M. (2000). The representation of practice. <i>Working papers in art and design</i>, Volume 1. Available at: http://www.herts.ac.uk/__data/assets/pdf_file/0016/12283/WPIAAD_vol1_brown.pdf</p> <p>Brown, N. C. M. (2005). The relation between evidence and action in the assessment of practice. In <i>Critical thinking and learning, values, concepts</i></p>

	<p>and issues: <i>Proceedings of the Philosophy of Education Society of Australasia Conference</i>, Hong Kong, 2005. Available at: http://www.pesa.org.au/conference/conference-archive/40-conference-2005-hong-kong-24-27-november-2005</p>
<p>12 25 May</p>	<p>Assessing and evaluating attempts to facilitate creativity in classrooms</p> <p>Required readings</p> <p>Best, D. (1983). Creativity. In <i>Feeling and reason in the arts</i>, pp. 74-87. London: Allen and Unwin.</p> <p>Keith Sawyer, R., John-Steiner, V., Moran, S., Sternberg, R. J., Feldman, D. H. Nakamura, J., and Csikszentmihalyi, M. (2003). Key issues in creativity and development. In R. Keith Sawyer, V. John-Steiner, S. Moran, R. J. Sternberg, D. H. Feldman, J. Nakamura and M. Csikszentmihalyi, <i>Creativity and development</i>, pp. 217-243. Oxford: Oxford University Press.</p> <p>Beghetto, R. (2013). Nurturing creativity in the micro-moments of the classroom. In Kim, K. H., Kaufman, J. C., and Baer, J., and Sriraman, B. (eds), <i>Creatively gifted students are not like other gifted students</i>, pp. 3-16. Rotterdam: Sense Publishers.</p> <p>Recommended readings</p> <p>*Baer, J. & McKool, S.S. (2009). Assessing creativity using the consensual assessment technique. In <i>Assessment, technologies, methods and applications in Higher Education</i>, pp. 65-77. Hershey, PA: Information Science Reference. doi:10.4018/978-1-60566-667-9.ch004.</p> <p>*Kaufman, J. C., Plucker, J. A. & Russell, C. M. ((2012). Identifying and assessing creativity as a component of giftedness. <i>Journal of Psychoeducational Assessment</i>, 30(1), 60-73.</p> <p>Cropley, A. & Urban, K. (2000). Programs and strategies for nurturing creativity. In Heller, K. A., Mönks, F. J., Subotnik, R. and Sternberg, R. J. <i>International handbook of giftedness and talent</i>, 2nd edition, pp. pp. 485-495. Elsevier Science. (NB full text available on line through UNSW library)</p> <p>Gowan, J. C. (2004). The use of developmental stage theory in helping gifted children become creative. In D. Treffinger and S. M. Reis (eds), <i>Creativity and giftedness</i>, pp. 21-34. Thousand Oaks, California: Corwin Press.</p> <p>*Moran, S., and John-Steiner, V. (2003). Creativity in the making: Vygotsky's contemporary contribution to the dialectic of development and creativity. In R. Keith Sawyer, V. John-Steiner, S. Moran, R. J. Sternberg, D. H. Feldman, J. Nakamura and M. Csikszentmihalyi, <i>Creativity and development</i>, pp. 61-90. Oxford: Oxford University Press.</p>

7. ASSESSMENT

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

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.

UNSW SCHOOL OF EDUCATION FEEDBACK SHEET
EDST5806 CREATIVITY AND GIFTEDNESS

Student Name:
Assessment Task: 1

Student No.:

SPECIFIC CRITERIA	(-) → (+)				
Understanding of the question or issue and the key concepts involved <ul style="list-style-type: none"> • understanding of the task and its relationship to relevant areas of creativity theory and educational research • clarity and accuracy in use of key terms and concepts related to theories and practices of creativity and creativity research 					
Depth of analysis and explanation in response to the task <ul style="list-style-type: none"> • depth of understanding of key concepts and issues explicitly raised during the course and in your follow up readings • depth of analysis relating to explanations and discussions of creativity, including theoretical and practically related concerns • Selection of relevant examples 					
Familiarity with and relevance of professional and/or research literature used to support response <ul style="list-style-type: none"> • range of research literature on creativity and/or giftedness – in addition to required course readings - to support response 					
Structure and organisation of response <ul style="list-style-type: none"> • appropriateness of overall structure of response • coherence in developing a point of view that is sustained • 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 <ul style="list-style-type: none"> • clarity, consistency and appropriateness of conventions for quoting, paraphrasing, attributing sources of information, and listing references • clarity and appropriateness of sentence structure, vocabulary use, spelling, punctuation and word length 					
GENERAL COMMENTS/RECOMMENDATIONS FOR NEXT TIME					

Lecturer Recommended: /20 (FL PS CR DN HD)

Date Weighting: 50%

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.**

UNSW SCHOOL OF EDUCATION FEEDBACK SHEET
EDST5806 CREATIVITY AND GIFTEDNESS

Student Name:
Assessment Task: 2

Student No.:

SPECIFIC CRITERIA	(-) → (+)				
Understanding of the question and the key concepts involved <ul style="list-style-type: none"> • 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 <ul style="list-style-type: none"> • 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 <ul style="list-style-type: none"> • range of research literature on creativity and giftedness – in addition to required course readings - to support response 					
Structure and organisation of response <ul style="list-style-type: none"> • 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 <ul style="list-style-type: none"> • 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					

Lecturer Recommended: /20 (FL PS CR DN HD)

Date Weighting: 50%

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