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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 Bedegal 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)  
Summer 2019

2. STAFF CONTACT DETAILS

Course Coordinator: Honorary Associate Professor Kerry Thomas  
Office Location: use email contact please  
Email: k.thomas@unsw.edu.au  
Phone: use email contact please  
Availability: prior to class/after class

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>
</tbody>
</table>

**Workload**  
Includes 150 hours including class contact hours, readings, class preparation, assessment, follow up activities, etc.

**Schedule**  
Lecture  
Matthews 103  
Monday 14, Tuesday 15, Thursday 17, Friday 18 January  
9:30-4:30

**Summary of Course**

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

**Aims of the Course**

This course aims to assist you 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 your understandings to the analysis, evaluation and interpretation of cases of creativity at different historical moments and 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:**

Student feedback (CATEI) has indicated the value of this course to all curriculum areas and applications for primary and secondary teaching. The assessment load has been reduced from 3 to 2 assignments. Students should carefully note when these assignments are due and plan accordingly.

**Important information**
Assessment: Students must pass ALL assignments in order to pass the course. Only by passing all assignments can the Graduate Attributes be achieved.

Attendance: Students are expected to give priority to university study commitments. Unless specific and formal permission has been granted, failure to attend 80% of classes in a course may result in failure.

**Student Learning Outcomes**

<table>
<thead>
<tr>
<th>Outcome</th>
<th>Assessment/s</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Articulate an understanding of creativity based on various theoretical perspectives</td>
</tr>
<tr>
<td>2</td>
<td>Identify how theories of creativity are variously used in education at the level of policy, programs, practices, beliefs and desires in a range of educational contexts</td>
</tr>
<tr>
<td>3</td>
<td>Discuss and explain how philosophy, aesthetics, social psychology and sociological perspectives enhance/contravene the scope of psychological understandings of creativity and their application in educational contexts including gifted education and arts education</td>
</tr>
<tr>
<td>4</td>
<td>Explain how social practices and politics inform creativity, creative performances and the artefacts valued as ‘creative’</td>
</tr>
<tr>
<td>5</td>
<td>Assess and evaluate efforts to foster creativity in education and K-12 classrooms</td>
</tr>
</tbody>
</table>

**Program Learning Outcomes**

<table>
<thead>
<tr>
<th>Capability</th>
<th>Assessment/s</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Advanced disciplinary knowledge and practices</td>
</tr>
<tr>
<td>2</td>
<td>Enquiry-based learning</td>
</tr>
<tr>
<td>3</td>
<td>Cognitive skills and critical thinking</td>
</tr>
<tr>
<td>4</td>
<td>Communication, adaptive and interactional skills</td>
</tr>
<tr>
<td>5</td>
<td>Global outlook</td>
</tr>
<tr>
<td>6</td>
<td>Ethics</td>
</tr>
</tbody>
</table>

**AITSL Professional Teaching Standards (graduate, proficient, highly accomplished, lead)**

<table>
<thead>
<tr>
<th>Standard</th>
<th>Assessment/s</th>
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</thead>
<tbody>
<tr>
<td>1.5.4</td>
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<tr>
<td>3.1.3</td>
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<tr>
<td>3.3.4</td>
<td>2</td>
</tr>
<tr>
<td>3.6.1</td>
<td>2</td>
</tr>
<tr>
<td>6.3.3</td>
<td>1/2</td>
</tr>
</tbody>
</table>
4. RATIONALE FOR THE INCLUSION OF CONTENT

The teaching, learning, and assessment activities in this course are designed to provide opportunities for you 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 your critical evaluation of published chapters and articles from the fields of philosophy, psychology, sociology and education while enhancing your understanding of how creativity is represented in educational discourses and practices in classrooms. Further, active participation in the course will facilitate your capacity to analyse, evaluate and interpret current cases of creativity in education from a theoretically informed point of view.

5. TEACHING APPROACH

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 including an excursion to the AGNSW (TBC), and individual reflection which will provide you with opportunities to engage deeply, dialogically, and reflexively with the topics and their application.

6. COURSE CONTENT AND STRUCTURE

For each required reading consider the following:

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 may be added to Moodle during the course subject to their availability and their meeting copyright requirements.
<table>
<thead>
<tr>
<th>Date</th>
<th>Lecture Topic</th>
</tr>
</thead>
<tbody>
<tr>
<td>Day 1 14.01.19</td>
<td>Overview of the course</td>
</tr>
<tr>
<td></td>
<td>Locating the creative object: subject, process, product</td>
</tr>
</tbody>
</table>

**Required readings**


**Recommended readings**


**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

<table>
<thead>
<tr>
<th>Day 2</th>
<th>15.01.19</th>
</tr>
</thead>
</table>

**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*  


**Creativity, intelligence, cognition, creative thinking, and neuroscience**

**Required readings**


**Recommended readings**


### Creativity and giftedness I

**Required readings**


**Recommended readings**

NSW Department of Education (n.d.) *Gifted and Talented Policy*  


*Treffinger, D. J. (2009). Myth 5: Creativity is too difficult to measure. *Gifted Child Quarterly 53*: 245, originally published online 1 September 2009 DOI: 10.1177/00169866209346829

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**Creativity and giftedness II**

**Required readings**


**Recommended readings**


Publishers.


**Afternoon art gallery/museum visit**
Art Gallery of NSW TBC
Details to be provided in class via email and/or earlier in the week

**Social psychology and sociological perspectives on creativity**

**Required readings**


**Recommended readings**


### Practices of creativity: Creativity as a function of social reasoning in teacher-student relations

**Required reading**


**Required viewing**


**Recommended readings**


### Practices and politics of creativity

**Required readings**


**Recommended readings**


Brown, N. C. M. (2005). The relation between evidence and action in the...
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</td>
<td>2500 words</td>
<td>50%</td>
<td>1, 3</td>
<td>2, 3, 4, 5, 6</td>
<td>05/01/19 by 5pm</td>
</tr>
<tr>
<td>Task (2) Response</td>
<td>2500 words</td>
<td>50%</td>
<td>1, 2, 3, 4, 5</td>
<td>1, 2, 3, 4, 5, 6</td>
<td>30/01/19 by 5pm</td>
</tr>
</tbody>
</table>

Assessment Details

More details will be provided in emails before the course begins and then in class during the intensive week of study.

Assessment 1

Response paper: Theories of creativity
Assignment (50%)

Task: Answer the following two questions:

1. How do creative product theories as outlined by Glickman and Kennick challenge the more popular and commonly accepted views of creativity in education as underscored by creative process /creative personality accounts as set forth by Wallas and Guilford?
2. How are Kant and Nietzsche’s theories of the creative genius at odds with creative process and creativity personality accounts in education (for example, as represented in ACARAs creative and critical thinking)?

Make explicit reference to the course readings in your response.
Please use APA style for your referencing.
Quantitative feedback will be provided within 10 business days of submission.

Assessment 2

Response paper: Analysis and evaluation of case of creativity in education
Assignment (50%)

Task: Select a particular case to study in an area of the curriculum e.g. the arts (e.g. music, visual arts), gifted education, or in another domain and identify it clearly.

Briefly set out its purpose and desired outcomes and the context e.g. timing, stage of schooling and other relevant contextual factors that help characterise the case. 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?

Please use APA style for your referencing and include any relevant images, program notes etc.
Please use APA style for your referencing.
Quantitative feedback will be provided within 10 days of submission.

You are required to follow their lecturer’s instructions when submitting your work for assessment. All assessment will be submitted online via Moodle by 5pm. You no longer need to use a cover sheet.

You are 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 misplaced you are 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.
### SPECIFIC CRITERIA

<table>
<thead>
<tr>
<th>Understanding of the question or issue and the key concepts involved</th>
<th>(+)</th>
</tr>
</thead>
<tbody>
<tr>
<td>understanding of the task and its relationship to relevant areas of creativity theory</td>
<td></td>
</tr>
<tr>
<td>clarity and accuracy in use of key terms and concepts related to theories of creativity and creativity research</td>
<td></td>
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</table>

<table>
<thead>
<tr>
<th>Depth of analysis and explanation in response to the task</th>
<th>(+)</th>
</tr>
</thead>
<tbody>
<tr>
<td>depth of understanding of key concepts and issues raised</td>
<td></td>
</tr>
<tr>
<td>depth of analysis relating to explanations and discussions of creativity, including theoretical and practically related concerns</td>
<td></td>
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</table>

<table>
<thead>
<tr>
<th>Familiarity with and relevance of professional and/or research literature used to support response</th>
<th>(+)</th>
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</thead>
<tbody>
<tr>
<td>range of research literature in addition to required course readings to support your response</td>
<td></td>
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</table>

<table>
<thead>
<tr>
<th>Structure and organisation of response</th>
<th>(+)</th>
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<tbody>
<tr>
<td>appropriateness of overall structure of response</td>
<td></td>
</tr>
<tr>
<td>coherence in developing a point of view that is sustained</td>
<td></td>
</tr>
<tr>
<td>clarity and coherence of organisation, including use of section headings and summaries to enhance readability</td>
<td></td>
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</tbody>
</table>

<table>
<thead>
<tr>
<th>Presentation of response according to appropriate academic and linguistic conventions</th>
<th>(+)</th>
</tr>
</thead>
<tbody>
<tr>
<td>clarity, consistency and appropriateness of conventions for quoting, paraphrasing, attributing sources of information, and listing references</td>
<td></td>
</tr>
<tr>
<td>clarity and appropriateness of sentence structure, vocabulary use, spelling, punctuation and word length</td>
<td></td>
</tr>
</tbody>
</table>

### GENERAL COMMENTS/RECOMMENDATIONS FOR NEXT TIME

Lecturer: [Name]  
Date: [Date]

Recommended: [Score] /20  
(FL  PS  CR  DN  HD)  
Weighting: 25%

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:**  
**Student No.:**

**Assessment Task: 2**

### SPECIFIC CRITERIA

<table>
<thead>
<tr>
<th>Understanding of the question and the key concepts involved</th>
<th>(+)</th>
</tr>
</thead>
<tbody>
<tr>
<td>• understanding of the task and its relationship to relevant theories of creativity (philosophical and psychological), critical debate and relevant educational literature</td>
<td></td>
</tr>
<tr>
<td>• selection of a rich case to study and its characterisation</td>
<td></td>
</tr>
<tr>
<td>• clarity and accuracy in use of key terms and concepts related to theories and practices of creativity and creativity research</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Depth of analysis, evaluation and interpretation in response to the task</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>• depth of understanding of key concepts and issues explicitly raised during the course and in your follow up readings</td>
<td></td>
</tr>
<tr>
<td>• depth of analysis, evaluation and interpretation of the selected case including theoretical and practically related concerns</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Familiarity with and relevance of professional and/or research literature used to support response</th>
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<td>• range of research literature to support your response in addition to required course readings</td>
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</tr>
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<tbody>
<tr>
<td>• clarity, consistency and appropriateness of conventions for quoting, paraphrasing, attributing sources of information, and listing references</td>
<td></td>
</tr>
<tr>
<td>• clarity and consistency in presenting references to other things eg photographs, program notes</td>
<td></td>
</tr>
<tr>
<td>• clarity and appropriateness of sentence structure, vocabulary use, spelling, punctuation and word length</td>
<td></td>
</tr>
</tbody>
</table>

### GENERAL COMMENTS/RECOMMENDATIONS FOR NEXT TIME

<table>
<thead>
<tr>
<th>Lecturer</th>
<th>Date</th>
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<td></td>
<td></td>
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</table>

**Recommended:** /20  
(FL PS CR DN HD)  
Weighting: 25%

**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 day.

Further Readings

As per the course recommended readings for each day. 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 Research
Journal of Secondary Gifted Education
Music Education Research
Psychological Inquiry
Studies in Art Education