

Creative Pedagogy for Higher Education

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ABSTRACT

This century is called the digital age. In the twenty-first century, new scientific discoveries innumerable changes are occurring related to, informatization, globalization, the development of internet, artificial intelligence, robotics, astronautics, etc. The impact of this is quite significant on teaching and learning in Higher Educational Institutions. The purpose of the paper is to suggest models of creativity of innovative teaching methods and study the understanding of changes by teachers.

Keywords: Digital age, Creativity, Teaching, Learning, Higher Educational Institutes.

INTRODUCTION

In recent times creativity has become a 'mantra' which is being used in many areas like politics, business, media, teachers, professors, students and others. Creativity is seen as a cure for a wide range of problems like social, economic and educational. Creativity specifically has become a critical consideration, because "creativity becomes a force of great value when it is applied to causes that benefit humankind and the world at large".

Higher education has been paying attention to the creativity when it was faced with large economic, cultural and other macro-environmental challenges which are changing role of universities and other higher educational institutions. In the way that they not only became autonomous in their decisions, but also in the way that they developed and implemented new research and transfer relationships within their respective fields. The focus of this paper is that it highlighted the importance of teachers (educators) in fostering creativity and that it was clearly identified basic limitations for implementation of creativity, especially those related to education systems.

LITERATURE REVIEW

One should know the overall view on the concept of creativity, the relationship between creativity and education, the concepts of teaching creativity and teaching creatively, and consulting in education and creativity. The multifaceted and complex nature of creativity has prevented academics from agreeing on a single definition. Plato a great philosopher, defined creativity as the inspiration from the gods through the Muses. This definition gives a clue of how difficult it has been to define what creativity is. Psychologists have made an important distinction between product-oriented and process-oriented creativity. Product-oriented creativity makes the assumption that creativity should be defined as the production of both novel and appropriate work (Sternberg & Lubart, 1999). At the same time process-oriented creativity focuses on the cognitive process involving creative potential to generate new ideas, solution of problems, and the self-actualization of individuals (Esquivel, 1995; Fryer, 1996; James, Lederman, & Vagt-Traore, 2004).

CREATIVITY MODEL

In order to ensure that these consulting services provided to higher education institutions will accomplish students' goals and expectations, the Creative Pedagogy model proposed by Lin (2011) is the springboard for teaching creativity the products are categorized by practice and theory; for teaching creatively are categorized by teaching approaches; and for creative learning products are divided in environment and materials. The Consulting model's products and services are presented in Fig.1

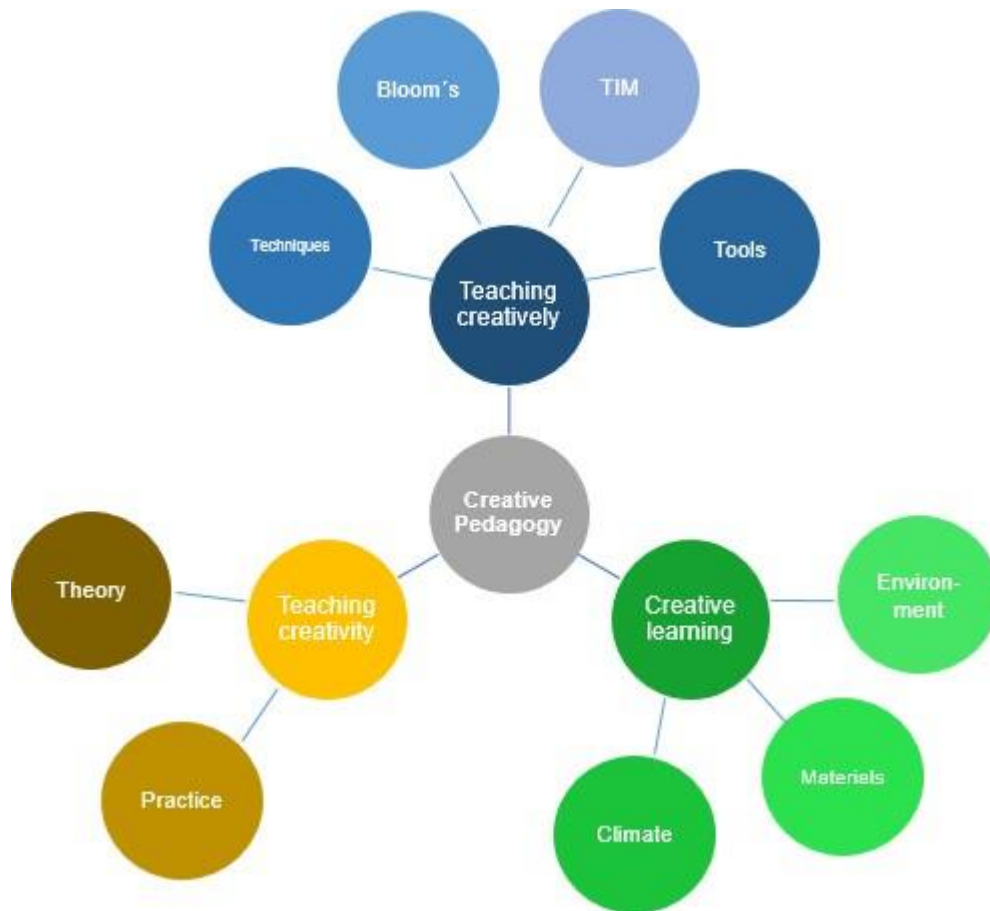


Fig-1: Consulting model's products and services

Teaching creativity. This main component of the Creative Pedagogy model (Lin, 2011) will be materialized in this Consulting Model by offering to higher education institutions educational products and services related with theory of creativity and creativity in practice.

Theory of creativity. This product covers the theoretical component of creativity for students to know the scientific foundations of this field. There are different perspectives of creativity will be presented, from the psychological foundations and organizational implications of creativity until the current debates on the field.

Creativity in practice. This product line covers methods and techniques that students need to learn to extensively use creativity in their personal and professional lives, and also to facilitate creativity process to other people. The methods that are part of this product line initially are Design Thinking and Creative Problem Solving. More over, techniques include Mind Mapping, Brainstorming, SCAMPER, POINT, Action Steps, among others.

Teaching creatively. This component has different approaches with the objective to deliver a different variety of strategies to use within the educational resources available. This component is materialized by the use of the Torrance Incubation Model (TIM), Bloom's Revised Taxonomy, and different creativity techniques and tools.

Torrance Incubation Model (TIM). The TIM model for teaching creatively is key for this component. During the iterative process of design the skills that this model promotes will be chosen depending on the educational resources selected before by the student Accordingly to Kristen Peterson, Director of the Creative Problem Solving Institute (CPSI), TIM model fits more adequately than other approaches to teach creatively during classes. She stated that TIM leads a mindset change process during its application because it is a natural and structured process (personal communication, March 19, 2015). Prof. Cindy Burnett from the International Center for Studies in Creativity pointed that TIM allows a higher level of engagement from students because of its vast repertory of skills; however, she recommend to only use one skill per session, otherwise, it could be overwhelming (personal communication, March 16, 2015).

Bloom's Revised Taxonomy. The framework elaborated by Bloom and his collaborators consisted of six major categories: Knowledge, Comprehension, Application, Analysis, Synthesis, and Evaluation. The categories after Knowledge were presented as "skills and abilities," with the understanding that knowledge was the necessary precondition for putting these skills and abilities into practice. Using this taxonomy model, it gives to the educational resource selected more academic rigor, and it also helps teaching processes to be allying with the content of the subject's goals. Specific activities designed to deliver the content will be connected with the thinking skill that the content's goal requires.

Creativity techniques and tools. There is an important amount of techniques and tools that allow teaching any content in a creative way. Initially the techniques and tools that will be used come from the books *Gamestorming* (Gray, Brown, & Macanuffo, 2010) and *Thinkertoys* (Michalko, 2010).

Creative learning. This third main component of the Creative Pedagogy model (Lin, 2011) will be delivered in this Consulting Model by using three strategies. First, a physical environment that supports creativity; second, an organizational climate that also encourages creativity; and third, designing materials to deliver the information.

Physical environment. Infrastructure (classrooms, tables, electronics and multimedia appliances, decoration, teaching materials etc.) helps to trigger imagination and to foster creativity. Along with the physical environment, it is also important to develop an organizational climate that allows flourishing creative ideas.

Materials. Designing physical materials that will support the other components of the model. These materials can be physical or multimedia, such as manuals, books, guides, websites, presentations, and so on.

CONCLUSION

Evaluation of teachers' behavior related to creativity during the teaching process shows that there is statistically significant difference in opinions between teachers and students. It is obvious that teachers evaluated themselves better than students evaluated them. Generally, students think that teachers do not encourage them enough to be active participants of teaching process. Although teachers did not get high grades for some of specified activities, one could not say that they are not creative. But, according to students' opinions, it is necessary that all stakeholders make an additional effort to enhance creativity, not just in teaching process, but in research, management and other activities of Higher Education Institute. In conclusion, we consider four areas: the expansion of the subject of pedagogy, environmental approach to teaching, the digital generation and the changes taking place, and innovation in teaching. At this juncture, in the "teacher-learner" relationship, there should be active mix of traditional and innovative methods, combination of an activity approach with an energy-informational environment approach, cognition with constructivism and connectivism.

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