

CREATIVITY:
A
TEACHER'S RESPONSIBILITY

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~~THESES~~

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I dedicate this paper to
all my professors at Montana State
College who taught me about the
possibilities of man in a possible
democratic world.

Y. T. Hourani

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CHAPTER I

INTRODUCTION

Creativity is one of the most extensive terms that has been used in education. In fact, it is education's first and foremost aim. Creativity today, more than any time before, is an urgent need. There are many reasons to believe that. First, because of the immensity and complexity of the problems in the world. Ever since the Soviets put the first Sputnik into orbit in the fall of 1957, new consciousness came to the world; the old values have been questioned; the old methods have been attacked, even the learning process has been gravely shaken.¹ Second, because creativity is the prime requisite for the crucial task of training the mind.² The main function of a university is to provide the atmosphere for scholars and students to work with ideas creatively together.

However, the space age had great impact upon education and particularly upon higher education. Parents, teachers, and students themselves began to wonder whether the present kind of education is good enough to meet the needs of the space age.³

Dr. Max Lerner thinks that the present educational systems have failed in developing individuality and creativity in the pupil. They are dehumanizing and depersonalizing; reducing man to a "robot" submissively conforming

¹ Hight, Gilbert, Man's Unconquerable Mind, p. 40, New York, 1954.

² Ibid., p. 40.

³ Ford Foundation, A Report on T.V. Education, Dodd Mead & Co., 1961.

ABSTRACT

The problem of this paper is to determine the role of the teacher in preparing his pupils to develop their creative powers.

Creativity was defined as a function of the transactional relationships between the individual experiences and the environment in which he lives. Concepts and levels of creativity were exposed. The place and the structure of the creative abilities in the intellect were indicated.

Creative education also was defined as that which fosters creative habits and develops the constructive discontentment that is necessary for any form of creative problem solving.

Several principles or ideas, were suggested for teachers who care to do something about creativity in the classroom. Two assumptions underlie the formulation of these principles. First, it is assumed that the development of creative thinking is important for mental health, learning, and progress of civilization. Second, it is assumed that all individuals to some degree possess the abilities involved in being creative, that these abilities can be improved through education, and that it is the schools legitimate function to provide such training.

Existentialism, defined as the esthetic perception of the universe, is believed it could be adopted as a philosophy of education. Existentialism contributes to personality development and consequently to creativity.

In the recommendations for creativity development, it was suggested that a new philosophy of education is needed. Also, new techniques in the authorship of textbooks, focus on creativity is desired. The curriculum must be adjusted, and must emphasize the unity of human knowledge. Brainstorming techniques in the classroom must be encouraged, and finally, a training course in creativity must be offered by all colleges for teachers.

experiences in the social and physical world and the values of the cultural environment."⁶

Secondly, the approach to this study is theoretical and documentary. Different concepts, philosophical, psychological and religious will be exposed. Existentialism in particular, would be examined and studied, in order to determine its fitness as a philosophy of education that might help in the development of creativity and creative powers. A review of the literature available both in the educational and philosophical fields is essential.

Limitations

The study of the problem is limited, first to the philosophical and psychological aspects of creativity; second, to the role of the teacher in developing and stimulating creativity.

⁶Fletcher, F. M., "Manpower for Tomorrow--A Challenge," Personnel and Guidance Journal, p. 37, 1958.

Instead of becoming creative and individual.⁴ However, education has always been the scapegoat in times of crisis, responsible for the ills of society.

True, creativity is one of the most difficult of man's achievements; it marks his character and influences his future as well. It is believed that education can rise to assume the responsibility and prepare the soil for the cultivation of creative powers.

Statement of the Problem

In the light of the need already mentioned, for creativity and its development in the individual learner, the problem to be treated in this paper is to determine the role of the teacher in preparing his pupils to develop their creative powers, and what tentative principles he can use through school experience.

Procedure

In order to determine the role of the teacher, in developing creativity in his pupils, the first thing to do is to accept two assumptions.

1. "That the abilities involved in being creative are universal, i.e., everybody possesses these abilities to some degree; that these abilities are capable of being increased by training; and that it is one of the school's legitimate functions to provide such training."⁵

2. "That creativity, particularly its intellectual curiosity aspect, is manifested early in the life cycle and that its development depends upon

⁴Lerner, Max, Dr., Educational T.V. the Next Ten Years, pp. 118-119, Stanford Press, Stanford, 1962.

⁵Wilson, R. C., "A Factor Analytic Study of Creative Thinking Abilities," in Psychometrika, vol. XIX, p. 297, 1954.

CHAPTER II

CREATIVITY

Concepts and Definition

It was quite a coincidence when John Ciardi, the poet, was lecturing in the Montana State College Auditorium on poetry and emphasized heavily on the role of creativity in writing poetry. After a few questions and answers about creativity and its definition, he referred to one of his old articles in Saturday Review, "What Every Writer Must Learn." Here is a quotation to the most important paragraph which contains the poet's plaintive plea and definition:

But where, in what curriculum ever, has there been, or can there be a course in inventiveness--which is to say in creativity. The truly creative--whether in art, in science, or in philosophy--is always and precisely that which cannot be taught. And yet, though it seems paradoxical, creativity cannot spring from the untaught. Creativity is the imaginatively gifted recombination of known elements into something new.

The plain fact is that there is a crying need for this concept of creativity to be taught in every classroom. Where it is now taught, it is by accident and chance rather than by design and understanding.²

However, we can never tell how great minds arise, and it is very hard to tell how to detect and encourage them when they do appear. Therefore, we need to know far more about creativity and the creative process than we now

¹Ciardi, John, "What Every Writer Must Learn," in Saturday Review, p. 18, December 15, 1956.

²Harding, Harold, "The Need for a More Creative Trend in American Education," in Creative Thinking, p. 4, Scribners, 1962.

know. Here is a brief summary of different concepts in different times:

1. There are different concepts about creativity and creation.

Perhaps the oldest is the primitive concept--in heathenism. The principle of causality is a necessary category of thought. The desire of knowledge of the nature and origin of things is inborn. It stimulates the eager wonder and prompts the clamorous questions of every child and every savage. "The background of all myth is the experience of primitive man interpreted by himself," says Jevons. "He is experimenting in thought (the primitive man) as best he can, and the science of the modern savant has been evolved out of the errors of the simple savage."³

2. To create and creation in theology means to make; to bring forth; to bring into being from nothing, by a divine act. The term is usually associated with the Hebrew-Semitic doctrines to be found in the first and second chapters of Genesis. "Bara", the Hebrew term meaning to create, was used exclusively of divine activity. We notice, too, that the Master Mind set to create from nothing and to put chaos into order, from primordial chaos, *ex nihilo*.⁴ But, the meaning of the term in present time, as adopted by the church, has undergone various modifications.

3. The Creation of old Greece used to be called "Euthusiasmos" which means "God within."⁵ Aristotle's concept of creativity is "The Divine life as an energy of self-contemplation."⁶ Aristotle disagreed with Plato about

³Jevons, F. B., Introduction to History of Religion, p. 9, London, 1896.

⁴"Creation," in Encyclopedia of Religion.

⁵Burnet, J., Early Greek Philosophy, p. 17, London, 1892

⁶Ibid., p. 17.

the doctrine of creation of the world "out of formless matter."⁷

4. As it was already seen that the term creation, and to creat, originally meant only "the divine summons to the life hidden in nonbeing."⁸ But, Johann George Hamann and his contemporaries carried over this term to the human capacity "to give form."⁹ To bring into being forms from other forms, Hamann and his contemporaries, in fact, marked a supreme peak of mankind. The genius for forming, it is a shift from a divine act into a human act. Creativity became a mental process and a talent.

Alfred N. Whitehead thinks of creativity as the process of "transmutation of given elements which are physical in the observing mind." "Creativity is not an actual entity," he says, "or agent which does things. It is the common property or generic name for all the doings."¹⁰ In "doings" Whitehead means the doings made by "self," "self decisions." He leaves out of account the decisions made to us by others. Whitehead tries to re-integrate creativity and values, and he does not seem to appreciate the tendency of science to emphasize things to the exclusion of values. "A cultivation of the creative capacity is needed in order to perceive and enjoy vivid values in our experiences."¹²

Creativity to Bergson is a kind of "emergence." He called it "Creative

⁷Ibid., p. 17.

⁸Buber, Martin, Between Man and Man, p. 84, Translated by Ronal Gregor Smith, Beacon Press, Boston, 1957.

⁹Ibid., p. 84.

¹⁰A. N. Whitehead, p. 526, Macmillan, N. Y., 1960.

¹¹Ibid., p. 526.

¹²Edman, Irwin, The New Republic, p. 360, February 17, 1926.

Evolution." Here is a brief outline summary to this theory which became part of his philosophy. Creative evolution is intended to draw attention to the moment of spontaneous originality in nature, and especially in certain activities and experiences of mankind. The work of a great poet or painter clearly cannot be explained by merely mechanical forces. It cannot even be accounted for by explicitly conscious plans and purposes, for the great artist does not as a rule know in advance what the result will be, but is led to it gradually, step by step. This kind of activity, unfettered by mechanical forces or by explicitly preconceived ends, and yet resulting in something new, is typical of creative evolution.¹³ "Creative" in a few words means to Bergson "an emergent whole," sheer addition to the definitions of reality.

Wundt, philosopher and psychologist, offers as almost a mechanistic approach to creativity, creative synthesis, in his book, Outlines of Psychology. He indicates that the process of appreciation results in forms of thought which are composed. By combining the elements of experience a new product is put forth which is higher in its type than any other elements. Thus a work of art is a product of creative synthesis. An invention is a creative synthesis.¹⁴

Synthesis, as a matter of fact, is an act of "becoming" rather than of "being", for becoming is reality itself and being only an aspect of this reality. To put together is not to create what is together, but it is to

¹³Bergson, Henri, Creative Evolution, translated by Arthur Mitchell, Ph.D., Henry Holt & Co., N. Y., 1911.

¹⁴Wundt, Joseph, Outlines of Psychology, London, 1897.

"create the new inclusive togetherness or synthesis itself."¹⁵

John Dewey's approach is more mechanistic than Wundt's in a sense where consciousness and reason are involved. He believed that creativity means organizing experiences more meaningfully and more coherently. "Creativity is the living proof that man is capable of restoring consciously and thus on the plane of meaning the union of sense, need, and impulse, and action characteristic of the life creature."¹⁶ Dewey, like Whitehead, believes that creativity in its very essence is the experience of values is terribly relevant to life and limited in its scope and depth only by autonomous nature and by the bounds of human life and human genius.¹⁷ Nietzsche, too, asserts "valuing is creative: Hear it ye creating ones! Valuation itself is the treasure and jewel of the valued things."¹⁸

Martin Buber, the contemporary existentialist thinker and philosopher, believes that the term has been misused and came to mean almost the same as of "literary ability." Anyhow, it indicates as "something dwelling to some extent in all men, in all children of men, and needing only the right cultivation."¹⁹ Buber refers to the term creativity as the existence of an autonomous instinct, which cannot be derived from others, called the "originator instinct."²⁰ It is by instinct or origination man "finds pleasure in seeing

¹⁵Hartshorne, Charles, "Creativity as a Philosophical Category," In Journal of Philosophy, vol. LV, No. 22, p. 944, October 23, 1958.

¹⁶Dewey, John, Art as Experience, p. 27, Minton Balch, N. Y., 1934.

¹⁷Ibid., p. 27.

¹⁸Nietzsche, F., Thus Spake Zarathustra, p. 74, Macmillan, N. Y., 1909.

¹⁹Buber, Martin, op. cit., p. 84.

²⁰Ibid., p. 84.

forms arising from formless material, and at the same time finds pleasure in watching its share in this becoming of things; It wants to be the subject of this event of production."²¹ It is, in other words, the desirability and the willingness of the instinct itself to exist in one form or another. It has an impact upon the child in the form of curiosity. It is not of "business" instinct that the child wants to set up or destroy; handle or hit, nor for the "blind lust of destruction,"²² but in response to the instinct of origination and the pleasure of newness.

Drevdahl studied creativity and came out with the following definition which resembles, to a certain extent, the definition adopted in the introductory chapter of this study. "Creativity," Drevdahl found out, "is the capacity of persons to produce compositions, products of ideas of any sort which are essentially new or novel and previously unknown to the producer. It can be imaginative activity, or though synthesis, where the product is not a mere summation. It may involve the forming of new patterns and combinations of information derived from past experiences, and the transplantation of old relationships to new situations and may involve the generation of new correlates. It must be purposeful or goal directed, not mere idle fantasy although it need not have immediate practical application or be a perfect and complete product. It takes the form of an artistic, literary, or scientific production or may be of a procedural or methodological nature."²³

²¹Ibid., p. 84.

²²Ibid., p. 84.

²³Klausmeyer, "Learning and Human Abilities," in Educational Psychology, pp. 206-207, Harper, 1961.

The Levels of Creativity

As to the levels of creativity, we find that each level involves different psychological experiences. Dr. Irving A. Taylor points out that creativity varies in depth and scope rather than type. "It is misleading," he said, "to distinguish between scientific and artistic creativity, since creativity involves an approach to problems, more basic than the accident of professional training."²⁴ Dr. Taylor classifies the levels of creativity into five levels:

1. Expressive creativity: The most fundamental form, involving independent expression where skills, originality, and quality of the product are unimportant. Freedom and spontaneity are the main characteristics upon which creative talents develop. (The spontaneous drawing of children an example.)
2. Productive creativity: Satisfaction in expressing may result in obtaining the necessary skills to produce objects showing mastery over some portion of the environment. A new level of proficiency is achieved.
3. Inventive creativity: When ingenuity is displayed with materials, techniques, and methods, such inventive talent involves flexibility in perceiving new and unusual relationships between previously separated parts. It does not directly contribute to new basic ideas, but to new uses of old parts. The important characteristics are invention and discovery. This is the creative world of inventors, explorers, and discoverers, those who seek new ways of seeing old things.
4. Innovative creativity: When the basic assumptions of a field are sufficiently understood so that improvement through modification is

²⁴Taylor, I. A., Dr., Creativity, p. 53, Hasting House, N. Y., 1959.

possible. To penetrate to and understand basic foundation principles requires a great deal of abstract conceptualizing skills. To cultivate, modify, and further develop basic principles already established, for example, followers "of a particular school like the Jungs and Adlers, followers of Freud."

5. Emergentive creativity: An entirely new principle or assumption, around which new schools flourish, emerges as a most fundamental and abstract level. A good example would be Einstein, Freud, Picasso and Wright.²⁵

These levels involve an ability to absorb and assimilate the experiences which are commonly provided and from this produce something that is quite different.

Summary

After this review of literature related to the meaning and definition of creativity, one would find all of them point out common features and indicate different levels as well. Some of these common traits are:

1. Creativity is a spontaneous act, not carebrated.
2. Creativity is more of a talent or gift rather than intelligence; It extends far beyond the area of measurable intelligence. (I.Q.)
3. Creativity involves the harmonious co-working of the conscious and the subconscious in assimilating and transcending of the experience.
4. Creativity is the transmutation of the physical in the observant mind.
5. Creativity is the synthesis of one's own experiences.

As for the definition of creativity, we adopt Professor John E. Arnold's

²⁵ibid., pp. 54-58.

definition. He is from Stanford University and is one of the outstanding men in the field. He defines creativity as "that mental process in which past experience is combined and recombined, frequently with some distortion in such a fashion that one comes up with new patterns, new configurations, new arrangements, that better solve some need of mankind."²⁶

This, of course, means the process of forming ideas, or new forms which we never saw or never existed before. It includes, also, such things as: "Invention, discovery, curiosity, imagination, experimentation, exploration and the like."²⁷

In the next section we shall discuss the meaning of creativity from the psychological point of view, its place, its measurement and its development.

²⁶Arnol, J. E., Creative Thinking, p. 26, Stanford Press, Stanford.

²⁷Barlett, Sir F., Thinking, p. 16, Basic Books, 1958.

CHAPTER III
MEASUREMENT AND DEVELOPMENT
OF CREATIVITY

Creativity, in its narrow sense, refers to the abilities that are most characteristic of creative people. But, whether the person, who has the requisite abilities, produces or not depends upon his motivational and temperamental traits.¹ The psychologist considers creativity as a personality problem, for personality is the unique patterns of traits of the individual. These traits are manifested in the individual's performance.²

Creative personality is then a matter of traits that are characteristic of creative persons. A creative pattern is manifest in creative behavior, which includes such activities as inventing, designing, contriving, composing, etc. People who exhibit these types of behavior to a marked degree are recognized as being creative.

Giddings raises in his book, Elements of Sociology, the question, "Why is creative productivity a relatively infrequent phenomenon?" Of all the people who have lived in historical times, it has been estimated that only about two in a million have become really distinguished.³

However, to answer this question is quite a serious problem. There are several other problems like this one looking for answers. The more immediate question is a double one: (1) How can we discover creative promise

¹Gullford, P. J., "Creativity," in The American Psychologist, vol., V, No. 9, September, 1950.

²Ibid., pp. 444-454, vol. V., No. 9.

³Giddings, F. H., Elements of Sociology, p. 71, New York, Macmillan Co., 1907.

in our children and youth? and (2) How can we promote the development of creative personalities? As to the first question nothing definite has been discovered yet. But, they are quite sure that creative powers could be improved by proper training and care.

Measurement of Creativity

In a research project on "Aptitudes of High-Level Personnel," it was found that an intelligence quotient is a very inadequate item of information regarding a child and that intelligence quotient tests did not give adequate attention to such qualities as ingenuity, inventiveness and originality of thinking.⁴

The creative abilities are seen as part of a larger organization of intellectual abilities. Factor analysis is the best way known at present for determining the different kinds of abilities in an area. Each unique ability is found as a separate factor from the way in which test scores from a group of individuals intercorrelate.⁵ The findings of the research were positive. The hypothesis regarding sensitivity to problems, fluency of thinking, flexibility of thinking and originality have been confirmed in the sense that there were even more factors of these kinds than had been anticipated. Dr. Guilford who conducted the tests in the Naval Research was astonished to find out that two hypothesis of expected factors were definitely not supported in spite of ample opportunity for such support. "We found no unitary ability," he said, "to analyze and non to synthesize. It was a sur-

⁴Contract N60NY--23810, p. 21, Office of Naval Research.

⁵Ibid., p. 21.

prise indeed."⁶ Dr. Guilford explains this phenomena saying that "each person is not all uniformly able to analyze in all situations and with all kind of material nor is he uniformly able to synthesize. His success in either respect is dependent upon the circumstances."⁷

One may ask the question are the abilities measured by the tests related to creative performances in everyday life. Dr. Guilford answers that some of these abilities and some performances in practice are correlated significantly and even substantially with scores from some of the tests.⁸

The place of creative abilities in intellect. The Naval report indicates that the developing picture of human intellect is more significant than that of creative abilities alone. Creative abilities also became more meaningful when we compare them with other kinds of abilities and find relations between them.⁹

Classification of the intellectual factors. Attempts to classify the intellectual abilities as found by factor analysis have shown that there are three meaningful ways of grouping the factors of intellect, according to:

1. Kind of operations required or performed. There are five kinds of operations--cognition, memory, divergent thinking, convergent thinking, and evaluation.

2. Kind of material or content involved. There are three kinds of material or content--figural, symbolic, and semantic.

⁶Ibid., p. 61.

⁷Ibid., p. 61.

⁸Ibid., p. 62

⁹Ibid., p. 63.

3. Combination of operation and content and the kinds of products are: units, classes, relations.¹⁰

The structure of Intellect. The three classifications of the intellectual abilities can be combined. As, three cross classifications they provide a unified theory of intelligence.¹¹ However, let us think of the synthetic nature of a motion picture or television production to realize that not all the creative talents came from the same person in arriving at highly successful results. The creative mathematician probably shines in the symbolic abilities, and the creative visual artist in the figural abilities and so on.¹²

Development of Creativity and the Role of the Teacher

Can we, through educational procedures, make people more productive? Can we improve the states of our pupils in the various creative abilities? These two questions are not quite the same, but they are both relevant. Would Shakespeare have done better had he gone to college? Would engineering or scientific education have helped Edison? It is also important to ask whether the nuclear scientist could have invented the atomic bomb and the satellites without having a college education.

Development of creativity. One would wonder whether our intellectual abilities are determined by heredity or by environment or by both. There are differences in opinions of course. The Canadian psychologist, G. A. Ferguson, believes that the primary abilities are generalized, learned habits or skills,

¹⁰Ibid., p. 72.

¹¹Klausmøller, op. cit.

¹²Guilford, P. J., Personality, p. 24, New York, McGraw-Hill, 1959.

produced by certain kinds of practice.¹³ Gullford's position is somewhere between these two extremes. "Heredity," he says, "probably does determine limits both upper and lower, within which development can occur. Experience or learning may have considerable room with which to operate and to produce results. The findings of a very large number of distinct intellectual abilities definitely means that the combined effects of heredity and learning do not produce uniform results in all areas of mental functioning."¹⁴

Dewey, emphasizes experience through experiment, as best, for the development of abilities which exist, into a certain extent in every individual. Education can contribute a great deal to the promotion and development of individuals in the way of preparing them to perform creatively.

No one knows as yet how to best educate for creativity. However, it is likely that the normal conditions of mass education are on the whole inhibiting to the development of creative individuals, for creativity is highly individualistic.

One often wonders whether the teacher, caught in the midst of this mass education rush, could play a role at all in helping his students in developing their creative powers! But, we always like to consider the teacher as the most responsible in developing creativity, whether this is true or not. We always feel that a teacher with vision and dignity can help his pupils to foster originality and creativity and develop excellence and uniqueness of personality. It is the general belief that the teacher or the educator can contribute a lot and is capable of playing a great role. There

¹³Ferguson, G. A., "On Learning and Human Ability," in Canadian Journal of Psychology, vol. VIII, pp. 95-112, 1954.

¹⁴Gullford, op. cit., p. 37.

are several suggestions concerning the role the teacher can play. Some suggestions are based on research and others spring out from a particular philosophy, such as existentialism which is based on negation experience and authenticity of personality. It is a fact very close to the experimentalism of John Dewey.

Summary

Psychologists employed the most widely recognized scientific measures of creativity. The most significant conclusions derived from the research may be summarized as follows:

1. Creative imagination can be deliberately developed.
2. Creative problem solving factors can measurably improve the ability of students of average intelligence to produce good ideas, the criteria of quality being uniqueness and usefulness.
3. A systematic course in applied imagination can also produce significant gains in personality traits such as confidence, initiative, and leadership potential.¹⁵

However, the study of creativity is far too immature to make certain exactly what happens in a person who studies and practices the principles of creative thinking. It is thought it was a combination of attitude and ability developments. The gap between individual innate creative talent and his lesser actual creative output can be narrowed by deliberate education in creative thinking.

¹⁵Detailed reports of the University of Buffalo research appear in Journal of Applied Psychology, pp. 189-194 and pp. 413-416, vol. XLIII, 1959.

CHAPTER IV

CREATIVE EDUCATION

Restlessness in education, as it is the case today, is a healthy sign for more exploration and better understanding to the science of man. The flow of change is torrential; the current of time is devastatingly sweeping, and man, all of a sudden, finds himself caught in the midst as if in a maze. Education is the only scapegoat always sought in a time of crisis. Today education and educators are blamed again for the ills of society and for the monotony in human development. Philosophy has always been the friend of education, first to come to the rescue. The philosophy of the time has always been shaping the philosophy of education. The impact of John Dewey's experimentalism, for example, upon American education is hardly debatable. Today, some look upon Dewey as a "perverter of education." Others regard progressive education as a "subversive movement." Still others regard free public education as an impossibility; and a small minority look upon education as being godless and immoral; while others feel that it is depersonalizing, dehumanizing, killing individuality and creativity.¹

However, two extreme attitudes should be avoided. One is the attitude of inner satisfaction, "This the heat of all possible worlds," and the other a deep pessimistic view point, like those who want to go back to the 1900's educational systems.² European education is more advanced. Surely these are blind and not well informed admirers.

In fact, the challenge of the time is immediate and great. One can

¹Mayer, Fredrick, "Education as a Creative Endeavor," In Phi Delta Kappa, pp. 19-21, October, 1958.

²Ibid., pp. 19-21.

sense that there are tremendous efforts, already active, to meet that challenge and develop the kind of educational philosophy and the kind of man needed. Differential psychology, the psychology of learning, the emphasis on psychological tests and measurements and programs in guidance are some of the fields of study that are probing into the reality of education and how it should be in the light of the concept of man in this emerging society. How much real, individual and human he needs to be? That is what education has to decide!³

Fortunately we do not have rigid standards and absolutes to be handed down generation after generation. Throughout American history, there has been a conflict between two philosophies: The Puritan against Jeffersonian Emersonian independent thinkers. The first stressed democracy not as a mere "abstract slogan" but as a way of life to be realized in the classroom as well as in society for the dignity of man and his welfare. Emerson stressed the divinity of man, the free man with free will and free mind to work as it chooses. And now, today, a new concept of man is pervading and sweeping. Man is not an animal machine to be adjusted to the requirements of industrialization. He is the master of his existence. He is "condemned to be free," according to Sartre. Therefore, he has to define himself and realize his essence to become a man and to define his manliness.⁴

The central problem is how to create a creative education. It is not a multitude of requirements to be taught in an educational system to create a good man and good society. The problem is to find the system of education

³Ibid., pp. 19-21.

⁴Vandenberg, Donald, Harvard Review, vol. 32, pp. 155-156, No. 2, 1962.

that will help the pupil to come into the consciousness of his existence and his being and to help him realize himself and define himself in order to exploit best his potentialities and develop his creative powers for a dignified and meaningful mastery of himself. The real need is a philosophy to begin with that may influence educational systems and give it the impetus and the challenge. There is an indication that this is going to come pretty soon. Paul Tillich, the leading American existentialist, theologian and thinker, suggested that the existential philosophy characterizes the twentieth century much as the Enlightenment, Romanticism, and Naturalism characterizes the previous centuries.⁵ Van Cleve Morris has stated that existentialism may be thought of as a correction or an extension of experimentalism.⁶

The significance of existentialism is unquestionable, and one is tempted to think like Tillich that the many new aspects of drama, literature, art, and even of the human behavior are highly influenced or the product of this existential philosophy. It is in Europe today in the center of human situations and of the main stream of European philosophy.

Why is existentialism important in education; for the same reason creativity is important. We shall try to discuss that later in the last section of this paper. Now let us see the role the teacher can play in the class in aiding his pupils to develop their creative powers.

⁵Tillich, Paul, "The Nature and the Significance of Existential Thought," in Journal of Philosophy, vol. LIII, p. 739, November 8, 1956.

⁶Morris, Van Cleve, "Freedom and Choice in the Education Process," in Educational Theory, vol. VIII, p. 233, October, 1958.

CHAPTER V
THE ROLE OF THE TEACHER IN
DEVELOPING CREATIVITY

It is noticed that after the advent of the first Sputnik, people, especially the educators, began to live in a "Sputnik fever" or "Sputnik craze." A special attention was given, and still is, to sciences rather than to arts; more encouragement to the student of sciences than to the students of the arts and humanities. A mistaken attitude of course if it continues to develop it will threaten democracy as a social ideal. More emphasis, too, has been laid on intelligence quotient tests and got confused with creativity. This developed a wrong attitude in many teachers toward creative signs. The sad fact is that teachers generally do not prefer the more creative students. Furthermore, they do not seem to have much confidence in the future success of the more creative students. These conclusions are supported by some research of Getzels and Jackson.¹ The teacher, from the kindergarten up, should always be on the alert to notice new ideas proposed and welcome them joyfully as signs and indicators of creative thinking. His attitude needs to be that of encouragement, no matter what the idea is like; no one should be ridiculed. A knowledge of the various abilities contributing to creativity is quite essential and very helpful to the teacher. If we want, for example, to develop certain skills, it is very important to have a knowledge of the nature of those skills.²

¹Getzels, J. W., and Jackson, P. W., "The Highly Creative and the Highly Intelligent Adolescent," in American Psychologist, vol. XIII, p. 336, 1958.

²Torrance, P. E., Guiding Creative Talents, p. 72, Prentice-Hall, 1962.

The teacher can stimulate creative thinking no matter what the subject matter is. He can call for new ways in which subject matter is presented. He can seek opportunities to call for divergent thinking, and how things have more than a way to be done, and how they might be done better. In other words, the teacher can always encourage manipulation of objects and ideas as a basis for curiosity and inventiveness.³

The teacher can train his pupils to be sensitive to problems and environmental stimuli. This sensitivity will furnish the raw material for the particular kind of creativity involved. For example, a person can be creative about interpersonal relations by being sensitive to human feelings, needs and the like, and it may not matter that he is not sensitive to chemical phenomena.⁴ Perception for sensitivity is of great significance.

The creative teacher does not set a pattern nor force a pattern upon his pupils. He recognizes that and encourages his class to look upon things from different perspectives. He stimulates their perception, provokes their consciousness, and allows them freedom to act and work in a vast variety of methods. He reduces guidance to a minimum if not to nothing.⁵

The teacher can prepare the classroom atmosphere for creativity. The things in the classroom, the artifacts, reflect the teacher and his philosophy and attitudes. The visitor or observer can touch an atmosphere of "released control," permissiveness, a sense of security, an absence of fear, dignified

³Ibid., p. 80.

⁴Torrance, E. P., et. al., Exploration in Creative Thinking in Mental Hygiene, pp. 114-117, Minneapolis: Bureau of Educational Research, University of Minnesota, 1958.

⁵Rickover, H. G., Education and Freedom, p. 161, New York: Dutton, 1959.

pupils, flexible ways of working together and the like. What is really dominant in the classroom atmosphere is nothing else but the teacher's soul with all its hope and aspiration.⁶

It is important that the pupil learn to appreciate and evaluate his own ideas and trust his perceptions of reality. The teacher, as a friend, can help him to form the habit of recording what he thinks and to appreciate himself, the value of his imagination, how close to reality or how far-fetched they are. The child has, by instinct, the sense of evaluation; to criticize, to modify, and to accept or reject. He knows how close to reality or to fantasy he is. Fantasies such as imaginative role playing, telling fantastic stories, making unusual drawings and the like should be considered as normal aspects of a child thinking.⁷

Professor Stein in an article, "Creativity and Culture," points out the importance of valuing the highly creative individual so that he will not have to exist as a miserable deviate in the shadow of his more athletic and socially adept peers. He offers the teacher some advice as guardian and promoter of creativity in watching over these highly creative pupils his suggestions that: "The teacher should help the highly creative child to maintain his assertiveness without being hostile and aggressive. He may work alone but he must not be isolated, withdrawn or incommunicative. He must be aware of his superiors, peers, and subordinates as persons. In the classroom he must be congenial but not sociable; outside the classroom he must be sociable but not intimate with his peers. He must "know his place" without be-

⁶Ibid., p. 273.

⁷Russell, D. H., Children's Thinking, p. 363, Boston: Ginn, 1956.

ing timid, submissive, or acquiescent and 'speak his mind' without domineering. As he tries to gain a point, he can be subtle but not cunning or manipulative. In all relationships, he must be sincere, honest, purposeful and diplomatic but not unwilling to accept 'shortcuts.' In the intellectual area, he must learn to be broad without spreading himself too thin, deep without being 'bookish' or too scientific' and 'sharp' without being overcritical."⁸

The teacher can acquaint his pupils with an understanding of the creative process and the conditions under which creativity develops. The steps in the creative process seem to be quite well established. Reviewing literature on the subject, one would come out essentially with the same procedure regardless of the activity. First, there is apparently the sensing of a need or deficiency, random exploration, and a clarification or "pinning down" of the problem. Then a period of preparation accompanied by reading, discussing, exploring, formulating many possible solutions, and critically analyzing these solutions for advantages and disadvantages. Out of all this comes the birth of a new idea--flash of insight, illumination. Finally there is experimentation to evaluate the most promising solution and the selection and perfection of the idea.⁹

The teacher can dispel the sense of awe of "masterpieces" or awe of perfection of these masterpieces. This sense grows up into a barrier to the development of creative talent. Patrick suggests that the teacher should always remind his pupils:

1. Everybody has creative abilities in one area or another.

⁸Stein, H. I., "Creativity and Culture," In Journal of Psychology, pp. 36, 311-322, 1953.

⁹Torrance, op. cit., p. 386.

2. Creating something is at least meaningful or new to the person creator even though somebody has done it before.
3. Confronting problems teaches new techniques in creativity.
4. Creativity may come in a flash, spontaneously, likewise solving problems.
5. Every pupil must have the courage to express any thought which may occur in his mind.¹⁰

All children have the instinct of curiosity and exploration accompanied by a "self-starting ability." The teacher's role as well as the parents' is to keep it alive. The teacher, especially, can activate creativity by allowing freedom to the child to explore and experiment with the least supervision possible. The teacher gives the pupil the chance to go on his own initiative and capacity, plus interest and self-maturation. This doesn't promote creativity only but promotes learning, too.¹¹

Another thing the teacher can do at all levels is to create what Northrop calls "thorns in the flesh." In the earliest school years, the teacher can keep alive the child's tendency to develop "thorns in the flesh" by helping him to find the answers to his questions, no matter how ridiculous or impossible they may at first seem.¹²

"Necessity is the mother of invention." Teachers have many oppor-

¹⁰Patrick, Catherine, What Is Creative Thinking?, New York: Philosophical Library, pp. 183-184, 1955.

¹¹Ibid., pp. 183-184.

¹²Northrop, F. S. C., "Philosophy's statement of the problems of Creativity," in In the Nature of Creative Thinking, pp. 121-124, New York: Industrial Research Institute.

tunities to create situations which require children to do creative thinking. Every individual should confront problems which stretch his imagination and ingenuity to the limits.¹³

Quiet periods for relaxation and contemplation are necessary, and if possible, the teacher must provide opportunities for the children to write, draw, read, rest or whatever they like. Group stimulation in school activities is quite valuable, too, for creativity. The trump plan nowadays is one of the aspects of the idea. It is suggested for mental health reasons that the future architecture of schools shall provide space in every classroom for children to work alone whenever the need arises. Such a proposal could be supported as a possible condition for developing creative thinking.

The school needs to provide resources for working out ideas, such as laboratories and audio visual aids and other materials where the pupil will "have more fun" to play with his own ideas. The teacher must see that the pupils are exposed to an abundance of experiences and experiments that will be used in building up creative ideas.

The teacher in the school is the "muse" of the pupil. He is the loving care, the warm bosom, the adventurous spirit who can lovingly take the child by the hand through enchanted meadows of beauty and thrilling horizons of creativity and open his eyes to doors and doors of best liked mysteries and enchanted worlds. The teacher is the best god if he can blow and impart of his spirit to the child's spirit and stimulate his curiosity and provoke his thoughts to adventure and exploration.

Creativity, on the other hand, has its own obstacles as well as its

¹³Ibid., p. 121.

facilities. Here is a check list of some of these obstacles quoted from the University Conference on creativity held at Granville, Ohio, in December, 1952.¹⁴

1. When the productive goals are set by others.
2. When operating techniques are standardized.
3. When the work becomes routine.
4. When the work product is not as meaningful in a larger social context.
5. When experiments are discouraged.
6. When the differences in individual talents and the quality of individual talents is made irrelevant by standardization.

Summary

In this chapter an attempt has been made to outline a set of tentative principles to guide teachers in developing creativity in the classroom. Several assumptions underlie the formulation of these principles. First, it is assumed that the development of creativity is important from the standpoint of mental health, the acquisition of knowledge, the application of knowledge for successful living and professional performance, and the progress of civilization. It is also assumed that all individuals to some degree possess the abilities involved in being creative, that these abilities can be improved through education and that it is the school's legitimate function to provide such training.

Some of the principles outlined for the teacher include the following:

¹⁴Tumin, Melvin, "Obstacles to Creativity," in E. I. C., vol. XI, No. 4, 1954.

1. Value creative thinking
2. Make children more sensitive to environmental stimuli
3. Encourage manipulation of objects and ideas and evaluate them
4. Develop tolerance of new ideas
5. Beware of forcing a set of patterns
6. Develop a creative classroom atmosphere
7. Encourage and evaluate self-initiated learning
8. Create "thorns in the flesh" and necessities for creative thinking.
9. Encourage acquisition of knowledge in a variety of fields
10. Develop adventurous-spirited teachers

Of course, on the other hand, there are obstacles to creativity we mentioned already, some of them as stated by Melvin Tumin.

1. Creativity is blocked when the creative goals are set by others
2. When operated techniques are standardized
3. When the work becomes routine and unmeaningful
4. When experiments are discouraged and talents are underestimated

CHAPTER VI
EXISTENTIAL EDUCATION AS A GOOD
BASE FOR CREATIVITY DEVELOPMENT

What Is existentialism

The central preoccupation of existentialist philosophy is a concern for man's being in reality or for human reality as it is present in this world. "Man's being in reality" means his authenticity. Its business is, in part, at least descriptive, that is to describe the experiential structure for all human beings. Existentialism is the philosophy of human existence in absolute freedom and choice.

If one looks closely at the human condition, one notices that severe limitations are imposed upon it; it is extremely bounded. It is bounded by birth and death. Not only that, but each one of us is "in a fix," situated at this particular time, at this particular place. We are thrust into our existence. Man cannot escape time and space. Time and space are our jailers in the elementary jail. Man is a time bound creature. He has only a very limited time in this world.¹

The basic existential concerns for inquiry are as follows:²

First, being born into this world and finding ourselves here.

Second, being towards others and finding ourselves existing among other people who are similarly bounded as ourselves. This is the whole realm of our intersubjectivity, of our relations with others.

¹Sartre, J. P., Existentialism as Humanism, pp. 5-17.

²Barne, Hazel, Humanistic Existentialism, pp. 41-47, Nebraska press, 1959.

Third, experiencing certain elementary emotions such as fear, love or hate; the existentialist has made particular capital out of the study of an emotion which is called anguish. Anguish is experienced in difficult decisions or choices, but existentially anguish is defined as one's feeling in the face of existence as a whole, being distinguished from fear, which is fear of some specific object or ordeal.

Fourth, the human experience of time and of being headed towards death.

Finally, the possibility of transcendence of these space-time limitations. Space-time limitations may be overcome in three ways: through art, through love and through religion.³

Unquestionably, existentialism is a philosophy that has ethical implications. It is a philosophy of full time responsibility for the individual. One of the most valuable of Sartre's ethical concepts is that of "bad faith."⁴ "Bad faith" is defined as a lie to oneself within the limits of one's own simple consciousness. The supreme example in literature of a person living in bad faith is the Reverend Arthur Dimmesdale in Hawthorne's Scarlet Letter, and Willy Loman in Miller's Death of a Salesman. Every liar and hypocrite is living in bad faith. Everyone in greater or lesser degree lives in bad faith at least part of the time. It is a human, all-too-human, weakness. Sartre at one climactic point of his description of the human condition known as "Being and Nothingness" says: "The for--itself, (i.e. the human consciousness) apprehends itself in anguish; that is as a being com-

³Ibid., p. 61

⁴Sartre, J. P., Being and Nothingness, Translated by Hazel Barnes, p. 555, New York, Philosophical Library, 1956.

pelled to decide the meaning of being Most of the time we flee anguish in bad faith."⁵

The great existential virtue on the other hand is authenticity. To make man real, "to be an authentic person is to be one who faces the human condition, creatively and resolutely accepts his finitude in death. Creatively responds to life, and manfully assumes responsibility for all his decisions."⁶

Therefore, existentialism offers us a theory of man and learning or of knowledge through experience, based on consciousness, freedom of choice and authenticity of character. In fact, it offers us a philosophy of education, "Not what is man? But what means to be a man?"⁷

How Existentialism Could be Applied to Creativity Development

Dewey, in Democracy and Education, stated: "Education is the laboratory in which philosophical distinctions become concrete and are tested."⁸ This means "philosophy is the theory of education as a deliberately conducted practice."⁹ However, the major existentialist have not produced a theory of education yet. The following discussion will deal with ideas in existentialistic terms, with some references to Dewey's points of view.

If for Dewey, life is experience, which is education, so, too, is be-

⁵Ibid., p. 555.

⁶Ibid., p. 555.

⁷Ibid., p. 265.

⁸Dewey, John, Democracy and Education, Macmillan, N. Y., p. 384, 1916.

⁹Ibid., p. 387.

coming oneself "education" for the existentialist. "What is education?" asks Klekegaard. He replies:

I should suppose that education was the curriculum one had to run through in order to catch up with oneself, and he who will not pass through this curriculum is helped very little by the fact that he was born in the most enlightened age.¹⁰

What enables one "to catch up with himself," to become himself, is educative. Anything that alienates one from himself is not educative nor creative. Education is the process which helps one to create himself or to become himself. He chooses his response to immediate situations. The act of choice is creative, it defines one's self. Anything that hinders the play of freedom in the choice is alienating.

Freedom is restricted when the teacher objectifies the pupil considering him an object rather than a subject. This means a denial to the pupil's potential and prevention to existential consciousness and communion with the universe. For example, forced memorization, repeating unbeliefs (or things that the pupil has no experience in), rewards and punishments, group processes (consensus), examinations, cramming, objectively scored tests, a class curve, and marking (especially the mark for the sake of the mark).¹¹

As objectification of the pupil is alienating and prevents communication so, too, does objectification of the teacher alienate him and prevent existential communication. The teacher is not a "teacher," but authentic person who is himself becoming himself. The pupil is not "a student" but a person becoming himself. The only difference between them is that the

¹⁰Kierkegaard, Soren, Fear and Trembling, p. 57, Anchor Ed., 1954.

¹¹Wirth, A. G., "On Existentialism," "The Emperor's New Clothes and Education," in Educational Theory, vol. V, pp. 155-156, July, 1955.

"teacher" is authentic, in a sense he already made the choice to become a teacher. Communication between the pupil and the teacher wakens possibilities for the pupil. He becomes aware of his freedom.¹² Since it is his freedom, he becomes aware of himself and what he can become. This awareness sharpens his creative powers to awake and decide. In Dewey's terms he is ready for fulfillment in experience because he is free to examine the evidence.

Buber thinks of the "new" education as "Eros" and that of the "old" education as the "will to power." (Eros is the spirit of love which was fashioned out of chaos at the beginning of the world.) Buber uses the term as "choice from inclination" or from love. "The man who is loving in Eros chooses the beloved, the modern educator finds his pupil there before him. From this unerotic situation the greatness of the modern educator is to be seen--and most clearly when he is a teacher. He enters the school room for the first time. He sees them crouching at the desks, indiscriminately flung together, the misshapen and the well-proportioned, empty faces and noble faces in indiscriminate confusion, like the presence of the created universe; the glance of the educators accept and receive them all. He is assuredly no descendent of the Greek gods, who kidnapped those they loved. But a representative of the true God. For if God 'forms the light and creates darkness,' man is able to love both--to love light in itself, and darkness towards the light."¹³

The authentic teacher by refusing to objectify the pupil, is always

¹² Ibid., pp. 155-156.

¹³ Buber, Martin, Between Man and Man, pp. 93-94, Beacon Press, 1957.

where the pupil is, exactly and in every instance. The teacher rejoices in the pupil for the sake of the responsibility for a realm of life which is entrusted to him to help and develop but not to meddle nor to interfere with, not by the "will to power" nor by "Eros."¹⁴ We learn from nature and from the elements of nature.¹⁵ The teacher, in the class, must be to the student as one of the elements.

If the teacher is the esthetic percipient of the universe, one might properly question, "Has the teacher no values?"

The question to the existentialist is not valid. People mean, of course, the current accepted values. The existentialist teacher has values; he has chosen these values. He has become those values in anguish. They were not values before he chose them. The Christian values are not values, and meaningful values, except after the "new birth" and baptism in fire. It is dehumanization to impose values upon anyone who has not undergone the experience of the "new birth" and come out with his own values and commitments. The authenticity and integrity and uniqueness of character lies in one's free choice to his own values and through his own experiences.

Now we come to another point to discuss. After we have talked about the teacher and the student-teacher relationships and their values, we come to subject matter as content and means of communication. As we have already seen, Dewey considers subject matter as the experience of the human race in textbooks. And, the method is merely the remanagement

¹⁴Ibid., pp. 93-94.

¹⁵Emerson R. H., Emerson, p. 27, American Book Co., 34.

of subject matter that renders it easiest to assimilate. He could see, too, more use for literature.¹⁶

The role of literature in the curriculum is designed to help one "catch up with oneself."

History would help one come to himself since it deals with men in ultimate situations and it leads to the present age of crisis when the human race faces complete failure.

However, content for the existentialist, would appear to center in literature. Kierkegaard's literary style, the use of the novel by Camus, and the writing of novels and drama by Sartre imply as much.¹⁷ Jaspers in his essay on humanism outlined what not to do with literature. For literature, one should not (1) teach for familiarity, (2) use a philosophical approach, (3) conserve culture or tradition, (4) lapse into a relativism or intellectual objectivity, or (5) use works of literature as goals to be mastered.¹⁸ In literature, subjectively appropriated, one can find out creatively what he is and what he can become.

Dewey tells about instruction in art (substitute literature) as "a matter of communication and participation in the values of life by means of imagination and creativity." Here he supports existentialism very closely.¹⁹ And if art is experience, possessing all the qualities of a normal experience, the reading of literature that is a work of art is

¹⁶Dewey, John, op. cit., p. 347.

¹⁷Morris, Van Cleve, op. cit., p. 256.

¹⁸Jaspers, Karl, op. cit., p. 86.

¹⁹Dewey, John, op. cit., p. 336.

Itself the chief center of instruction. The pupil's first-hand perception of the work could help him come to himself in spite of instruction.

Prescription of specific works or subject matter would be alienating to the individual learner from being himself as well as prescription of specific methods. But, as inevitable as it is, it must become a challenging situation, the same as to the "tragic hero" not for "catharsis" as much as for "being-unto-death."²⁰ One would know how he might face it, for how he faces death determines what he is. In reading a poem, for example, in the classroom, the teacher does not need to paraphrase or explain. All the teacher can do is to establish an existential relationship in the class between the poem and life--or with the pupil's own existence. This is what an authentic teacher would do. And, if the discussion results in communication, the teacher-pupil relationship will result in an absence of objectification of each other and complete immersion of subjectivity in the immediate situation.

Reading Thoreau, for example, one would fall upon an authentic man, a man who preferred jail rather than surrendering his values. These values, which he has chosen, helped him to become himself. When he chose these values he committed himself for it freely and consciously.²¹

Whitman offers us good examples of communication and mutual immersion of subjectivities in each other, like the poem, "There was a Child went forth." It is the biography of the authentic person. "Song of my self" is the universe ready and available for "esthetic perception."²²

²⁰Sartre, J. P., op. cit., p. 56.

²¹Vadenberg, Donald, op. cit., p. 182.

²²Ibid., p. 182.

These illustrations will help to show the method that could be appropriate in creative education to an understanding of an ultimate situation embodied in a work of art (a poem, for example). (2) The use of abstract statements of authentic persons to aid the pupil in making his own choice or commitment. (3) The infinite view of the universe that allows complete experiences to occur and authenticity, too.

Thus far, it was attempted to examine the philosophy of existential education, the teacher-pupil relationships, the subject matter, methods and finally, we shall study discipline in the light of existentialism. For Dewey, discipline is complete manipulation on one's part to the activity which has been blocked and until the activity is freed. It is the attitude that permits one to solve a problem in the light of consequences, regardless of increased efforts, although effort may be part of the consequences. Administered discipline is valuable insofar as it helps the attitude of seeing a thing through.²³ Disciplinary problems in schools usually arise because of the lack of experience. Does this mean that the teacher should not stop a fight or a wrestling in the back of the class? Or the talking during the class period, or cheating in an examination? Dewey answers these questions beautifully and ideally: "fashion discipline to prompt self-discipline."²⁴ He means "existentially" that direct commands prevent self-discipline from development. "Obedience" is self-alienating and "bad faith" or inauthentic. An authentic teacher, Fallico declares, will have very few discipline problems. Being himself

²³Dewey, John, op. cit., pp. 150-152.

²⁴Ibid., p. 152.

is the surest way to receive the respect of his student. Because authenticity means consistency and integrity of character. No contraries or hypocrisy which are the elements of annihilation and chaos in one's own life. The pupil respects authenticity and can sense it. On the other hand, if the teacher is authentic and a "disciplinary situation" does arise, it is either the result of the student's inauthenticity, or it is the result of the teacher's authenticity. It is an existential crisis and can be "death with" in existential communication. Administrative policies are part of the immediate situation in which the student finds himself, one way or the other. The teacher cannot stand in the way of the crisis causing inauthenticity and preparing the scene for future discipline problems.²⁵ The teacher, or counselor, can only clarify the situation by bringing into awareness or consciousness the choice at hand, if the pupil is authentic.

Suppose the whole class will undergo a crisis or a problem, what would the teacher do? Dewey thinks nothing is wrong with that, for the disruption of activity is necessary for consciousness and perfection. Since the artist cares for the rapprochement with the environment "he does not shun moments of resistance and tension." Rather, he utilizes them for their potentialities.²⁶ Sartre says to these teachers: "A clear-sighted view of the darkest possible situation is itself already an optimistic act. It implies, in effect, that the situation can be thought about."²⁷ This means that the teacher is an artist, too. He

²⁵Fallico, Arturo, op. cit., p. 171.

²⁶Dewey, John, op. cit., p. 15.

²⁷Sartre, J. P., op. cit., p. 266.

needs to be himself and to let the students be themselves. They will become aware of their prejudices and the authentic teacher remains authentic and can shake these prejudices away. Dewey believes that these problems become an "accentuation of consciousness and creativity." So, too, for the existentialist, experience must run its course and be completed in an authentic resolution.

The significance is in the quality of the experience, the extent to which it enables one to be creative in a sense open to future experiences, to let one become himself is the value of creative education. As the artist can take any "subject matter" and make it a work of art, so, too, can the teacher use any experience. He merely needs to be open to it. As the artist is an esthetic percipient of the universe, so, too, must be the teacher. Education is the evolving esthetic perception of the universe, and that the incomparable vehicle of education is literature.²⁸

Conclusions

After examining existentialism as a philosophy of life and of education, the following conclusions are drawn to show how applicable it is in the classroom as a base for creativity development.

1. Existentialism as a philosophy could be adopted for education.
2. Existentialism helps the student in the classroom to develop his creative powers. It offers him consciousness and awareness of his existence and urges him to define himself and give meaning to

²⁸Ibid., op. cit., p. 268.

his life.

3. Existentialism offers the pupil the freedom to make himself, to become what he choses to become. This means he has to depend upon his own imagination and his arts. It gives him the incentive to spur his creative powers and think for himself.

4. Existentialism emphasizes the authenticity, integrity and individuality of personality. The pupil needs to be himself, either this or that. He cannot flirt between many contraries. His mind would be clearer and his creative powers are not entangled with many opposites.

5. Existentialism urges the privacy of experience and its quality. This means that the pupil cannot imitate for what is good for others is not good for him. He has to use his own experiences and give meaning to his problems in the light of these experiences. Then, something new, original comes out, different from what others have done.

6. Existentialism requires from the individual not to accept things as they are imposed on him, but constantly to question these things and have a different look upon them. Questioning before acceptance is the key to existntialism. Therefore it keeps the mind busy and so the creative powers.

7. Existentialism is best described as the esthetic perception of the perciplent. It is constant use of our eyes, our imagination, and our creative powers to give new looks and new meaning to the universe around and to the things in this universe. Transcendence of experience depends largely upon our creative powers and how well trained they are.

Existentialism offers us all these experiences. If properly applied in the classroom, it would be the most helpful for the training and the development of these creative faculities of the mind.

CHAPTER VII

SUMMARY AND RECOMMENDATIONS

Summary

Creativity, according to the many definitions and concepts studies, is defined by Drevdahl as "the capacity of persons to produce compositions, products, or ideas of any sort which are essentially new or novel, and previously unknown to the producers. It can be imaginative activity or thought synthesis." However, it is the capacity of forming new ideas or hypothesis testing hypothesis and communicating the results.

Conclusions and results of research indicated that:

1. Everybody is endowed with creative and imaginative powers.
2. Creative powers and imagination can be deliberately developed.
3. Creativity and problem solving training can measurably improve the ability of students of average intelligence to produce good ideas, the criteria of quality being uniqueness and usefulness.
4. A systematic course of instruction in applied imagination can also produce significant gains in personality traits such as confidence, initiative and leadership potential.
5. Creative education and creative teachers can provide and help the individual pupil, through school experiences, to develop his creative powers and capacities. Some suggestions and principles were mentioned to guide the teacher in the classroom, such as activating solvable problems in the class situations, training the pupil to state and define the problem, to make transfers of knowledge and to analyze, evaluate and measure results. These, of course, besides encouraging original expres-

sion, individuality rather than conformity and time for productivity.

The author feels the existentialism, as an ideal philosophy, some of its elements could be adopted to contribute to the development of creativity in classroom situations. Existentialism, as preoccupied with man's existence rather than what he is, offers the individual the freedom of choice to give meaning to his life. It is concerned with the question: "What does it mean to be a man? rather than the question: "What is man?"; the whats and the hows to be a man. It requires uniqueness and individuality in thinking, problem solving, and creativity. Existentialism stresses the privacy of experience and authenticity or truthfulness of characters. It offers freedom and consciousness for the individual as tools in his "becoming." Creative education provides situations in the classroom, awareness or consciousness, privacy of experience and freedom of choice. These in large, are basic for the development of creative powers and exploiting potentials.

In this section, it was shown how existentialism could be applied as a philosophy of education and the role of the teacher in bringing about creativeness.

Recommendations

The study of creativity is far too immature to make certain exactly what happens in a person and how it happens during the process of creativity. It is thought it was a combination of attitude and ability developments.¹

¹Torrance, E. P., "Research Notes from Here and There," in Journal of Counseling Psychology, vol. VI, pp. 309-316, 1959.

However, these attitudes and abilities could develop and improve through education and classroom experiences.²

Therefore, the author feels that developing creativity in the individual goes beyond common principles and techniques, though they are important, such as orientation, preparation, analysis synthesis and so on. But the matter is closely related to the personality development of the individual.

1. Education must be concerned first of all by formulating a new concept of man, the dignified and the individual who is stripped of all the fears the classroom offers. In making this as the first goal, it means we are educating for truthfulness of character and integrity of personality.

2. Existentialism could be adopted as a philosophy of education. A new concept or new look upon the curriculum is needed. The present curriculum is compartmentalizing the child's soul into different subject matter such as math, physics, geography, history, botany, zoology and so on, blocking his knowledge to associate with his surroundings and his own experiences. The curriculum must be a "unity of human knowledge" as Nells Bohr puts it in The World of Wiley.³ It will bridge the schism we made between humanism and physical science. This, of course, means a change of attitude toward human problems where creativity is tremendously involved. Bohr expresses this argument saying, "The aim is to emphasize that all experience, whether in science, philosophy, or art, which may be

²Torrance, Paul E., Guiding Creative Talent, p. 17, Prentice-Hall, 1962.

³Bohr, Nells, The World of Wiley, p. 1, New York, 1964.

helpful to mankind, must be capable of being communicated by human means of expression.⁴ Certainly, every increase in knowledge and potentialities will add to the human experience more sensitivity to the existing problems and more desire for problem-solving."

3. The change in the curriculum calls for a change in the text book. The grade school coloring books and pattern workbooks are good examples. They are frustrating and thwarting the imagination.

4. These text books, based on the unity of human knowledge, must establish "criteria for creativity." It must offer (1) flexibility in handling the subject matter, (2) It must create sensitivity and consciousness for one to sense relations and see situations in problems, (3) It must be original in representation as a work of art, and (4) it must offer rich experiences in a sense the child can do and undergo: experiment and assimilate the experiment for him and in himself. Experiences of this sort could be used as a basis for knowledge and learning and raw material for creativity whenever needed. This kind of text book helps very much in divergent thinking, thinking in different directions.

5. Brainstorming is another helpful device, recommended for creativity development, the teacher can use in the classroom. Brainstorming is a way of provoking thinking within a group with all freedom of expression and without evaluation. In this method, individuals have more concentration, more perception and conception which stimulates and "squeezes" imagination to wax and to run out ideas. The members of the group begin to see new and unusual relationships among their thoughts and experiences which are the essence of creative think-

⁴ Ibid., p. 4.

ing. Finally, they take these ideas, combine them and rearrange thoughts into one new idea.

Psychologists for years have been talking about environment and climate for creativity. Dr. L. L. Thorstone said, "Even though we are ignorant about the nature of creative talent, we can be pretty sure that it can be encouraged or discouraged by environmental conditions."⁵ What brainstorming really attempts to accomplish is to help provide a mental and physical environment which allows for the encouragement that Thorstone suggests.

6. The classroom should be pure and free as open as the blue skies above, and the teacher, like the air and the sunshine, one of the elements.

Before the close of this paper, I thought I hear'd, on the road, in the darkness, a cry of anguish, then, a dialogue. It was between a desperate young child and his old teacher.

The pupil (with anguish and despair): But why creativity? To where? To what?

The teacher: To the Image of our culture my son. To the moon and to the heavens above.

The pupil: But when all images' heads are made of gold the breasts of silver the bellies of brass and the legs of clay, when all are flattened and can stand no more to dominate and shape, what is there left to do?

The teacher: Nothing but the Image of God.

The pupil: What if all directions fail and man can create no more?

⁵Thorstone, L. L., The Nature of Creative Thinking, p. 42, Industrial Research Institute, Inc., New York University Press, 1952.

The teacher: (pointing to the dark horizon) Man shall perceive the darkness again, and upon the face of the deep he shall see the spirit of God moving upon the face of the waters. He shall call with anguish upon the Creator, and he shall save and perfect his image.

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