



Inspiring Creativity In Students of All Ages

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Resource List

- ***Creative Whack Pack: 64 Creativity Strategies to Provoke and Inspire Your Thinking***, by Roger von Oech.
<http://www.creativewhack.com/product.php?productid=64>
- ***Hall of Fame Lateral Thinking Puzzles***, by Paul Sloane and Des MacHale, 2011.
<http://www.sterlingpublishing.com/catalog?isbn=9781402771170>
- ***Outside-the-Box Lateral Thinking Puzzles***, by Paul Sloane and Des MacHale, 2013.
<http://www.sterlingpublishing.com/catalog?isbn=9781454909576>
- ***A Whack on the Side of the Head: How You Can Be More Creative***, by Roger von Oech. 25th Anniversary Edition, 2008: http://www.amazon.com/Whack-Side-Head-More-Creative/dp/0446404667/ref=sr_1_1?ie=UTF8&qid=1366056113&sr=8-1&keywords=a+whack+on+the+side+of+the+head
- ***Six Thinking Hats***, by Edward de Bono. 1999. http://www.amazon.com/Six-Thinking-Hats-Edward-Bono/dp/0316178314/ref=sr_1_1?s=books&ie=UTF8&qid=1366056211&sr=1-1&keywords=six+thinking+hats
- ***The Anti-Coloring Book: Creative Activities for Age 6 and Up***, by Susan Striker and Edward Kimmel. 2001. http://www.amazon.com/Anti-Coloring-Book-Creative-Activities-Ages/dp/0805068422/ref=sr_1_2?s=books&ie=UTF8&qid=1366056632&sr=1-2&keywords=the+fifth+anti+coloring+book
- ***Challenge Boxes: 50 Projects in Creative Thinking, Grades 4-8, Gifted***, by Catherine Valentino. 1990. http://www.amazon.com/Challenge-Boxes-Projects-Creative-Thinking/dp/086651130X/ref=sr_1_1?s=books&ie=UTF8&qid=1366056875&sr=1-1&keywords=challenge+boxes

- ***Surprise in the Middle – Listening Activities take and Unexpected Turn*** by Greta and Ted Rasmussen <https://www.tinmanpress.com/>
- ***More Creative Games and Activities for Imagination Development Scamper On*** by Bob Eberle <https://www.amazon.com/Scamper-Creative-Activities-Imagination-Development/dp/1882664256>
- ***Practice Problems for Creative Problem Solving*** by Donald Treffinger http://www.prufrock.com/cw_Search.aspx?k=creative+problem+solving

WEBSITES

- ***Destination Imagination*** - <http://www.destinationimagination.org/>
- ***Odyssey of the Mind*** - <http://www.odysseyofthemind.com/>
- ***Glencoe – Games that Stimulate Creativity*** - <http://www.glencoe.com/sec/busadmin/entre/teacher/creative/stimulate/index.htm>
- ***You Can Do The Rubik’s Cube*** - <http://www.youcandothecube.com/>
- ***Challenge Your Creativity: 77 Problem Solving Exercises*** - <http://dudye.com/challenge-your-creativity-77-problem-solving-exercises>
- ***Archimedes’ Laboratory – Puzzles and Mental Activities*** – <http://www.archimedes-lab.org/>
- ***The Problem Site*** - <http://www.theproblemsite.com/>
- ***Killer innovations*** - <http://killerinnovations.com/>

Activities

- ***Performance Based*** – teams may need to design stories, songs, advertisements, poems or anything that requires a presentation- may use real or imagined props, every team member must have a role- stories generally need a beginning, middle and end and well defined problem.
 - ***Ickum Pod*** – your team is to design and advertising campaign that will convince farmers to grow the Ickum Pod as well as to convince the public to eat the pod despite its foul smell. The client wants the advertisement done in song

- **Fortune 500** – write 3 fantastic fortunes that might be found in a fortune cookie. Then create 3 skits about people who receive the fortunes in a fortune cookie and what happens when each fortune comes true for those people.
- **Four Corners**- ask a question and your answer is based on the corner you stand in within the room.
- **Be my Guest**- Walk into a room with an unusual character trait – a skier that doesn't like the snow,
- **Task Based** – may ask teams to build, move protect or change items – become familiar with physical attributes of materials, adapt and modify materials, pushes beyond the usual use of materials,
 - **Water You Up To?** – build a tower that will support a cup filled with water (materials – 1 cup filled with water, 6 toothpicks, 3 labels, 3 index cards, 6 stir sticks)
 - **Waste Not, Want Not** – move water from one cup to another using the materials provided (materials – 2 cups – one has $\frac{3}{4}$ cup water, 2 straws, 2 index cards, 2 craft sticks, 12 inches of string, 2 twist ties, 1 paperclip)
 - **A Martian Holiday** – Create a Martian Thanksgiving Meal main dish by changing your flying saucer into dinner (materials – 1 Frisbee, 4 cotton balls, 2 rubber bands, 1 pencil, 12 inches of ribbon, 1 cup, 4 toothpicks, 1 mailing label, 2 pipe cleaners – scissors can be used but not as the solution)
 - **Tower Above** – build the tallest possible structure (materials 4 paper cups, 4 index cards) – can be 2 parts – 1) use materials as is and 2) may modify materials
- **Generating Ideas Technique**
 - **S**ubstitute – what might you use instead?
 - **C**ombine – what things might be combined or synthesized to form new ideas?
 - **A**dapt – what might be changed or used in a different way?
 - **M**agnify or minify – what might be made larger or smaller?
 - **P**ut to other uses – how might something be used or applied in a new or different way?
 - **E**liminate – what could be deleted, trimmed away? What might you do without?
 - **R**everse or rearrange – what if you looked at the problem in the opposite way? What if the parts could be restructured in some other way?



2017

International Torrance Legacy Creativity Awards

Creative Writing
Visual Arts
Music Composition
Inventions

Students are invited to submit their finest creative work to help celebrate the great legacy and heritage of educator and creativity pioneer, Dr. E. Paul Torrance, author of more than 2,000 tests, articles, and books.

Submissions Accepted: January 1-August 21, 2017 | Students ages 8-18

Themes: Students are encouraged to interpret freely these themes.

- The Honor and The Glory
- A Grateful Heart
- What A Mystery!
- Couldn't Help Laughing
- Journey to Forever
- A Reluctant Adventure
- Who Would've Thought
- Exploring a New Universe

Creative Writing

Poetry and the Short Story

Creative writers may submit one poem and/or one story, responding to any one of our six themes. There is no prescribed word limit for poems; there is, however, a 1,250 word limit for stories. Students may find "Tips for Writers" supportive of their original ideas and expression (see website).

Contact:

Joan Franklin Smutny - (847) 256-1220
www.centerforgifted.org
torrancewriting@centerforgifted.org

Visual Arts

Students may submit photographs of any 2D or 3D visual art, including without limitation painting, collage, printmaking, photography, sculpture, ceramics, or other related work. Please note that you must submit a photographic representation of your work of art. *Each student may submit only one submission for the category of 2D or 3D art or both.*

Contact:

Stephen Schroth - (410) 704-4292 or (240) 467-7160
www.centerforgifted.org
torrancevisualarts@centerforgifted.org

Music Composition

Students may submit original musical compositions for any solo instrument or any combination of instruments or voice (e.g., solo piano, multiple instruments, voice and accompaniment, vocal duet). All submissions must include a recording of the composition and a score. *All materials must be submitted on a CD/DVD to: Edwin C. Selby, The Center for Gifted, 1926 Waukegan Rd., Suite 2, Glenview, IL. 60025 USA*

Contact:

Edwin C. Selby - (973) 948-9201
www.centerforgifted.org
ecselby@me.com

Inventions

Categories: Arts and Leisure; Science and Engineering; Toys and Games. Write a 300-500 word description and include 3D drawings or photos of all aspects of the invention. *One invention accepted per category.*

Contact:

Connie Phelps - (620) 341-5817
www.emporia.edu/gpc-gifted/
cphelps@emporia.edu

Sponsors: National Association for Gifted Children (NAGC); Creativity Network, NAGC; Torrance Center for Creativity and Talent Development, The University of Georgia; Great Plains Center for Gifted Studies, Emporia State University; Future Problem Solving Program International; Center for Creative Learning; and Midwest Torrance Center for Creativity/The Center for Gifted

Recommendations for Stimulating and Nurturing Creativity in School

These recommendations, though formulated for teachers in school, are in principle also true for other educational institutions, as well as settings such as the workplace, where there is a felt need for creative productivity or innovation.

1. *Stimulate and keep a creative group atmosphere, which allows for individuals to speak, think, and work free of stress and anxiety and without fear of sanctions.*

Agree upon common rules such as “brainstorming” and/or begin with a task/play of divergent thinking. Instantaneous evaluation as well as time pressure of achievement is postponed. The teacher does not act as evaluator, organizer, censor, institution but as a person, partner, guide, stimulator, and expert.

2. *Avoid group pressure and envy of competition, but allow and support a socio-co-operative climate and a “together-competition”*

Group pressure means leveling down and uniformity. Can impede innovative thinking and acting; goals determine and worked on together. Allow, challenge, and support personal involvement, especially if there is generally accepted that everybody is unique in her/his own way. Envy fed by competition confines energy and positive work tension.

3. *Try to avoid and prevent negative reactions or sanction by classmates.*

In the first moment, new ideas and thoughts often look somewhat ridiculous, crazy, rickety or insane...may give rise/reason to bad laughter. Everybody should have the right to be taken seriously for his/her own ideas and thoughts.

4. *Provide for an adequate changing of active and relaxed periods for musing.*

Taking Einstein as an example, Lesgold (1988) has show the necessity of “focused” and “defocused” phases. A positive work tension (eu-stress) may be kept on a high level for only a certain time interval. Rhythms differ by individual and therefore regulated breaks, especially according to fixed time intervals are not overly helpful. Must find and develop in the individual the way of finding the right time for “defocused.”

5. *Demonstrate and appreciate humor.*

Various studies discuss a strong relationship between humor and creativity. Humor provides for both distance and closeness towards a subject. It allows and displays a more-perspective consideration with participation of an emotional component.

6. *Stimulate and support free play and manipulate of objects and ideas (e.g. “What if?”)*

Promote finding and use of analogies and metaphors. The question “What if...?” or “What would have been if....?” allows for free as well as for object-oriented

fantasy, wakes and keeps up curiosity. Other techniques are minimizing, maximizing, converting, contrasting, reformulating, analyzing and taking into pieces, combining and synthesizing.

7. *Support self-initiated questioning and learning.*

As a rule, asking a questions is not an attempt to disturb, but demonstrates individual endeavors in seeking meaning and truth. Reactions hindering creativity could be “This belongs to another topic”, “That’s not our job”, “That’s for later”, or “We will get to that.” Possible better responses might be “Why do you think that your question is important now (at this moment)?”

8. *Provoke and provide for situations by challenging, stimulating and requiring creative behavior.*

Use role playing and simulations; offer a certain contextual and situational constellation—“and then?”. Or give the “end”/result and ask for the way (for example “Four” or “Three pink chair legs”)

9. *Be careful with/hold back (too) quick feedback of certain (rigid) patterns of behavior or solutions.*

10. *Act as a model, support questioning of rules or seemingly indispensable facts or patterns.*

Let students find examples or situations for/in which certain rules are no longer true or valuable; try traffic regulations, language rules, communication practices, etc.

11. *Try to avoid “suggestive” questions...not those that require a mere “yes/no”*

12. *Instead of questions, try to formulate statements which may stimulate or provoke questions by the students.*

13. *Don’t give strategies for solutions too quickly, give hints step-by-step in order to stimulate independent thinking.*

14. *Allow errors and mistakes (as long as they are not physically or psychologically harmful to child or others).*

You can learn from mistakes because they are active steps on the way to a solution.

15. *Interpret errors as signs of individual and constructive efforts towards a self-detected solution.*

Even wrong solutions are—if not just guessed—the result of a wrong or falsely applied strategy...it has been actively constructed by the student.

16. *Try to find out the “other” or (deviant/poor/wrong) strategy.*

For example, what could have been the thinking strategy for giving the answer “five” to the question “How many wheels on a car?”

17. *Try to make monitor student sensitivity (material, symbolic, social) environment.*

18. Support interests as well as perception and acquisition of knowledge in a broad variety of areas.

19. Give stimulations and examples for systematic investigating, redefining, altering of ideas, stories, statements, presentations, etc.

Language game one option

20. *Demonstrate tolerance and appreciation of unusual thoughts, original ideas, creative products.*

Even if the teacher no longer plays primary role of evaluator/censor, his/her behavior functions as a model; especially if not only the product as a manifest achievement is the focus of general evaluation, but rather focusing on the individual efforts towards a solution. This means that the (whole) personality of the student is taken seriously and appreciated.

21. *Teach the students to accept, acknowledge, and appreciate their own creative thinking, acting, and producing as well as that of others.*

See above (20). Self-confidence, a positive self-concept, self-appreciation are important presuppositions as well as result of creative activities.

22. *Provide for many different kinds of stimulating material for the elaboration of ideas.*

23. *Support and attach importance to the full elaboration or realization of all implications of creative ideas.*

Ideas need to move out of head and be communicated somehow. If ideas are really good, they will become obvious (only) when they are practically transformed and realized.

24. *Develop and demonstrate constructive criticism, not just criticism.*

Criticism will become constructive only from personal appreciation; then it can become accepted without doing harm.

25. *Make students sensitive for possible implications and consequences of solutions.*

This is true for reality-oriented solutions as well as for thinking games and simulations; potential and real implications of the non-real situation or stimulation should become obvious and discussed during a post-reflection phase.

In education for creativity as well as in other learning/teaching situations the full appreciation of (the potentials of) the individual personality should be the leading principle.