

# Teaching for Creativity & Civic Capacities

*Imaginative agency and preparing for an unknown future*



(left to right) Playing with materials to make a superhero mask; teachers looking closely and reasoning with evidence, middle schoolers examining a CMA work to explore the power of storytelling, prototyping a light fixture to illuminate a social issue

## *Jennings Educator Institute 2019*

**Cindy Meyers Foley**, Executive Deputy Director, Learning and Experience; Columbus Museum of Art

**Jennifer Lehe**, Manager of Strategic Partnerships; Columbus Museum of Art

# Charting our Journeys (so far)

Where were you  
at the start of this  
journey?

What's something  
that has  
challenged you?



What's something  
that has inspired  
you?

Where do you  
hope you're  
going?

Julie Mehretu, *Grey Area*, 2010

# Synthesize & Communicate

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Julie Mehretu, *Grey Area*, 2010

Hi, I'm Jen.



Hi, I'm Cindy.



LOST & FOUND: BUT WHICH IS WHICH?  
QUESTION EVERYTHING: THREE TIPS ON HOW TO IMPACT CHANGE BY JUST BEING CURIOUS

# Our Throughline Questions



What does creativity look like, feel like, and sound like in a range of K-12 contexts?

What are the dispositions of creativity, as modeled in the practice of artists, but applicable across disciplines?

What are the conditions in which creativity thrives, and how can we nurture them?

How does the creative process support civic and social well-being, and what does it look like to cultivate creative & civic capacities in mutually-beneficial ways?

# Some of our Favorite Thought Partners



Our visitors

What kinds of thinking can happen with and through art?

What's worth understanding today and tomorrow?  
What does learning look like?  
How and where does learning thrive?



PROJECT ZERO

Project Zero at Harvard Graduate School of Education



Teachers!

What can happen when we co-investigate around big questions of purposeful teaching, balancing “what if” with “what’s my reality today”?

# Today's Learning Goals



Contrast traditional modes of “content delivery” v. thinking dispositions our learners need now and into the future

Understand creativity as a process involving imagination, critical thinking, and the creation of new ideas of value

Better recognize dispositions of creativity and become more critically curious about the conditions in which creativity thrives

See ourselves as leaders for creativity

# Strategies for this Investigation



*We will:*

Practice and reflect on creativity

Explore artists as models of imagination, critical thinking, and socially-relevant engagement

Build our collective knowledge using targeted thinking routines

# A Guiding Belief about Teacher Professional Development



*The quality of our students' learning and discovery depends on the depth, quality, and openness of our own learning and discovery*

Some case studies from different contexts

...to inspire our imaginations

Some protocols to "try Monday"

...applied to building shared understandings

# Strategies for this Investigation



*We will:*

Practice and reflect on creativity

Explore artists as models of imagination, critical thinking, and socially-relevant engagement

Build our collective knowledge using targeted thinking routines

Luxuriate in  
'possibility thinking'

# Creativity Alarm Clock



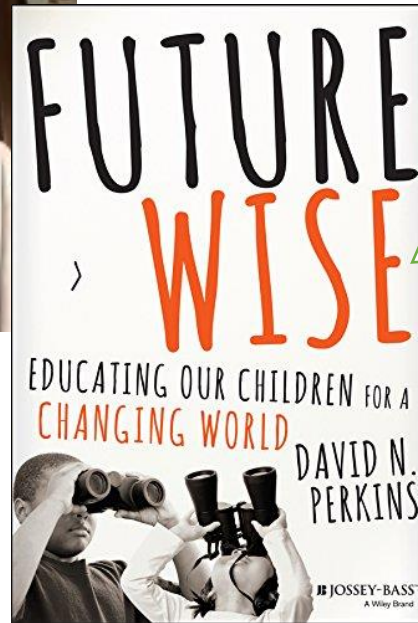
Envision and create a device that everyone will have in the future, but that no one has now.

# Creativity Alarm Clock



## Why did we do this?

# How do we prepare our learners for the lives they are likely to lead?



What's conventionally taught may not develop the kinds of citizens, workers, and family and community members we want and need.

Such a **reimagining of education** is something we desperately need to address the lives that today's learners are likely to live in our **dizzily complex** contemporary society

– David Perkins, Futurewise, p 3, 5

What could this reimagination look like?



# Museum as Case Study



Schools and Museums aren't that different...



Because of our focus on CONTENT

# Columbus Museum of Art Chase Center for Creativity



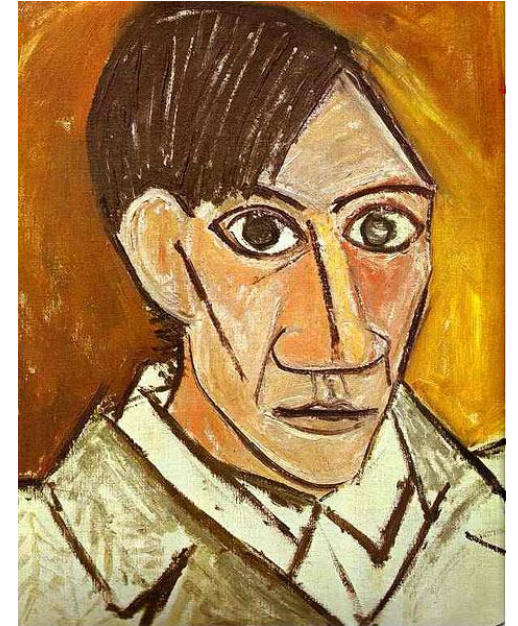
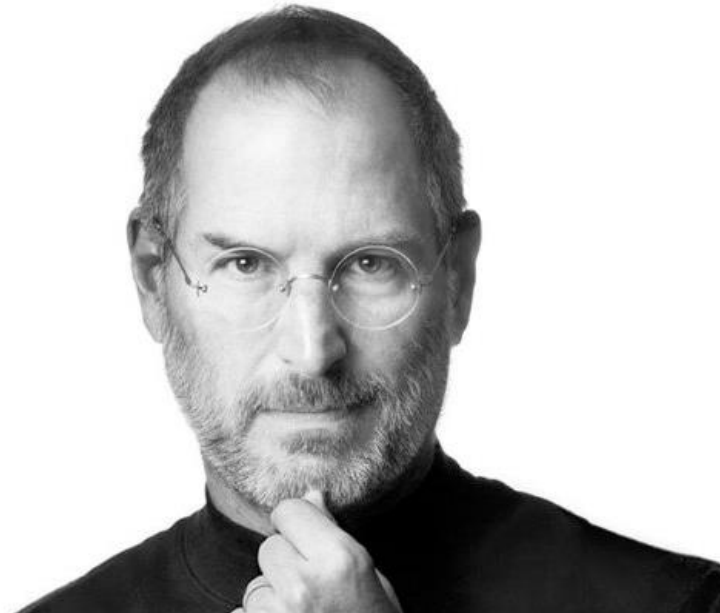
Creativity is the process of using imagination and critical thinking to generate new ideas that have value.

What did we learn opening a  
Center for Creativity?

# What is the #1 myth of Creativity?

## Creativity Comes From Creative Types

(Fast Company, 6 myths of Creativity, 2007)



# What do creative people have to say about this?

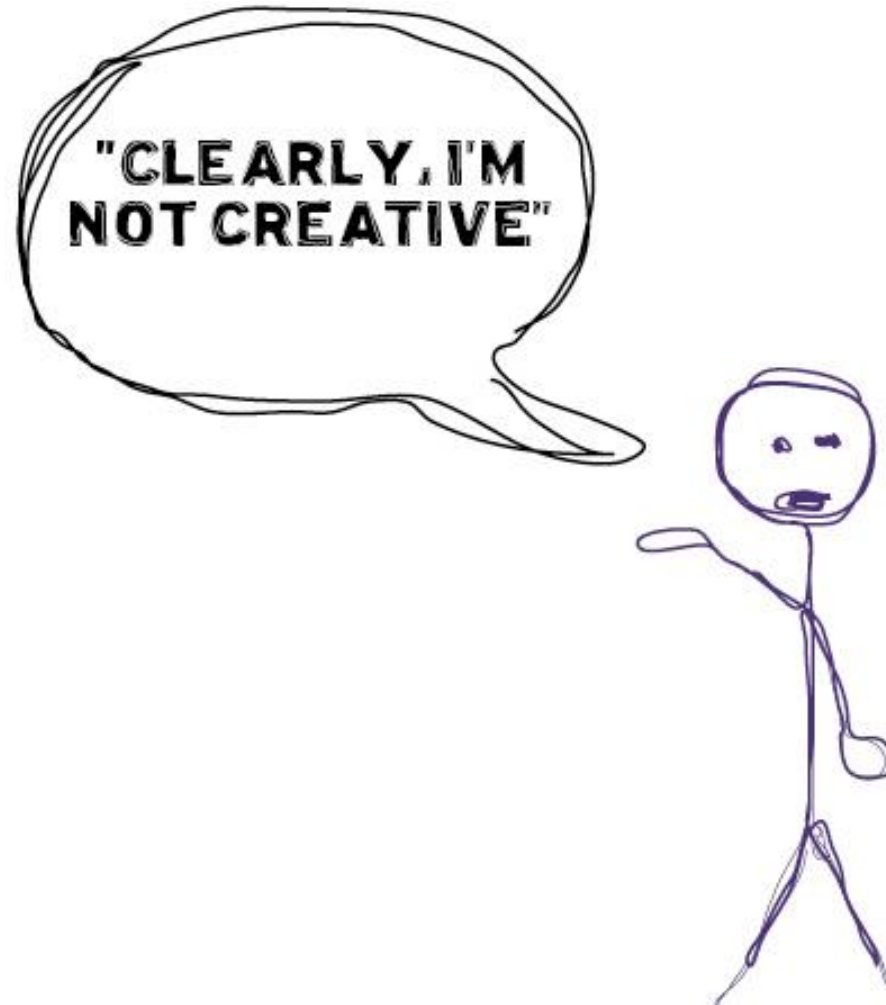


Every child is an artist. The problem is how to remain an artist once we grow up. Pablo Picasso

You can't use up creativity. The more you use, the more you have. Maya Angelou



Art Skill ~~≡~~ Creativity

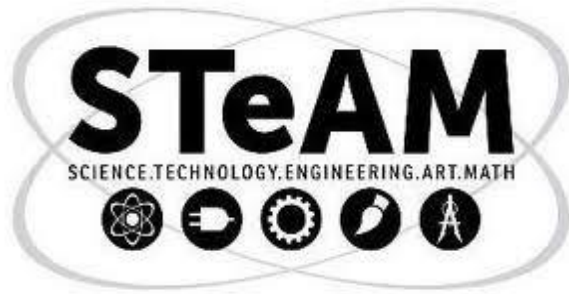


*Painting is a nail to which  
I fasten my ideas.* George Braque



# Question:

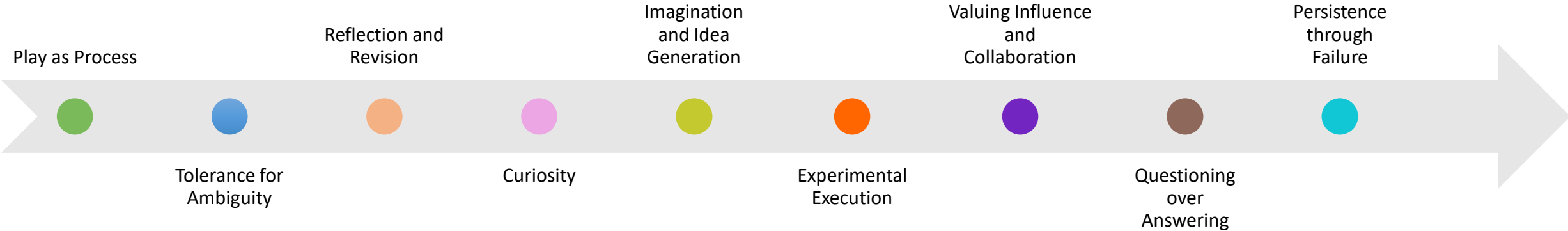
- Our Museum created a Center for Creativity
- Could a school do it too?
- What does it take for schools to become Centers for Creativity?



Teaching for Artistic Behavior  
Choice-Based Art Education

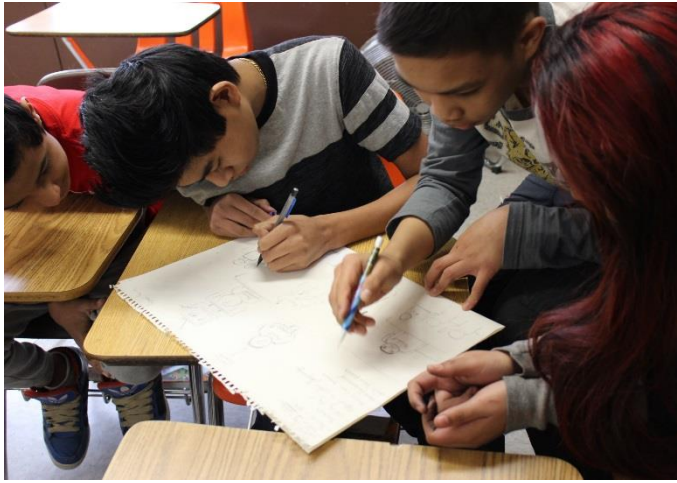


# Think Like an Artist - Behaviors



# Google Children and Creativity





Making Creativity Visible

# Tolerance for ambiguity

## ASSSIGNMENT:

At your table, using whatever is available to you, create a representation of “Metaphor”

Did a surge of panic strike?

Creativity is not easy and often beginning a creative project can be downright immobilizing

Artists constantly engage in not-knowing and therefore develop a high tolerance and may even embrace ambiguity

**Turn-and-Talk:  
How was this  
different from our  
earlier creativity  
challenge?**

# Bonus Myth:

Creativity thrives when there are ~~no~~ parameters  
intentional

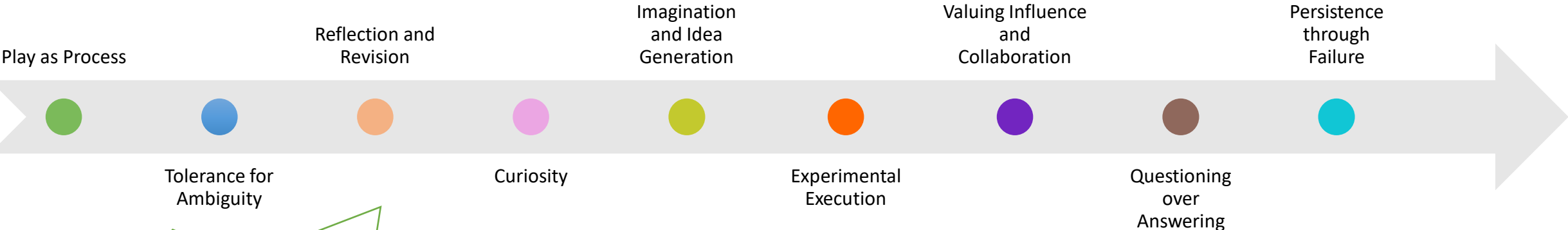
What kind of thinking is most important to foster with this experience?

Where, then, is it most valuable for them to focus their cognitive energies/creativity?

What parameters will enable learners to use their cognitive energies there?



# Think Like an Artist - Behaviors



The ability to dwell in ambiguity threads through all the other dispositions.

Ambiguity is challenging for all of us...

**...and it is a given in life.**

How do we support ourselves and our learners to better navigate ambiguity?

# Digging In | Chalk Talk

Chalk Talk is SILENT.

**1) Process** 30 sec silent, individual processing time in response to the prompt:

***When have you experienced ambiguity that felt overwhelming?***

***What supports YOU to face uncertainty?***



# Digging In | Chalk Talk

Chalk Talk is SILENT.

- 1) **Process** 30 sec silent, individual processing time in response to a prompt.
- 2) **Share** 3 min to write your thoughts on the shared paper, in response to **these** questions:

***What is it that makes it hard for all of us (teachers, learners, others in the system) to navigate ambiguity?***

***How might we support ourselves and our students in the discomfort that comes with ambiguity?***

Share insights, puzzles, wonderings, what ifs. Feel free to annotate the question, but **Do not yet** respond to others' contributions.



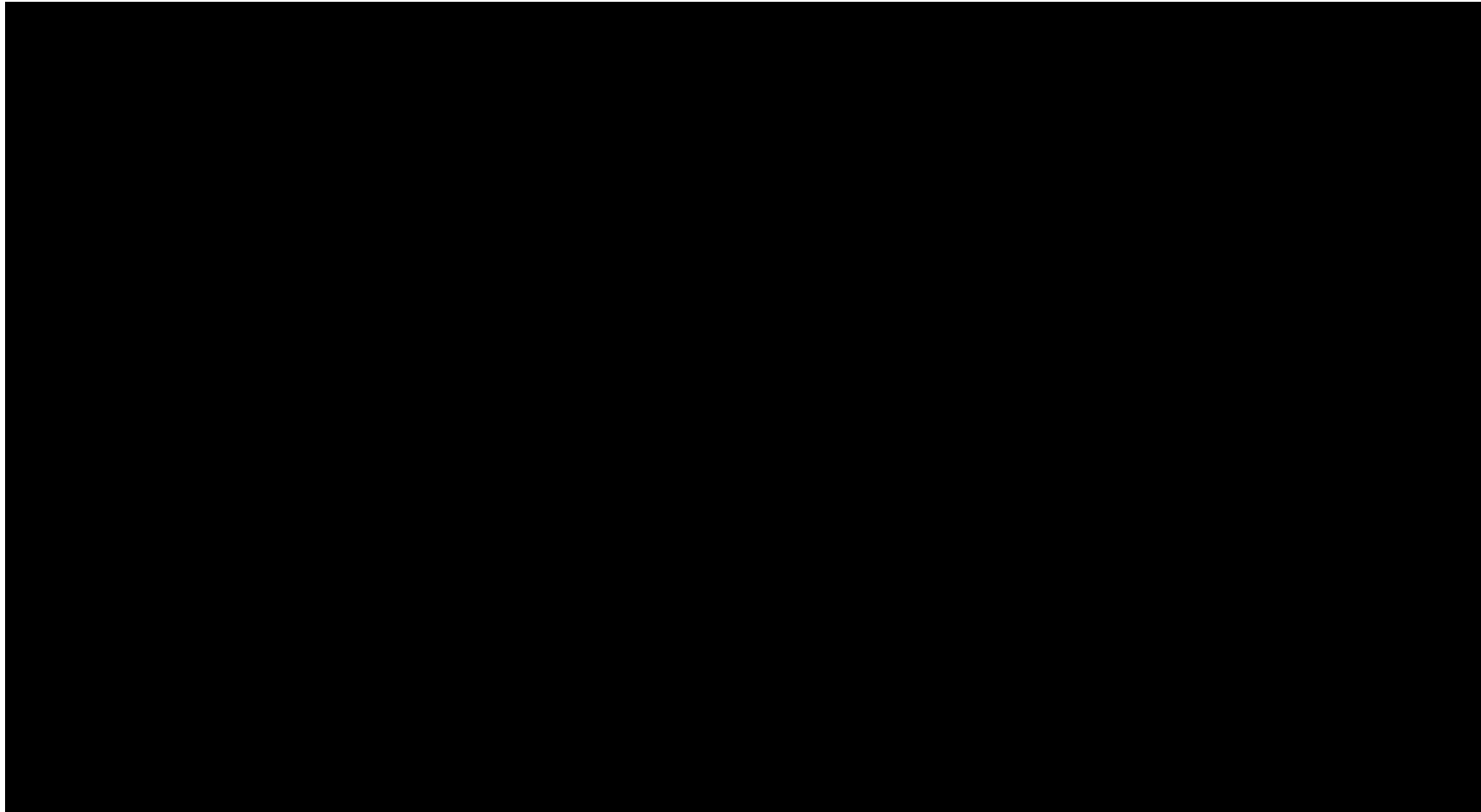
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*What is it that makes it hard for all of us (teachers, learners, etc) to navigate ambiguity?*  
*How might we support ourselves and our students in the discomfort that comes with ambiguity?*

Respond with insights, puzzles, wonderings, what ifs. Feel free to annotate the question, but **do not yet** respond to others' contributions.

- 3) **Respond & Extend** 5 min to read and respond to the contributions of others. Practice “yes, and” rather than “but.” Use arrows to connect ideas, and feel free to underline and otherwise annotate.



[The Failure Bow](#)

<https://www.youtube.com/watch?v=MfnonlpIYMA>





DEC 21

### I DOCUMENTED STUDENT LEARNING... NOW WHAT?

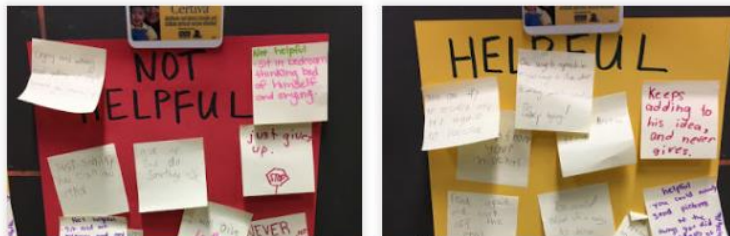
#### I documented student learning, but what do I do now in order to make my documentation meaningful?

Documentation is a topic that was first introduced to me by the Teaching For Creativity Institute at the Columbus Museum of Art back in 2011. Since then, I have explored the use of documentation in my classroom and recently our district is beginning to focus on the power of documentation in all classrooms. Because I have been having so many conversations about documentation lately, I decided to share some of the ways that I use documentation in my classroom.

Documenting student learning is only meaningful if we use our documentation! Collecting photographs, videos, quotes, etc is simply the first step. So what do I do with this data once I have collected it? Check out a few of the many ways in which I have found documentation useful...

#### Share it with your students!

In this activity, we were talking about the role of failure in the design process of new inventions. I shared a personal failure of mine with my students and asked them to brainstorm both "helpful" and "not helpful" ways in which I could respond to my failure. The documentation of their ideas is displayed in the classroom and used as a resource board. When they run into failures, they can visit the board and use the ideas they generated.



Check out the blog  
Patrick Callicotte

<http://chapmanart.blogspot.com/>



# What does it mean to Think Like an Artist?

*Imaginative agency and preparing for an unknown future*



(left to right) Playing with materials to make a superhero mask; teachers looking closely and reasoning with evidence, middle schoolers examining a CMA work to explore the power of storytelling, prototyping a light fixture to illuminate a social issue

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# Part 2

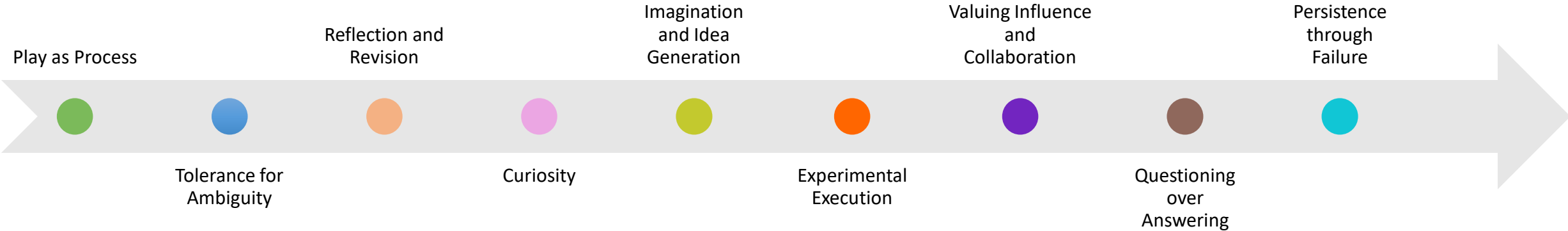
@cindymfoley

# What does it mean to *Think Like an Artist*?



Thinking Like an Artist: CMA values the role artists play in society to imaging, question, connect and explore. We believe that it is our responsibility to foster these attributes within our community and nurture individuals that think like artists.

# Think Like an Artist - Behaviors



When you think of civic engagement...what comes to mind?



When you think of civic engagement...what comes to mind?



Emory Douglas



Joaquin Oliver

cre·a·tiv·i·ty \,krē-(,)ā-'ti-və-tē

The **process** of using **imagination** and **critical thinking** to generate **new ideas** that have value



Remember Maddy?  
Our collaborations with  
teachers and learners  
pushed us to a new set  
of wonderings about  
creativity...

What do experiences with art and the creative process have to do with civic and social well-being, in schools and beyond?

“Artists are the real architects of change, not the political legislators who implement change after the fact.”

William S. Burroughs

# Art and Social Engagement

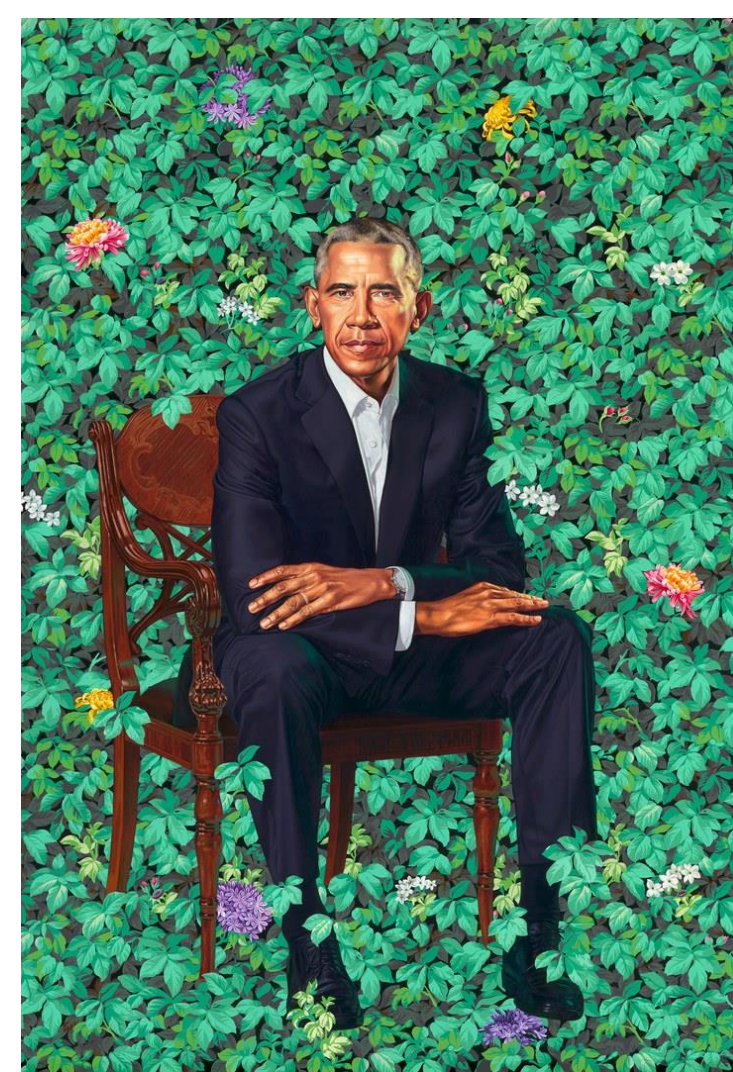
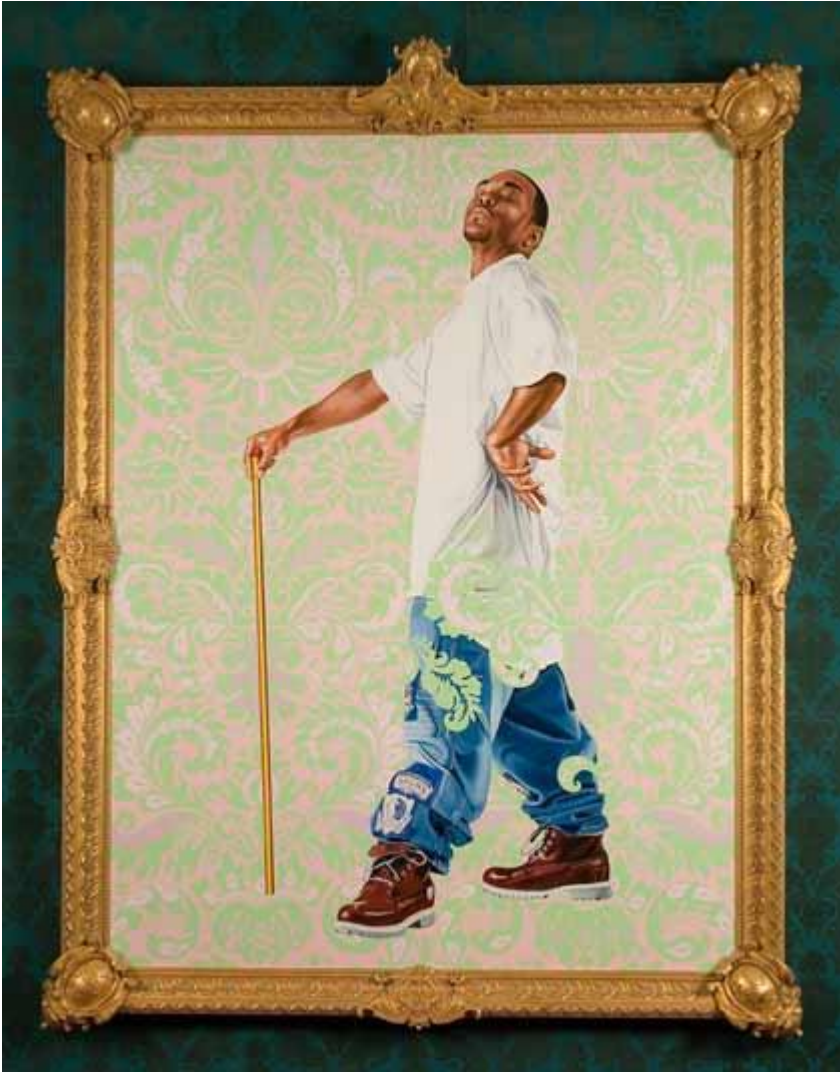
- Stay Curious
- Look Slowly & Resist Assumptions
- Listen and Think with Others
- Embrace Uncertainty & Vulnerability





© MENSYN





I became “keenly aware of the signifiers of power, the implications of the traditional portrait, which are about privilege, power, elitism” - Kehinde Wiley

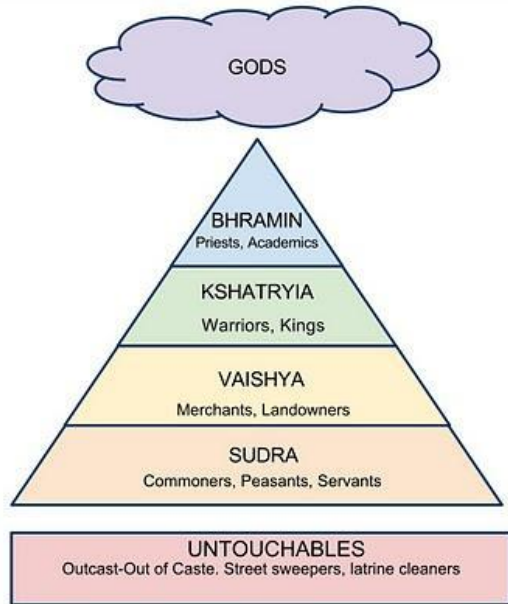
# Oliver Herring's TASK



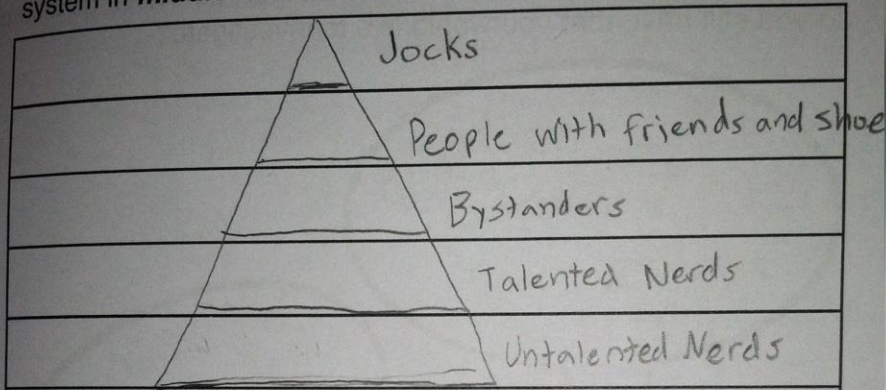
How is the caste system of Ancient India like the class system of the USA? How is it different?

How is it like the class system in middle school?

- Pam Sexton, Teaching for Creativity class of 2014



Choose (1) question. Respond in complete sentences.  
How is the caste system of Ancient India like the class system of the **United States**? How is it different?  
✓ How is the caste system of Ancient India like the class system in **middle school**? How is it different?



The Brahmins are sport jocks and they have lots of friends. The Kshatriyas are just people with lots of friends and cool shoes. The Vishyas are like bystanders; people who don't do anything at all. The talented nerds are those who can draw, write, are smart, can play some sports and instruments. The untalented nerds are those who can't do any of those.

technically wouldn't castes be another form of racism...?

-Julie Ehlermann.

SCOTT'S TAMPER  
WAS THERE AN UNDERGROUND TYPE OF PLACE WHERE PEOPLE COULD COMMUNICATE, REGARDLESS OF RACE, OR GET THEIR CASTES CHANGED, OR IN GENERAL DO ILLEGAL THINGS, LIKE A BLACK MARKET?

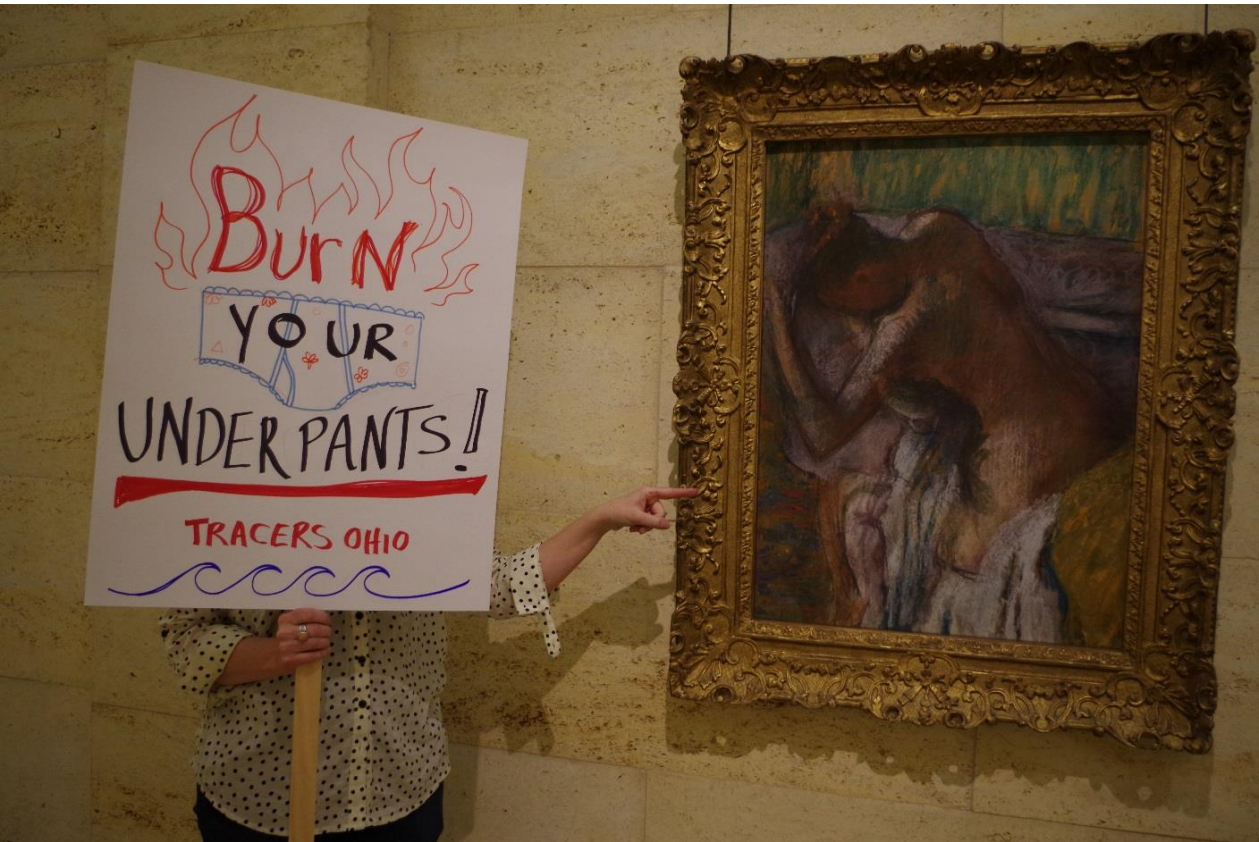


# Art and Social Engagement

- Stay Curious
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# Tim Reitenbach, CMA Connector Series



# Help Create a Protest







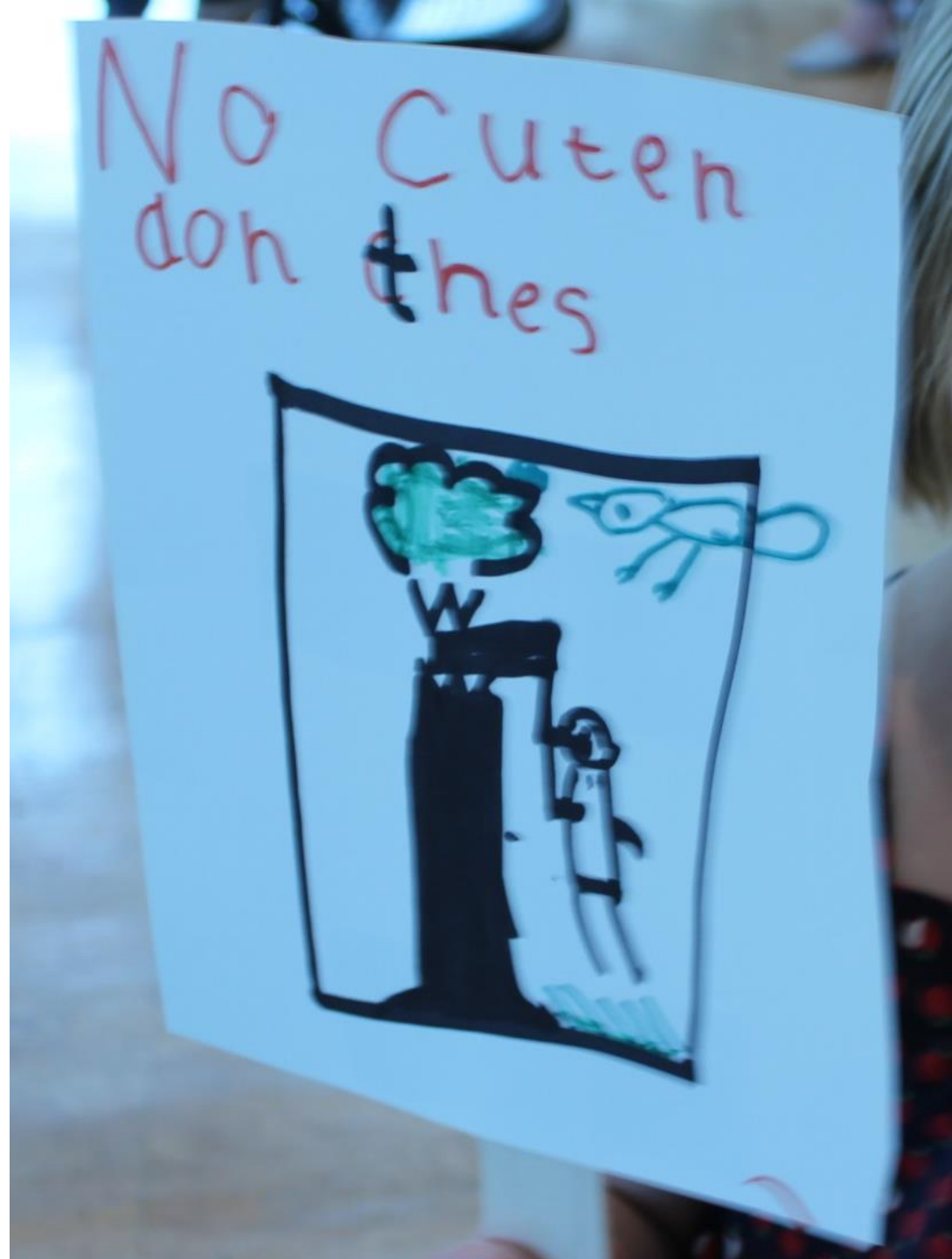
CMOA

Columbus  
Museum of Art



MARTHA HOLDEN  
JENNINGS FOUNDATION

Art and Social Engagement  
Stay Curious  
Look Slowly and Resist Assumptions  
Listen and Think with Others  
Embrace Uncertainty and Vulnerability



# Connect | Extend | Challenge

What is something you have heard so far today that  
**CONNECTS** with your current practice?

What new ideas have **EXTENDED** your thinking about your  
practice?

What is something that **CHALLENGES** your thinking about  
teaching and learning?

# Connect | Extend | Challenge | Pursue

What is something you have heard so far today that **CONNECTS** with your current practice?

What new ideas have **EXTENDED** your thinking about your practice?

What is something that **CHALLENGES** your thinking about teaching and learning?

What's one idea you want to **PURSUE** between now and winter break?

What's one wondering you want to explore between now and June?

# Microlab

- Groups of 3
- Decide person 1...2...and 3.
- 2 min to **silently** process (e.g. free write)
- Person 1 = 2 min. to talk  
**30 sec. of silence**
- Person 2 = 2 min. to talk  
**30 sec. of silence**
- Person 3 = 2 min. to talk  
**30 sec. of silence**
- 5 min. free for all!!!

You should each have a sheet with three quotations – one each from three of our pre-reading/viewing recommendations.

Read the quotations and select one that speaks to you, that you'd like to discuss in your triad.

Each member may choose a different quotation. It is also fine if multiple members of the triad choose the same quotation.

## Equality

*Everyone has a seat at the table.*

*Everyone has something to say.*

## Attention to What Matters

*This is a matter of consequence.*

*We will give it due attention.*

# Civic Dialog

## Critically Examine Viewpoints

*“Where does this viewpoint come from?”*

*Probing how identity and experience inform perspectives.*

## Reciprocity

*As we give to others through participation, we take something away as well.*  
*There is constant give-and-take.*

# A Note on Thinking Routines...

When you hear “routine” think not only of habits but of intentionality

Don’t ask “what routine should I use,” ask “what kind of thinking do I want to foster?”

## THINKING ROUTINES 2.0 MATRIX

From *Making Thinking Visible 2.0* by Ritchhart, Church & Boix-Manilla (2019)

PG.	Routine	Key Thinking Moves	Notes
<b>Routines for ENGAGING WITH OTHERS</b>			
31	Give One Get One	Brainstorming, explanation	Good for idea generation and sharing. Gets students moving & talking.
32	Ladder of Feedback	Analysis & feedback	Structure for giving oral or written feedback. Used by teachers & students.
34	Leaderless Discussion	Questioning, probing & listening	Used with text/Lit to help students take ownership of discussion. Ask good questions.
35	Four Corners Debate	Analysis, reasoning, justification, listening	Students choose a position on a controversial proposition/statement & develop an argument.
36	Making Meaning	Making connections, exploring complexity, raising questions	Use to define a topic or concept, e.g. Leadership. A structured version of the chalk talk routine. Can be done with the teacher as scribe. Yields a definition.
37	SAIL: Speak, Ask, Ideas, Learned	Getting feedback and exploring possibilities, design thinking, clarifying	Used to share a rough prototype, plan or draft with a small group to further clarify plan and generate new ideas.
<b>Routines for ENGAGING WITH IDEAS</b>			
38	Question Sorts	Questioning, inquiry	Quick summaries of the big ideas or what stands out.
39	Peeling the Fruit	Noticing, wondering, explaining, connecting, reasoning, perspectives, capturing the heart	Can be used to structure the exploration of a topic in order to build understanding. Works well with poems, art works, essays, and also larger topics of inquiry. Can be an evolving document.
41	Story Routine	Perspective, complexity, connections, analysis, wondering	Often used with artwork or visuals to explore different “stories.” Can be used as a metaphor for analysis and going deeper in other areas such as math, science.
42	Unveiling Stories	Perspective, complexity, analysis, exploration	Looking at issues, events through various lenses to uncover their complexity.
43	Beauty & Truth	Noticing, complexity, explanations, heart	Used with visuals or stories to identify where beauty and truth reside and how they intersect.
44	Step In, Out, Back	Perspective taking, exploring complexity	Similar to Step Inside but builds in exploration & learning about a perspective to avoid self-projection.
46	My Favorite No	Analysis	Used with math problems or grammar to analyze what was correct and what was an error.
<b>Routines for ENGAGING IN ACTION</b>			
47	PG&E: Predict, Gather, Explain	Reasoning with evidence, analysis, explanations	Used before an experiment or inquiry.
48	Get ICE: Image, Clear, Estimate	Predicting, visualizing, clarifying	Used in problem solving to clarify what one is to do and likely to find out before beginning.
49	B-Sure-2	Analysis, planning, explanations, connections	Analyzing exemplars to identify personal or group goals and actions.
50	What? So What? Now What?	Capturing the heart, explanations, implications	Used for taking stock, identify the meaning of actions, and planning future actions.
51	3 Y’s	Connections, perspective taking, complexities	Used with an issue or problem to explore how it affects different groups from self to world.
53	4 IF’s	Connections, perspective taking, complexities	Used with an issue or problem to explore how possible actions that might be taken in response.
<b>Routines for ENGAGING IN REFLECTION</b>			
54	ESP+I	Questioning, heart, explanations, analysis	Useful to distill and reflect on an experience or problem based situation.
55	Insights and Questions	Questioning, heart	Quick distillation of learning.
56	Take Note	Synthesis, questioning, heart	Can be used as an exit ticket strategy or to encourage discussion and exploration of a topic after information has been presented.
57	+1 Routine	Memory, connections, synthesis	Alternative note taking method focused on using memory and improving other’s notes.
58	NDA: Name, Describe, Act	Looking closely, memory	Used with a visual, similar to See---Think---Wonder but only focused on the noticing and describing.
59	How Else and Why	Perspective taking, complexities	Used to consider audience for one’s statements and rephrase them so that they can be heard and well received by the intended audience.



# Leading for Creativity

*Imaginative agency and preparing for an unknown future*



(left to right) Playing with materials to make a superhero mask; teachers looking closely and reasoning with evidence, middle schoolers examining a CMA work to explore the power of storytelling, prototyping a light fixture to illuminate a social issue

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# Part 3

So *what* do we know  
about creativity  
and leadership?



# 3 Leaders for Creative Change

- Visionary
- Political
- Practical



David Perkins, Project Zero, Harvard Graduate School of Education

# Leadership Specific Behaviors

1. Modeling what You Value
2. Tolerance with Ambiguity
3. Championing Influence and Collaboration



Modeling what you Value

\*Practitioner



# Meet Emily...





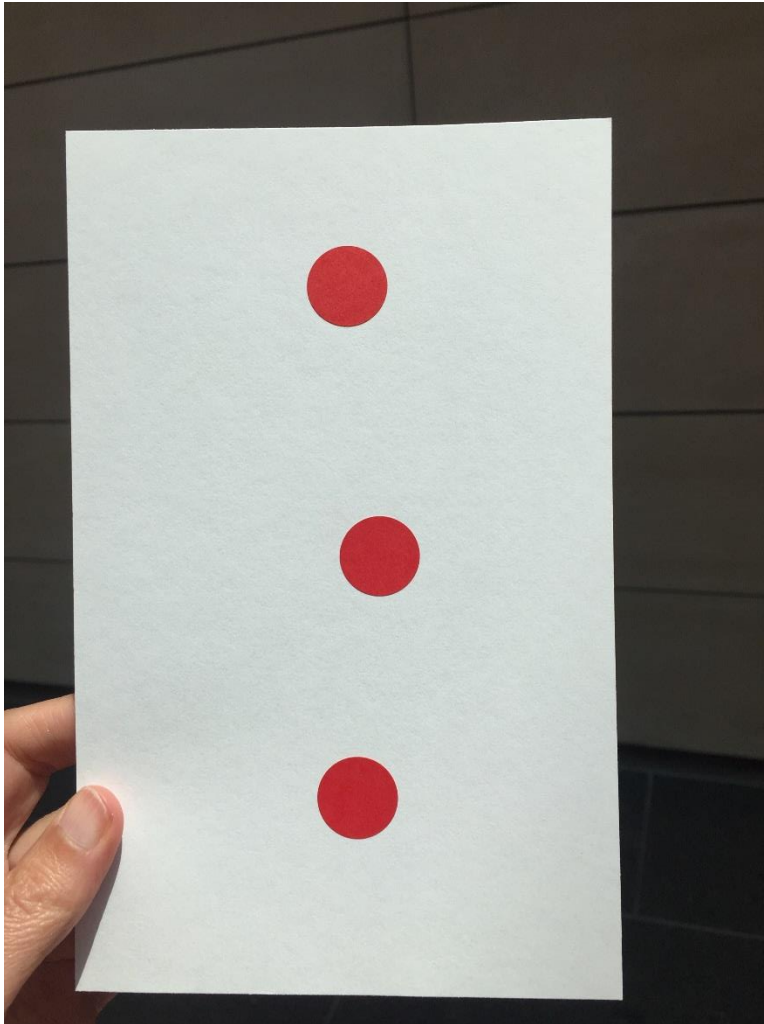
<https://www.youtube.com/watch?v=YQTFAMTpVqU>

# Tolerance for Ambiguity

\*Political



Stealing ideas...

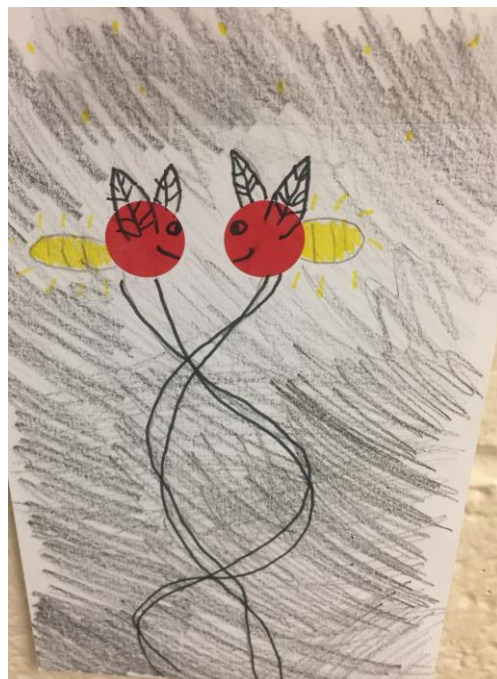
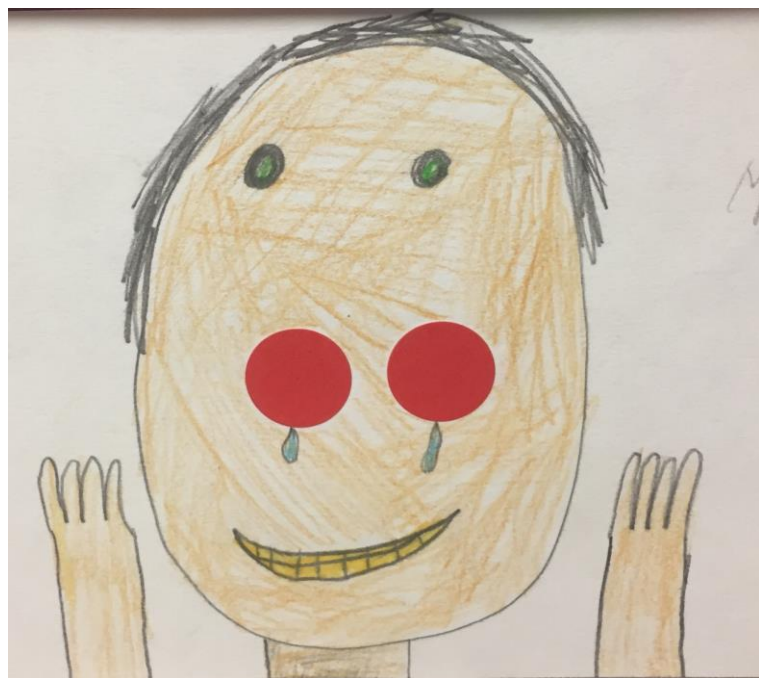
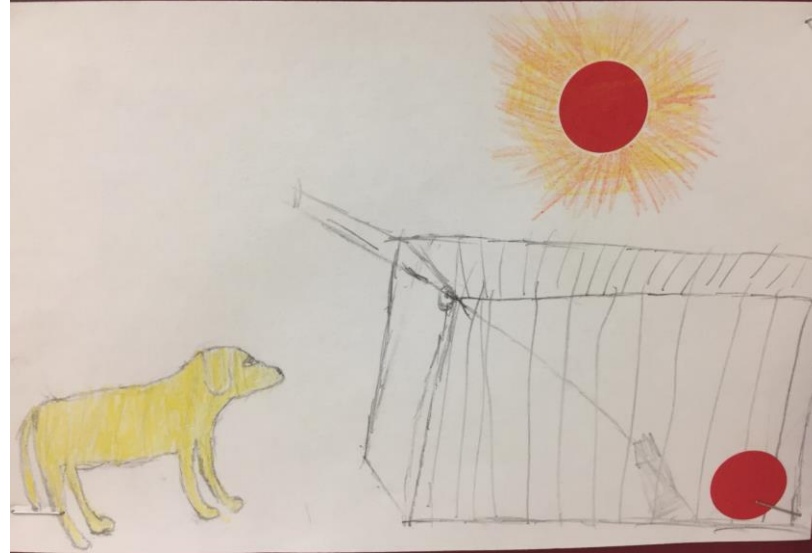


# Worthington Change Agents

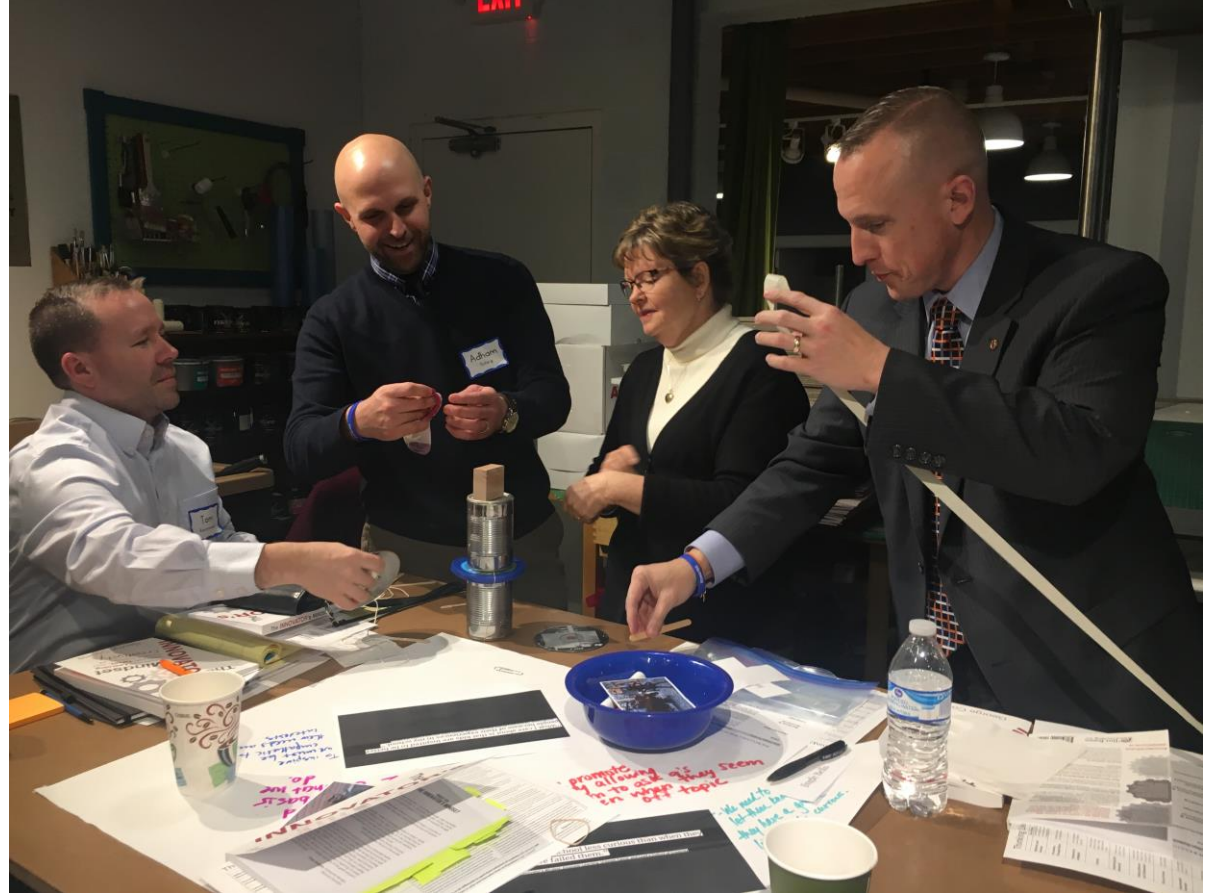


# Imagine more...





# Worthington Change Agents



# Championing Influence and Collaboration

\*Visionary

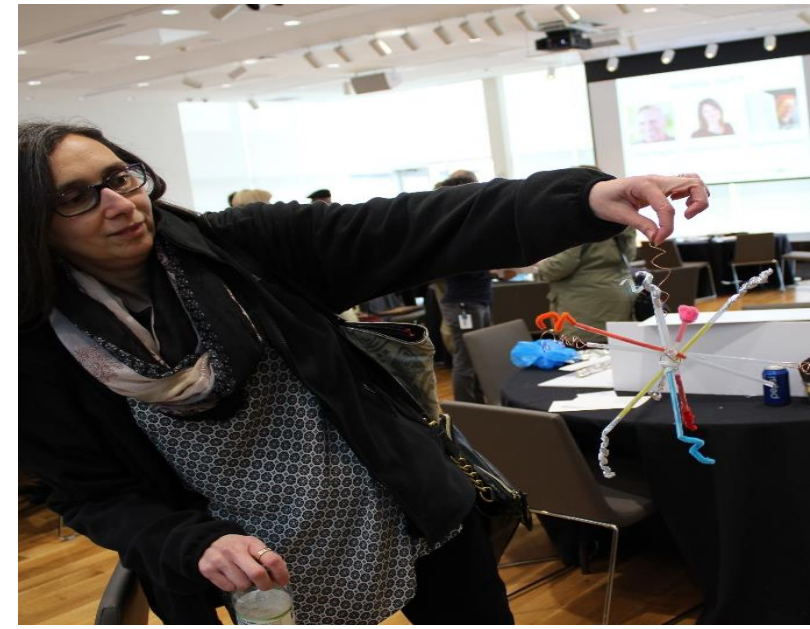


Present to  
School Board

Emily Reiser,  
Bexley City  
Schools



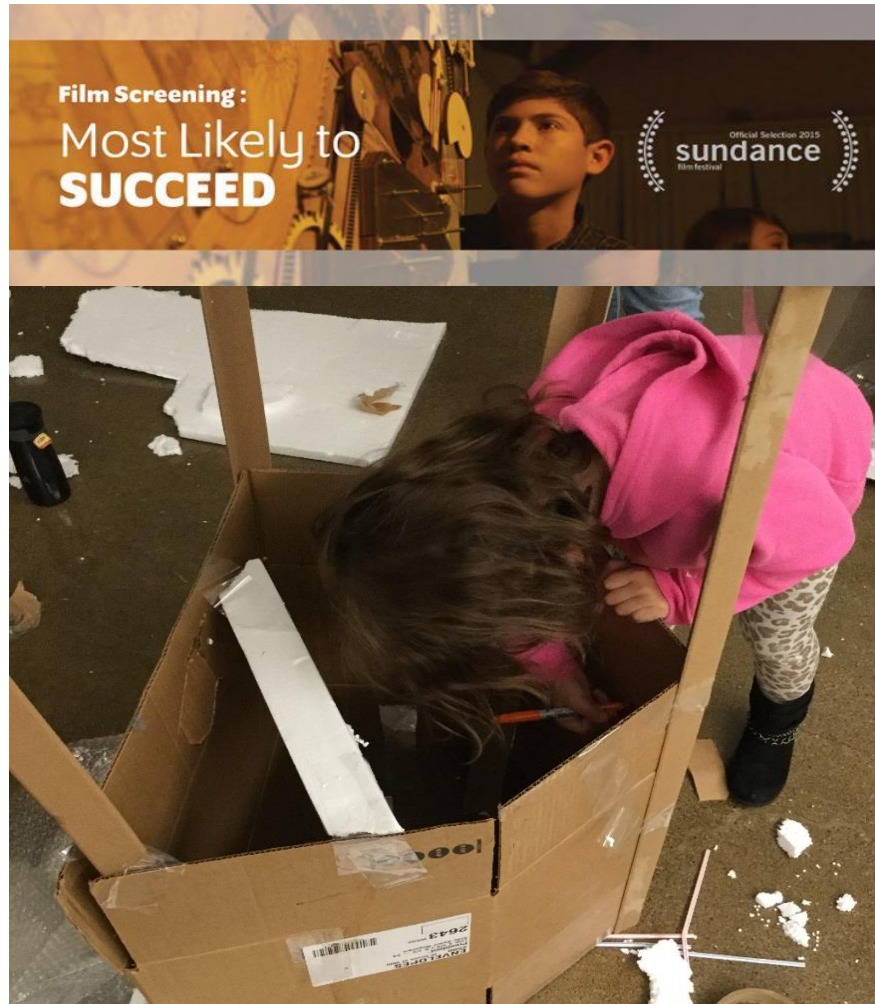
# Shine a Light at the CMA Creativity Summit



# Coming Full Circle



# Bexley Creativity Week



## SCHOOLS NOTEBOOK

### Week encourages district learners to get creative

By DAVID SCHOTTNER  
Tuesday September 27, 2016 11:33 AM

Share 54 Tweet 9 Pinterest 0 sharethis 79

Bexley City Schools has a long-standing tradition of academic excellence, educating the whole child and community spirit.

Building on these pillars, the district's elementary schools are proud to celebrate its first Creativity Week Oct. 4-8.

The idea for Creativity Week was born after several Bexley teachers attended programs at the Columbus Museum of Art, including the Creativity Institute in spring 2016 and the Teaching for Creativity Institute in summer 2016. The spirit behind the initiative is to promote creative thinking and expression -- in addition to everything that makes our schools so special, not instead of them.

As we challenge our students to think more rigorously, it is crucial that we teach them how to think creatively as well. Our time at the Columbus Museum of Art's institute taught me that creativity and academics are not separate; they go hand in hand.

The celebration of Creativity Week kicks off with the All-District Art Show, a visual arts exhibition that happens every other year and features the best of the best work from students in grades K-12, at the Cassingham Complex Tuesday, Oct. 4, with a reception from 6 to 8 p.m.



REQUEST TO BUY THIS PHOTO

David Schottner

The goal is  
students with  
lifelong creative  
dispositions.

It takes a  
village.

It also takes a  
leader.



Thank you, and onward we lead!

The goal is  
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MARTHA HOLDEN  
JENNINGS FOUNDATION



<http://makingcreativityvisible.edublogs.org/>

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#teach4creativity

@columbusmuseum