



Jefferson

Philadelphia University +
Thomas Jefferson University

Implementing and Assessing a Creativity-Focused Education Model Across Disciplines

Maribeth Kradel-Weitzel

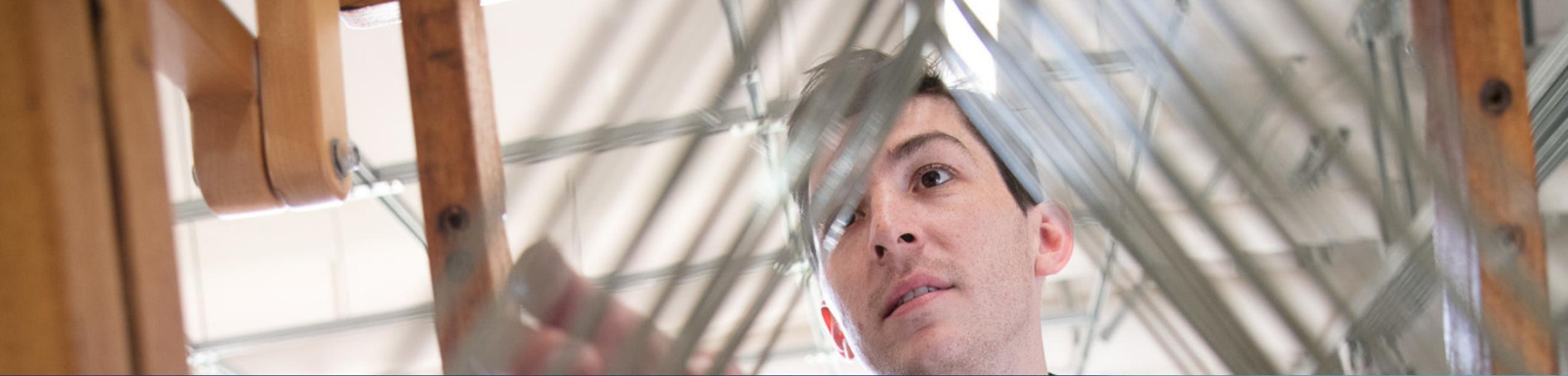
Associate Professor
Assistant Provost for Academic Affairs
Director, MS Health Communication Design
Director, Creativity Core Curriculum

Anahid Modrek

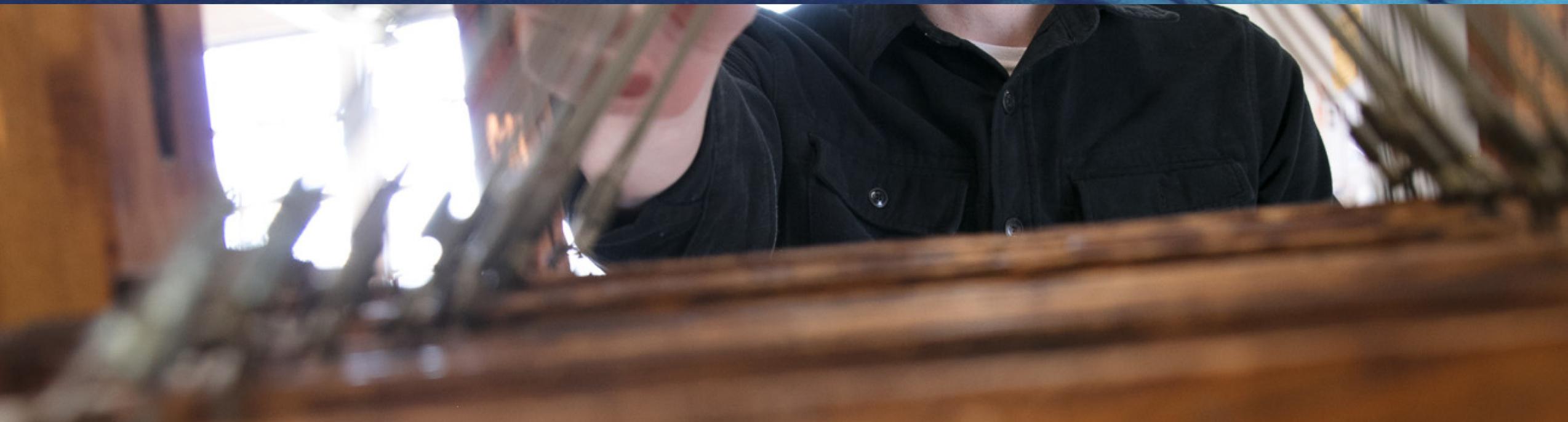
Assistant Professor of Psychology
Creativity Intensive Course Coordinator
Director, Learning to Learn (L2L) Lab

Dana Scott

Associate Professor
Director of Assessment of Student Learning Outcomes
Director, DEC Core Curriculum

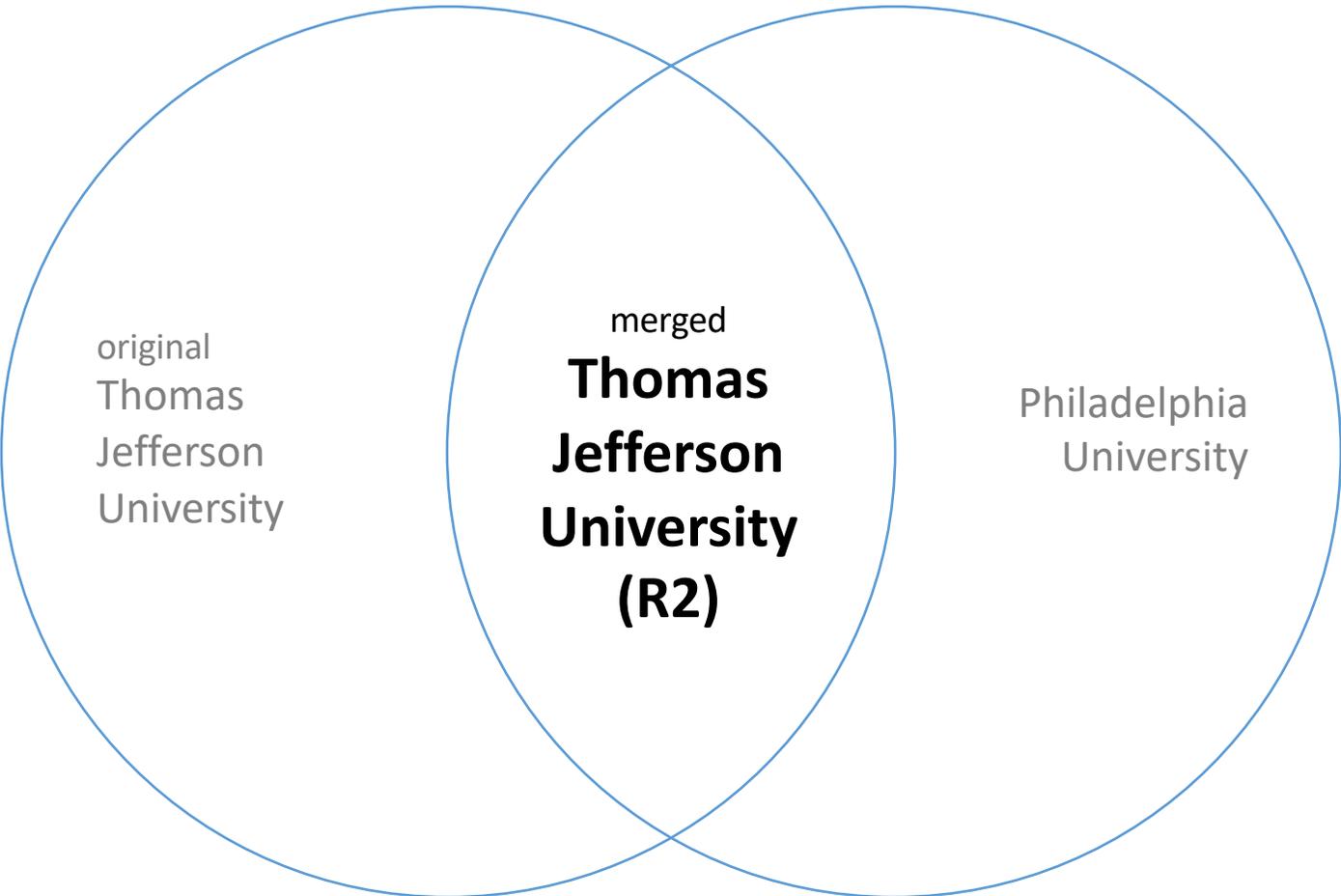


VISION → PROCESS → ASSESSMENT



VISION

- One of the earliest medical schools in the country (1824)
- second medical school in the country with a separate teaching hospital. (1877)



- Oldest textile institution in the country (1884)
- Visual Communication Design
- Fashion Design
- Industrial Design
- User Experience
- Architecture
- Interior Design

“

We know that creativity leads to innovation and successful outcomes. To address the creativity crisis in education, we could be the first university in the country to require all undergraduates, regardless of their major, to take two courses over two semesters in a new creativity core curriculum.”

*Stephen K. Klasko, MD, MBA
September 2, 2018*

THE TEAM

COMMITTEE LEADERSHIP/STAFF

Chair and Director: Maribeth Kradel-Weitzel,
Assistant Provost for Academic Affairs,
Director of MS Health Communication Design

Creativity Intensive Course Lead:
Jenna Rieder, Assistant Professor of Psychology
(formerly Anahid Modrek)

Assessment: Dana Scott, Director of Assessment
of Student Learning Outcomes

Creative Making Workshops Lead:
Michael Brody

Administrative Assistant: Anya Kress

COMMITTEE MEMBERS

Jason Crook, Associate Professor of Marketing

Susan Frosten, Associate Provost, Professor of Architecture

Carol Hermann, Associate Professor of Architecture

Barbara Kimmelman, Dean of College of Humanities and Sciences

Tom Schrand, Associate Dean, Hallmarks Program Director

Megan Voeller, Director of Humanities, Sydney Kimmel Medical College

Foundational Research:

“Creativity is the interaction among aptitude, process, and environment by which an individual or group produces a perceptible product that is both novel and useful as defined within a social context.”

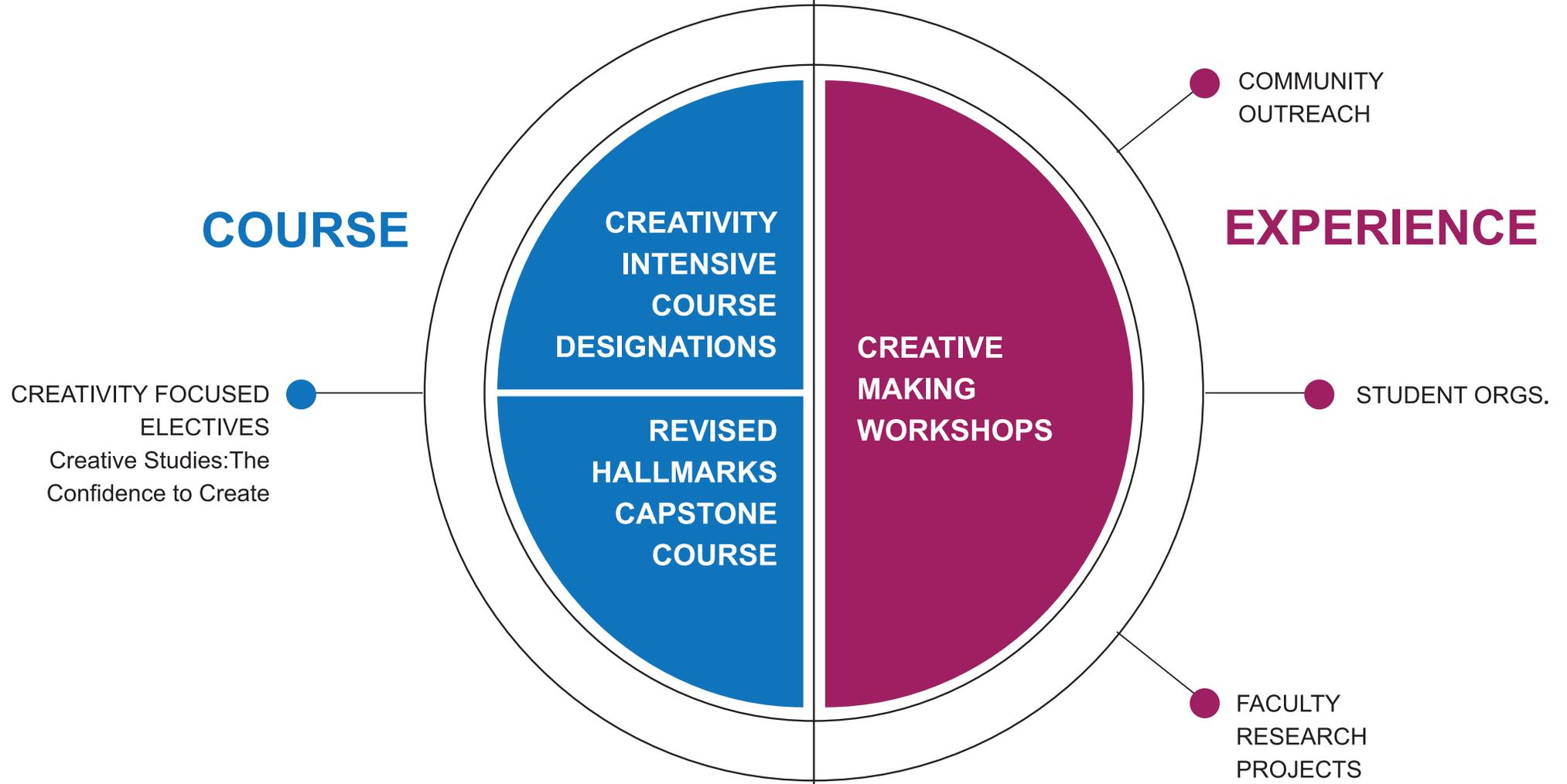
—Plucker, Beghetto, Dow

“Why Isn’t Creativity More Important to Educational Psychologists? Potentials, Pitfalls, and Future Directions in Creativity Research”

MISSION:

The Creativity Core Curriculum cultivates a confident and flexible student mindset through learning opportunities that explore individual and collaborative creative aptitude and equip students to yield novel and valuable results.

THE CREATIVITY CORE CURRICULUM SYSTEM



CURRICULUM LEARNING OBJECTIVES:

Hallmarks Capstone

- Formulate new insights through unexpected connections across disciplines, perspectives, and contexts. (SYNTHESIS level)

Creativity Intensive Courses

- Create value by producing novel output relevant to professional and real-world endeavors. (APPLICATION level)
- Devise effective strategies for individual and/or collaborative creative production. (SYNTHESIS level)
- Engage empathetic and critical thinking skills when framing opportunities and solving problems. (APPLICATION level)

Creative Making Workshops

- Embrace complexity and risk with a flexible and open mindset. (COMPREHENSION level)
- Activate creative aptitude through personal reflection and examination of biases about creativity. (ANALYSIS level)

COURSE—CREATIVITY INTENSIVE COURSE DESIGNATIONS

Courses designated as creativity intensive will:

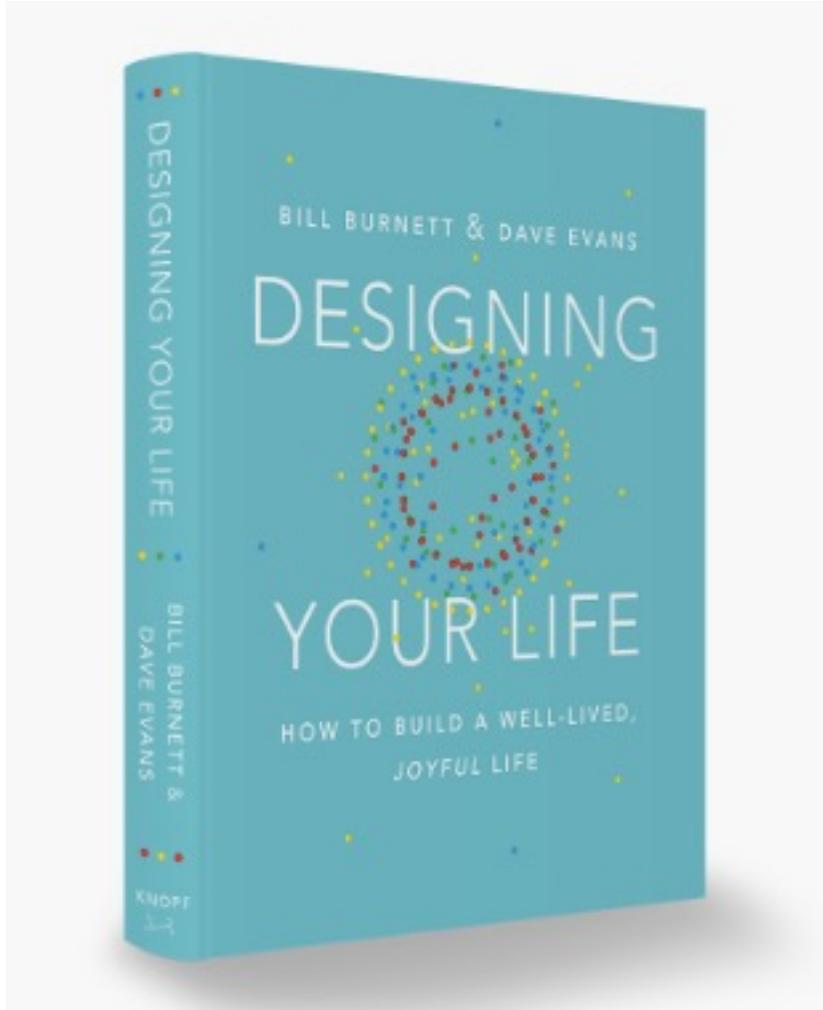
- Signify the value of creativity in all disciplines.
- Make creativity skills within the discipline transparent to the student.
- Define creativity within a disciplinary context.

Each undergraduate discipline will identify a minimum of one course that is designated “creativity intensive.”

At Jefferson, creativity is inherent in all disciplines. In order to highlight the possibility and variety of creativity throughout the disciplines, creativity skills and processes are taught in an integrative manner alongside disciplinary knowledge for application in the profession through individual and collaborative projects/assignments.

To satisfy this designation, assignments (or modules) should clearly identify a creative process with learning outcomes that address the Creativity Core Curriculum Mission.

COURSE—HALLMARKS CAPSTONE COURSE REVISION



The Hallmarks Capstone is a required course for all East Falls undergraduates. The proposed revision would center the course on the *Designing Your Life* exercises from the book of the same name by Stanford D School professors, Bill Burnett and Dave Evans.

These exercises use design thinking, reflective writing and prototyping strategies to help students imagine and plan for meaningful lives after graduation.

The course would help students gain design thinking skills to apply to their professional and personal lives and could produce creative student projects in a variety of relevant media in which they summarize their life plans.

EXPERIENCE—CREATIVE MAKING WORKSHOPS:

Sample workshop topics:

- **STEM:** robotics, coding, plant biology, beekeeping
- **Fine Art/Craft/Design:** painting, sculpture, comics, calligraphy, weaving, pattern design, photography, bookbinding, gardening, cooking, art therapy
- **Performative:** debate, jazz improv theater, negotiation, dance, activism, circus performance
- **Collaborative Experiences**

Creative Making Workshops will provide students with the opportunity, materials, guidance and time to experiment in a risk-free environment in absence of expectations and deadlines.

Upon completion of a workshop, students will reflect on their experience, having made a unique artifact—whether tangible, digital, performative or conceptual.

Workshop experiences require no prior topic knowledge.

Each major works with the overall program coordinator to create at least one workshop concept per semester.

EXPERIENCE—CREATIVE MAKING WORKSHOPS:

>20% of workshops have a focus on diversity, equity and inclusion.

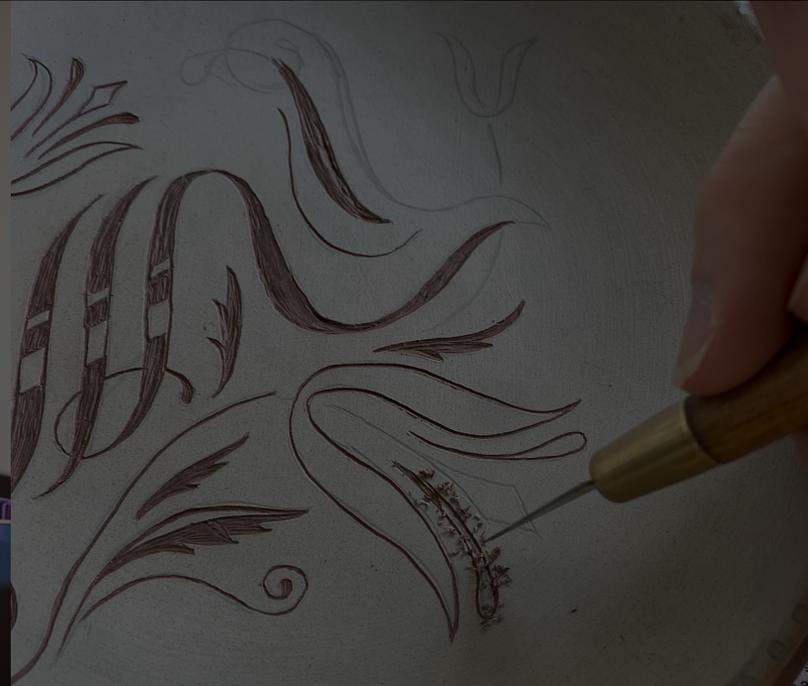
Workshops that, as a primary focus:

1. represent interests and views of non-dominant cultures and people and/or
2. directly encourage thinking and behaviors that support the valuation of diversity, equity and inclusion

Sample Workshop Topics:

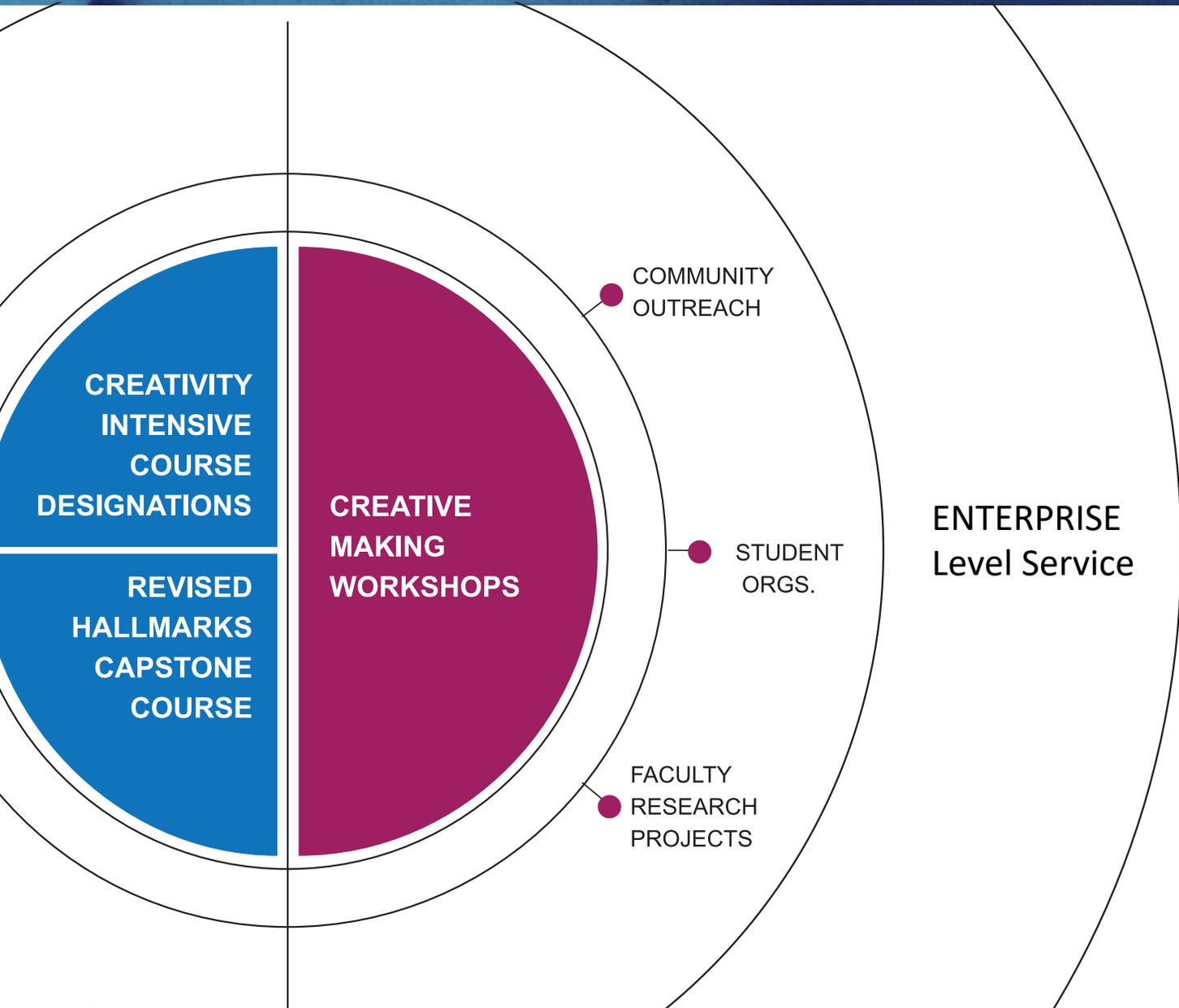
- BOTH/AND THINKING: A KEY TO SOLVING TODAY'S SOCIAL DILEMMAS (2)
- THE STORY OF THE BLUES (1)
- THE SPIRIT WORLD OF MATCHA (1)
- STREET ACTIVISM: KNOW YOUR RIGHTS AND AVOID ARREST (2)
- DO YOU SEE WHAT I SEE?: VISUAL POLITICS, STORYTELLING AND REPRESENTATION (2)
- BRINGING YOUR PERSPECTIVE TO PROTEST (2)
- BEYOND MALE AND FEMALE (1)
- THE MANE TALK: A WALKTHROUGH ON BLACK/AFRICAN AMERICAN HAIR (1)
- REDISCOVERING THE ALMOST LOST FOLK ART OF PAPER CUTTING (1)
- DISRUPTING UNCONSCIOUS BIAS (2)
- EASTERN STATE PENITENTIARY AND PRISONS TODAY (1)
- INTRODUCTION TO FENG SHUI: HISTORY, PRINCIPLES AND PRACTICE (1)

CREATIVITY ACROSS DISCIPLINES



CREATIVITY CORE SYSTEM ROLLOUT

	SP'20	'20/'21	'21/'22	'22/23	'23'24
# STUDENTS IMPACTED	80	700 (all EF Freshman)	1400–2500	1400–2500	2500 (all EF undergrads)
CREATIVE MAKING WORKSHOPS	<ul style="list-style-type: none"> 9 pilot workshops 	<ul style="list-style-type: none"> Workshops attached to FYS100 	<ul style="list-style-type: none"> Workshops attached to CI courses 	<ul style="list-style-type: none"> 89 Workshops Serving ~ 1250 students 	
CI COURSE	<ul style="list-style-type: none"> CI courses identified. Development sessions and support offered. 	<ul style="list-style-type: none"> Development sessions and support offered. Courses go through College Curriculum Committee at discretion of College. 	<ul style="list-style-type: none"> CI courses running 	<ul style="list-style-type: none"> Developing Assessments within Ci Courses and promoting connectivity to the course/major 	
HALLMARKS CAPSTONE	<ul style="list-style-type: none"> 1 pilot section 	<ul style="list-style-type: none"> Running Fall '20 Promoted as C3 for Fall '20 EF Freshman and beyond 			<ul style="list-style-type: none"> Fall '20 Freshman take course.



EXPERIENCE

PROCESS

DEVELOPMENT OF LEARNING OBJECTIVES

Committee-wide Collaboration:

- Extensive background research
 - To define key assets
 - *“Creativity is the interaction among aptitude, process, and environment by which an individual or group produces a perceptible product that is both novel and useful as defined within a social context.” (Plucker, Beghetto, Dow)*
- Rapid ideation (quiet-storming) and affinity clustering
- Focus on EXPERIENCE



6 KEY THEMES THROUGH AFFINITY CLUSTERING

Real World Value

- 3 P's: Person, Process, Product
- Perceptible, meaningful, useful

Ambiguity and Risk

- Comfort with ambiguity
- Constructive risk taking

Connections and Diversity

- Removing silos
- Embracing diverse perspectives

Myths

- Confronting myths about creativity
- Fixed vs. growth mindset

Collaboration

- Constructive & collaborative responses to rapid change
- Synergy

Process

- Exploration
- Iteration
- Problem framing

DEFINING KEY ASSETS

“Creativity is the interaction among [aptitude (1)], [process(2)], and [environment(3)] by which an [individual or group(4)] [produces a perceptible product(5)] that is both [novel(6)] and useful(7)] as [defined within a social context(8)] .”

—Plucker, Beghetto, Dow

“Why Isn’t Creativity More Important to Educational Psychologists? Potentials, Pitfalls, and Future Directions in Creativity Research”

It is the goal of the Creativity Core Curriculum at Thomas Jefferson University to foster:

1. Novel output that provides value to professional and real-world endeavors. (5,6,7)
2. A flexible, open and optimistic mindset and learning environment that supports students in productively navigating ambiguity, complexity and risk. (3)
3. Connections between varied and diverse perspectives with regard to discipline and context. (8)
4. Personal reflection on assumptions and myths about creativity and individual creative aptitude. (1)
5. Strategies for both individual and collaborative creative production. (4,5)
6. Opportunity framing and problem-solving processes informed by empathy and critical investigation. (2,5)

DEFINING KEY ASSETS

GOALS	Aptitude (1)	Process (2)	Environment (3)	Individual or group (4)	Produces a perceptible product (5)	Novel (6)	Useful (7)	Defined within a social context (8)
1					X	X	X	X
2			X					
3		X						X
4	X							
5				X	X			
6		X			X			

CURRICULUM LEARNING OBJECTIVES

- Formulate new insights through unexpected connections across disciplines, perspectives, and contexts. (SYNTHESIS)
- Create value by producing novel output relevant to professional and real-world endeavors. (APPLICATION)
- Devise effective strategies for individual and/or collaborative creative production. (SYNTHESIS)
- Engage empathetic and critical thinking skills when framing opportunities and solving problems. (APPLICATION)
- Embrace complexity and risk with a flexible and open mindset. (COMPREHENSION)
- Activate creative aptitude through personal reflection and examination of biases about creativity. (ANALYSIS)



DEFINING ALIGNMENTS AND NEW POTENTIALS

	Leverage Existing Resources	with INDUSTRY	with EXTERNAL PART
FRESHMAN	Freshman Experience Content		
SOPHOMORES			
SENIORS			
JUNIORS		internship upgrade *creativity focus	
PHYSICIANS	Nexus Maximus		volunteer opportunity Creativity in service

EXPERIENCE

Used a **Creative Matrix** to identify existing alignments within our curriculum and to ideate new experiences

- X axis identified **potential areas** for experiences
- Y axis identified **cohorts**

DEFINING ALIGNMENTS AND NEW POTENTIALS

	Leverage Existing Resources	With industry	With external partners	With Center City	Student Initiated	Other
Freshman	-creativity bootcamp for freshman -FYE content			Greater connections with CC resources		
Sophomores						
Juniors			-Arts externship with arts organization	JeffSolves		
Seniors	Commerce Studio -Student-led Businesses Hero Engineering Studio -Entrepreneurial Products	-Class based industry sponsored events -grant-funded industry collaboration -internship upgrade: creativity focus -summer hourly paid work with faculty	-smart experience lab—AR development -Design Factory participation	-“creativity partners” in CC Colleges -Honors	Large window art gallery in DEC	
ALL	-Nexus Maximus -Student Clubs --“CI” Creativity intensive designation—affiliated with courses - Hallmarks Capstone		-volunteer opportunities: creativity in service -residency - Co-curricular creative experiences	-Summer Research	Internships -student run conference -student clubs -student talent show	-creativity framework for Study Abroad

DEFINING ALIGNMENTS AND NEW POTENTIALS

	Leverage Existing Resources	With industry	With external partners	With Center City	Student Initiated	Other
Freshman	-creativity bootcamp for freshman - FYE content			Greater connections with CC resources		
Sophomores						
Juniors			-Arts externship with arts organization	JeffSolves		
Seniors	Commerce Studio -Student-led Businesses Hero Engineering Studio -Entrepreneurial Products	-Class based industry sponsored events -grant-funded industry collaboration -internship upgrade: creativity focus -summer hourly paid work with faculty	-smart experience lab—AR development -Design Factory participation	-“creativity partners” in CC Colleges -Honors	Large window art gallery in DEC	
ALL	-Nexus Maximus -Student Clubs -- “CI” Creativity intensive designation —affiliated with courses - Hallmarks Capstone		-volunteer opportunities: creativity in service -residency - Co-curricular creative experiences	-Summer Research	Internships -student run conference -student clubs -student talent show	-creativity framework for Study Abroad

CONNECTING OBJECTIVES TO EXPERIENCES

CREATIVE MAKING WORKSHOPS (XP)

- Not every WS will be professional
- Build trust/confidence in the power of your creativity
- USE DIFFERENT ENVIRONMENTS
- Studio is not the only place to get creative
- Unlearn traditional learning process
- Reflective/summative assignment or discussion at the end
- Categorize workshops by types/domains/creat
- Encourage if a hallmark place to leading to mentored workshop
- Creativity mentors?
- Data for or Fellow student
- Learn the cost of your

HALLMARK CAPSTONE (COURSE)

- Develop a strategic approach to post-grad. life through creative planning
- Life plan
- How to define VALUE
- Summarize your own take-aways
- Plan your Profession
- Write up ideal job description
- How will you pursue this?
- Can be a life-long practice.
- Learn who creativity will be necessary for their career
- Create value for them selves

COURSE (WITHIN THE MAJOR)

- Show many examples of real world endeavors
- Professional application should be key
- ENCOURAGE VARIED MEDIA
- Work w/ majors
- Have students love up w/ their project
- Different forms of Expressing creativity
- Use student's learned
- Approach creativity more
- Studio may →
- Marketing may →

[C3] FACULTY SUCCESS WORKSHOP

PRE	DURING
<ul style="list-style-type: none"> Checkmark icon "Connections" network/facilitators w/ community + strategy + the person? Networks into community/recruit leaders Develop communication skills Prof development self-examination "Am I ready?" How to recruit faculty? Use faculty of well established extends to new workshop brain storming workshop - central collaboration Student focus group Workshop development support 	<ul style="list-style-type: none"> Speech bubble icon technical facilitator (student ambassador) for workshop exchange activities each others' workshops Community member participation Collect student feedback

From now ACTION PLAN

1. Post: Reflection on the experience of this workshop	3. Pilot first workshop	4. Calculate how to scale up from 5-10 to 20-100	6. create tracking system (student work)	12. brainstorming workshop revisited
--	-------------------------	--	--	--------------------------------------

DOODLE

celebration

EXIT

- PREPARED FOR CHANGE + MAKING CHANGE
- CONFIDENT, COMPLEX THOUGHTER + PROBLEM SOLVER
- Went to Sam's first - why had people not heard of them? - Creative thinking
- NON-TRADITIONAL CAREER
- CREATIVITY EMBEDDED IN CULTURE
- CELEBRATE CREATIVITY
- MULTI-INTERDISCIPLINARY
- ENGAGE EVER SENIOR

EXTEND

- COMBINES PURSUIT OF WONDER + RIGOR
- IMPUGNS DISCIPLINE W/ NEW IDEAS
- ENGAGES OTHERS IN CREATIVITY
- ENGAGES FORMS
- MAKES WORLD A BETTER PLACE FOR ALL
- AVUM VOICE → "ENTICE"
- CAN REDEFINE CAREER
- AVUM VOICES
- PROF'LY ORIENTED
- DIVERSE
- PASSIONATE
- PRIVATE
- THEY THEIR THEM
- 18 y.o.
- figure THINKING

SAM

PROF'LY COMPETITIVE FOR FUTURE

LEARNING OBJECTIVE ALIGNMENTS:

Hallmarks Capstone

- Formulate new insights through unexpected connections across disciplines, perspectives, and contexts. (SYNTHESIS)

Creativity Intensive Courses

- Create value by producing novel output relevant to professional and real-world endeavors. (APPLICATION)
- Devise effective strategies for individual and/or collaborative creative production. (SYNTHESIS)
- Engage empathetic and critical thinking skills when framing opportunities and solving problems. (APPLICATION)

Creative Making Workshops

- Embrace complexity and risk with a flexible and open mindset. (COMPREHENSION)
- Activate creative aptitude through personal reflection and examination of biases about creativity. (ANALYSIS)

ASSESSMENT

CONNECTING AND ASSESSING LEARNING OBJECTIVES:

Creative Making Workshops

- Pre and Post Surveys
- Aligned with CI Courses, but not discipline related

Creativity Intensive Courses

- Rubric alignments
- Alignments with existing assignments/activities
 - Final Reflection Essays
 - Self-reflection on workshop experience
 - *How did this workshop spark creativity, engage your curiosity, and/or encourage an open mindset?*
 - *Did this workshop change any of your ideas about creativity? (Your creative abilities, your idea of what creativity is, etc.)*

CI COURSE FINAL REFLECTION RUBRIC

	N	D	P
<p>Devise effective strategies for individual and/or collaborative creative production; <i>Positives, challenges, and what you learned through the collaborative process</i> (Question 1) (CLO-3, CI-3)</p>			
<p>Practice adaptive project management with students from other disciplines; <i>What worked, what didn't in managing your collaboration?</i> (Question 1) (CLO-4)</p>			
<p>Engage empathetic and critical thinking skills when framing opportunities and solving problems; <i>How did you/your team use empathy to help iterate through the idea? What worked, what didn't?</i> (Question 2) (CLO-1, CLO-2, CI-4)</p>			
<p>Create value by producing novel output relevant to professional and real-world endeavors; <i>How did your research show that your solution ideas had real-world value?</i> (Question 3) (CLO-5, CI-2)</p>			
<p>Potential growth in creative capacity; <i>How the CI Workshop may have supplemented your experience in this course or others?</i> (Question 4) (CLO-1, CI-5, CI-6)</p>			

GROWTH IN CREATIVE CAPACITY

PROMPT:

Briefly discuss how the ***Creative Making Workshop*** that you attended may have **supplemented** or **complemented** your creative capacity in *this course, or others*.

This may include, but is not limited to:

- learning/experiencing something new;
- deepening your experience or understanding of something;
- taking risks and/or navigating ambiguity by trying something unknown or uncomfortable;
- opening your acceptance or understanding of something (growth mindset)

If you feel that the workshop did not do any of the above, clearly and constructively state why.



CONNECTING OBJECTIVES TO EXPERIENCES

“This experience made me think that I could take a difficult and stressful topic and make engaging in it a positive experience.”

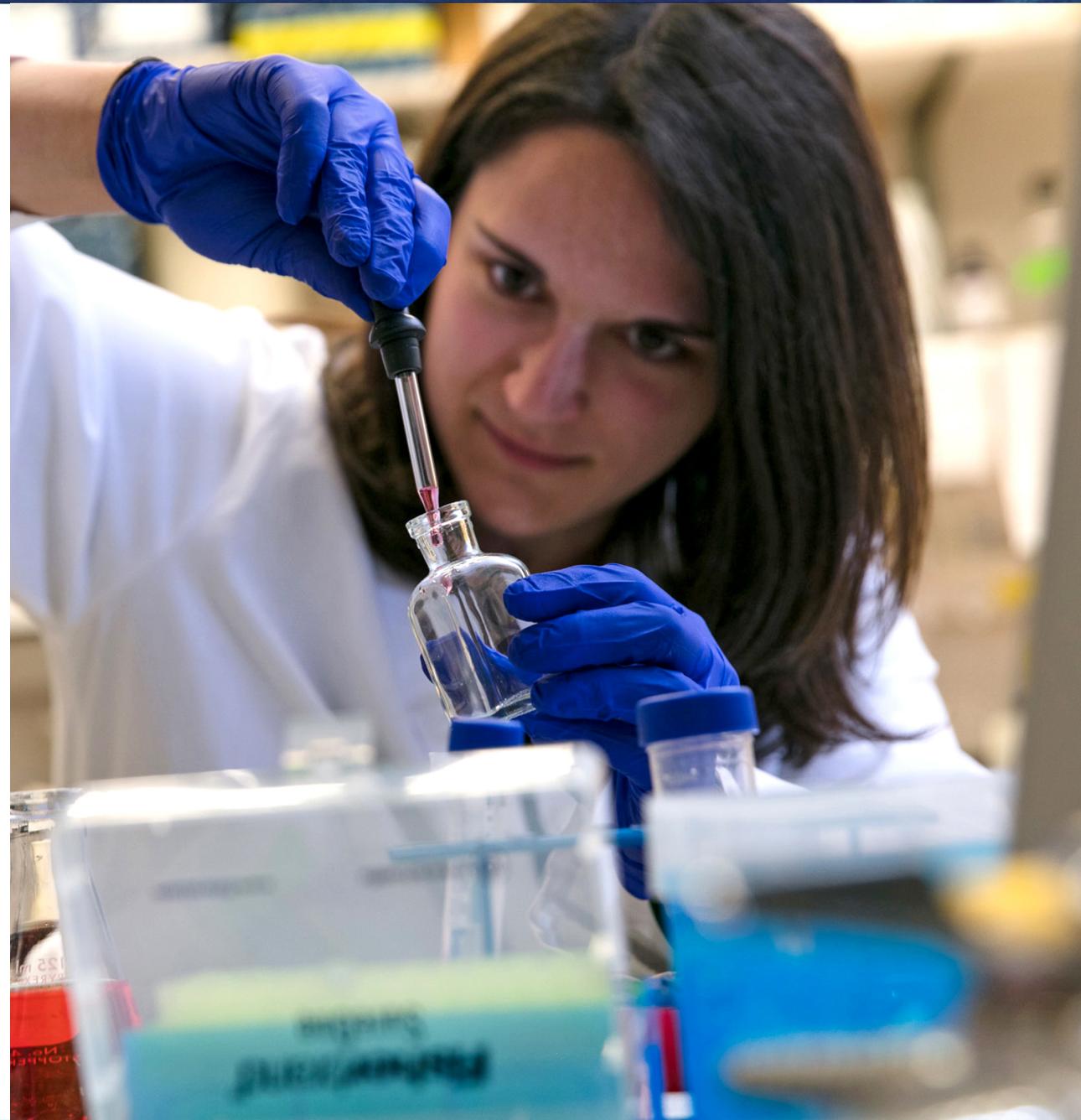
“My creative making workshop reignited my creative spark, which helped me immensely in all of my courses.”

“This was an uncomfortable and unknown process for me because I am not someone who feels they have strong artistic abilities... The environment was so safe, and I felt thankful I had chosen this workshop. I began to accept the fact that what I produced didn't have to be perfect or even good, but all that mattered was that I enjoyed doing it.”

“This reinforces my knowledge that things don't have to be perfect when creating because it's a process.”

DATA COLLECTED: INDIRECT ASSESSMENTS

- Self-report data Pre- and Post-Workshop
- Student Reflections
- Teacher Input on Curriculum Implementation



EXPERIENCE—CREATIVE MAKING WORKSHOPS: FY21, FY22

Sample workshop topics:

- **STEM:** robotics, coding, plant biology, beekeeping
- **Fine Art/Craft/Design:** painting, sculpture, comics, calligraphy, weaving, pattern design, photography, bookbinding, gardening, cooking, art therapy
- **Performative:** debate, jazz improv theater, negotiation, dance, activism, circus performance
- **Collaborative Experiences**

Creative Making Workshops will provide students with the opportunity, materials, guidance and time to experiment in a risk-free environment in absence of expectations and deadlines.

Upon completion of a workshop, students will reflect on their experience, having made a unique artifact—whether tangible, digital, performative or conceptual.

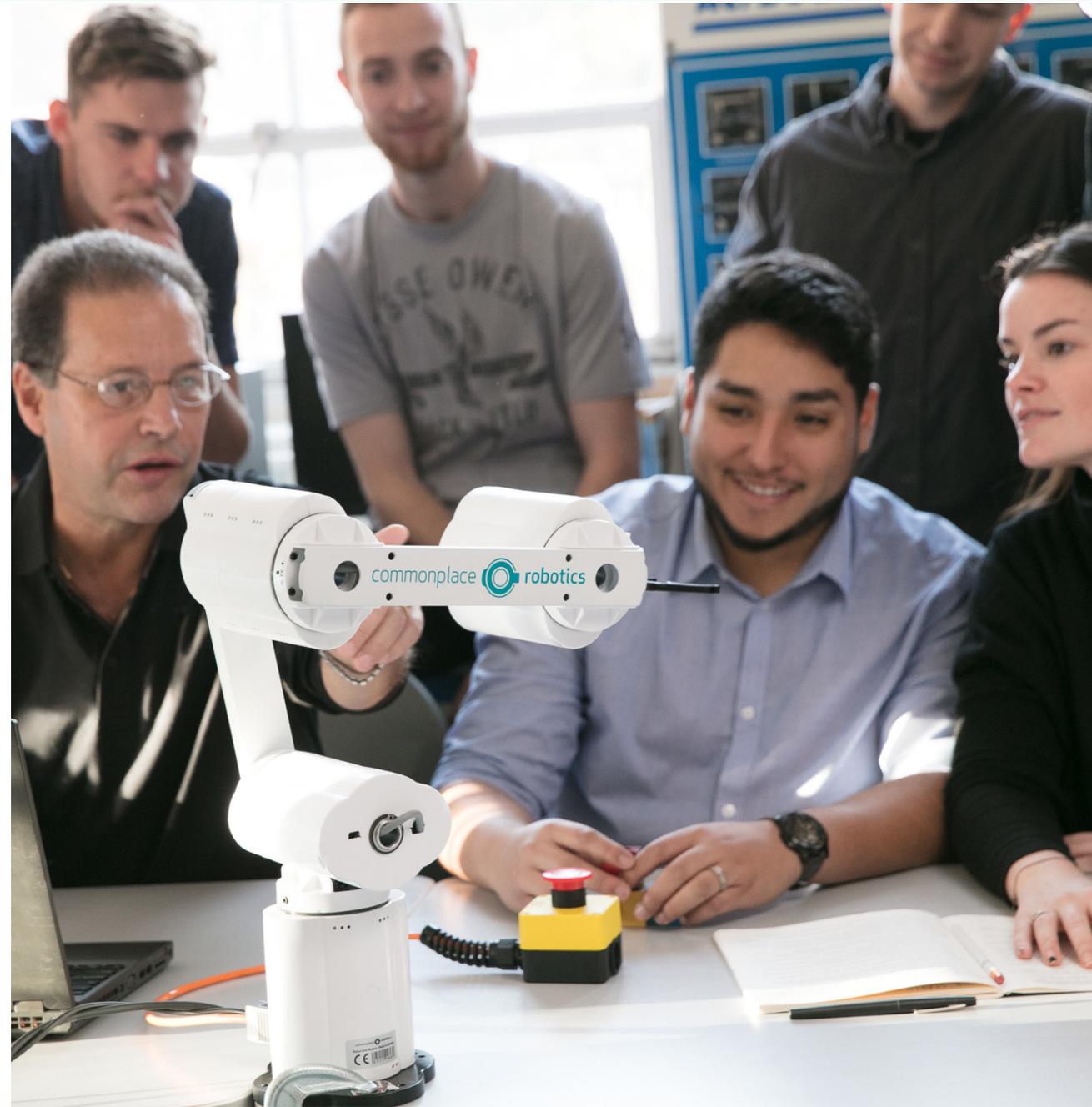
Learning Objectives

- **Embrace complexity and risk with a flexible and open mindset. (APPLY level)**
- **Activate creative aptitude through personal reflection and examination of biases about creativity. (ANALYZING level)**

DESIREABILITY OF CREATIVE SKILLS

Three Likert-type items designed for teachers (Katz-Buonincontro, Hass & Perignat, 2020) and learners (Katz-Buonincontro, et al., in press) to assess their level of interest or “desirability” of creative skills vis a vis school and career success

- Correlates with Creative Self-Efficacy
- Being creative will help me be successful in school
- Being creative gives me an extra edge in my classes
- Being creative will help me excel at my future job



CREATIVE SELF-EFFICACY

The belief in one's ability to perform [well] in a given context (Bandura, e.g., 1977):

- I feel that I am good at coming up with novel ideas
- I have confidence in my ability to solve problems creatively
- I have a knack for further developing the ideas of others

Creative self-efficacy correlates with

- Teacher ratings (e.g., Beghetto, Kaufman & Baxter, 2011)
- Growth mindset (e.g., Hass, Katz-Buonincontro, & Reiter-Palmon, 2016; Karwowski, 2014)
- Supervisor ratings (e.g., Jausi & Randel, 2014; Tierney & Farmer, 2002; 2001)



CREATIVE MINDSETS

- Creative Mindsets are an adaptation of fixed and growth mindset (Dweck, 2006) to creative domains
 - Karwowski (2014): fixed mindset → poorer insight performance
 - Royston & Reiter-Palmon (2017): mindsets → creativity relationship mediated by creative self-efficacy
 - Hass, Katz-Buonincontro, & Reiter-Palmon (2019) → as fixed mindset increases, problem-solving originality tends to decrease



CREATIVE MINDSET ITEMS (Karwowski, 2014; Katz-Buonincontro, et al., 2020)

Fixed Mindset

- You are either creative or you are not. Even trying hard you cannot change much
- Creativity can be developed, but one is or is not a truly creative person
- Some people are creative, others are not, and no practice can change it
- A truly creative talent is innate and constant throughout one's entire life

Growth Mindset

- Everyone can create something great at some point if he or she is given appropriate conditions
- Perseverance and trying hard are the best ways to develop and expand one's creative capabilities
- Effort and hard work are more important than talent when creating something new
- I can always increase my level of creativity through practice

- Being creative will help me be successful in school
- Being creative gives me an extra edge in my classes
- Being creative will help me excel at my future job
- I feel that I am good at coming up with novel ideas
- I have confidence in my ability to solve problems creatively
- I have a knack for further developing the ideas of others

- All items scaled with 1 = strongly disagree; 4 = neither...; 7 = strongly agree.
- All scales provided strong reliability; $.85 > \alpha > .70$

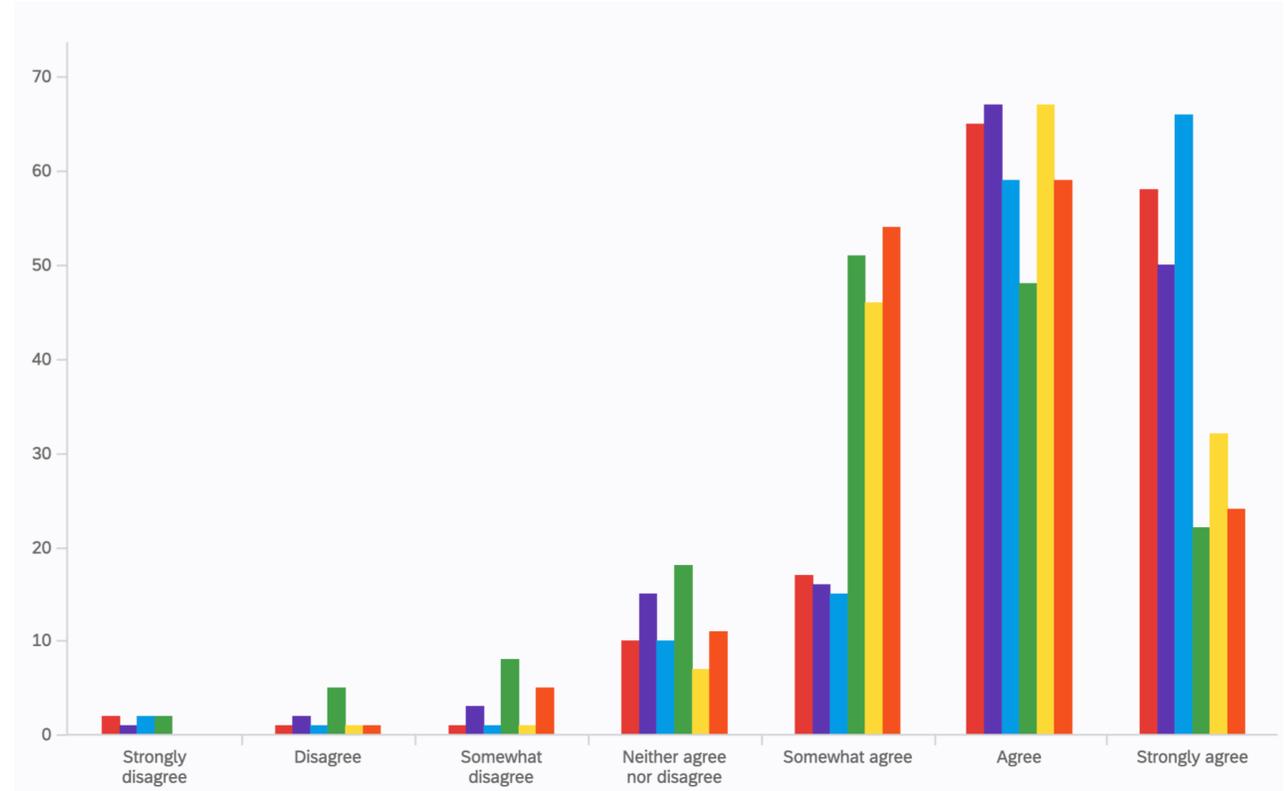
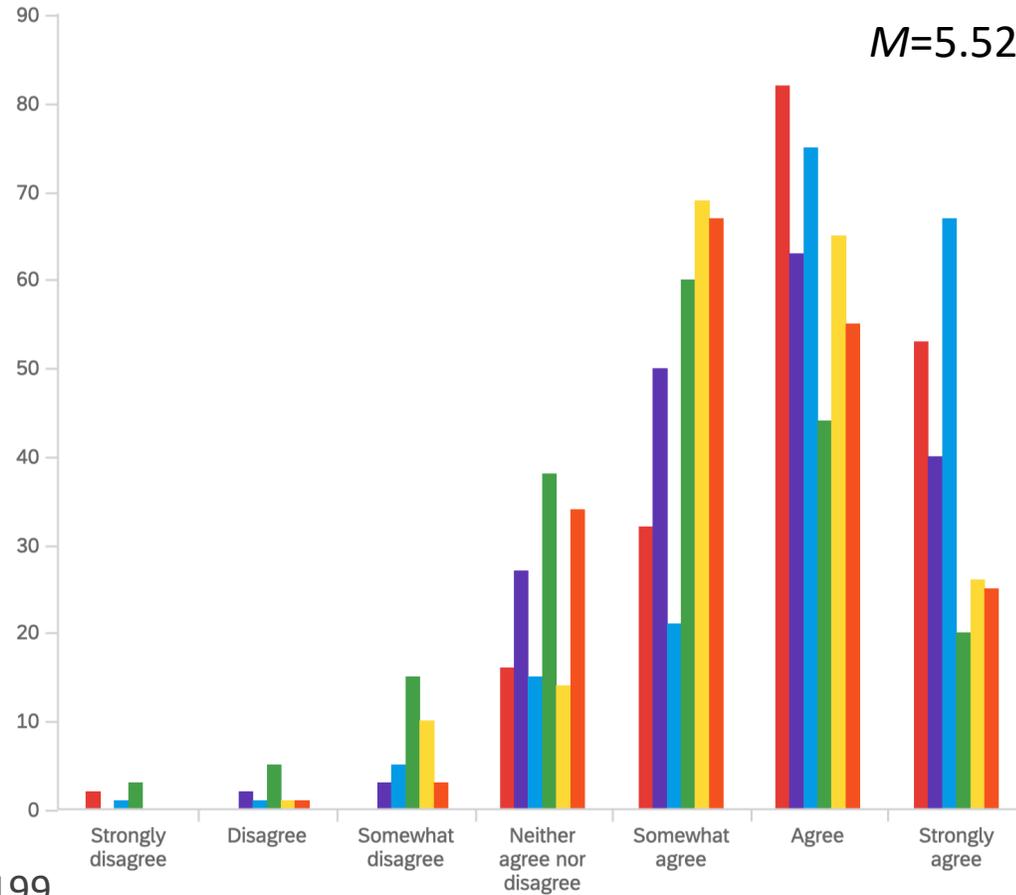
ASSESSMENT RESULTS: DESCRIPTIVE

PRE-Workshop

$M=5.52$

POST-Workshop

$M=5.75$



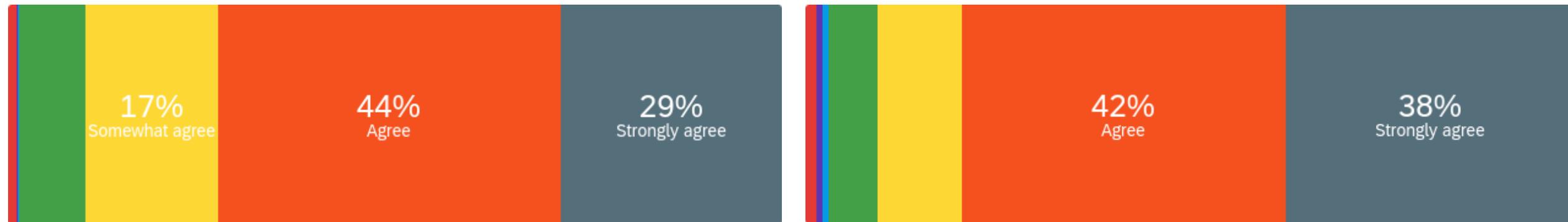
n=199

- All items scaled with 1 = strongly disagree; 4 = neither...; 7 = strongly agree.
- All scales provided strong reliability; $.85 > \alpha > .70$

ASSESSMENT RESULTS: DESCRIPTIVE

PRE-Workshop

POST-Workshop



Strongly disagree Disagree Somewhat disagree Neither agree nor disagree

Somewhat agree Agree Strongly agree

n=199

- All items scaled with 1 = strongly disagree; 4 = neither...; 7 = strongly agree.
- All scales provided strong reliability; $.85 > \alpha > .70$

ASSESSMENT RESULTS: DESCRIPTIVE

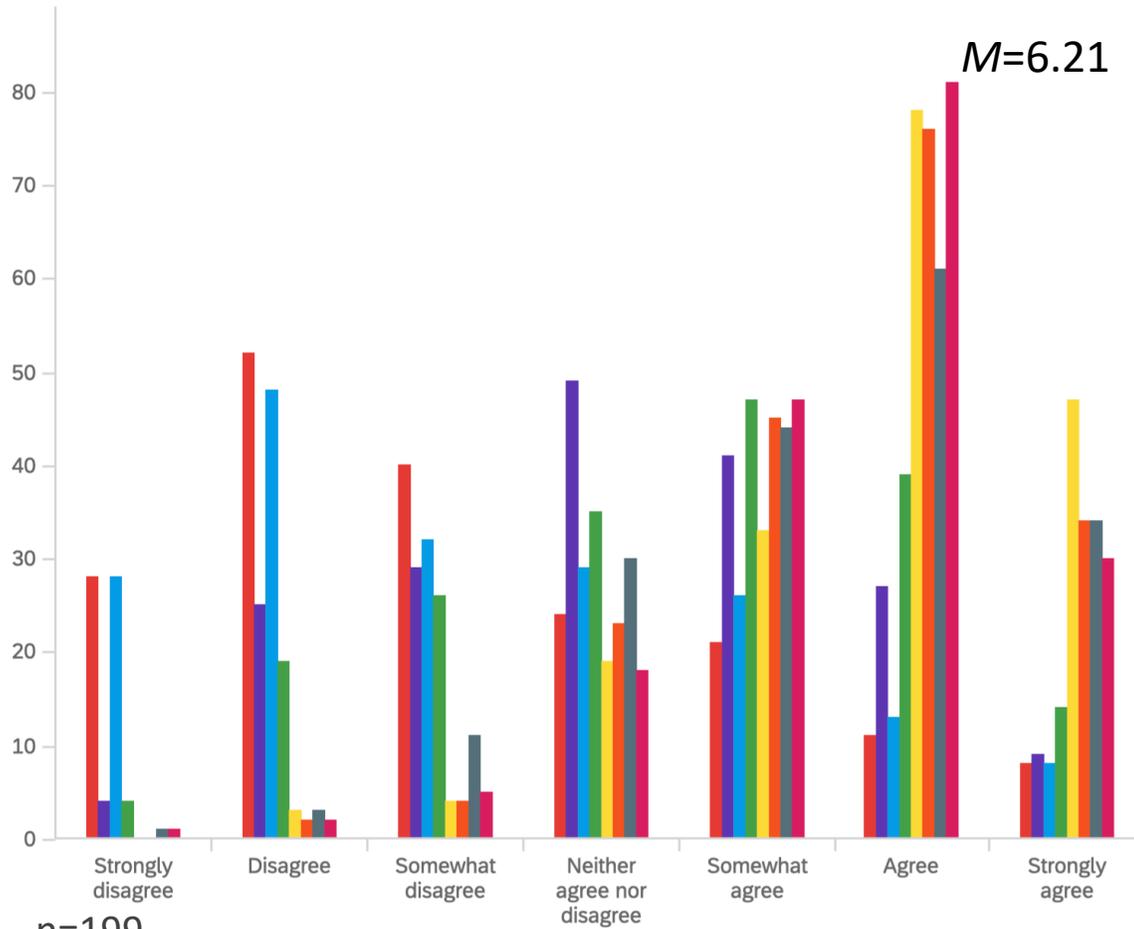
- You are either creative or you are not. Even trying hard you cannot change ...
- Creativity can be developed, but one is or is not a truly creative person
- Some people are creative, others are not, and no practice can change it
- A truly creative talent is innate and constant throughout one's entire life
- Everyone can create something great at some point if he or she is given app...
- Perseverance and trying hard are the best ways to develop and expand one's ...
- Effort and hard work are more important than talent when creating something...
- I can always increase my level of creativity through practice

- All items scaled with 1 = strongly disagree; 4 = neither...; 7 = strongly agree.
- All scales provided strong reliability; $.85 > \alpha > .70$

ASSESSMENT RESULTS: DESCRIPTIVE

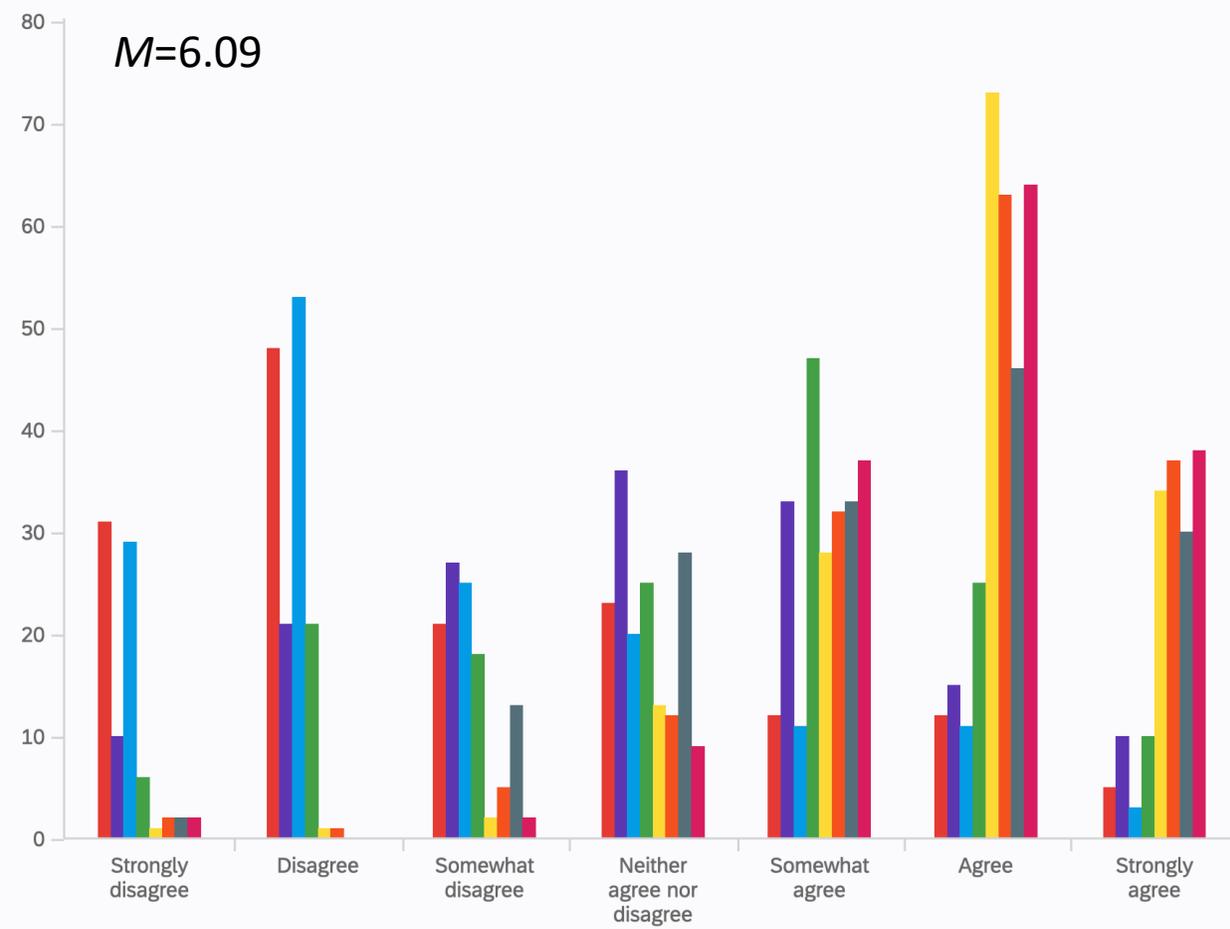
PRE-Workshop

$M=6.21$



POST-Workshop

$M=6.09$



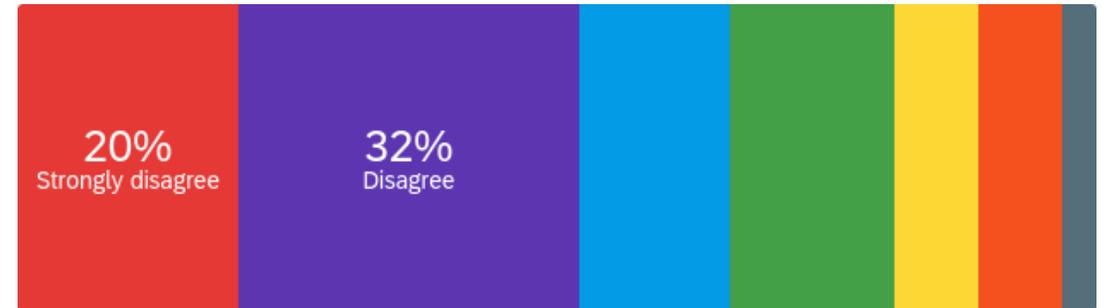
n=199

- All items scaled with 1 = strongly disagree; 4 = neither...; 7 = strongly agree.
- All scales provided strong reliability; $.85 > \alpha > .70$

ASSESSMENT RESULTS: DESCRIPTIVE

PRE-Workshop

POST-Workshop



Strongly disagree Disagree Somewhat disagree Neither agree nor disagree

Somewhat agree Agree Strongly agree

n=199

- All items scaled with 1 = strongly disagree; 4 = neither...; 7 = strongly agree.
- All scales provided strong reliability; $.85 > \alpha > .70$

WORKSHOP SATISFACTION

Almost uniformly positive student satisfaction ratings across workshops.

Personal Goal-Setting

“

I liked going over what everyone would want on their tombstones. I feel like it gave everyone a chance to be creative and think about what impact they want to leave behind on earth.

— *student*
“The Tombstone Project:
The Art of Epitaph”

”

WORKSHOP SATISFACTION

Almost uniformly positive student satisfaction ratings across workshops.

Exploring the unfamiliar

“

An aspect of this workshop that I liked was the fact that I got to acquire important knowledge about my ancestry history that are rarely/never taught. I enjoyed the whole workshop because as a white woman it allowed me to get a better understanding of black culture and black hair. The paper activities were really cool.

— student

“The Mane Talk: A Walkthrough on Black/African American Hair”

”

WORKSHOP SATISFACTION

Almost uniformly positive student satisfaction ratings across workshops.

Real-world application

“

I liked how he really took the time to explain aspects of algorithms or how to dissect a problem especially for people that don't know much about computer coding and how you can apply that to the real world.

”

— student

“How to Talk to a Computer: An Introduction to Computing & Computational Thinking”

WORKSHOP SATISFACTION

Almost uniformly positive student satisfaction ratings across workshops.

Developing new confidence

“

I appreciated learning about the instructor's experience in the field and the various tips provided to start my own form of activism.

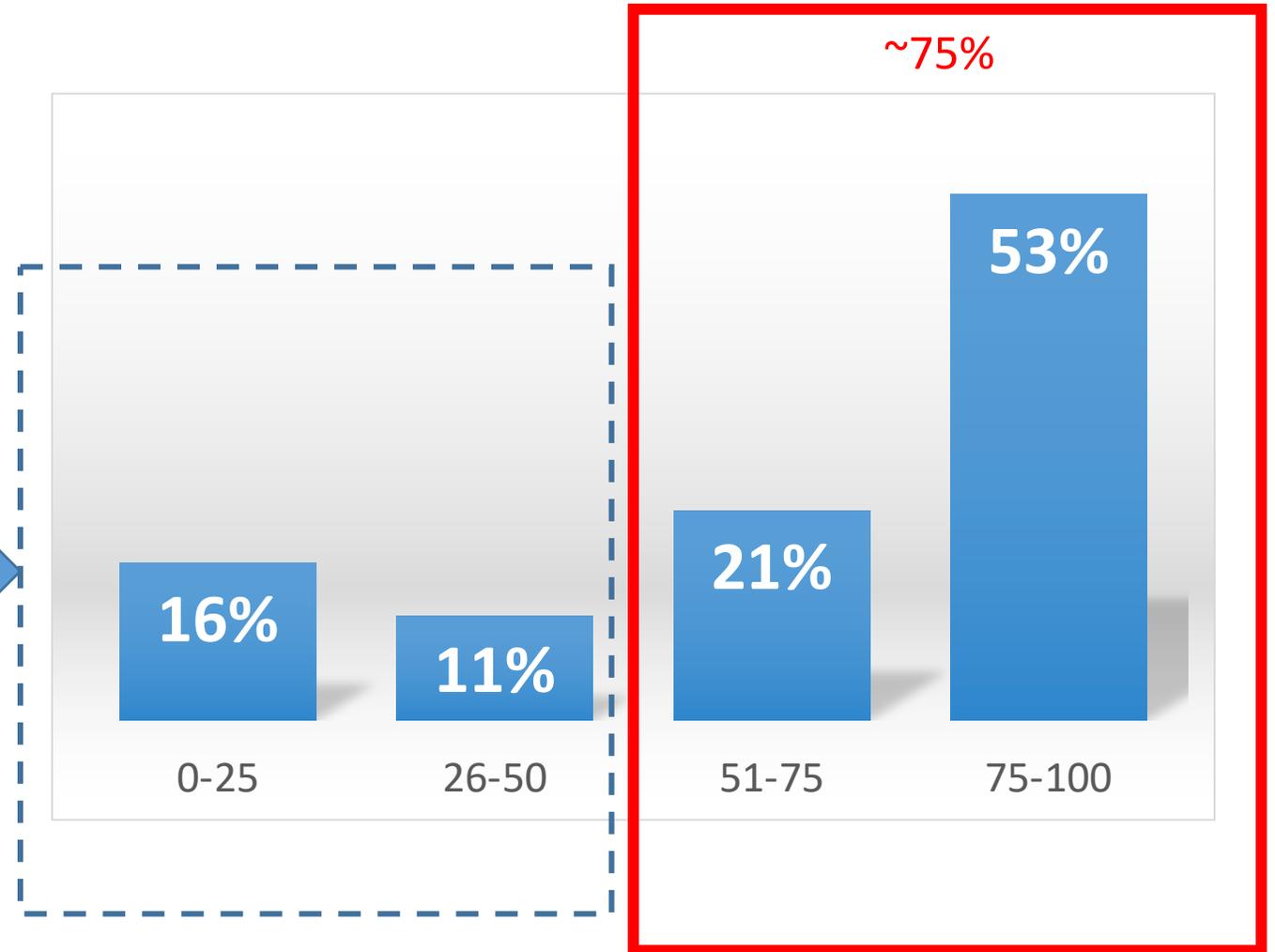
— *student*

“Grassroots Animal Activism: How to Organize a Successful Campaign”

”

How likely are you to encourage a *student* to take a Creativity Intensive Course?

“This is my first time teaching the course and I don't know a lot about the Creativity workshops yet, so I am unable to answer this question fully at this time...”



“I would like to know more about it.”

(n=20)

What are some strengths or things you like about the Creativity Core Curriculum?

“Being able to bring real life examples into class, teaching students about creativity, teaching students from a variety of backgrounds and majors.”

“I think the CCC learning objectives are well-written in the sense that they can generalize across disciplines. It has been relatively easy to incorporate these objectives into my research methods course.”

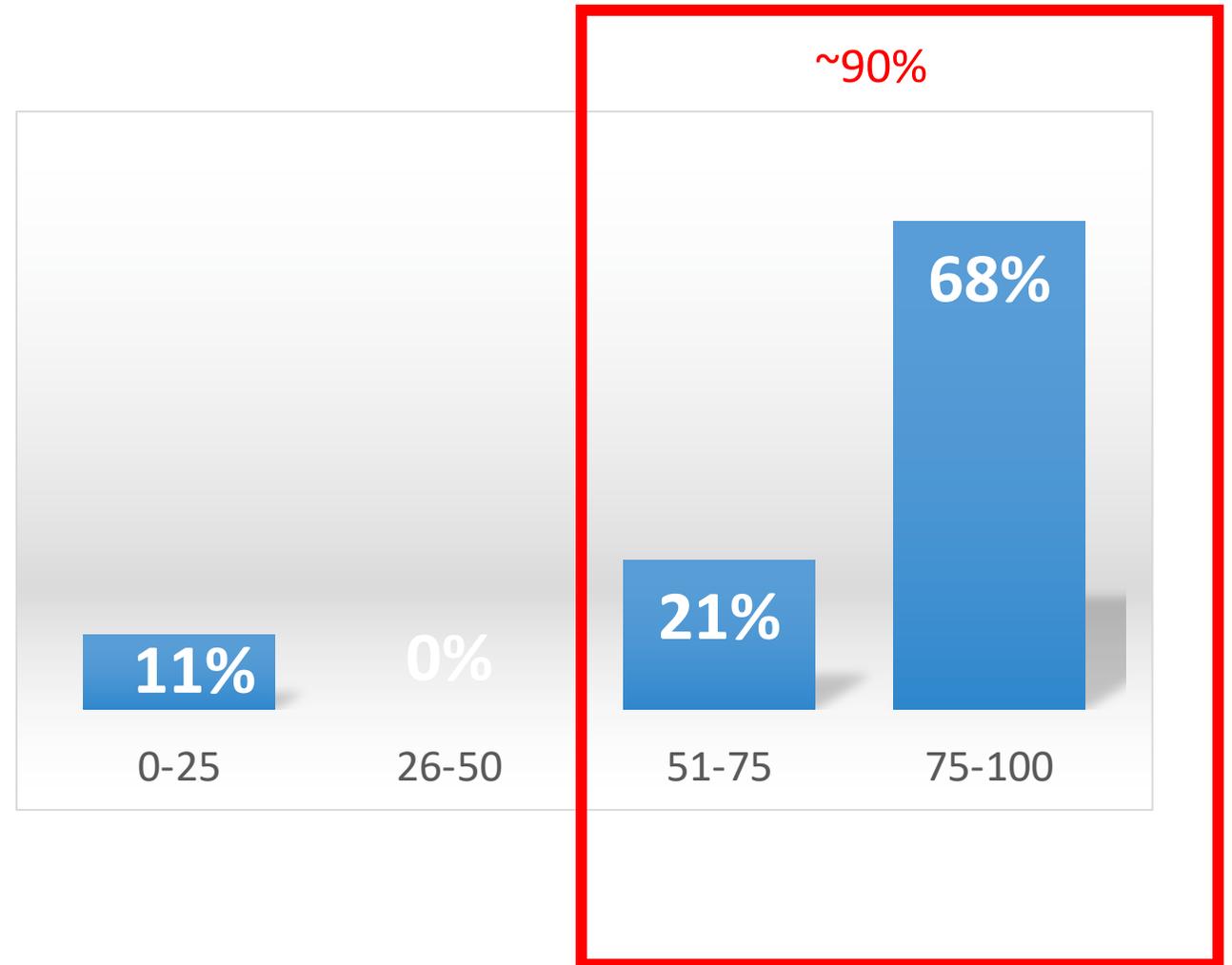
“I have had very little interaction with the formal creativity core curriculum or planning group. I think the concept of this approach is excellent. The implementation needs to be clearer.”

“I think it is good to expose students to the value of creativity for their professional roles and work life balance.”

“Important concept for students in health science majors to develop creativity, sympathy, empathy, and relationship-building skills.”

The mission of the Creativity Core Curriculum is to cultivate a confident and flexible student mindset through learning opportunities that explore individual and collaborative creative aptitude and equip students to yield novel and valuable results.

How well does this mission resonate with you?



Thank you!

Maribeth Kradel-Weitzel
Maribeth.Kradel-Weitzel@Jefferson.edu

Anahid Modrek
Anahid.Modrek@Jefferson.edu

Dana Scott
Dana.Scott@jefferson.edu