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A set of twelve transparent graphs for comparisons.

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A sample of the 'Creativity Programme' as used in the study.

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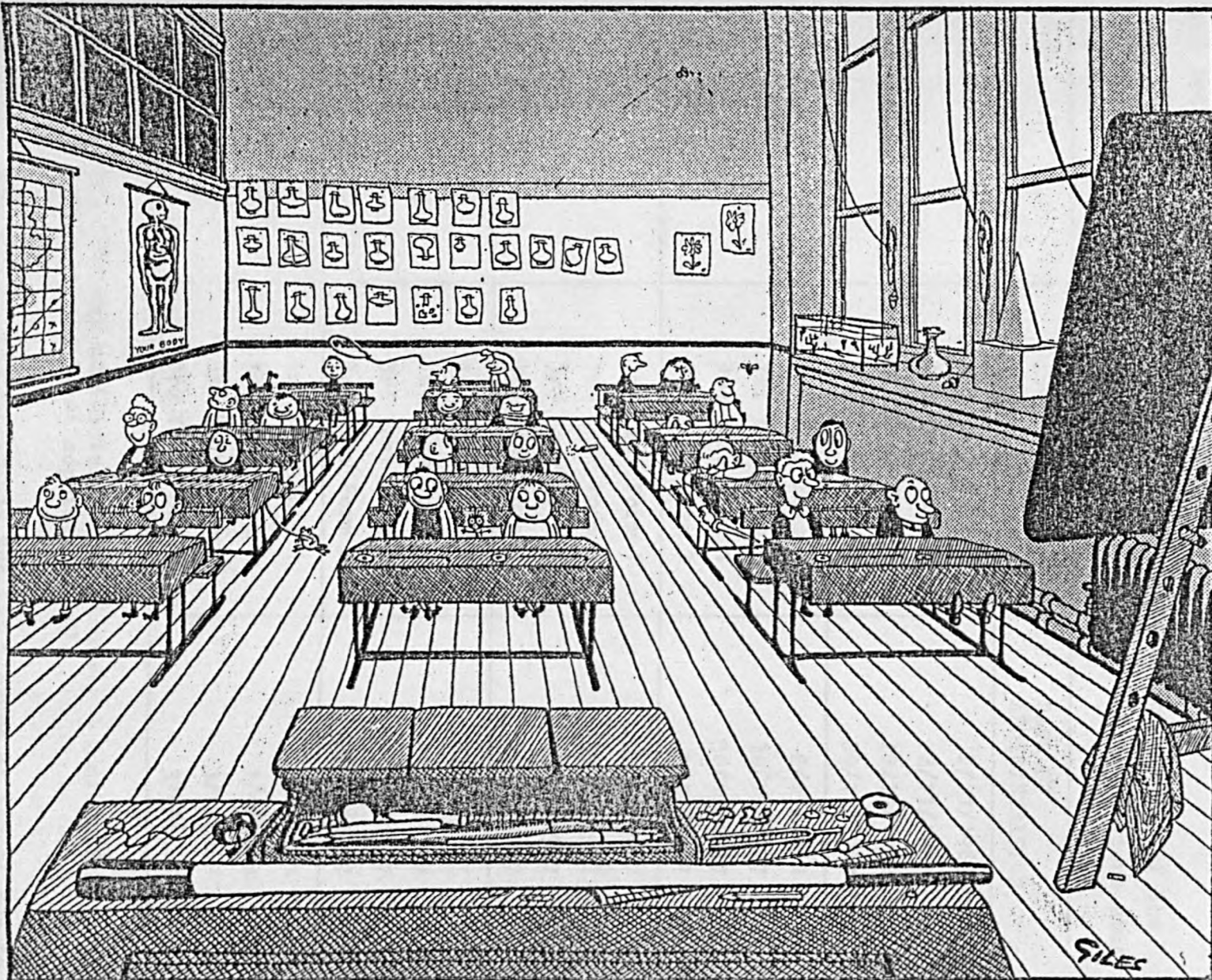
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Example of a cartoon by GILES showing the 'symbolic vase' referred to in Chapter Three: Review of Literature (p.70).

"Now, boys, it is not only on our great statesmen that the future of the world depends, it is you—who are about to take your place as responsible citizens, etc., etc. . . ."

Sunday Express, Jan. 13th, 1946

TI TIMETABLE**APPENDIX PART ONE**

PAGE ONE: DATES OF ADMINISTRATION OF TESTS AND ART WORKS FOR THE STUDY TO TEST HYPOTHESIS A: 1967/68.

86 Subjects involved: Males and Females, 1st Years (in two forms) and 3rd Years (in two forms).

Note: Also included are the dates for the administration of the MTCT (Minnesota Tests of Creative Thinking), used in the previous study.

TEST	FORM	DATE OF ADMINISTRATION
MTCT	1st Year Form 1	2/11/1967
	1st Year Form 2	2/11/1967
	3rd Year Form 1	28/11/1967
	3rd Year Form 2	29/11/1967
ART WORK 1 (The Park)	1st Year Form 1	8/11/1967
	1st Year Form 2	30/10/1967
	3rd Year Form 1	30/10/1967
	3rd Year Form 2	8/11/1967
ART WORK 2 (Own choice)	1st Year Form 1	22/11/1967
	1st Year Form 2	13/11/1967
	3rd Year Form 1	13/11/1967
	3rd Year Form 2	22/11/1967
CFQ (FORM A)	1st Year Form 1	23/11/1967
	1st Year Form 2	20/11/1967
HSPQ (FORM A)	3rd Year Form 1	27/11/1967
	3rd Year Form 2	28/11/1967
TTCT (Figural Form A)	1st Year Form 1	1/4/1968 *
	1st Year Form 2	1/4/1968
	3rd Year Form 1	3/4/1968
	3rd Year Form 2	3/4/1968

* NOTE 1: The TTCT was administered approximately 4 Months after the MTCT to avoid 'test sophistication'.

NOTE 2: The lack of continuity was due to: closure of school due to bad weather conditions, illness, and timetable alterations.

PAGE TWO: DATES OF ADMINISTRATION OF PRE-TESTS, PROGRAMME, AND POST-TESTS FOR THE STUDY TO TEST HYPOTHESIS B: 1967/68 - 1970

41 Subjects involved: The Males and Females who were 1st Years in the Study to Test Hypothesis A. The Tests and Art Works that were administered to these subjects in Study A were used as the Pre-Tests in Study B.

TEST OR PROGRAMME	FORM 1 CONTROL GROUP	FORM 2 EXPERIMENTAL GROUP
<u>PRE-TESTS</u>	(when 1st Years)	(when 1st Years)
ART WORK 1	8/11/1967	30/10/1967
ART WORK 2	22/11/1967	13/11/1967
CPQ (Form A)	23/11/1967	20/11/1967
TTCT (Form A)	1/4/1968	1/4/1968
<u>PROGRAMME</u> *	(when 3rd Years)	(when 3rd Years)
ELEMENT ONE: UNITS ONE, TWO & THREE	NORMAL TUITION	15/10/1969
		29/10/1969
		5/11/1969
		26/11/1969
ELEMENT TWO: UNITS ONE & TWO: & REMINDER LEAFLET		3/12/1969
		13/1/1970
ELEMENT THREE (ONE UNIT)		20/1/1970
		27/1/1970
<u>POST-TESTS</u>		
ART WORK 1	19/2/1970	3/3/1970
ART WORK 2	5/3/1970	10/3/1970
TTCT (Form B)	12/3/1970	17/3/1970
HSPQ (Form A)	23/4/1970	21/4/1970

* NOTE 1: The dates given for the Programme administration are those when the majority of subjects commenced each unit. As the pairs worked at their 'own pace' some subjects did not commence units on the dates given.

NOTE 2: Lack of continuity was for the same reasons given in Note 2 on Page. One.

TABLE No.	YEAR	FORM	TESTS	PAGE
1	1967/68	1st Yr. Fm. 1	CPQ, TTCT (Acts. 1, 2, & 3)	6
2	"	"	TTCT (Totals), ART WORKS 1 & 2	7
3	1970	3rd Yr. Fm. 1	HSPQ, TTCT (Acts. 1, 2, & 3)	8
4	"	"	TTCT (Totals), ART WORKS 1 & 2	9
5	1967	1st Yr. Fm. 1	MTCT (Tasks 1, 2, & 3)	10
6	1967/68	1st Yr. Fm. 2	CPQ, TTCT (Acts. 1, 2, & 3)	11
7	"	"	TTCT (Totals), ART WORKS 1 & 2	12
8	1970	3rd Yr. Fm. 2	HSPQ, TTCT (Acts. 1, 2, & 3)	13
9	"	"	TTCT (Totals), ART WORKS 1 & 2	14
10	1967	1st Yr. Fm. 2	MTCT (Tasks 1, 2, & 3)	15
11	1967/68	3rd Yr. Fm. 1	HSPQ, TTCT (Acts. 1, 2, & 3)	16
12	"	"	TTCT (Totals), ART WORKS 1 & 2	17
13	1967	"	MTCT (Tasks 1, 2, & 3)	18
14	1967/68	3rd Yr. Fm. 2	HSPQ, TTCT (Acts. 1, 2, & 3)	19
15	"	"	TTCT (Totals), ART WORKS 1 & 2	20
16	1967	"	MTCT (Tasks 1, 2, & 3)	21

Scores of subjects involved in the Study to test Hypothesis A are shown in Tables:

1 2 6 7 11 12 14 & 15 (CPQ/HSPQ, TTCT, & ART WORKS: 1967/68)
plus Tables 5 10 13 & 16 (MTCT: 1967)

Scores of subjects involved in the Study to test Hypothesis B are shown in Tables:

1 2 3 4 (Control Group: CPQ/HSPQ, TTCT, & ART WORKS: 1967/68 - 70)
6 7 8 9 (Expt. Group: " " " " " ")

COMPLETE RAW SCORES FOR ALL SUBJECTS IN ALL TESTS
DETAILS AND CONTENTS OF TABLES

The scores on all test factors for all subjects involved in the studies to test Hypotheses A and B are given in twelve tables.

The Tests and Test Factors were:

CPQ/HSPQ scored for Creativity and Exvia

TTCT scored for Fluency, Flexibility, Originality & Elaboration

ART WORKS scored for Gestalt, Spontaneous, Originality & Involvement

Also included in this PART TWO are four pages of scores on the TTCT (1967/68 only) scored for Originality and Elaboration.

The Tests administration Year and Group compositions were:

1967/68 (Study A) 1st and 3rd Year

1st Year Form 1 Males	11	1st Year Form 1 Total	21
" " " 1 Females	10		
1st Year Form 2 Males	11	1st Year Form 2 Total	24
" " " 2 Females	13		
3rd Year Form 1 Males	11	3rd Year Form 1 Total	22
" " " 1 Females	11		
3rd Year Form 2 Males	9	3rd Year Form 2 Total	19
" " " 2 Females	10		
			<hr/>
Total number of subjects			86

1970 (Study B) 3rd Years (these were the 1967/68 1st Years)

3rd Year Form 1 Males	11	3rd Year Form 1 Total	19
" " " 1 Females	8		
3rd Year Form 2 Males	10	3rd Year Form 2 Total	22
" " " 2 Females	12		
			<hr/>
Total number of subjects			41

NOTE: Due to 'drop outs' the number of subjects in Study B were fewer than those in the 1st Year in Study A. For convenience the numbers referred to in the body of the thesis are those pertaining to Study A; even though the reference may be to a test score obtained in 1970. The B No.'s, used for the statistical work, are also given in the tables.

TABLE 1

1967/68: 1st Year Form 1: CPQ, TTCT (Acts. 1, 2, & 3)

21 Subjects: 11 Males, 10 Females

S's No.'s	CPQ	T T C T											
		ACT. 1		ACT. 2				ACT. 3					
S's No. Study A	S's No. Study B	Creativity	Exvia	Originality	Elaboration	Fluency	Flexibility	Originality	Elaboration	Fluency	Flexibility	Originality	Elaboration
1	1	56	32	0	15	4	4	2	19	9	7	4	24
2	2	58	30	5	22	5	5	6	27	7	6	8	21
3	3	62	34	2	25	8	8	8	16	11	9	7	23
4	4	56	34	0	15	8	5	10	4	10	8	10	10
5	5	67	24	0	23	6	6	7	23	7	7	15	17
6	6	60	24	4	13	5	5	4	3	11	11	17	27
7	7	81	.6	5	18	8	7	8	22	5	5	26	17
8	8	61	46	5	16	8	6	8	13	4	4	22	13
9	9	71	24	3	10	5	5	5	15	6	5	6	9
10	10	55	28	0	20	10	9	14	27	11	8	10	19
11	11	63	32	3	9	10	8	16	7	13	12	18	16
12	12	61	28	5	17	10	7	10	25	17	14	23	54
13	-	54	44	5	15	7	6	1	23	11	8	15	38
14	13	57	38	5	25	7	7	11	41	11	9	14	35
15	14	63	34	3	14	10	8	13	37	18	14	27	30
16	15	56	38	0	7	8	8	6	21	6	6	6	19
17	-	54	30	4	12	10	6	9	37	18	10	33	51
18	16	72	8	5	27	6	4	1	25	12	7	18	40
19	17	55	34	4	20	7	5	9	48	10	9	20	41
20	18	50	32	4	9	7	7	7	21	9	8	12	26
21	19	66	32	3	14	10	9	12	7	9	8	13	17

APPENDIX PART TWO

21. Subjects: 11 Males, 10 Females

S's No.'s	T T C T				ART WORKS									
	S's No. Study A	S's No. Study B	TOTALS				WORK 1				WORK 2			
			Fluency	Flexibility	Originality	Elaboration	Gestalt	Spontaneous	Originality	Involvement	Gestalt	Spontaneous	Originality	Involvement
1	1	13	11	6	58	8	1	9	4	6	2	6	3	
2	2	12	11	19	70	3	5	2	4	5	7	7	5	
3	3	19	17	17	64	6	3	7	4	5	1	4	5	
4	4	18	14	20	29	2	5	4	1	1	4	3	1	
5	5	13	13	22	63	6	6	5	7	6	2	6	7	
6	6	16	16	25	43	5	4	3	2	2	5	5	2	
7	7	13	12	39	57	5	6	5	2	5	4	5	2	
8	8	12	10	35	42	6	4	4	2	4	4	4	2	
9	9	11	10	14	34	2	4	4	3	2	5	5	4	
10	10	21	17	24	66	6	4	4	3	7	6	11	6	
11	11	23	20	37	32	1	5	2	2	6	4	2	2	
12	12	27	21	38	96	2	5	6	3	5	3	6	5	
13	13	18	14	21	76	10	7	13	9	7	6	9	8	
14	14	18	16	30	101	10	1	12	8	7	1	10	7	
15	15	28	22	43	81	4	4	5	4	5	2	5	5	
16	16	14	14	12	47	7	3	7	5	4	4	6	5	
17	17	28	16	46	100	9	8	11	8	9	8	11	9	
18	18	18	11	24	92	7	2	8	7	8	2	11	8	
19	19	17	14	33	109	.8	7	11	8	8	7	10	9	
20	20	16	15	23	56	3	5	2	4	4	3	3	3	
21	21	19	17	28	38	9	7	10	9	10	8	12	8	

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TABLE 3

1970: 3rd Year Form 1: HSPQ, TTCT (Acts. 1, 2, & 3)

APPENDIX PART TWO

19 Subjects: 11 Males, 8 Females

S's No.'s	HSPQ	E T C T							
		ACT. 1		ACT. 2				ACT. 3	
S's No. Study A	S's No. Study B	Creativity	Exvia	Originality	Elaboration	Fluency	Flexibility	Originality	Elaboration
1	1	63	37	0	21	6	6	11	10
2	2	73	28	0	16	10	9	12	27
3	3	91	13	0	15	5	3	8	10
4	4	64	42	0	5	7	7	9	8
5	5	67	32	0	15	9	7	6	37
6	6	58	32	0	5	8	8	10	7
7	7	74	29	5	21	4	4	6	35
8	8	75	42	0	26	8	8	11	28
9	9	63	40	3	13	8	7	12	33
10	10	54	42	2	13	10	9	13	22
11	11	64	35	0	7	8	7	5	10
12	12	51	39	0	16	10	8	11	31
14	13	75	30	0	18	4	4	5	39
15	14	65	39	0	34	5	5	5	38
16	15	67	34	0	6	4	4	4	10
18	16	72	32	0	16	4	2	3	29
19	17	63	46	4	27	5	5	7	31
20	18	68	38	2	10	8	7	10	17
21	19	51	37	5	5	6	6	8	11

Subjects No. 1 - 11 are Males

Subjects No.'s 12 - 21 are Females

Study A No. subjects 13 & 17 had left since 1967/68

TABLE 4

APPENDIX PART TWO

1970: 3rd Year Form 1: TTCT (Totals): ART WORKS 1 & 2
 19 Subjects: 11 Males, 8 Females

S's No.'s		T T C T				ART WORKS			
		TOTALS				WORK 1		WORK 2	
S's No. Study A	S's No. Study B	Fluency	Flexibility	Originality	Elaboration	Gestalt	Spontaneous	Originality	Involvement
1	1	9	9	18	48	4	1	5	3
2	2	25	20	30	71	3	6	4	2
3	3	16	12	19	59	5	2	5	5
4	4	13	12	12	18	1	4	3	2
5	5	13	11	39	71	7	1	6	5
6	6	17	15	17	22	2	3	1	1
7	7	12	12	22	98	8	1	9	5
8	8	16	15	30	70	7	4	5	4
9	9	14	13	29	82	3	4	5	4
10	10	16	14	23	46	2	4	4	3
11	11	17	13	10	29	4	2	3	3
12	12	21	17	20	94	8	7	10	6
14	13	10	8	18	83	6	7	8	4
15	14	11	10	17	102	6	5	7	7
16	15	13	10	31	29	4	6	7	4
18	16	11	5	20	85	8	5	11	8
19	17	16	14	22	96	9	8	11	9
20	18	19	16	20	42	4	3	5	5
21	19	12	11	18	29	5	7	9	5

Subjects No.'s 1 - 11 are Males

Subjects No.'s 12 - 21 are Females

Study A No. subjects 13 & 17 had left since 1967/68

TABLE 5

1967: 1st Year Form 1: MTCT (Tasks 1, 2, & 3)

21 Subjects: 11 Males, 10 Females

S's No.'s		M T C T					
		TASK 1		TASK 2		TASK 3	
S's No.	Study B	Originality	Elaboration	Originality	Elaboration	Originality	Elaboration
1	1	5	5	9	7	22	12
2	2	5	15	14	12	38	27
3	3	10	5	17	9	31	16
4	4	10	15	12	10	60	33
5	5	10	15	16	12	27	18
6	6	5	5	12	8	23	13
7	7	10	5	10	10	26	18
8	8	5	5	11	9	27	15
9	9	10	15	11	8	34	21
10	10	10	15	7	7	21	13
11	11	10	5	8	6	28	12
12	12	10	5	15	10	37	22
13	-	10	5	10	7	27	17
14	13	10	5	14	8	22	17
15	14	10	5	10	10	48	28
16	15	10	5	8	5	22	17
17	-	10	5	13	10	30	26
18	16	10	15	14	10	48	31
19	17	10	15	15	12	43	32
20	18	10	15	8	9	18	15
21	19	10	15	8	8	31	20

Subjects No.'s 1 - 11 are Males

Subjects No.'s 12 - 21 are Females

TABLE 6

APPENDIX PART TWO

1967/68: 1st Year Form 2: CPQ, TTCT (Acts. 1, 2, & 3)
 24 Subjects: 11 Males, 13 Females

S's No.'s	CPQ	TTCT							
		ACT. 1		ACT. 2				ACT. 3	
S's No. Study A	S's No. Study B	Creativity	Exvia	Originality	Elaboration	Fluency	Flexibility	Originality	Elaboration
22	20	61	34	0	12	8	5	7	13
23	21	69	22	0	4	3	2	1	6
24	22	51	28	0	14	10	9	10	5
25	23	59	36	0	8	4	3	3	10
26	24	65	34	3	10	3	3	3	10
27	-	68	26	4	7	9	8	6	6
28	25	61	32	1	17	7	6	8	11
29	26	63	34	3	21	6	6	8	28
30	27	63	40	3	21	8	7	5	18
31	28	57	41	1	22	9	6	10	35
32	29	59	40	4	25	9	9	15	56
33	30	89	14	4	1	10	8	9	15
34	31	69	20	3	11	10	9	6	8
35	32	76	24	5	11	6	5	4	13
36	33	69	24	4	8	8	8	8	16
37	34	47	30	0	21	7	6	6	13
38	35	58	32	0	20	6	5	5	28
39	36	62	24	0	18	7	6	7	21
40	37	68	22	0	9	10	7	7	21
41	38	69	22	4	22	7	7	5	18
42	39	63	26	4	16	9	8	14	33
43	40	61	34	5	7	4	4	4	13
44	-	56	38	5	22	10	8	12	30
45	41	56	40	3	12	6	5	5	14

Subjects 22 - 32 (A No.'s) are Males
 Subjects 33 - 45 (A No.'s) are Females

TABLE 7

APPENDIX PART TWO

1967/68: 1st Year Form 2: TTCT (Totals): ART WORKS 1 & 2
 24 Subjects: 11 Males, 13 Females

S's No.'s		T T C T				ART WORKS							
		TOTALS				WORK 1				WORK 2			
S's No. Study A	S's No. Study B	Fluency	Flexibility	Originality	Elaboration	Gestalt	Spontaneous	Originality	Involvement	Gestalt	Spontaneous	Originality	Involvement
22	20	19	15	22	33	4	4	3	1	2	3	3	2
23	21	5	4	4	16	1	5	1	1	8	2	6	2
24	22	18	16	18	26	4	4	4	3	1	5	3	1
25	23	9	7	12	35	3	5	4	3	7	1	8	5
26	24	8	8	12	31	5	3	3	2	5	6	4	3
27	-	19	17	25	29	7	7	8	5	2	5	6	3
28	25	14	13	15	53	3	6	4	4	8	7	8	6
29	26	15	13	30	75	5	5	3	3	5	4	3	3
30	27	24	20	24	60	5	2	5	5	5	6	5	4
31	28	19	16	28	87	5	4	4	4	4	5	6	3
32	29	26	24	44	117	5	6	3	4	6	2	6	4
33	30	24	17	38	30	2	5	1	2	7	6	5	5
34	31	29	22	37	39	5	4	3	5	4	5	3	4
35	32	15	13	20	43	9	1	6	5	6	3	5	6
36	33	16	15	17	35	6	6	7	7	5	3	6	4
37	34	19	14	19	62	4	4	3	5	5	4	3	3
38	35	14	12	11	77	2	5	2	3	3	5	2	3
39	36	18	16	19	66	5	4	4	3	4	4	3	3
40	37	27	16	19	59	8	7	10	6	6	5	5	6
41	38	22	20	24	71	4	3	5	4	8	7	7	7
42	39	24	22	41	89	6	2	7	7	8	2	9	8
43	40	11	9	24	31	5	5	4	4	5	5	4	4
44	-	24	17	36	75	10	8	9	9	9	7	10	8
45	41	13	12	12	34	7	7	6	4	10	8	12	8

Subjects 22 - 32 (A No.'s) are Males
 Subjects 33 - 45 (A No.'s) are Females

TABLE 8

APPENDIX PART TWO

1970: 3rd Year Form 2: HSPQ, TTCT (Acts. 1, 2, & 3)

22 Subjects: 10 Males, 12 Females

S's No.'s	HSPQ	TTCT											
		ACT. 1		ACT. 2				ACT. 3					
S's No. Study A	S's No. Study B	Creativity	Exvia	Originality	Elaboration	Fluency	Flexibility	Originality	Elaboration	Fluency	Flexibility	Originality	Elaboration
22	20	54	44	0	7	9	7	8	8	11	8	14	16
23	21	78	22	5	13	10	10	12	32	10	9	17	20
24	22	67	43	0	1	7	6	12	15	5	3	5	15
25	23	56	40	5	4	5	5	8	13	8	7	8	19
26	24	79	12	0	13	4	4	5	7	4	3	8	16
28	25	69	36	0	13	10	9	16	14	8	7	11	13
29	26	61	48	5	27	6	6	9	41	9	7	14	29
30	27	71	22	0	11	8	8	10	11	8	7	15	12
31	28	70	46	5	29	9	8	15	27	7	6	19	22
32	29	50	53	0	32	7	4	9	33	16	13	26	22
33	30	80	24	0	11	5	4	6	18	9	5	12	25
34	31	58	36	0	12	10	9	11	17	13	10	12	20
35	32	63	39	5	9	4	4	7	22	11	8	18	23
36	33	60	37	0	19	6	6	5	24	9	9	27	14
37	34	55	35	0	36	7	6	9	26	12	7	19	19
38	35	68	37	0	19	9	9	10	28	12	10	14	23
39	36	59	34	0	29	9	8	10	42	14	7	20	44
40	37	60	32	5	17	7	7	10	13	15	11	24	18
41	38	61	31	4	23	7	7	8	35	10	6	9	32
42	39	52	37	0	45	10	8	10	66	15	11	42	26
43	40	55	37	5	6	5	5	7	20	4	4	4	12
45	41	42	49	4	25	7	7	9	26	13	12	13	27

Subjects 22 - 32 (A No.'s) are Males

Subjects 33 - 45 (A No.'s) are Females

Study A No. subjects 27 & 44 had left since 1967/68

TABLE 9

APPENDIX PART TWO

1970: 3rd Year Form 2: TTCT (Totals): ART WORKS 1 & 2
 22 Subjects: 10 Males, 12 Females

S's No.'s	T T C T				ART WORKS									
	S's No. Study A	S's No. Study B	TOTALS				WORK 1				WORK 2			
			Fluency	Flexibility	Originality	Elaboration	Gestalt	Spontaneous	Originality	Involvement	Gestalt	Spontaneous	Originality	Involvement
22	20	20	15	22	31	2	5	3	2	4	6	4	3	
23	21	20	19	34	65	2	1	4	2	8	1	2	0	
24	22	12	9	17	31	1	3	3	3	1	2	3	2	
25	23	13	12	21	36	8	7	8	6	8	7	10	8	
26	24	8	7	13	36	5	4	2	4	4	3	4	4	
28	25	18	16	27	40	9	5	7	5	3	4	4	5	
29	26	15	13	28	97	5	8	5	5	5	4	5	5	
30	27	16	15	25	34	3	6	5	2	2	2	4	3	
31	28	16	14	39	78	7	8	9	7	7	8	7	6	
32	29	23	17	35	97	10	7	10	9	9	6	11	9	
33	30	14	9	18	64	8	4	6	5	6	3	6	5	
34	31	23	19	23	49	4	2	5	3	4	5	5	3	
35	32	15	12	30	54	8	3	7	4	6	5	6	5	
36	33	15	15	32	57	8	1	9	3	2	2	5	3	
37	34	19	13	28	81	8	5	9	7	7	6	9	7	
38	35	21	19	24	70	5	5	4	4	9	8	10	7	
39	36	23	15	30	115	6	3	10	6	6	4	7	4	
40	37	22	18	39	48	5	6	7	5	10	5	12	8	
41	38	17	13	21	90	7	7	10	8	7	5	10	6	
42	39	25	19	52	137	10	7	12	9	9	5	12	9	
43	40	9	9	16	38	7	2	8	6	5	1	5	4	
45	41	20	19	26	78	9	8	8	7	8	7	9	6	

Subjects 22 - 32 (A No.'s) are Males

Subjects 33 - 45 (A No.'s) are Females

Study A No.'s subjects 27 & 44 had left since 1967/68

TABLE 10

1967: 1st Year Form 2: MTCT (Tasks 1, 2, & 3)

24 Subjects: 11 Males, 13 Females

S's No.'s		M T C T					
		TASK 1		TASK 2		TASK 3	
S's No.	Study A	Originality	Elaboration	Originality	Elaboration	Originality	Elaboration
22	20	10	5	15	10	21	14
23	21	10	15	15	10	18	10
24	22	10	5	14	8	20	13
25	23	5	5	11	7	29	17
26	24	10	15	16	7	17	9
27	25	10	5	6	3	13	8
28	25	10	5	10	12	27	18
29	26	10	5	11	11	24	17
30	27	10	5	14	10	39	20
31	28	10	5	17	11	19	12
32	29	10	15	11	12	38	21
33	30	10	5	15	10	20	13
34	31	10	15	10	11	20	8
35	32	10	5	7	10	29	20
36	33	10	5	15	10	20	11
37	34	10	5	12	9	23	15
38	35	10	5	13	10	16	9
39	36	10	5	13	10	28	17
40	37	10	5	16	8	26	20
41	38	5	15	15	12	30	22
42	39	5	5	15	8	22	13
43	40	10	5	11	9	19	11
44	-	5	15	12	8	29	22
45	41	10	5	13	8	21	20

Subjects 22 - 32 (A No.'s) are Males

Subjects 33 - 45 (A No.'s) are Females

TABLE 11

APPENDIX PART TWO

1967/68: 3rd Year Form 1: HSPQ, TTCT (Acts. 1, 2, & 3)

22 Subjects: 11 Males, 11 Females

S's No.'s	HSPQ	T T C T											
		ACT. 1		ACT. 2				ACT. 3					
S's No. Study A	Creativity	Exvia	Originality	Elaboration	Fluency	Flexibility	Originality	Elaboration	Fluency	Flexibility	Originality	Elaboration	
46	60	57	0	10	10	10	10	23	15	12	26	34	
47	50	48	0	15	6	6	7	25	11	8	12	14	
48	61	50	1	24	10	8	12	61	16	15	34	44	
49	69	32	5	21	9	8	10	17	8	8	13	14	
50	70	32	1	16	10	8	9	18	17	13	19	16	
51	50	48	5	15	10	8	11	29	10	7	40	23	
52	63	42	4	15	8	7	9	38	12	9	22	32	
53	67	40	0	19	8	8	10	16	11	10	19	21	
54	60	40	5	17	7	4	4	18	6	4	13	22	
55	54	47	3	10	9	8	9	27	12	11	12	24	
56	61	42	0	16	9	7	9	25	8	8	16	11	
57	57	39	3	8	7	6	2	17	8	5	16	23	
58	70	26	3	17	10	8	13	43	21	14	35	41	
59	68	39	4	23	7	6	10	29	11	9	19	42	
60	83	24	5	8	5	5	6	7	7	6	13	19	
61	44	55	4	10	10	8	10	22	11	8	20	16	
62	64	29	3	17	7	5	9	30	13	8	22	44	
63	61	34	0	9	10	8	7	8	12	11	15	21	
64	67	28	3	14	5	5	6	16	6	5	8	18	
65	72	36	4	18	9	8	9	47	17	12	36	38	
66	53	42	4	15	10	9	11	47	18	14	33	24	
67	68	43	0	15	5	5	3	30	11	9	23	22	

Subjects No.'s 46 - 56 are Males

Subjects No.'s 57 - 67 are Females

TABLE 12

APPENDIX PART T/10

1967/68: 3rd Year Form 1: TTCT (Totals): ART WORKS 1 & 2
 22 Subjects: 11 Males, 11 Females

S's No.'s	T T C T				ART WORKS							
	TOTALS				WORK 1				WORK 2			
S's No. Study A	Fluency	Flexibility	Originality	Elaboration	Gestalt	Spontaneous	Originality	Involvement	Gestalt	Spontaneous	Originality	Involvement
46	25	22	36	67	6	6	7	6	9	1	10	8
47	17	14	19	54	1	4	1	1	2	5	3	3
48	26	23	47	129	8	7	11	8	7	7	8	7
49	17	16	28	52	4	4	4	2	5	4	4	4
50	27	21	29	50	7	6	11	6	9	2	9	7
51	20	15	56	67	3	4	5	2	3	3	9	4
52	20	16	35	85	5	3	7	7	3	4	1	1
53	19	18	29	56	5	5	6	5	2	5	6	5
54	13	8	22	57	2	5	4	4	4	4	6	4
55	21	19	24	63	4	2	4	3	1	5	3	3
56	17	15	25	52	3	4	4	5	1	5	3	2
57	15	11	21	48	5	6	8	5	5	5	8	5
58	31	22	51	101	8	7	12	10	10	8	13	9
59	18	15	33	94	8	1	10	7	4	4	6	6
60	12	11	24	34	5	5	6	6	5	6	7	6
61	21	16	34	48	5	2	3	3	5	4	3	4
62	20	13	34	91	9	8	12	8	10	8	13	10
63	22	19	22	38	5	5	4	7	4	5	4	6
64	11	10	17	48	6	6	9	6	5	2	8	5
65	26	20	49	103	9	8	13	10	8	7	12	9
66	28	23	48	86	5	5	6	8	6	6	9	8
67	16	14	26	67	10	8	12	8	8	7	11	8

Subjects No.'s 46 - 56 are Males
 Subjects No.'s 57 - 67 are Females

TABLE 13

APPENDIX PART TWO

1967: 3rd Year Form 1: MTCT (Tasks 1, 2, & 3)

22 Subjects: 11 Males, 11 Females

S's No.'s	M T C T					
	TASK 1		TASK 2		TASK 3	
S's No. Study A	Originality Elaboration		Originality Elaboration		Originality Elaboration	
46	10	5	7	11	32	25
47	10	5	8	8	26	11
48	10	15	15	12	35	30
49	10	5	16	8	42	22
50	10	5	19	9	60	28
51	10	5	17	10	45	29
52	10	5	6	10	59	35
53	10	5	7	10	42	23
54	10	5	18	10	25	10
55	10	5	16	8	23	15
56	10	5	10	8	35	16
57	10	5	11	6	19	16
58	10	5	7	10	57	30
59	10	5	6	9	23	17
60	10	5	15	10	16	16
61	10	5	7	9	30	23
62	10	5	16	12	50	32
63	10	5	10	7	8	6
64	10	5	8	7	22	14
65	10	5	9	11	36	25
66	10	5	13	12	47	31
67	10	5	11	10	26	22

Subjects No.'s 46 - 56 are Males

Subjects No.'s 57 - 67 are Females

TABLE 14

APPENDIX PART TWO

1967/68: 3rd Year Form 2: HSPQ, TTCT (Acts. 1, 2, & 3)
 19 Subjects: 9 Males, 10 Females

S's No.'s	HSPQ	T T C T										
		ACT. 1		ACT. 2				ACT. 3				
S's No. Study A	Creativity Exvia	Originality Elaboration	Fluency Flexibility Originality Elaboration	Fluency Flexibility Originality Elaboration								
68	59	36	0	16	6	5	5	28	10	8	16	19
69	58	39	0	13	7	3	4	18	13	11	30	24
70	74	38	1	8	7	7	5	16	10	8	36	15
71	65	38	4	41	10	7	13	47	18	13	48	39
72	52	34	0	4	5	4	4	31	8	8	24	28
73	68	31	0	6	4	4	4	6	10	7	13	12
74	70	40	4	15	9	8	10	48	9	6	12	24
75	69	36	4	20	9	8	11	38	9	6	48	17
76	60	40	0	9	7	6	8	24	10	8	21	13
77	73	25	3	15	10	7	7	39	21	13	35	35
78	61	46	4	8	7	6	8	24	21	14	33	37
79	59	34	4	16	8	7	10	16	10	7	27	27
80	73	32	0	14	8	6	6	33	19	15	26	32
81	53	32	0	10	8	8	8	31	12	10	33	20
82	73	32	0	17	8	7	9	23	11	7	20	25
83	69	33	0	22	10	9	12	37	20	11	52	25
84	77	25	0	24	7	5	8	32	13	10	22	40
85	71	30	0	3	5	5	4	8	14	10	20	11
86	88	18	3	23	9	6	7	45	17	11	31	52

Subjects No.'s 68 - 76 are Males
 Subjects No.'s 77 - 86 are Females

TABLE 15

APPENDIX PART TWO

1967/68: 3rd Year Form 2: TTCT (Totals): ART WORKS 1 & 2

19 Subjects: 9 Males, 10 Females

S's No.'s	TTCT				ART WORKS			
	TOTALS				WORK 1		WORK 2	
S's No. Study A	Fluency	Flexibility	Originality	Elaboration	Gestalt	Spontaneous	Originality	Involvement
68	16	13	21	63	3	4	6	4
69	20	14	34	55	5	6	8	7
70	17	15	42	39	2	5	4	5
71	28	20	64	127	9	7	11	9
72	13	12	28	63	4	5	5	5
73	14	11	17	24	2	5	2	4
74	18	14	26	87	3	4	5	2
75	18	14	63	75	6	3	9	5
76	17	14	29	46	1	5	2	2
77	31	20	45	89	7	2	8	7
78	28	20	45	69	9	7	12	8
79	18	14	41	59	7	6	7	6
80	27	21	32	79	5	4	4	4
81	20	18	41	61	8	3	9	7
82	19	14	29	65	4	3	7	3
83	30	20	64	84	6	2	10	7
84	20	15	30	96	5	4	7	5
85	19	15	24	22	6	3	7	6
86	26	17	41	120	8	1	11	8

Subjects No.'s 68-76 are Males

Subjects No.'s 77-86 are Females

TABLE 16

1967: 3rd Year Form 2: MTCT (Tasks 1, 2, & 3)

19 Subjects: 9 Males, 10 Females

S's No.'s	M T C T					
	TASK 1		TASK 2		TASK 3	
S's No. Study A	Originality	Elaboration	Originality	Elaboration	Originality	Elaboration
68	10	15	11	10	33	20
69	10	15	10	7	44	16
70	10	5	16	8	35	18
71	10	15	12	12	46	26
72	10	5	12	11	32	13
73	10	5	11	6	18	12
74	10	5	12	10	21	17
75	10	5	10	10	24	11
76	10	5	11	8	41	14
77	10	5	17	11	53	27
78	5	5	15	8	21	11
79	10	5	9	7	27	14
80	10	5	18	12	64	27
81	10	5	11	12	25	16
82	10	5	15	12	44	26
83	10	5	13	12	56	28
84	10	5	16	8	28	16
85	10	5	7	6	4	2
86	10	15	11	11	48	26

Subjects No.'s 68 - 76 are Males

Subjects No.'s 77 - 86 are Females

CONTENTS

The following eighty-eight pages are divided into three sections:

TORRANCE TESTS OF CREATIVE THINKING (TTCT)

Examples of subjects' work in the TTCT (Acts. 1, 2, & 3) from 1968 and 1970. These examples are referred to in Chapters Seven and Seventeen. There is an introductory page and fifty-three pages of examples.

ART WORKS

Illustrations of subjects' ART WORKS (1 & 2) from the 1967/68 and 1970 test administrations. These are referred to in Chapters Seven and Seventeen. An introductory page is followed by seven pages of illustrations.

PROGRAMME FEEDBACK

Examples and Illustrations of subjects' responses to those Elements and Units of the 'Creativity Programme' where 'overt' responses were required. The Programme was worked through in 1969/70. The 'feedback' is discussed in Chapter Seventeen. An introduction is followed by twenty-five pages of examples and illustrations.

LIST OF CONTENTS

	<u>PAGE No.'s</u>
<u>TTCT</u> : Examples of subjects' work (Introduction)	23
<u>TTCT</u> : Examples of work done in 1968	24 - 57
<u>TTCT</u> : Examples of work done in 1970	58 - 76
<u>ART WORKS</u> : Illustrations of subjects' work (Intro.)	77
<u>ART WORKS</u> : Illustrations of work done in 1967	78 - 81
<u>ART WORKS</u> : Illustrations of work done in 1970	81 - 84
<u>PROGRAMME FEEDBACK</u> : Examples and Illustrations (Intro.)	85
<u>PROGRAMME FEEDBACK</u> : Element One responses	86 - 92
<u>PROGRAMME FEEDBACK</u> : Element Two responses: Brainstorming	93 - 101
<u>PROGRAMME FEEDBACK</u> : Element Three responses: Paintings	102 - 110

NOTE: As pencil was used for most work in the TTCT and the Creativity Programme some of the examples and illustrations are rather faint due to the limitations of the reprographic process.

TORRANCE TESTS OF CREATIVE THINKING: EXAMPLES OF SUBJECTS' WORK

The following pages are examples of subjects' work in the Torrance Tests of Creative Thinking (TTCT) for the 1968 and 1970 administrations. There are twenty-nine examples covering the three test Activities. Form A was used for the 1968 administration. These examples are numbered 1 - 18. Numbers 1 - 11 are examples of high and low scoring in the following four factors:

FLUENCY FLEXIBILITY ORIGINALITY & ELABORATION

Numbers 12 - 18 are extra 1968 examples included for further comparisons with the 1970 examples.

Numbers 1 - 11 are those examples that relate to the study to test Hypothesis A: numbers 1 - 5 are referred to in Chapter Seven.

Form B was used for the 1970 administration; the examples are numbered 19 - 29. These examples are compared with the 1968 examples in the study to test Hypothesis B: see Chapter Seventeen.

High scoring for Fluency and Flexibility in 1970 is seen in example 19, and for Elaboration in example 29. These examples are also used for comparison purposes. Low scoring examples for 1970 are not shown.

KEY TO ABBREVIATIONS USED


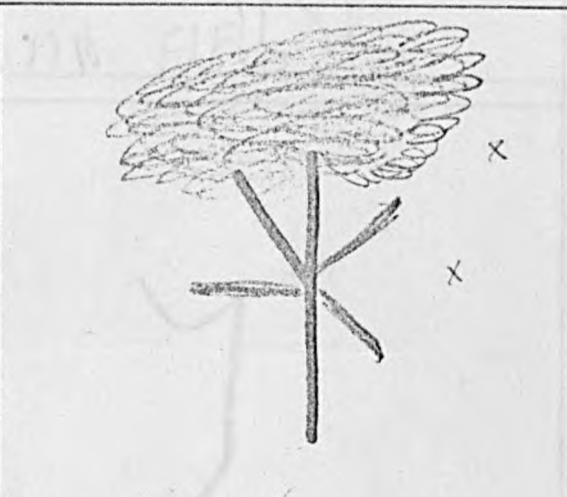


TTCT	= Torrance Tests of Creative Thinking
ACT	= Activity No.
EG	= Example No.
S	= Subject's No.
High	= High score
Low	= Low Score
FLUE	= Fluency
FLEX	= Flexibility
ORIG	= Originality
ELAB	= Elaboration
Incr	= Increase from 1968 to 1970
Decr	= Decrease from 1968 to 1970
Stat	= Little change from 1968 to 1970

- NOTES: 1. Many examples have more than one page: the pages are thus numbered, i.e. (page i), (page ii), (page iii) for each example.
2. In general Activity and Example numbers are at the TOP of the (page i) of an example: Date, S's No., and data are at the BOTTOM.
3. Scores for the TTCT can be found in the Full Scores for each subject: Appendix pp. 4 - 21.

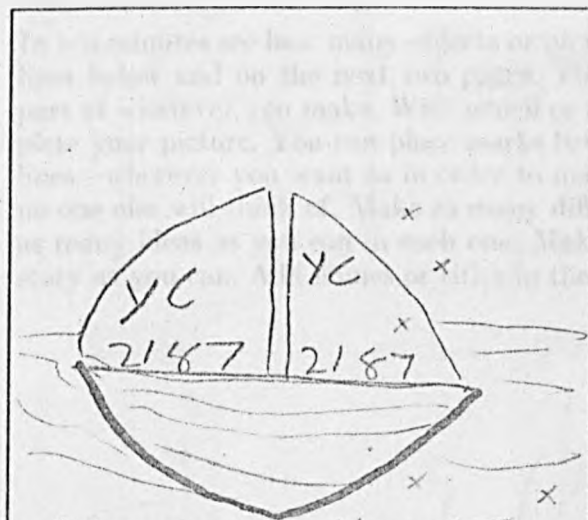
Activity 2. PICTURE COMPLETION

By adding lines to the incomplete figures on this and the next page, you can sketch some interesting objects or pictures. Again, try to think of some picture or object that no one else will think of. Try to make it tell as complete and as interesting a story as you can by adding to and building up your first idea. Make up an interesting title for each of your drawings and write it at the bottom of each block next to the number of the figure.

TTCT ACT 2 EG 1 (page i)

 <p>1. LINES OF ALL SIZES</p>	 <p>2. AUTUMN TREES</p>
 <p>3. KAN-DRAY</p>	 <p>1. BIRKED OBJECT</p>

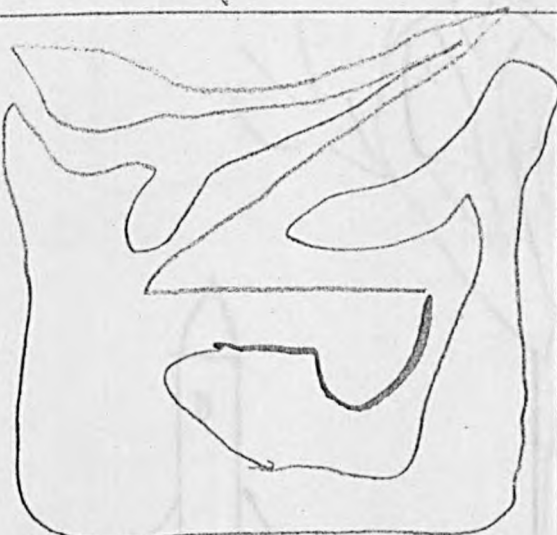
1968 S 54 Low FLEX



5. SAILING YACHT



6. AN ELF



7. LINES



8.



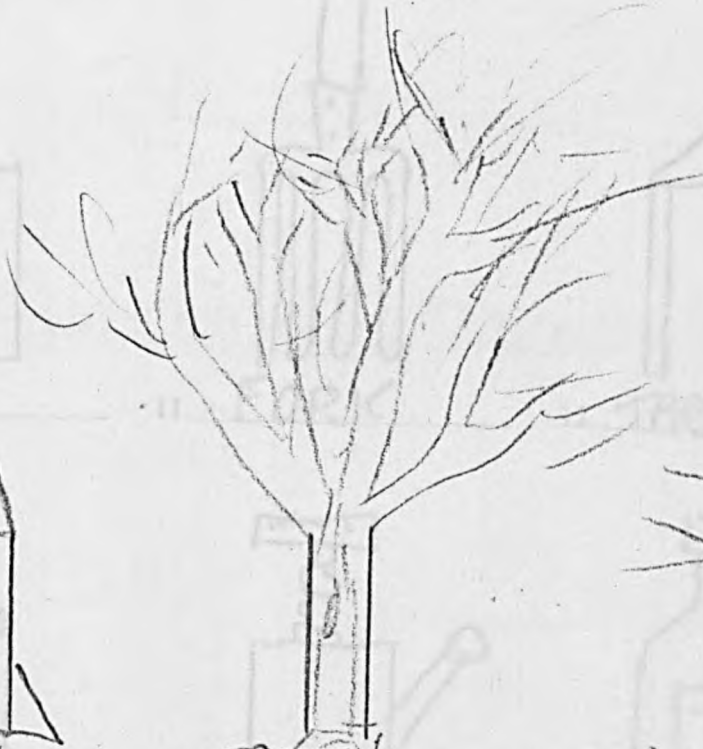
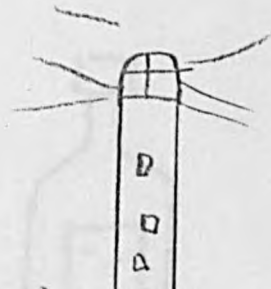
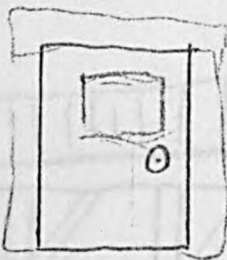
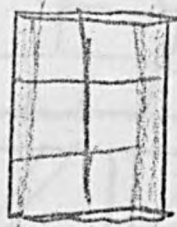
9.



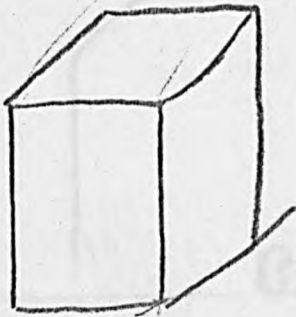
10.

Activity 3. LINES

In ten minutes see how many objects or pictures you can make from the pairs of straight lines below and on the next two pages. The pairs of straight lines should be the main part of whatever you make. With pencil or crayon add lines to the pairs of lines to complete your picture. You can place marks between the lines, on the lines, and outside the lines—wherever you want to in order to make your picture. Try to think of things that no one else will think of. Make as many different pictures or objects as you can and put as many ideas as you can in each one. Make them tell as complete and as interesting a story as you can. Add names or titles in the spaces provided.

1. ROCKET2. TREE3. LIGHT HOUSE4. DOOR5. WINDOW6. TOP VIEW OF CART

1968 S 71 High ORIG (Note BONUS ORIG)



7. CUBE



8. TELEGRAPH POLES



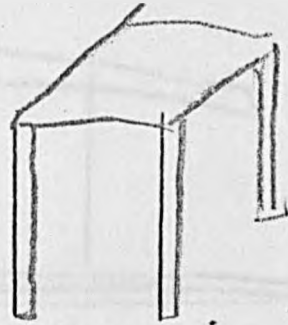
9. ARCHWAY



10. SPADE



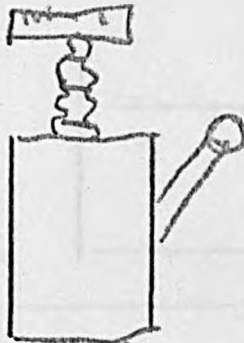
11. FORK



12. TABLE



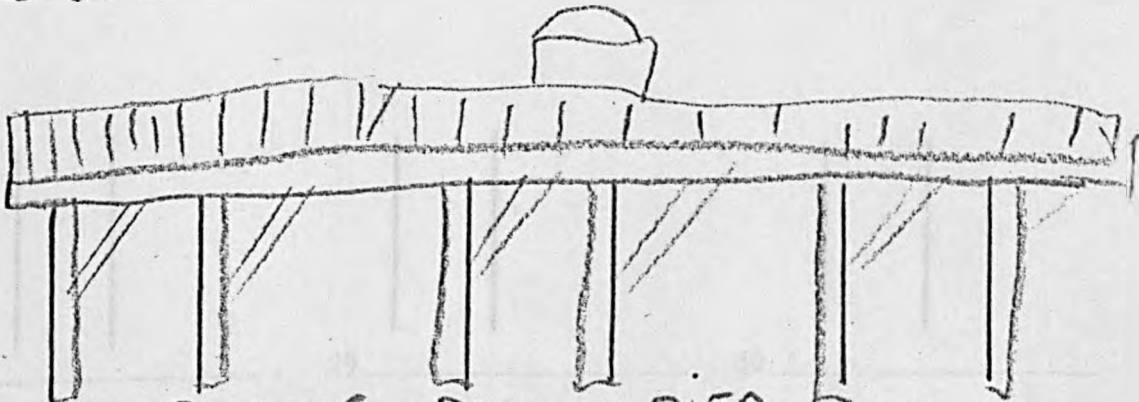
13. STOOL



14. JACK

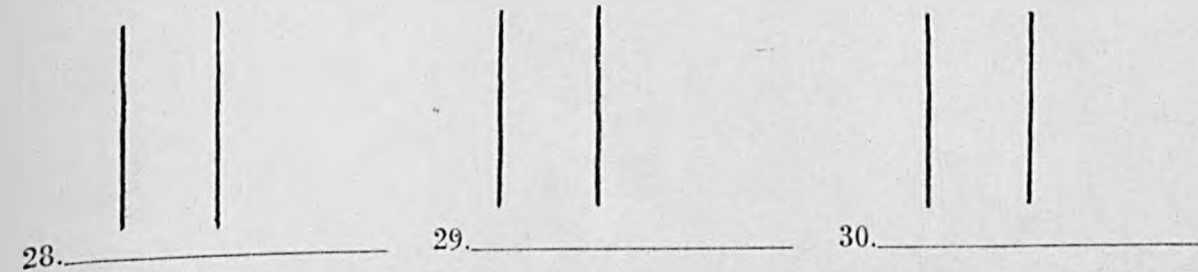
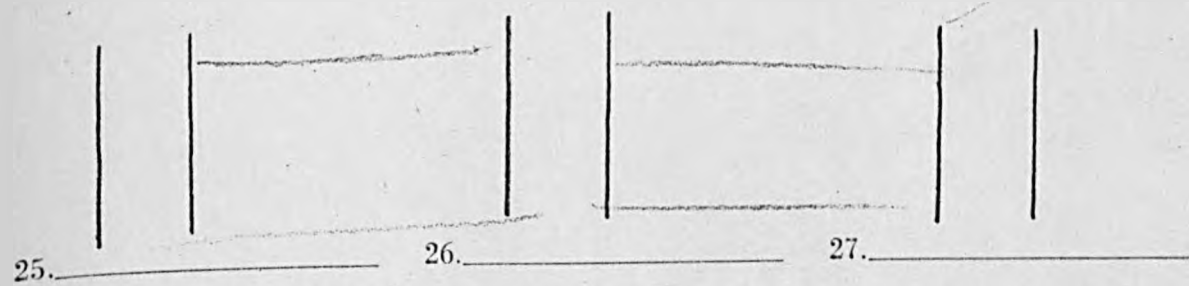
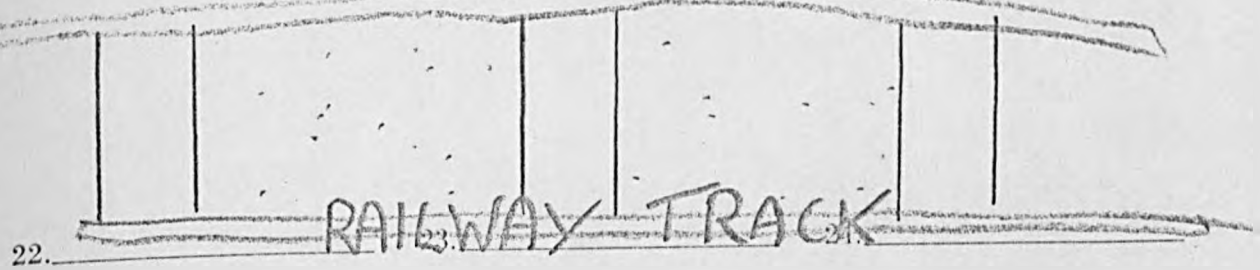
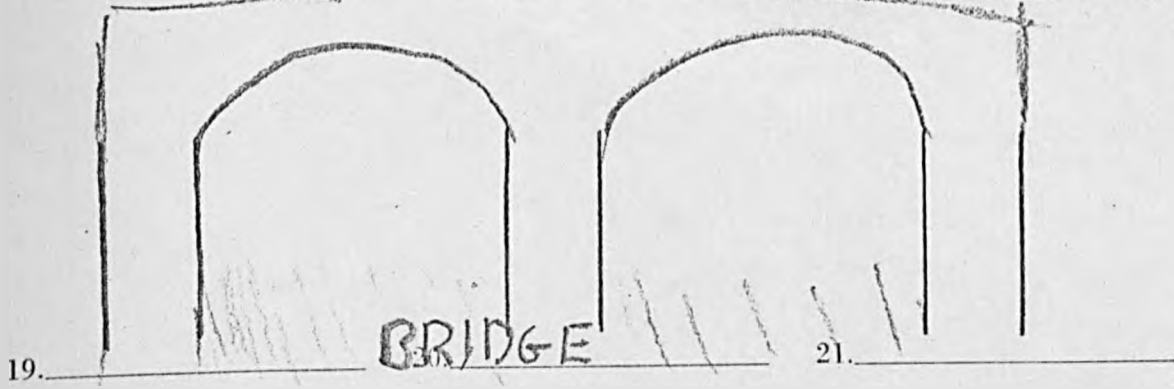


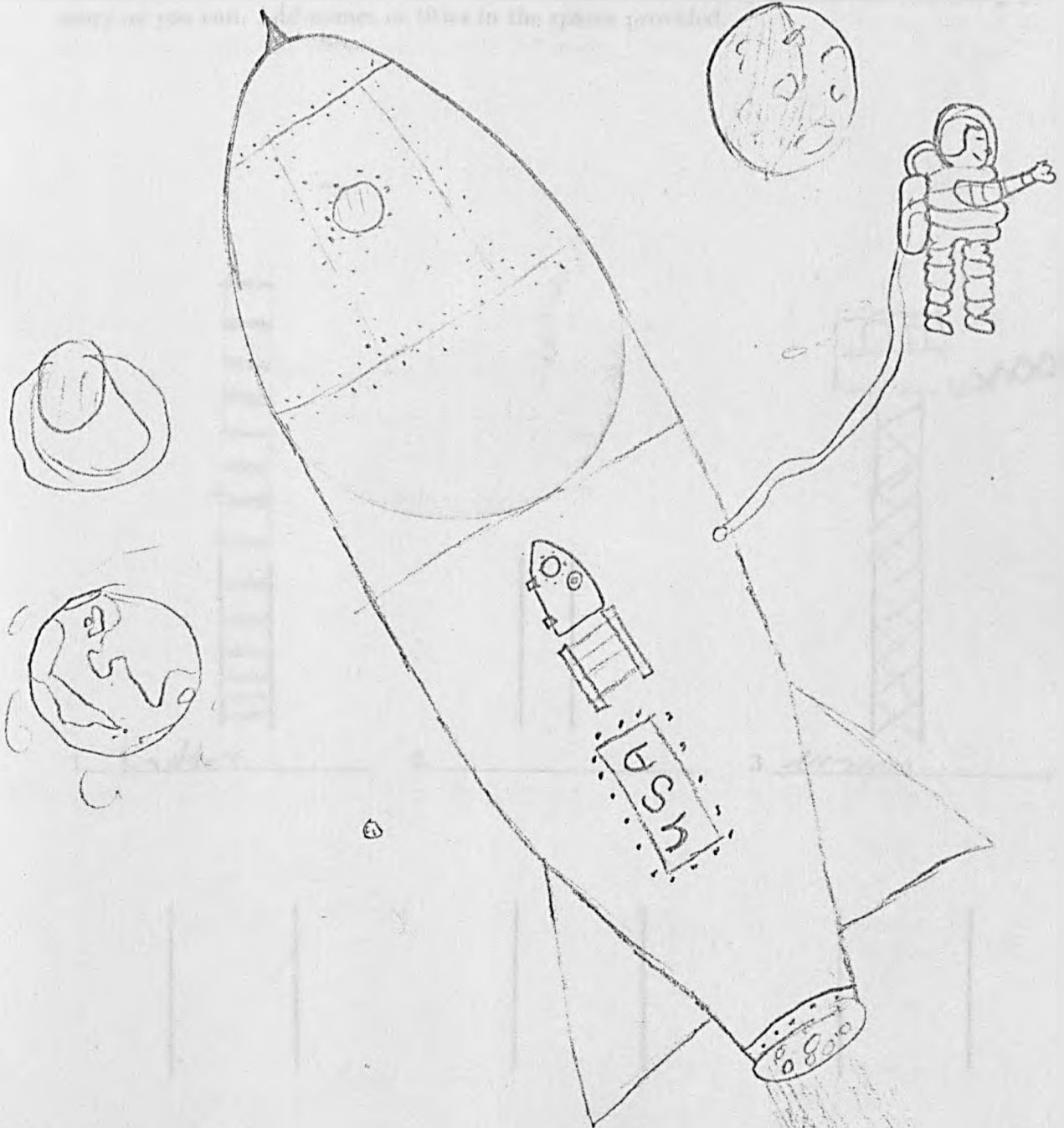
15. BOTTLE



16. BLACK 17. POOL 18. PIER

GO ON TO NEXT PAGE





2 YOUR TITLE LUNAR ORBITER 4

XXXXXXXXXXXXXXXXXXXX
 XXXXXXXXXXXXXXXXXXXX
 XXXXXXXXXXXXXXXXXXXX

1968 S 71 High ELAB

Activity 3. LINES

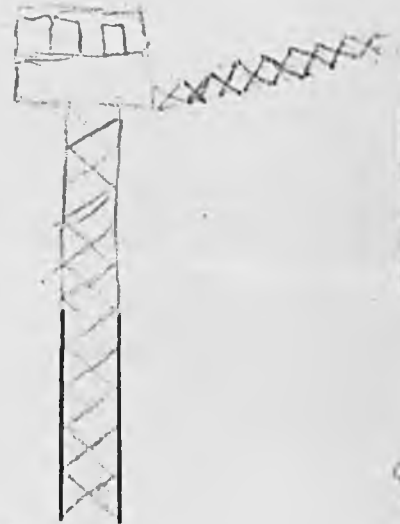
In ten minutes see how many objects or pictures you can make from the pairs of straight lines below and on the next two pages. The pairs of straight lines should be the main part of whatever you make. With pencil or crayon add lines to the pairs of lines to complete your picture. You can place marks between the lines, on the lines, and outside the lines—wherever you want to in order to make your picture. Try to think of things that no one else will think of. Make as many different pictures or objects as you can and put as many ideas as you can in each one. Make them tell as complete and as interesting a story as you can. Add names or titles in the spaces provided.



1. Ladder



2. _____



3. crayon



4. _____



5. _____

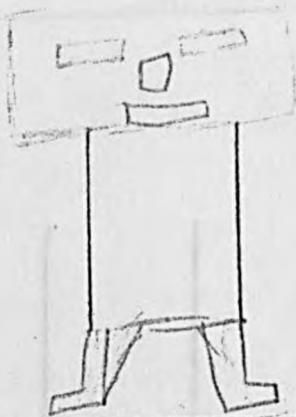


6. _____

1968 S 23 Low FLUE FLEX ORIG ELAB

Activity 3. LINES

In ten minutes see how many objects or pictures you can make from the pairs of straight lines below and on the next two pages. The pairs of straight lines should be the main part of whatever you make. With pencil or crayon add lines to the pairs of lines to complete your picture. You can place marks between the lines, on the lines, and outside the lines—wherever you want to in order to make your picture. Try to think of things that no one else will think of. Make as many different pictures or objects as you can and put as many ideas as you can in each one. Make them tell as complete and as interesting a story as you can. Add names or titles in the spaces provided.

1. a diamond2. a tent3. a ladder4. a table5. This is a cage6. a tin of Tame

1968 S 9 Low FLUE FLEX



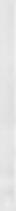
7. Frank 8. _____ 9. _____



10. _____ 11. _____ 12. _____



13. _____ 14. _____ 15. _____




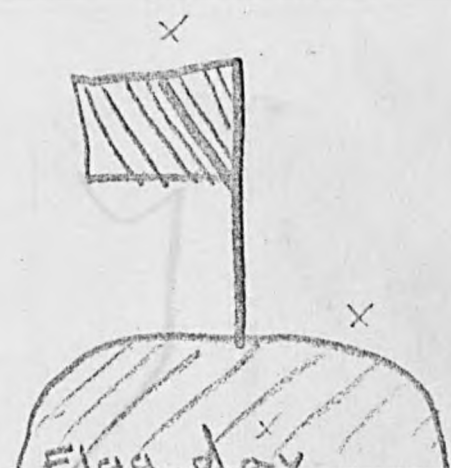

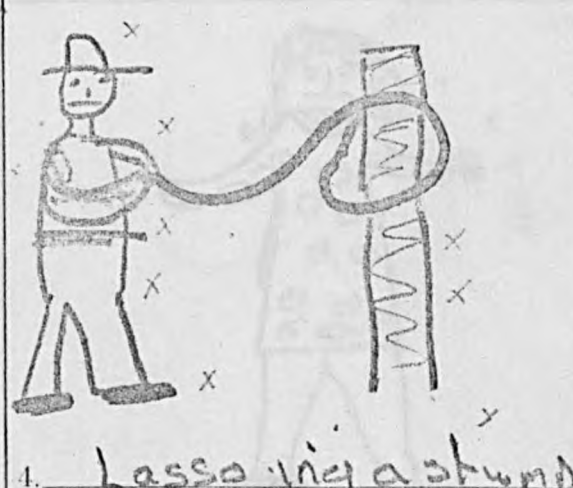
16. _____ 17. _____ 18. _____

GO ON TO NEXT PAGE

Activity 2. PICTURE COMPLETION

By adding lines to the incomplete figures on this and the next page, you can sketch some interesting objects or pictures. Again, try to think of some picture or object that no one else will think of. Try to make it tell as complete and as interesting a story as you can by adding to and building up your first idea. Make up an interesting title for each of your drawings and write it at the bottom of each block next to the number of the figure.

TTCT ACT 2 EG 5 (page i)

 <p>1. Clown</p>	 <p>2. Flag day</p>
 <p>3. back end of car</p>	 <p>4. Lassoing a stump</p>

1968 S 32 High FLEX ORIG ELAB



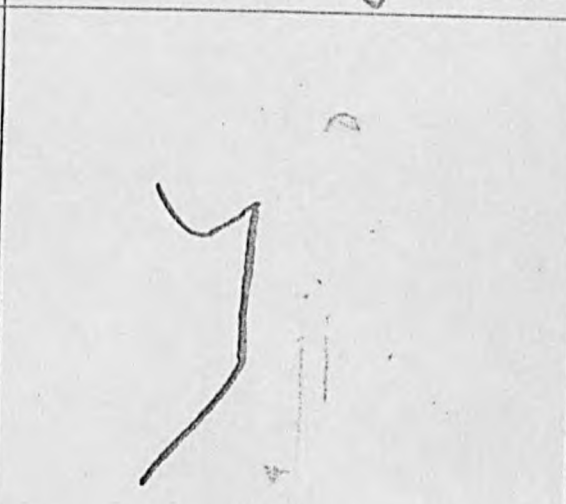
5. Rowing



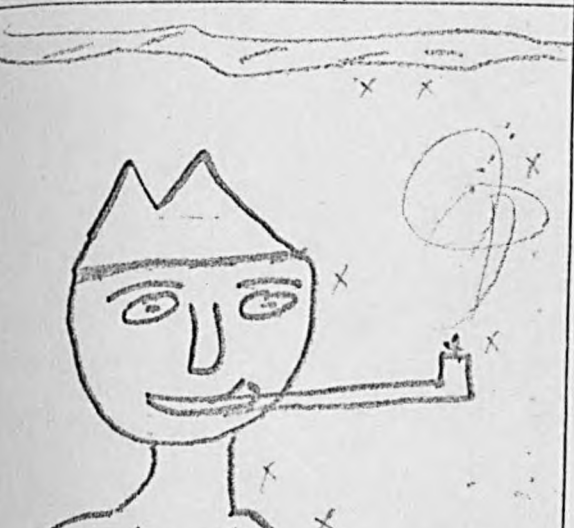
6. drinking



7. U shaped valley



8.



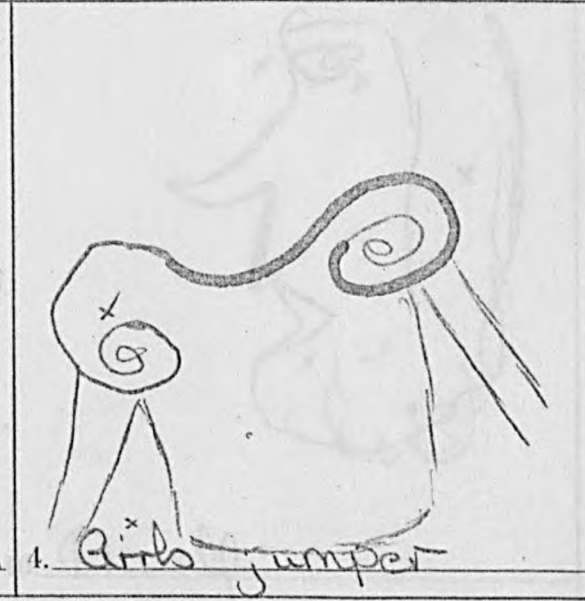
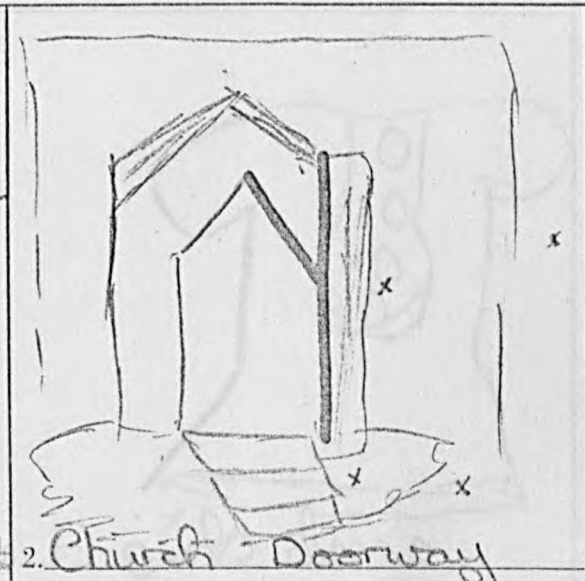
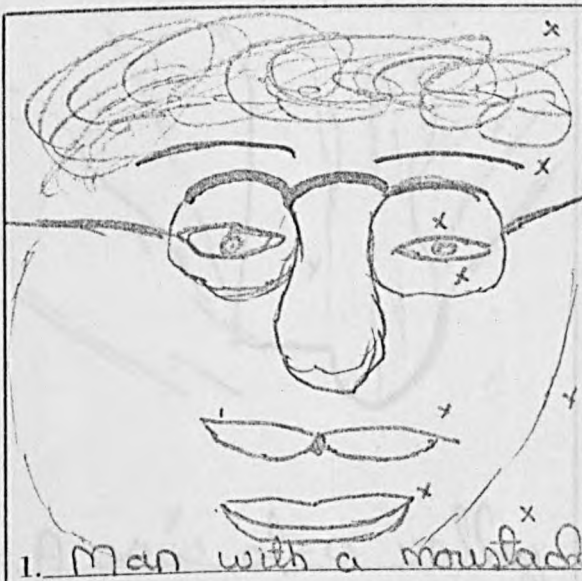
9. Party time



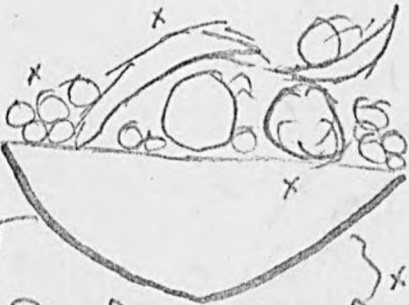
10. Modelling address

Activity 2. PICTURE COMPLETION

By adding lines to the incomplete figures on this and the next page, you can sketch some interesting objects or pictures. Again, try to think of some picture or object that no one else will think of. Try to make it tell as complete and as interesting a story as you can by adding to and building up your first idea. Make up an interesting title for each of your drawings and write it at the bottom of each block next to the number of the figure.



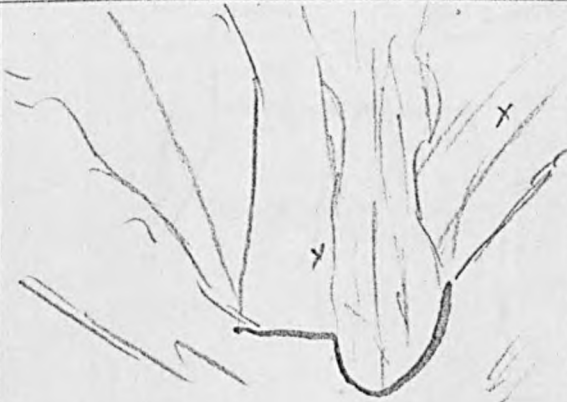
1968 S 15 High FLUE



5. Bowl of fruit



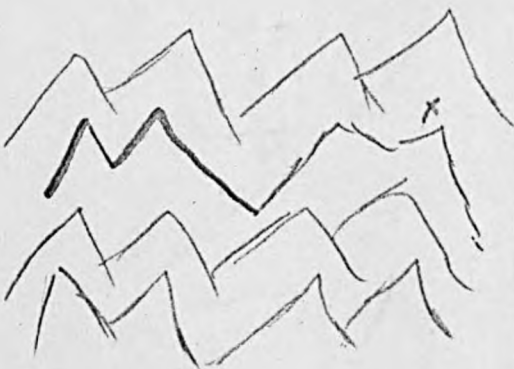
6. A Pair of Boots



7. A view of a valley



8. A girl's dress



9. Rows of mountain



10. An elf



3 YOUR TITLE The Mushroom Room up there

1968 S 42 High ORIG

Activity 2. PICTURE COMPLETION

By adding lines to the incomplete figures on this and the next page, you can sketch some interesting objects or pictures. Again, try to think of some picture or object that no one else will think of. Try to make it tell as complete and as interesting a story as you can by adding to and building up your first idea. Make up an interesting title for each of your drawings and write it at the bottom of each block next to the number of the figure.

TTCT ACT 2 EG 8 (page i)



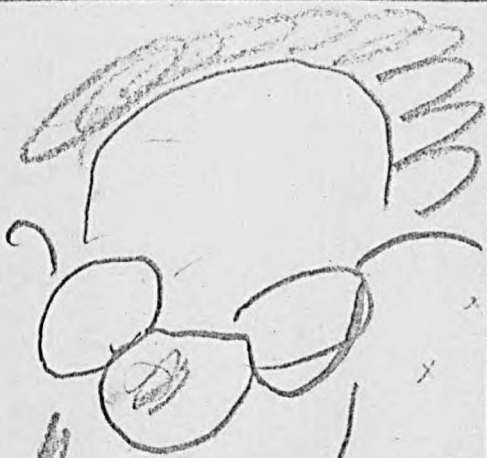
1968 S 48 High FLEX ELAB



5. A VIKIN BOAT



6. A LAD JUMPING



7. A SCIENTIST



8. A MAN WITH A LOAD



9. A CAT



10. THE DUCK

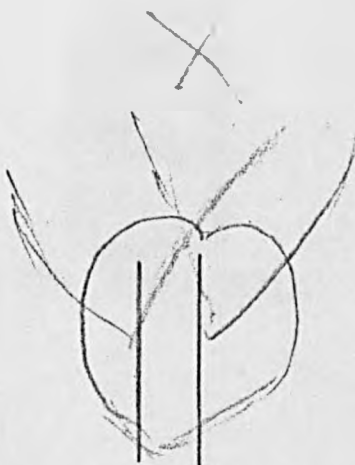
Activity 3. LINES

In ten minutes see how many objects or pictures you can make from the pairs of straight lines below and on the next two pages. The pairs of straight lines should be the main part of whatever you make. With pencil or crayon add lines to the pairs of lines to complete your picture. You can place marks between the lines, on the lines, and outside the lines—wherever you want to in order to make your picture. Try to think of things that no one else will think of. Make as many different pictures or objects as you can and put as many ideas as you can in each one. Make them tell as complete and as interesting a story as you can. Add names or titles in the spaces provided.

TTCT ACT 3 EG 9 (page i)



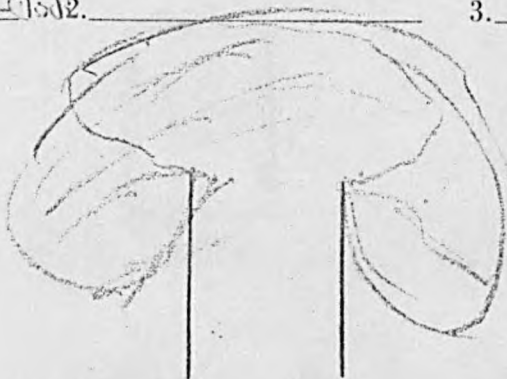
1. The grand Puffer-bird.



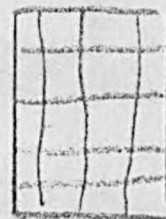
3. The Mouth-for-hood



4. The Stove.



5. The word land line. The base of bricks.



1968 S 58 High FLUE



7. The Washer



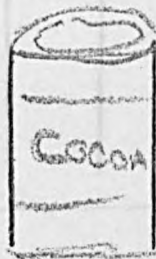
8. Television



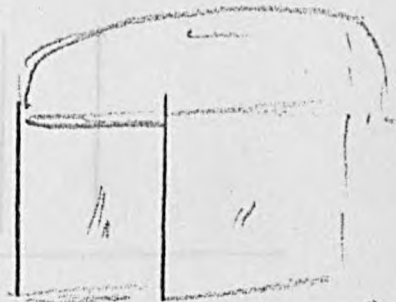
9. The side of a house



10. A bottle of pop



11. Tin of Cocoa



12. A loaf of bread



13. Pencil case



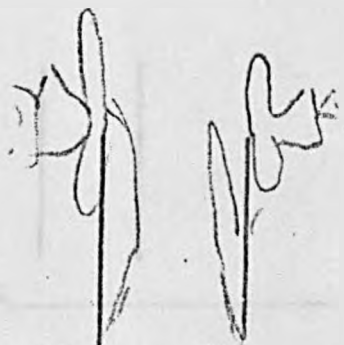
14. Purse



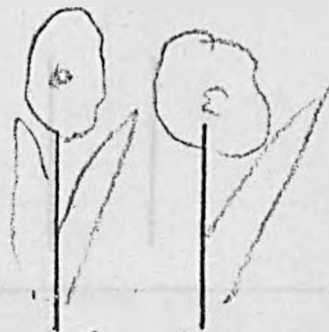
15. A Roll of paper



16. Lolly Pops

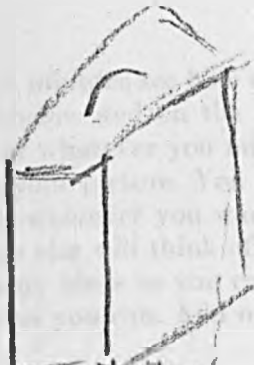


17. Daffodils

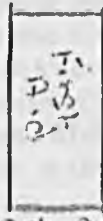


18. Flowers

GO ON TO NEXT PAGE



19. A foot box



20. First Aid Box



21. A roll of wire



22. A door



23. _____



24. _____



25. _____



26. _____



27. _____



28. _____



29. _____

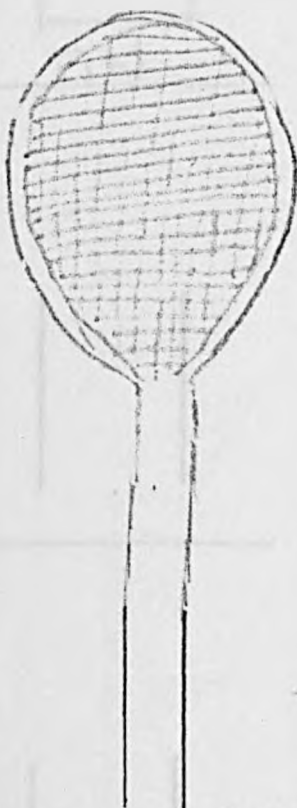


30. _____

Activity 3. LINES

In ten minutes see how many objects or pictures you can make from the pairs of straight lines below and on the next two pages. The pairs of straight lines should be the main part of whatever you make. With pencil or crayon add lines to the pairs of lines to complete your picture. You can place marks between the lines, on the lines, and outside the lines—wherever you want to in order to make your picture. Try to think of things that no one else will think of. Make as many different pictures or objects as you can and put as many ideas as you can in each one. Make them tell as complete and as interesting a story as you can. Add names or titles in the spaces provided.

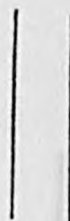
TTCT ACT 3 EG 10 (page i)



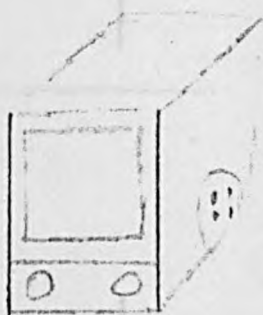
1. A TENNIS RACKET



2. _____



3. _____



4. TELEVISION



5. A HOUSE



6. HIGH-JUMP POST

1968 S 64 Low FLUE ORIG



7. TIN



8. WINDOW



9. _____



10. _____



11. _____



12. _____



13. _____



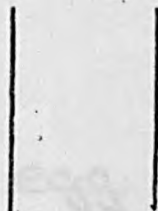
14. _____



15. _____



16. _____

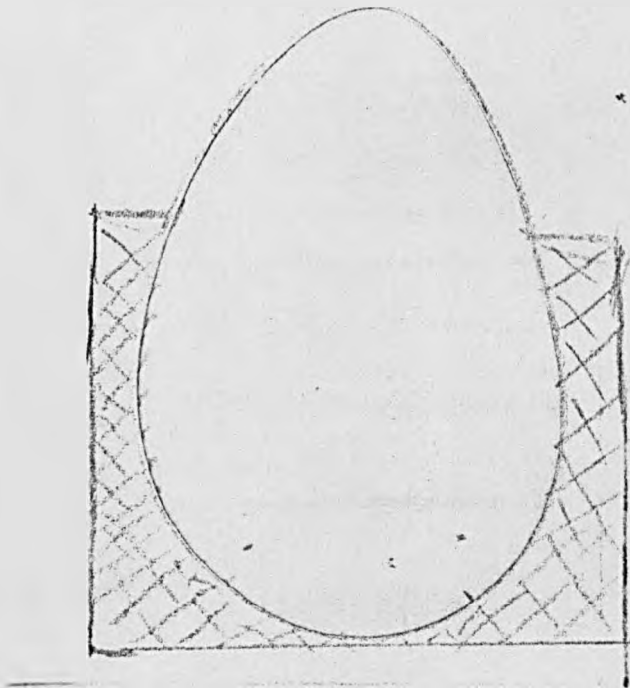


17. _____



18. _____

GO ON TO NEXT PAGE



YOUR TITLE A Easter egg in a Cup

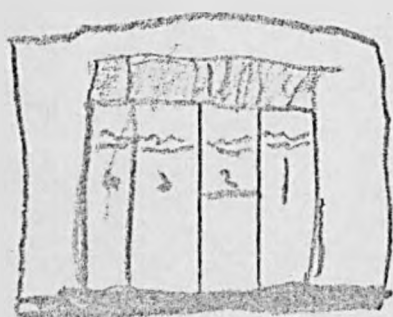
x x x

1968 S 85 Low ELAB

Activity 3. LINES

In ten minutes see how many objects or pictures you can make from the pairs of straight lines below and on the next two pages. The pairs of straight lines should be the main part of whatever you make. With pencil or crayon add lines to the pairs of lines to complete your picture. You can place marks between the lines, on the lines, and outside the lines—wherever you want to in order to make your picture. Try to think of things that no one else will think of. Make as many different pictures or objects as you can and put as many ideas as you can in each one. Make them tell as complete and as interesting a story as you can. Add names or titles in the spaces provided.

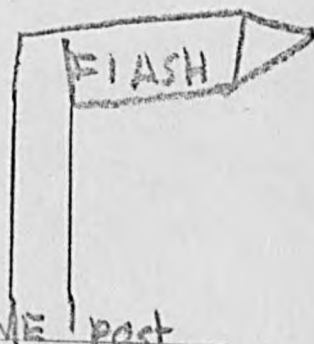
TTCT ACT 3 EG12 (page 1)



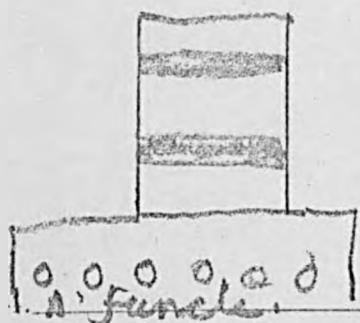
1. BOOK shelf



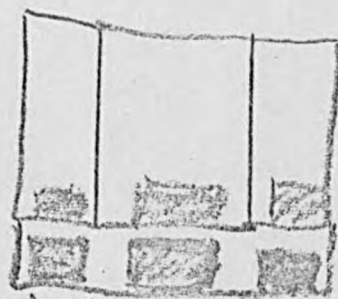
2. The Ladder



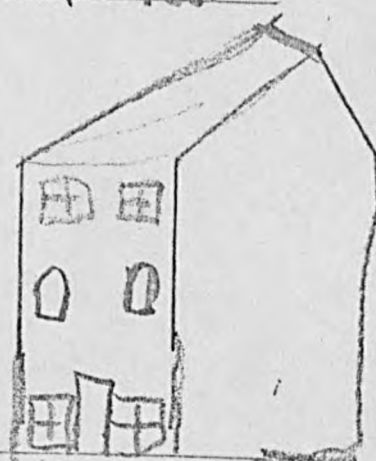
3. A SIGN post



4. A fence

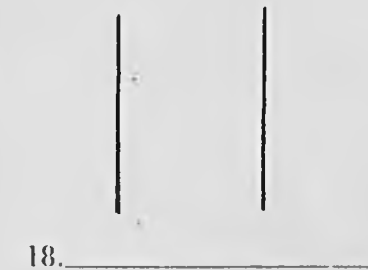
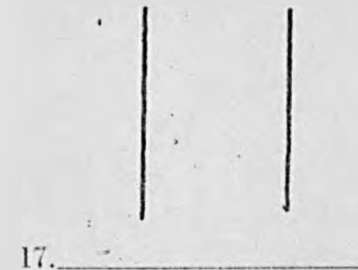
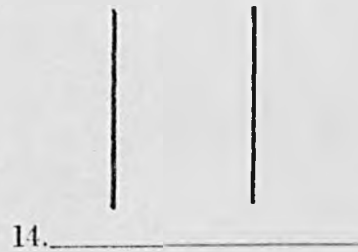
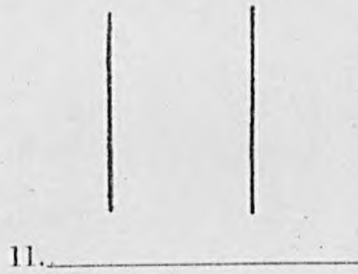
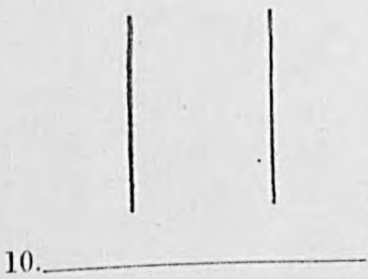
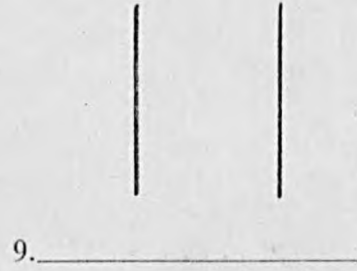
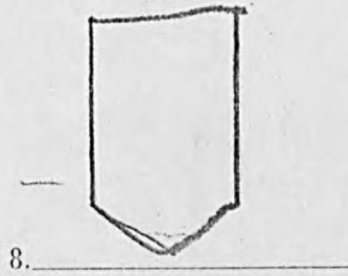
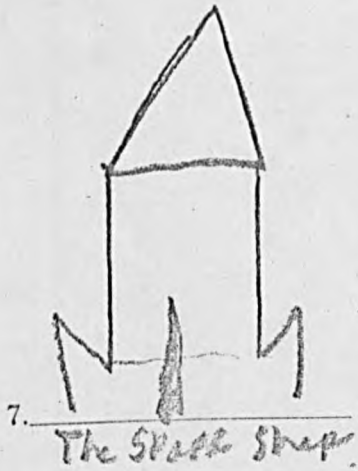


5. A MIRROR



6. The house

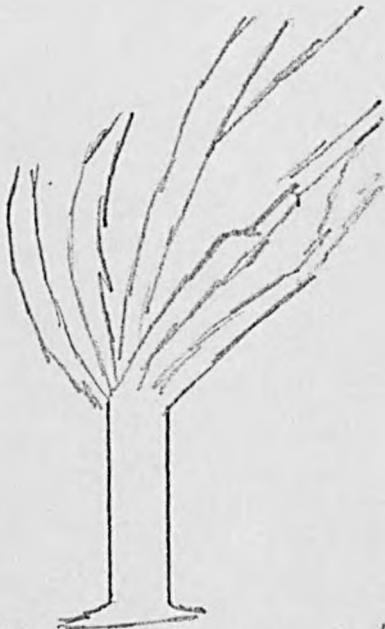
1968 S 2 (compare with EG 19)



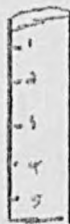
GO ON TO NEXT PAGE

Activity 3. LINES

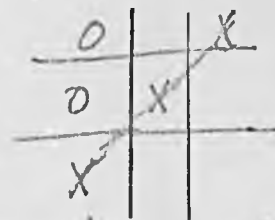
In ten minutes see how many objects or pictures you can make from the pairs of straight lines below and on the next two pages. The pairs of straight lines should be the main part of whatever you make. With pencil or crayon add lines to the pairs of lines to complete your picture. You can place marks between the lines, on the lines, and outside the lines—wherever you want to in order to make your picture. Try to think of things that no one else will think of. Make as many different pictures or objects as you can and put as many ideas as you can in each one. Make them tell as complete and as interesting a story as you can. Add names or titles in the spaces provided.



1. tree.



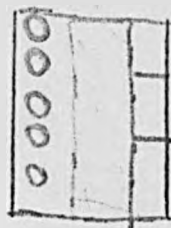
2. test tube



3. noughts & crosses



4. washer

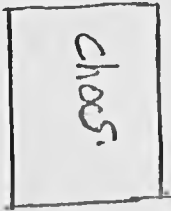


5. window



6. box

1968 S 6 (compare with EG 20)



7. ~~chairs~~ chairs



8. Book Shelf



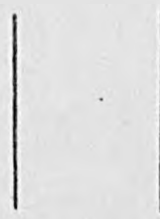
9. Door



10. Dust bin



11. oven



12.



13.



14.



15.



16.

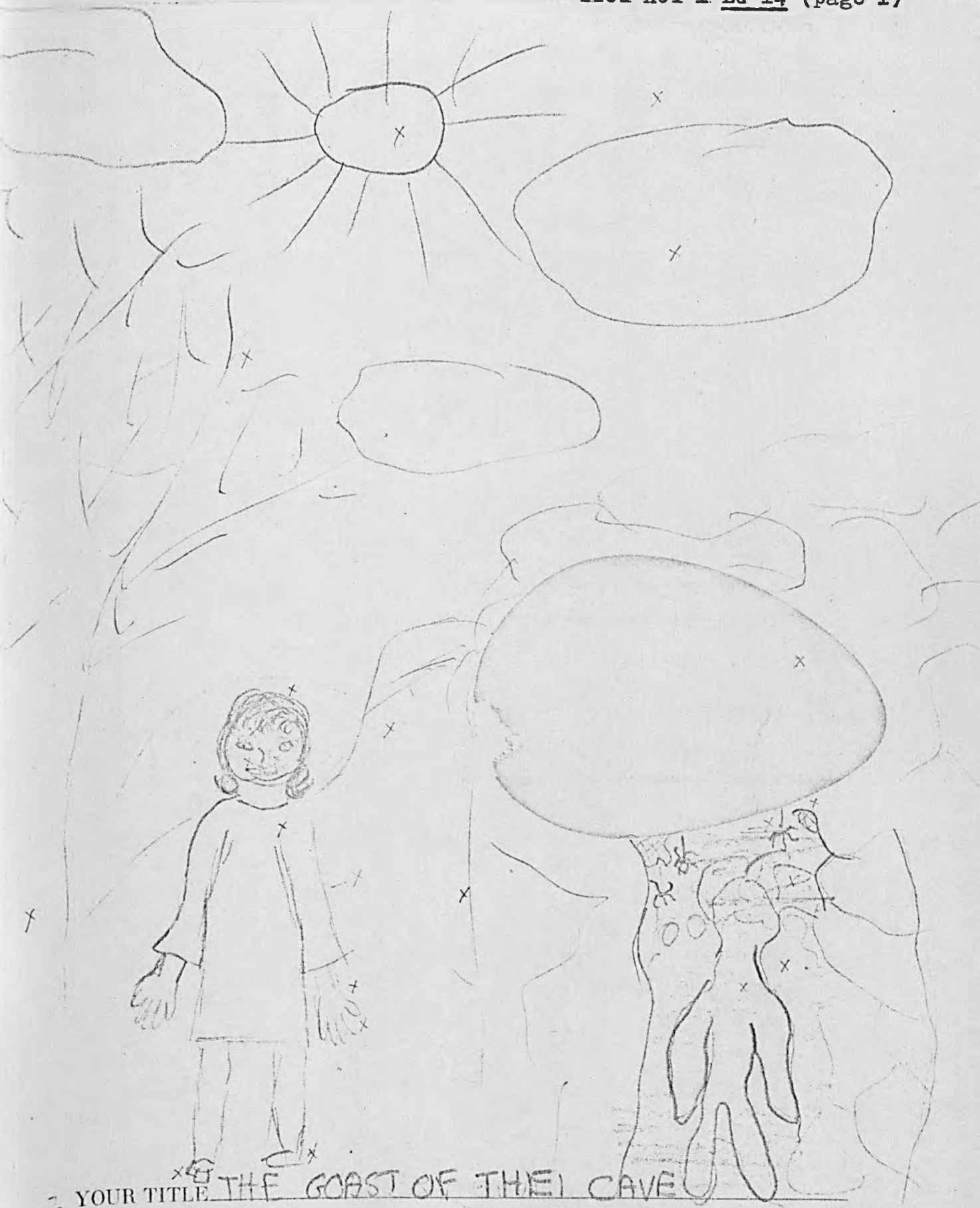


17.



18.

GO ON TO NEXT PAGE

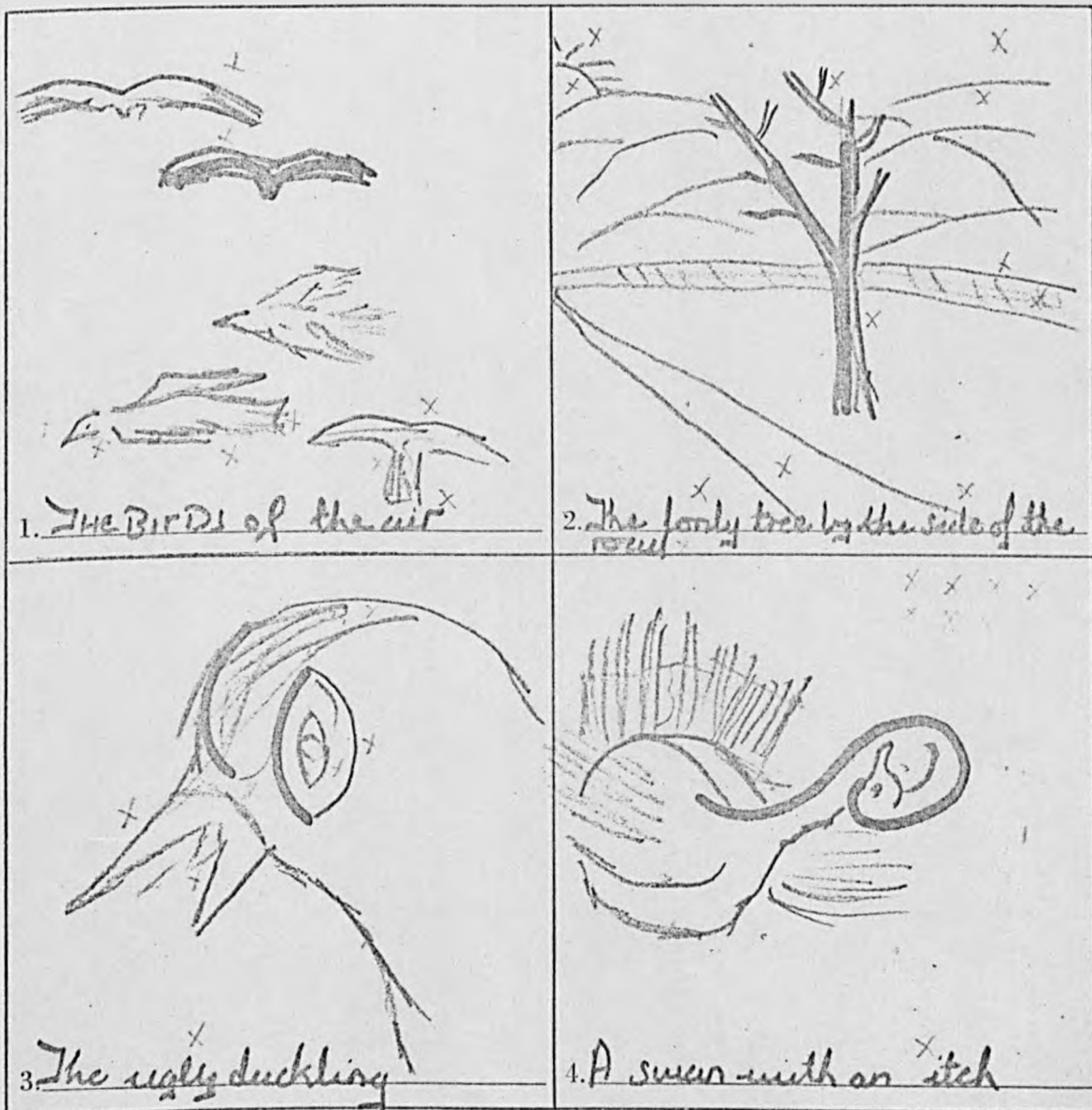


2 YOUR TITLE THE GHOST OF THE CAVE

1968 S 14 (compare with EG 22)

Activity 2. PICTURE COMPLETION

By adding lines to the incomplete figures on this and the next page, you can sketch some interesting objects or pictures. Again, try to think of some picture or object that no one else will think of. Try to make it tell as complete and as interesting a story as you can by adding to and building up your first idea. Make up an interesting title for each of your drawings and write it at the bottom of each block next to the number of the figure.





5. ^xDad's easter egg



6.



7.



8.



9. ^xThe grazing camel

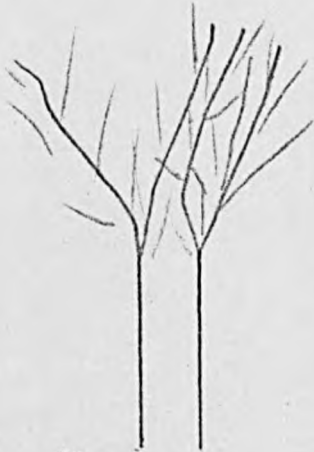


10. ^xThe hand of power

Activity 3. LINES

In ten minutes see how many objects or pictures you can make from the pairs of straight lines below and on the next two pages. The pairs of straight lines should be the main part of whatever you make. With pencil or crayon add lines to the pairs of lines to complete your picture. You can place marks between the lines, on the lines, and outside the lines—wherever you want to in order to make your picture. Try to think of things that no one else will think of. Make as many different pictures or objects as you can and put as many ideas as you can in each one. Make them tell as complete and as interesting a story as you can. Add names or titles in the spaces provided.

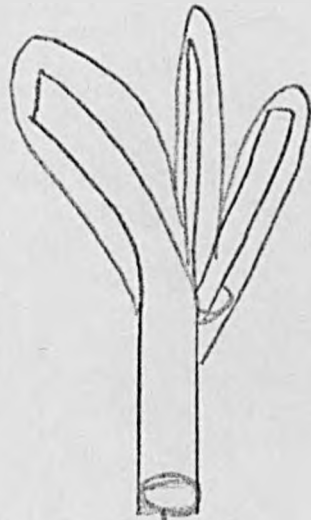
TTCT ACT 3 EG 16 (page i)



1. Tree



2. A house



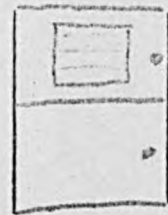
3. fan



4. Flag



5. Window



6. Door

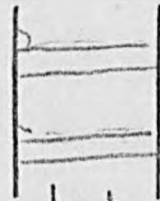
1968 S 30 (compare with EG 26)



7. gate



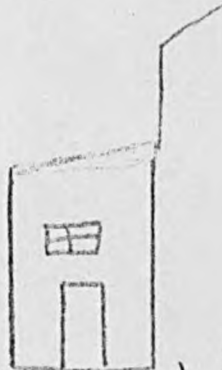
8. finger H



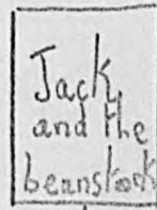
9. bunk bed



10. desk



11. lean-to shed



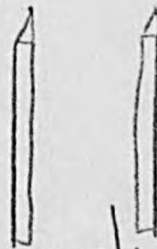
12. book



13. Jug



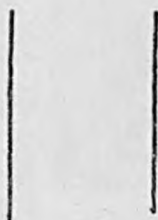
14. glass



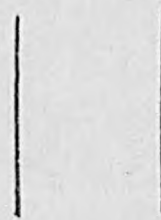
15. pencils



16. legs



17. _____




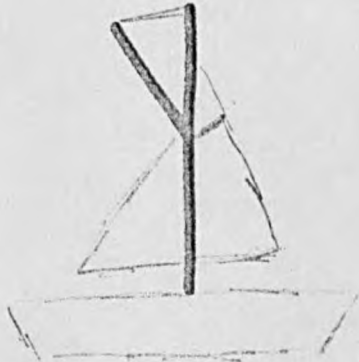
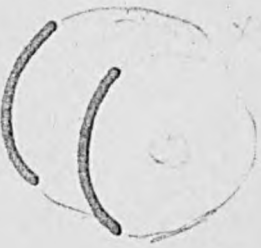

18. _____

GO ON TO NEXT PAGE







Activity 2. PICTURE COMPLETION

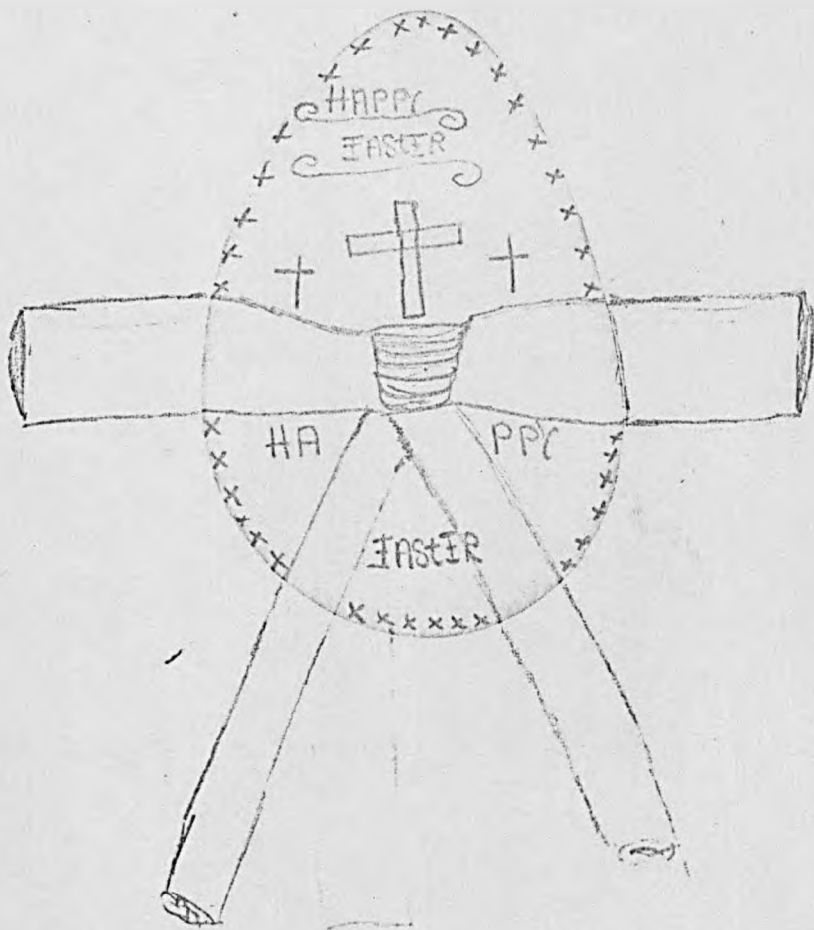
By adding lines to the incomplete figures on this and the next page, you can sketch some interesting objects or pictures. Again, try to think of some picture or object that no one else will think of. Try to make it tell as complete and as interesting a story as you can by adding to and building up your first idea. Make up an interesting title for each of your drawings and write it at the bottom of each block next to the number of the figure.

TTCT ACT 2 EG 17 (page 1)

 <p>1. A Face.</p>	 <p>2. Yacht.</p>
 <p>3. Bobbin of cotton.</p>	 <p>4. A snail</p>

1968 S 33 (compare with EG 27)

 <p>5. <u>Bowl</u></p>	 <p>6. <u>Box</u></p>
 <p>7. <u>Key</u></p>	 <p>8. <u>Badge</u></p>
 <p>9. <u>Wigs</u></p>	 <p>10. <u>Dog</u></p>

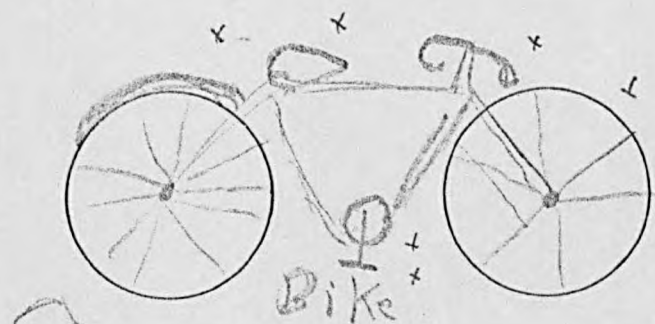


↑ YOUR TITLE An Easter Egg For Easter.

1968 S 40 (compare with EG 28)

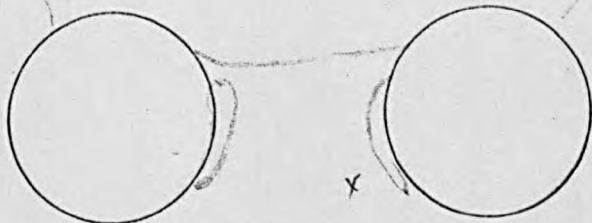
Activity 3. CIRCLES

In ten minutes see how many objects or pictures you can make from the circles below and on the next page. The circles should be the main part of whatever you make. With pencil or crayon add lines to the circles to complete your picture. You can place marks inside the circles, outside the circles, or both inside and outside the circles—wherever you want to in order to make your picture. Try to think of things that no one else will think of. Make as many different pictures or objects as you can and put as many ideas as you can in each one. Make them tell as complete and as interesting a story as you can. Add names or titles below the objects.



Target

Bull eye



Glasses



Door Bell

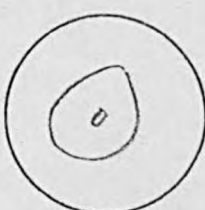
1970 S 2 Incr FLUE FLEX
High FLUE FLEX



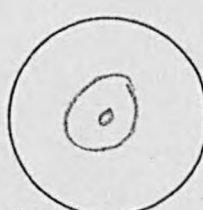
Penny



Pocket watch



eyes



Button



Page



screw



nail head



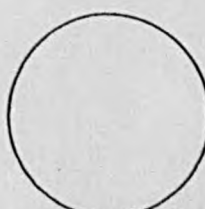
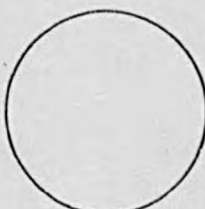
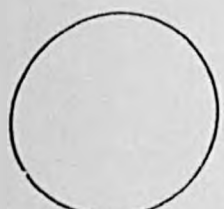
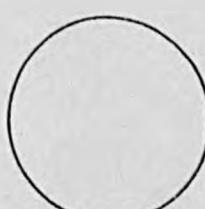
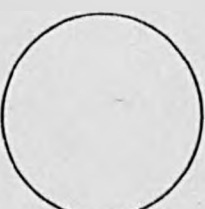
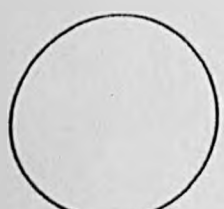
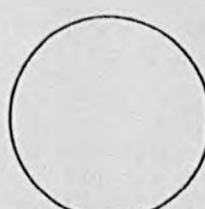
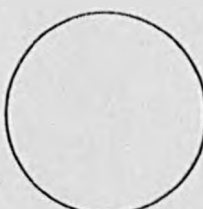
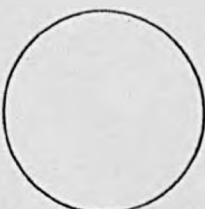
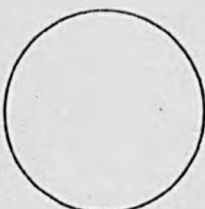
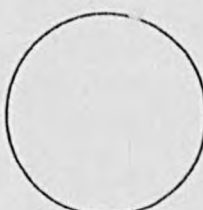
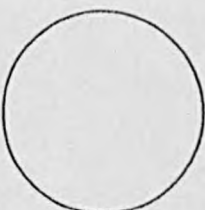
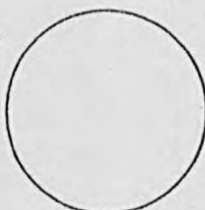
Bottom of a pencil



Drawing pin

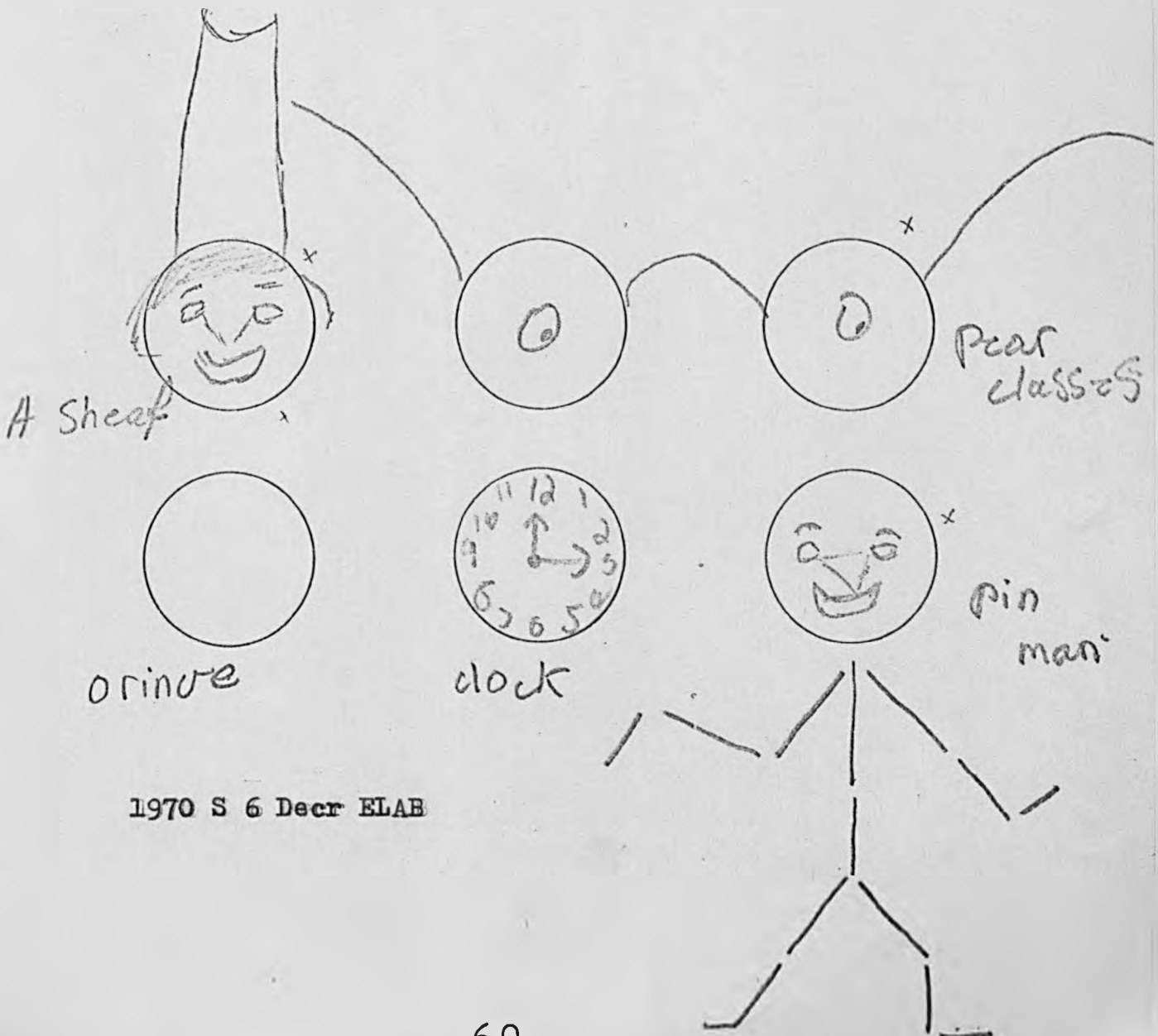


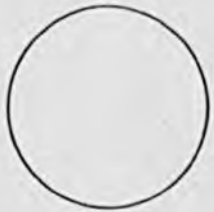
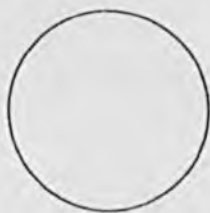
Swimming



Activity 3. CIRCLES

In ten minutes see how many objects or pictures you can make from the circles below and on the next page. The circles should be the main part of whatever you make. With pencil or crayon add lines to the circles to complete your picture. You can place marks inside the circles, outside the circles, or both inside and outside the circles--wherever you want to in order to make your picture. Try to think of things that no one else will think of. Make as many different pictures or objects as you can and put as many ideas as you can in each one. Make them tell as complete and as interesting a story as you can. Add names or titles below the objects.





Soccer ball

Wheel

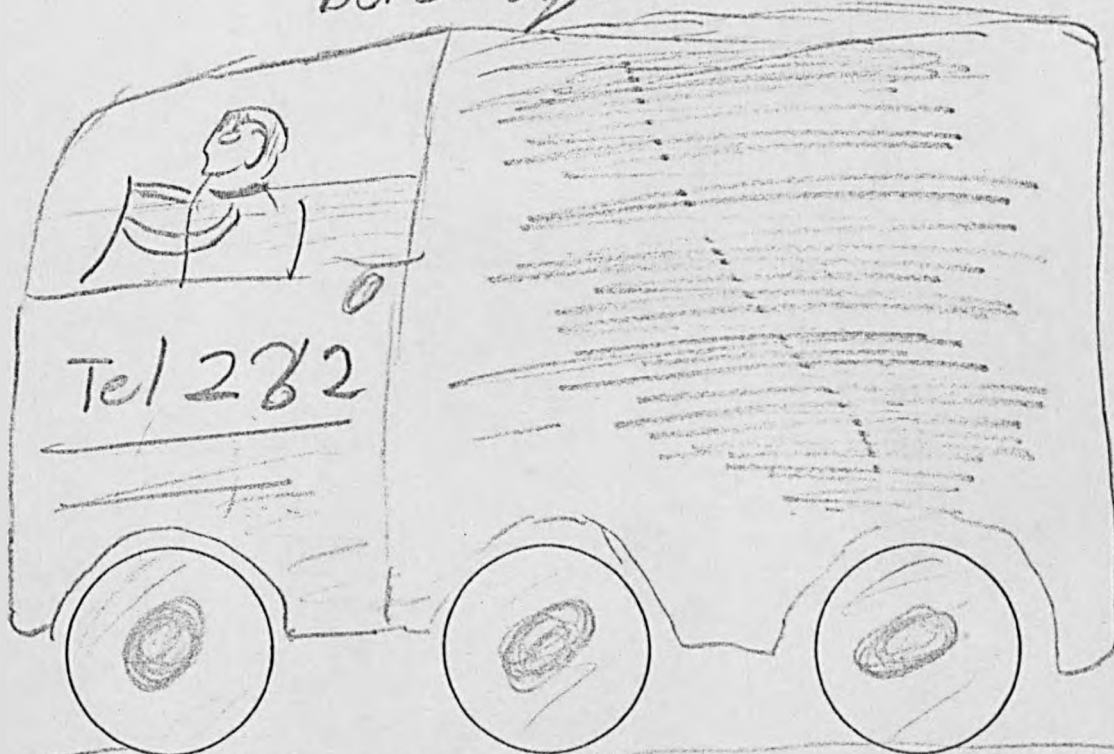
clown

Apple

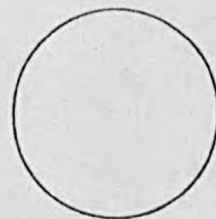
Activity 3. CIRCLES

In ten minutes see how many objects or pictures you can make from the circles below and on the next page. The circles should be the main part of whatever you make. With pencil or crayon add lines to the circles to complete your picture. You can place marks inside the circles, outside the circles, or both inside and outside the circles—wherever you want to in order to make your picture. Try to think of things that no one else will think of. Make as many different pictures or objects as you can and put as many ideas as you can in each one. Make them tell as complete and as interesting a story as you can. Add names or titles below the objects.

Berewagen..



*The cat that
got away*



1970 S 9 Incr ORIG ELAB

x x
x x x

Billy buster

crosses

TTCT ACT 3

EG 21 (page ii)

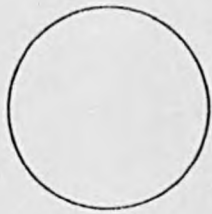
x x x

x x

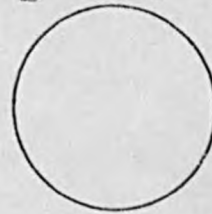
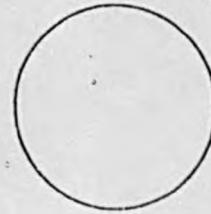
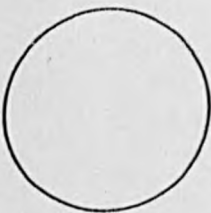
x x x

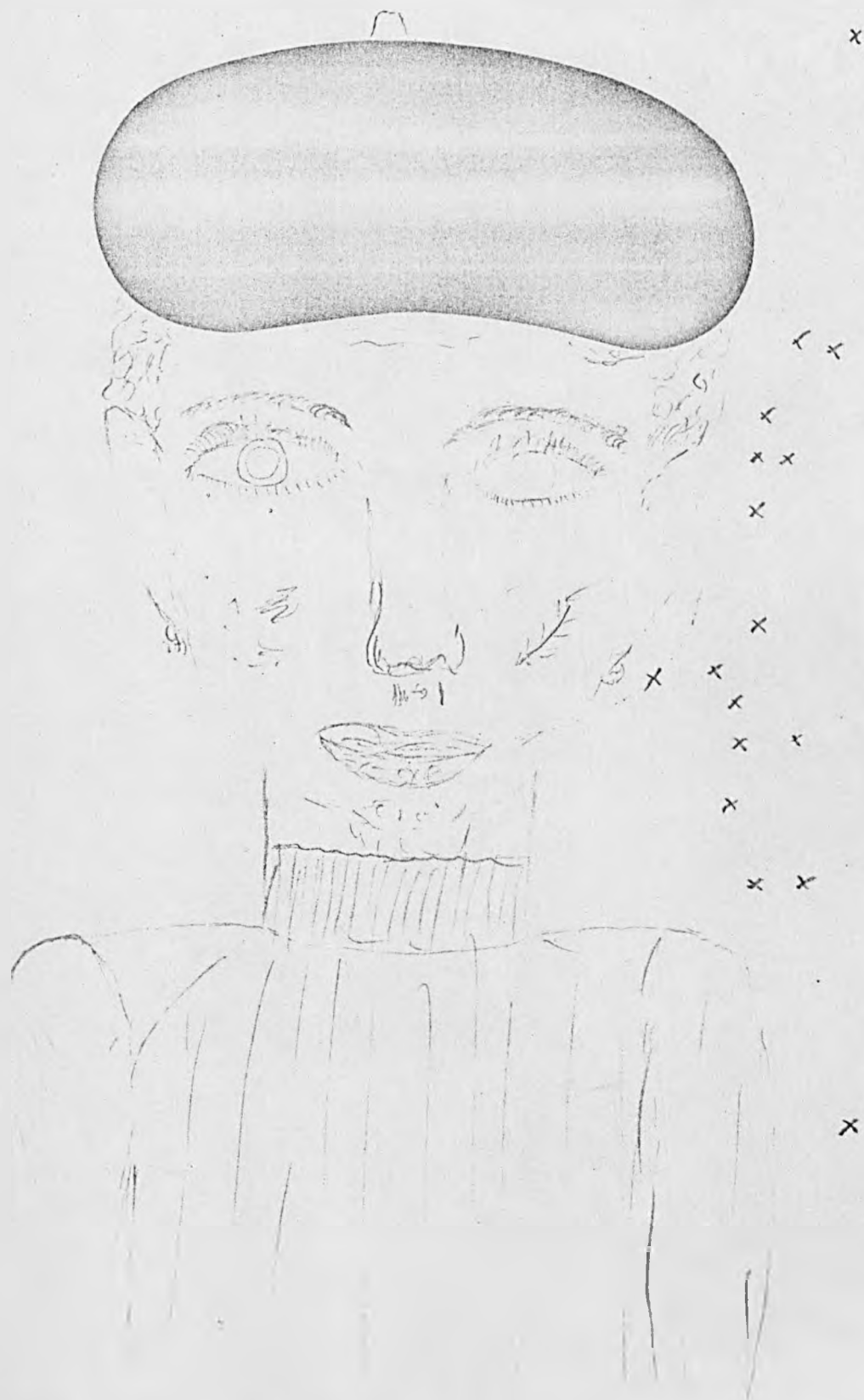
x x x x

x x x x



Dial








YOUR TITLE: THE STRANGE BOY

x

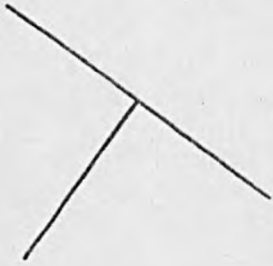
1970 S 14 Decr ORIG ELAB

Activity 2. PICTURE COMPLETION

By adding lines to the incomplete figures on this and the next page, you can sketch some interesting objects or pictures. Again, try to think of some picture or object that no one else will think of. Try to make it tell as complete and as interesting a story as you can by adding to and building up your first idea. Make up an interesting title for each of your drawings and write it at the bottom of each block next to the number of the figure.

 <p>1. Cup of Coffee</p>	 <p>2. A FALLEN TREE</p>
 <p>3. A MAN'S FACE</p>	<p>4. _____</p> <p>_____</p>

1970 S 15 Decr FLUE FLEX ORIG
Incr ELAB



5.



6.



7.

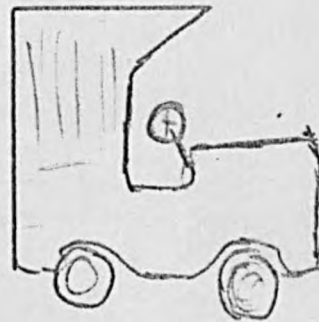


8.

BEGGING HOUSE



9.







10.

VINTAGE CAR

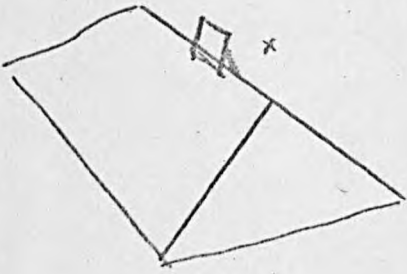




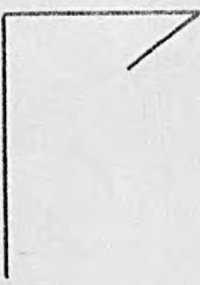
Activity 2. PICTURE COMPLETION

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 <p>1. _____</p>	 <p>2. _____</p>
 <p>3. <u>SMUGGLERS COVE</u></p>	 <p>4. <u>The Beautiful Flower BIT</u></p>

1970 S 19 Stat FLEX

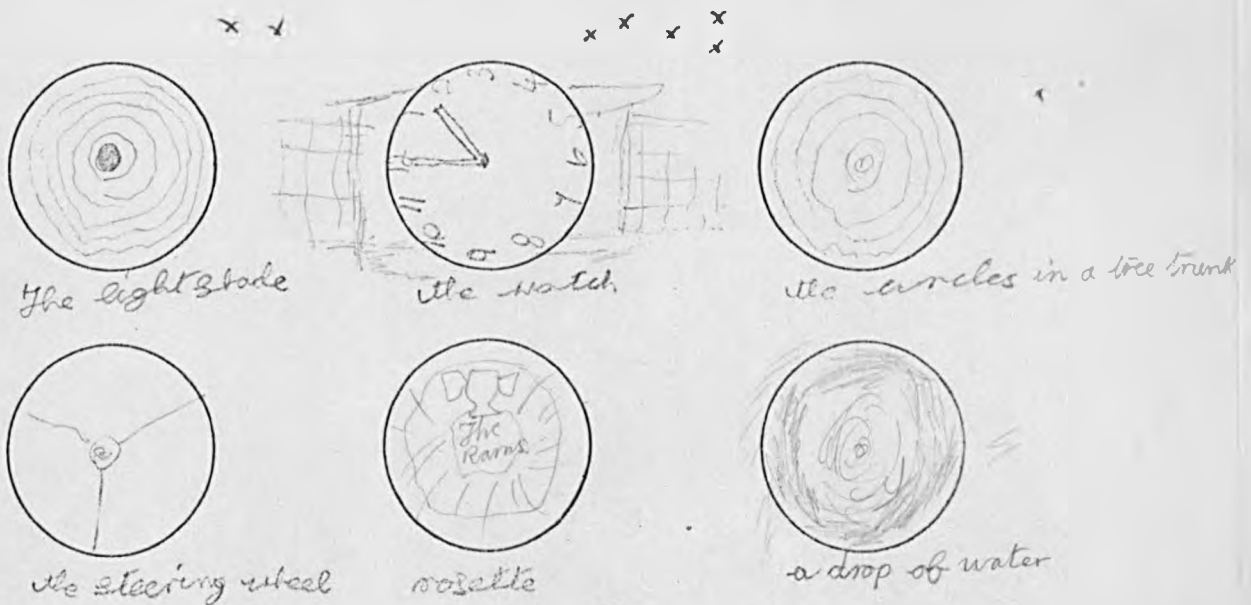
Slight Decr FLUE ORIG ELAB

 <p>5. _____</p>	 <p>6. <u>The shell</u></p>
 <p>7. _____</p>	 <p>8. <u>She Black with</u></p>
 <p>9. _____</p>	 <p>10. _____</p>

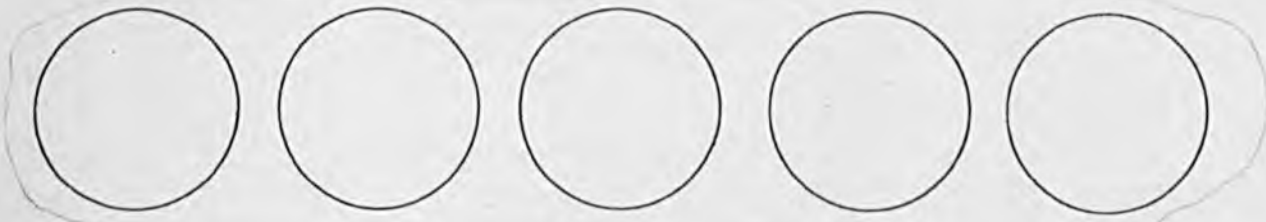
Activity 3. CIRCLES

In ten minutes see how many objects or pictures you can make from the circles below and on the next page. The circles should be the main part of whatever you make. With pencil or crayon add lines to the circles to complete your picture. You can place marks inside the circles, outside the circles, or both inside and outside the circles—wherever you want to in order to make your picture. Try to think of things that no one else will think of. Make as many different pictures or objects as you can and put as many ideas as you can in each one. Make them tell as complete and as interesting a story as you can. Add names or titles below the objects.

TTCT ACT 3 EG 25 (page i)



1970 S 23 Incr FLUE FLEX ORIG ELAB



the tank



the shotgun barrel



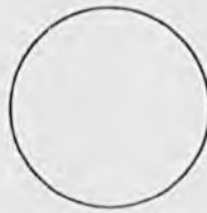
a shot pattern



The buoy

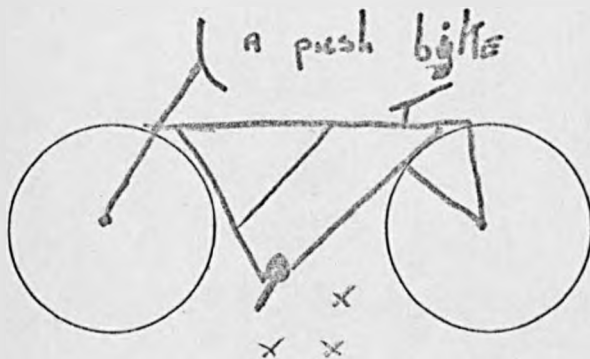
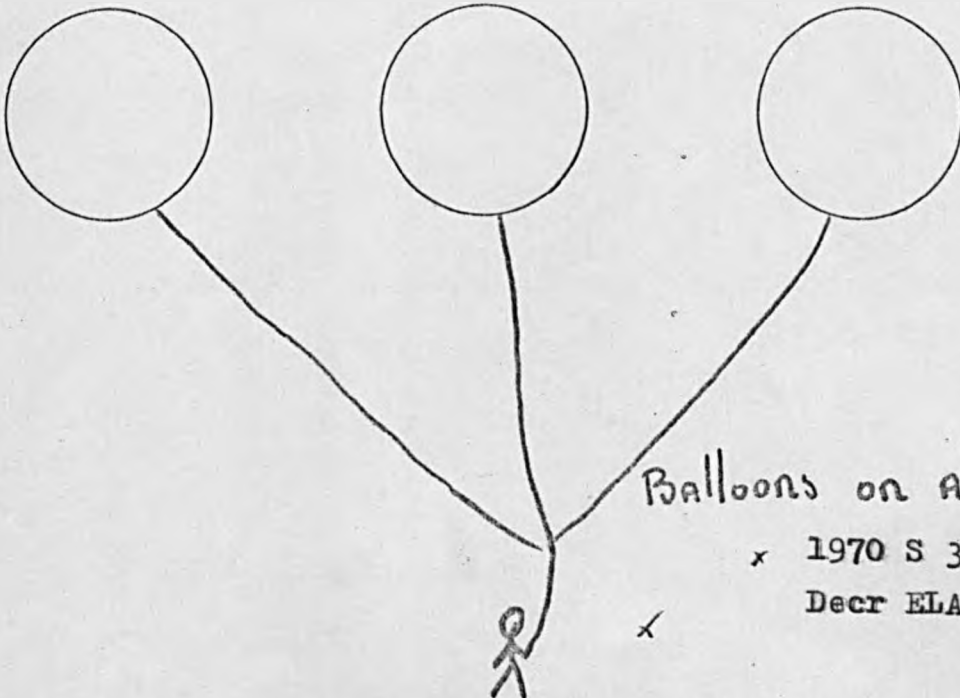


The egg



Activity 3. CIRCLES

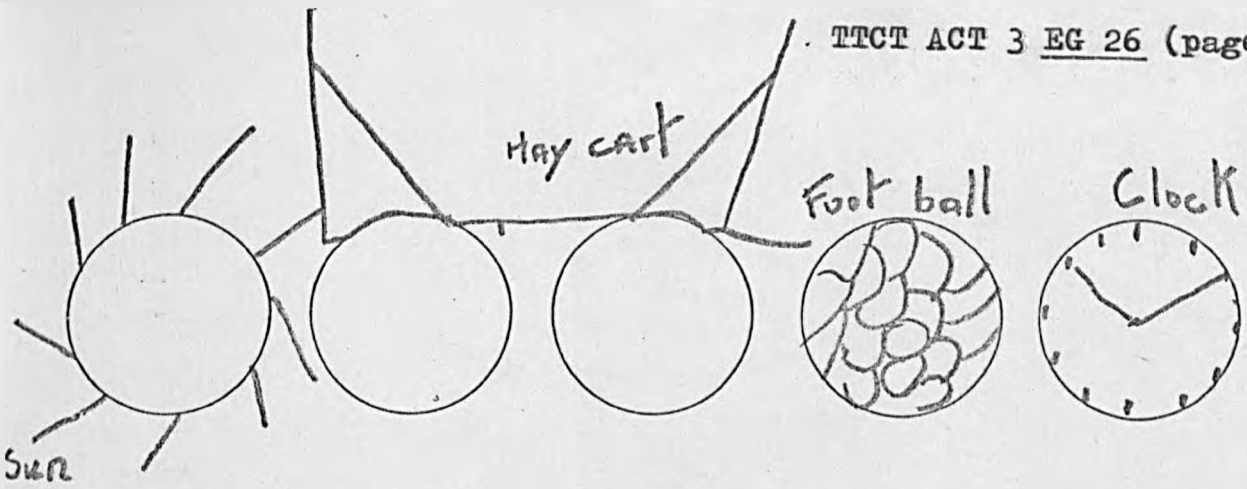
In ten minutes see how many objects or pictures you can make from the circles below and on the next page. The circles should be the main part of whatever you make. With pencil or crayon add lines to the circles to complete your picture. You can place marks inside the circles, outside the circles, or both inside and outside the circles—wherever you want to in order to make your picture. Try to think of things that no one else will think of. Make as many different pictures or objects as you can and put as many ideas as you can in each one. Make them tell as complete and as interesting a story as you can. Add names or titles below the objects.

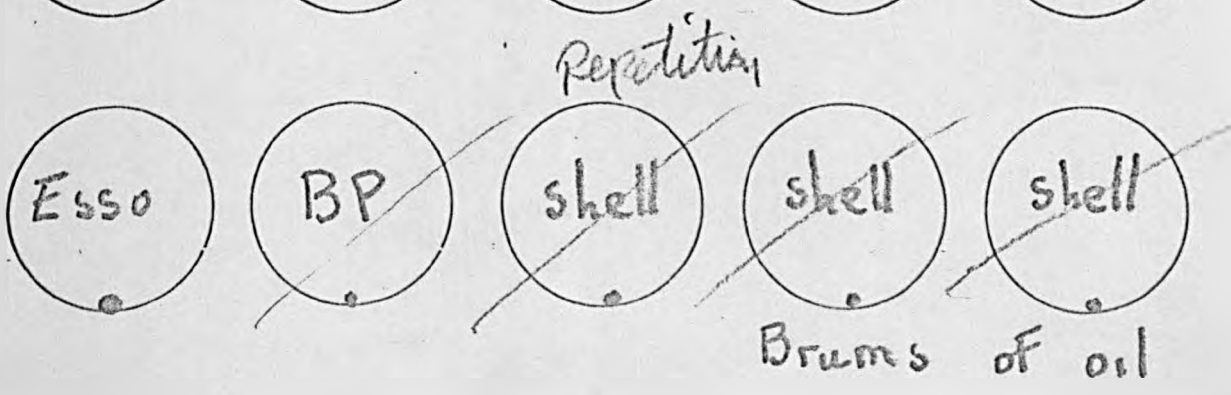
A DISC


Balloons on a string

x 1970 S 30

Decr ELAB

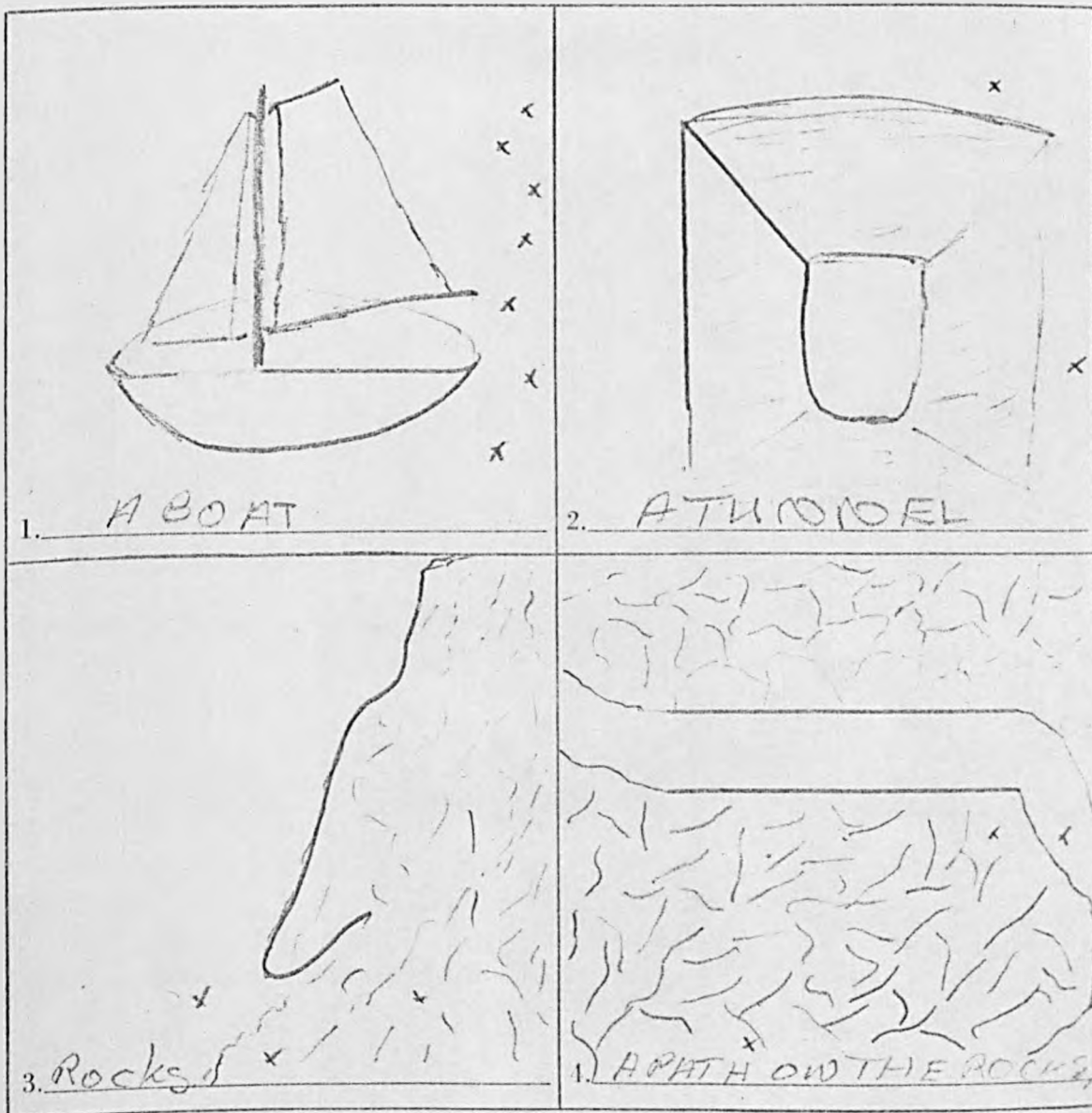




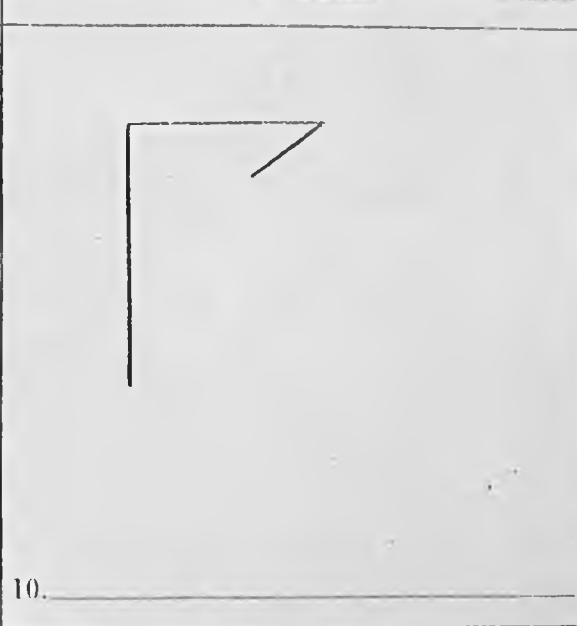
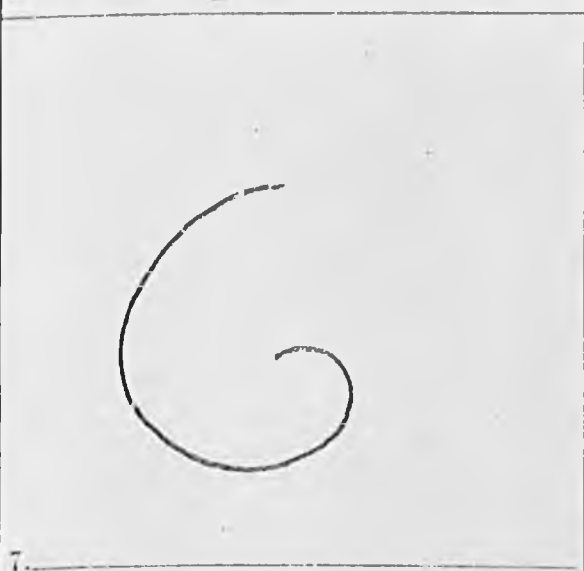
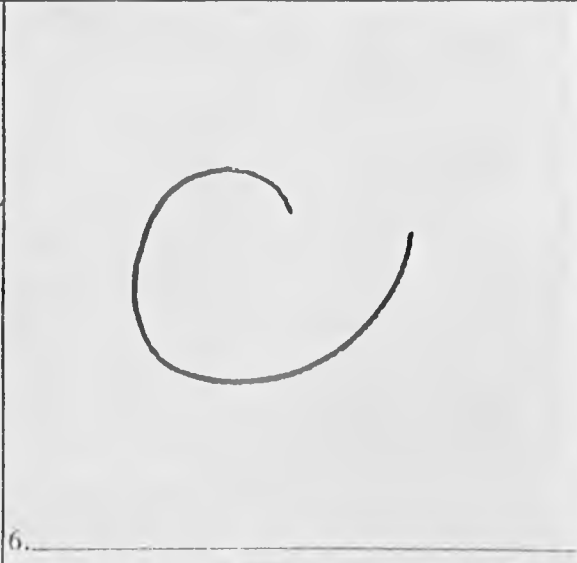
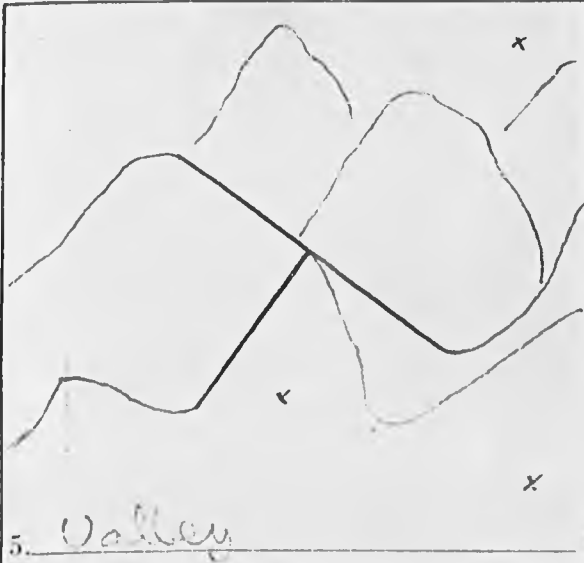
Activity 2. PICTURE COMPLETION

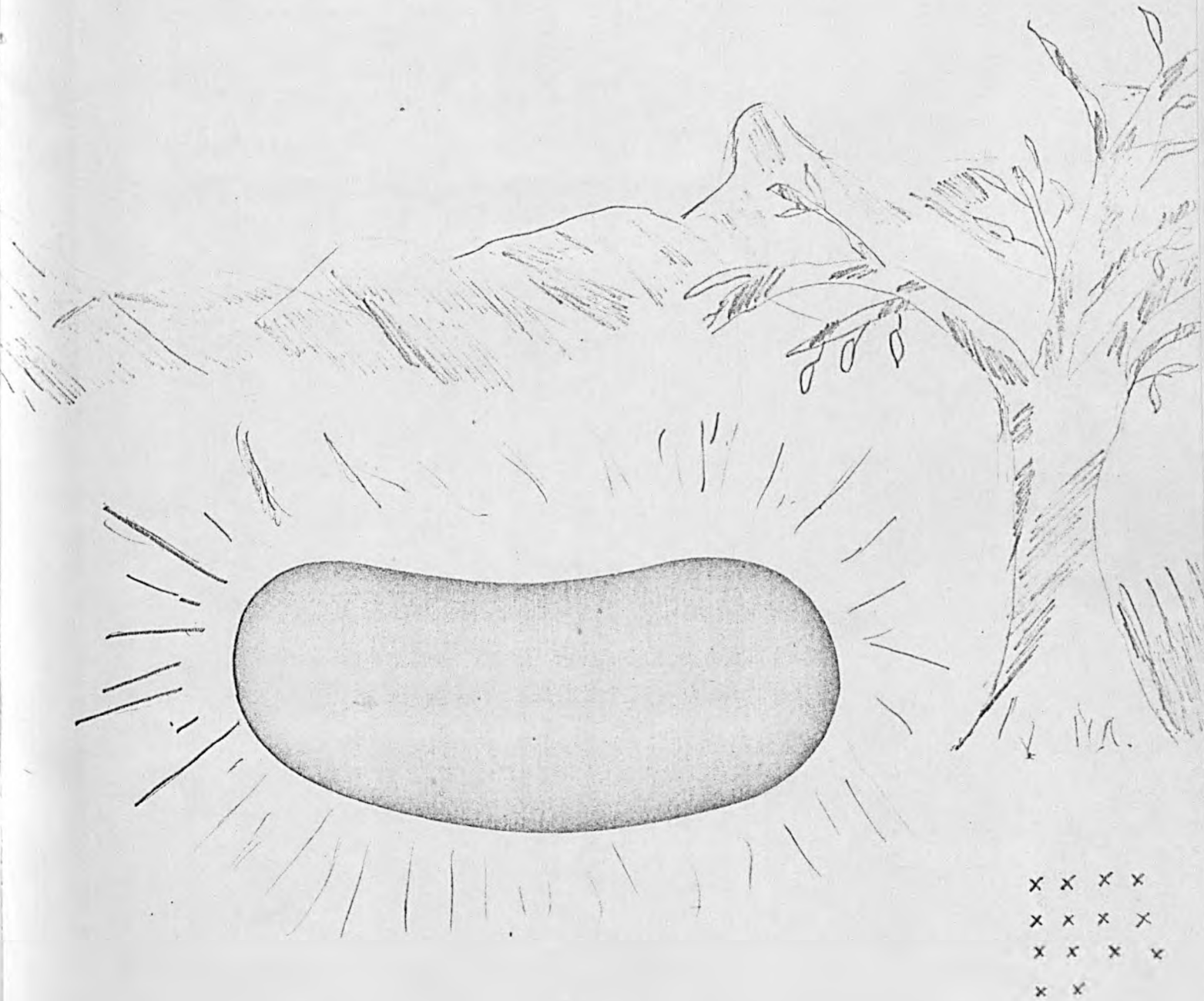
By adding lines to the incomplete figures on this and the next page, you can sketch some interesting objects or pictures. Again, try to think of some picture or object that no one else will think of. Try to make it tell as complete and as interesting a story as you can by adding to and building up your first idea. Make up an interesting title for each of your drawings and write it at the bottom of each block next to the number of the figure.

TTCT ACT 2 EG 27 (page 1)



1970 S 33 Decr FLUE FLEX ORIG
Incr ELAB

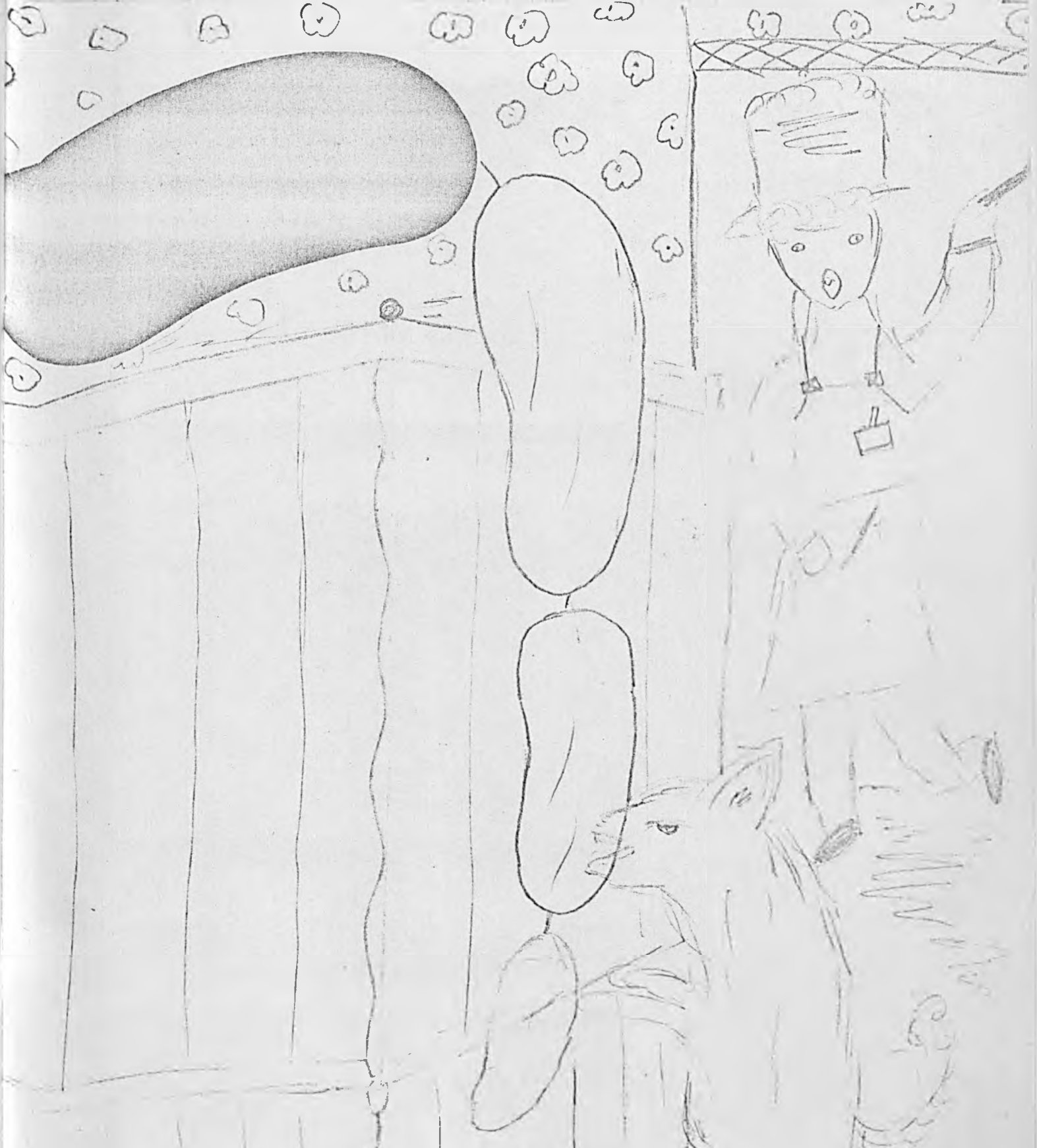




YOUR TITLE: THE PEOPLE OF THE OUTER WORLD LAND.

1970 S 40 Incr ORIG

*Presume a.
space ship*



YOUR TITLE: _____

TME TNEFT

x x x x x x x
 x x x x x x x
 x x x x x x x
 x x x x x x x
 x x x x x x x
 x x x x x x x

TTCT ACT 1 EG 29 (page i)

1970 S 42 Incr ELAB. High ELAB

ART WORKS: ILLUSTRATIONS OF SUBJECTS' WORK

The following seven pages are selected illustrations of the subjects' Art Works 1 and 2 performed in the 1967/68 study to test Hypothesis A and the 1970 study to test Hypothesis B.

ART WORK 1 was a set theme - 'The Park'.

ART WORK 2 was the subject's 'Own Choice' of theme.

The Art Works were scored on the following four judgments:

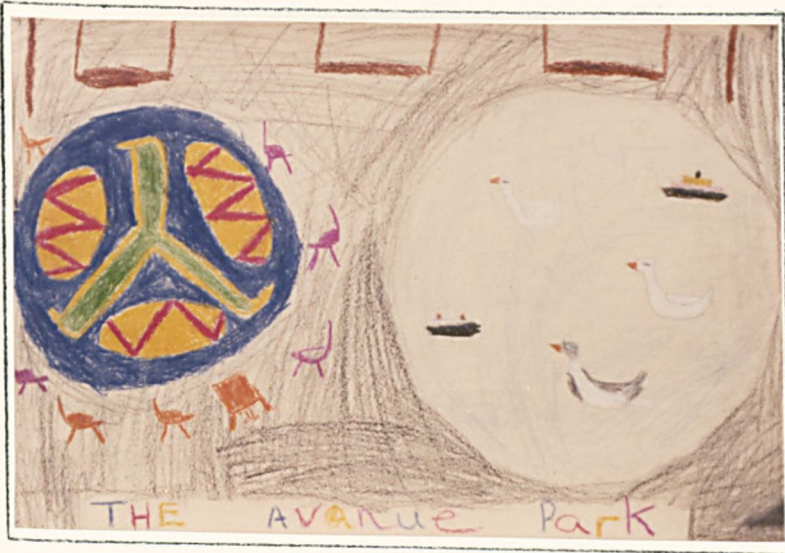
GESTALT SPONTANEOUS ORIGINALITY & INVOLVEMENT

There are twenty illustrations in colour and monochrome. Illustrations 1 - 10 are examples of Art Works performed in 1967. Illustrations 11 - 20 are examples of Art Works performed in 1970, except for No.'s 17 and 19 which are 1967 examples included for comparison purposes.

KEY TO ABBREVIATIONS USED

WK 1	= Art Work 1: 'The Park'
WK 2	= Art Work 2: 'Own Choice'
ILL	= Illustration No.
S	= Subject's No.
High	= High scoring
Low	= Low scoring
Avge	= Average or moderate scoring
GEST	= Gestalt
SPON	= Spontaneous
ORIG	= Originality
INVO	= Involvement
Incr	= Increase from 1967 to 1970
Decr	= Decrease from 1967 to 1970
Stat	= Little or no change from 1967 to 1970

NOTE: Scores for the Art Works can be found in the Full Scores for each subject: Appendix pp.



ILL 1

1967 S 13

WK 1

High GEST ORIG



ILL 2

1967 S 41

WK 2

High GEST SPON ORIG



ILL 3

1967 S 65

WK 1

High SPON ORIG INVO



ILL 4

1967 S 69

WK 1

High ORIG



ILL 5

1967 S 69

WK 2

High GEST ORIG INVO

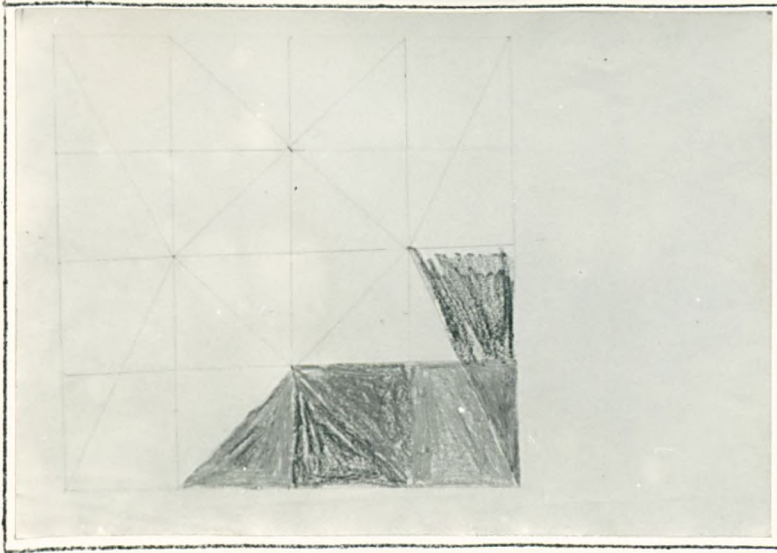


ILL 6

1967 S 1

WK 1

Low SPON

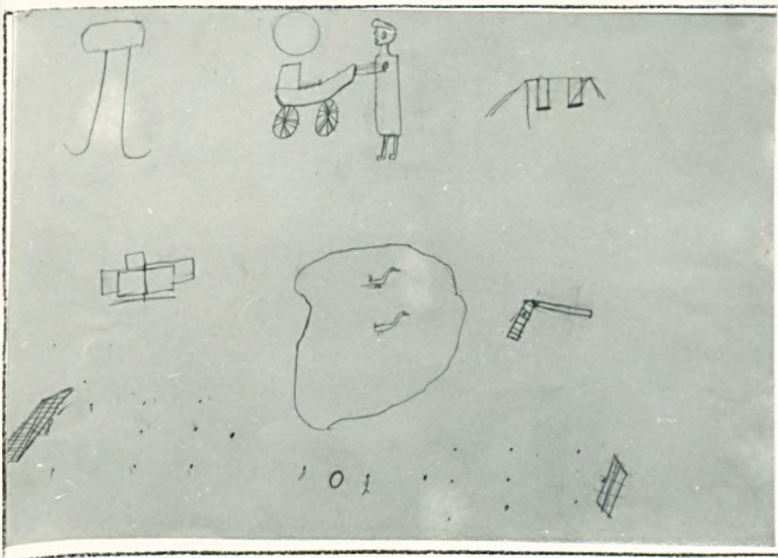


ILL 7

1967 S 4

WK 2

Low GEST ORIG INVO

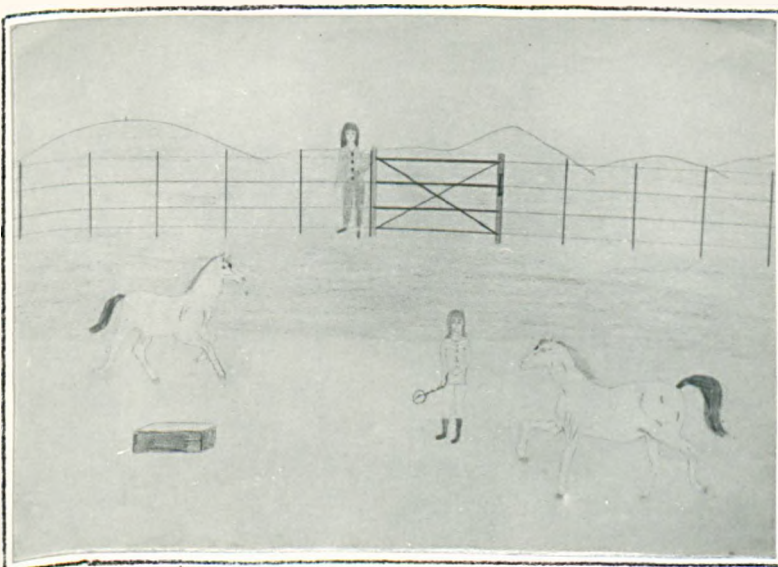


ILL 8

1967 S 47

WK 1

Low GEST ORIG INVO



ILL 9

1967 S 86

WK 2

Low SPON

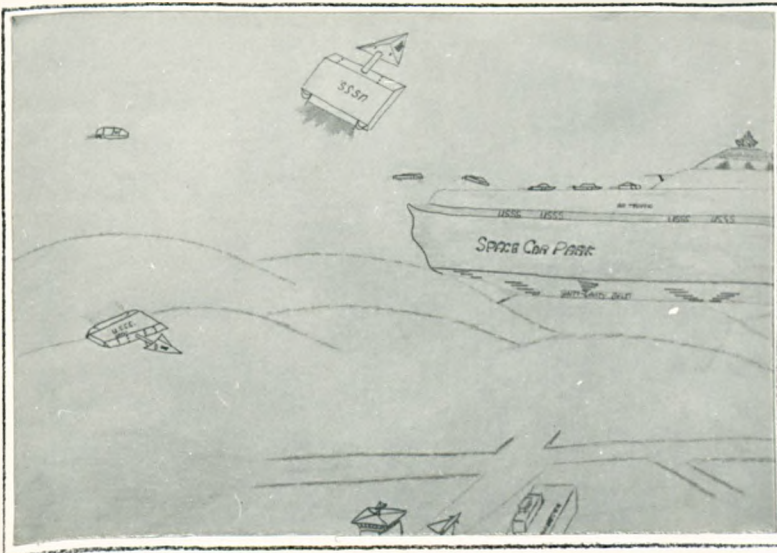


ILL 10

1967 S 14

WK 2

Low SPON : High ORIG



ILL 11

1970 S 7

WK 1

Decr SPON (Low SPON)

Incr GEST ORIG



ILL 12

1970 S 19

WK 1

Stat

High GEST SPON ORIG INVO



ILL 13

1970 S 18

WK 2

High ORIG



ILL 14

1970 S 40

WK 2

High GEST ORIG



ILL 15

1970 S 23

WK 2

Low SPON INVO

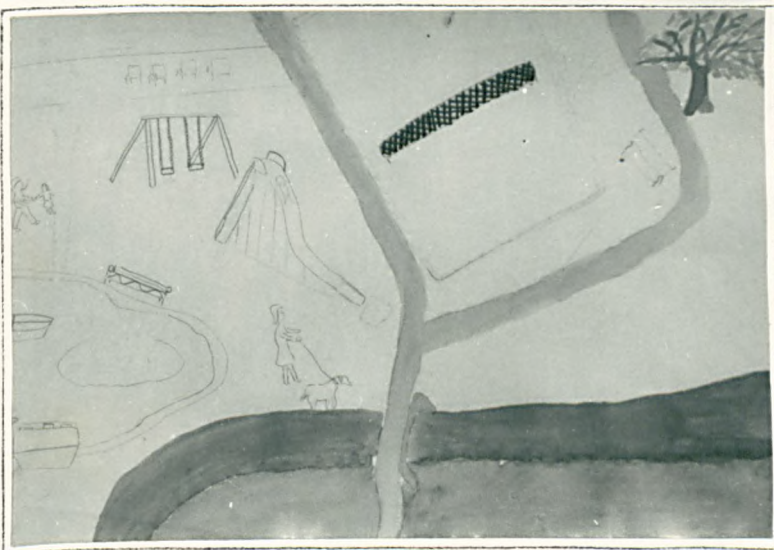


ILL 16

1970 S 24

WK 2

Low GEST SPON ORIG INVO



ILL 17

1967 S 42

WK 1

Low INVO

Avge GEST ORIG INVO

(compare with ILL 18)



ILL 18

1970 S 42

WK 1

High GEST ORIG

Incr GEST SPON ORIG INVO

ART WORK ILLUSTRATIONS



ILL 19

1967 S 32

WK 1

Low ORIG

Avge GEST INVO

(compare with ILL 20)



ILL 20

1970 S 32

WK 1

High GEST ORIG INVO

Incr GEST ORIG INVO

PROGRAMME FEEDBACK: EXAMPLES AND ILLUSTRATIONS

The following twenty-five pages are examples and selected illustrations of the responses made by the experimental group subjects as they worked through the 'Creativity Programme'.

Scores and other relevant feedback are dealt with in Chapter Seventeen, Section 3: Examination of Programme 'Feedback'.

Examples and illustrations are selected from the following Programme Elements and Units:

ELEMENT ONE: UNIT ONE: "WHAT IS A CREATIVE PRODUCT?"

Responses of subjects No.'s 2, 4, 9, & 11

UNIT TWO: "WHO IS LIKELY TO BE A CREATIVE PERSON?"

Responses of subjects No.'s 3, 6, & 9

ELEMENT TWO: UNIT TWO: "YOU TRY SOME BRAINSTORMING" (Parts 1 & 2)

Responses of subjects No.'s 3, 7, & 8

ELEMENT THREE: "BRAINSTORM A PAINTING" (Written & Painted responses)

Responses of subjects No.'s 30, 32, 40, 41, 42, & 45

NOTE: The examination of the 'feedback' from the Creativity Programme is concerned with the internal evaluation of the programme and is not part of the study to test Hypothesis B.

CREATIVITY PROGRAMME

ELEMENT ONE: "WHAT IS CREATIVITY?"

PAIR No. 2

UNIT ONE: "WHAT IS A CREATIVE PRODUCT?"

Males

SCORE SHEET

PRODUCT NUMBER AND NAME.		FACTOR COLUMNS									TOTAL SCORE	JUDGEMENT COLUMN	POINTS COLUMN
PRODUCT NUMBER	NAME OR TITLE OF PRODUCT.	DOES JOB INTENDED	ORIGINAL	DYNAMIC	COMPLEX	INTEGRATED	PERSONALITY	MASTERY OF SUBJECT	MASTERY OF MEDIA	CHANGES ENVIRONMENT			
1.	Battery Radio	1	1	0	1	1	0	1	1	1	7	Creative	1
2.	Hexagonal House	1	2	1	0	1	0	1	1	0	7	Creative	0
3.	Watch	1	0	0	1	0	1	1	1	0	5	Creative	0
4.	Water Carrier	1	2	1	0	0	1	0	1	1	7	Creative	1
5.	Pitcure	1	2	1	0	0	1	1	0	1	7	Creative	0
6.	Sponge	1	0								1	Useful	0
7.	BabuComdas	1	1	0	0	1	0	1	0	0	4	less Creative	0
8.	Ground	0	0								0	Useless	1
9.	Candle	1	1	0	0	0	0	1	0	1	4	less Creative	0
10.	Ratt	1	1	0	0	1	0	1	0	1	5	Creative	1
													4

CREATIVITY PROGRAMME

ELEMENT ONE: "WHAT IS CREATIVITY?"

UNIT ONE: "WHAT IS A CREATIVE PRODUCT?"

SCORE SHEET

PAIR No. 4

Males

PRODUCT NUMBER AND NAME.		FACTOR COLUMNS								JUDGEMENT COLUMN	POINTS COLUMN		
NAME OR TITLE OF PRODUCT.		DOES JOB INTENDED	ORIGINAL	DYNAMIC	COMPLEX	INTEGRATED	PERSONALITY	MASTERY OF SUBJECT	MASTERY OF MEDIA	CHANGES ENVIRONMENT		TOTAL SCORE	
1	Radio	1	1	0	1	1	1	0	0	1	6	creative	1
2	Hexagonal House	1	2	1	1	1	1	1	1	1	10	Very creative	1
3	Watch 1968	1	0	0	0	1	1	0	0	1	4	Not very creative	X
4	Water Carrier	1	2	0	0	1	0	1	1	1	7	creative	1
5	Painkug 5 Miro	1	2	1	1	1	1	1	1	1	10	very creative	1
6	Foam sponge	1	1	0	0	0	0	1	0	1	4	Less creative	1
7	Babycarriage 1850	0	1	0	1	1	0	1	1	0	5	creative	X
8	Elephant Kite	0	0	0	0	0	0	0	0	0	0	useless	1
9	wax candle	1	1	0	0	1	0	0	1	0	5	creative	1
10	Raft made by children	1	1	1	1	1	0	0	0	1	6	creative	1
11													
12													
13													8

CREATIVITY PROGRAMME

ELEMENT ONE: "WHAT IS CREATIVITY?"

UNIT ONE: "WHAT IS A CREATIVE PRODUCT?"

SCORE SHEET

PAIR No. 9
Females

[illegible]

CREATIVITY PROGRAMME

ELEMENT ONE: "WHAT IS CREATIVITY?"

PAIR No. 3

UNIT TWO: "WHO IS LIKELY TO BE A CREATIVE PERSON?"

Males

ANSWER SHEET

STORY No.	IS THIS PERSON LIKELY TO BE CREATIVE? Write Yes or No to start with, and then give your reasons for your choice.
No. 1	No, He is not creative because he was lazy and not energetic.
No. 2	Yes, she is creative because she takes an interest in things.
No. 3	No, he is not creative because he does not join in games.
No. 4	Yes, she is very creative because she joins in all games.
No. 5	Yes, he is creative because he is very brave.
No. 6	No, she is not very creative because she makes her own choices.

CREATIVITY PROGRAMME

ELEMENT ONE: "WHAT IS CREATIVITY?"

PAIR No. 6

UNIT TWO: "WHO IS LIKELY TO BE A CREATIVE PERSON?"

Females

ANSWER SHEET

STORY No.	IS THIS PERSON LIKELY TO BE CREATIVE? Write Yes or No to start with, and then give your reasons for your choice.
No. 1	No. He is not creative nor questioning he is adventurous Not Energetic versatile. He does not see the funny side of it he is not emotional. ✓
No. 2	Sally is adventurous, questioning likes variety energetic she is humorous and emotional perseveres at. does not think hard and deeply. & Individualist. Yes. ✓
No. 3	Yes. he is creative and questioning he is adventurous He is versatile, Energetic, perseveres contemplative an individual he is Humorous and Emotional. ✓
No. 4	No she is not creative, questioning, adventurous, versatile she is energetic at school but not at home, does not perseveres she is contemplated not an individual she is not humorous and not emotional. ✓
No. 5	Not creative, questioning adventurous not versatile, is energetic at foot ball. not contemplated not persevering he is not an individual he is not humorous is not emotional ✓
No. 6	Very creative is questioning is adventurous she is versatile energetic she is persevering contemplating, an individualist can be humorous at times and is emotional. Yes. ✓

CREATIVITY PROGRAMME

ELEMENT ONE: "WHAT IS CREATIVITY?"

PAIR No. 9

UNIT TWO: "WHO IS LIKELY TO BE A CREATIVE PERSON?"

Females

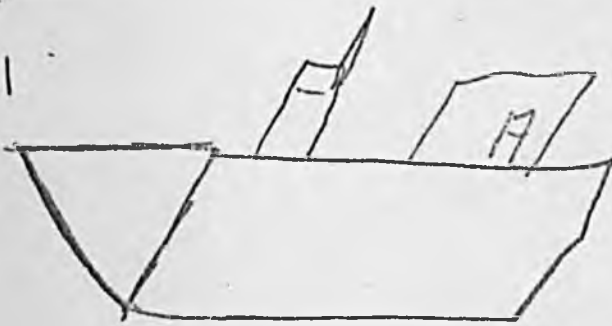
ANSWER SHEET

STORY No.	IS THIS PERSON LIKELY TO BE CREATIVE? Write Yes or No to start with, and then give your reasons for your choice.
No. 1	No. He is not versatile, or humorous or energetic. ✓
No. 2	Yes. She perseveres, always humorous, Energetic, Adventurous. ✓
No. 3	Yes individualist, Contemplates, versatile, energetic. ✓
No. 4	No. she isn't energetic, Adventurous, individualist. ✓
No. 5	No he isn't individualist, Humorous,
No. 6	yes she is Adventurous, Emotional, individualist, questioning. ✓

BRAINSTORM SHEET (Answers to problems)

NAME: (If you use more than one sheet, put
your name on each sheet.)

Like the Dean, shut the windows Fit
Dugan down.



2.



3.



Torpedo



BRAINSTORM SHEET (Answers to problems)

NAME: (If you use more than one sheet, put
your name on each sheet.)

put wire thread in it -
plastic clothes.

Wear None.

Chain Mail.

Armor

Grass skirts.

PVC clothes

Animal skins

asbestos clothes
paint - then with

SOLO No. 3

Male

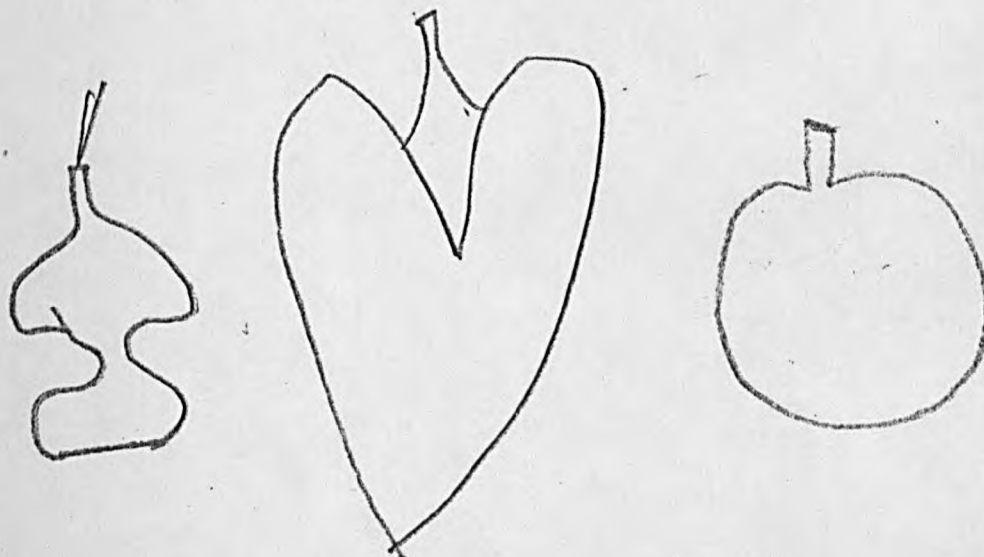
Page 3

1 prgg for amuz

Stealing

Blackmail

2.



3.

Burn

it.

Makes

things.

BRAINSTORM SHEET (Answers to problems)

PAIR No. 7

Females

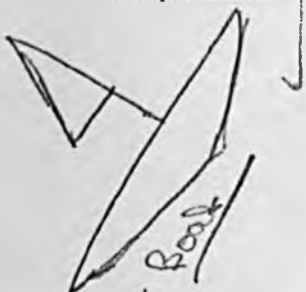
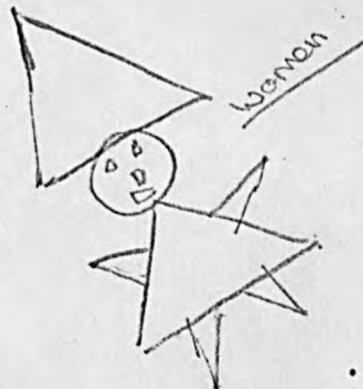
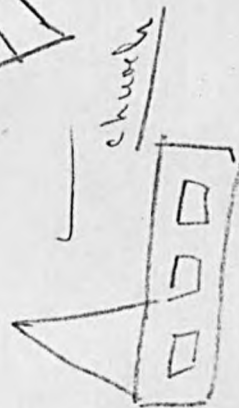
Page 1

NAME:
(your name on each sheet.)

(If you use more than one sheet, put

Electric fires
with guards at the front.
Unbreakable windows.

Unburnable clothes
lights without fuses
water proof clothes
Keep medicine away from
babies



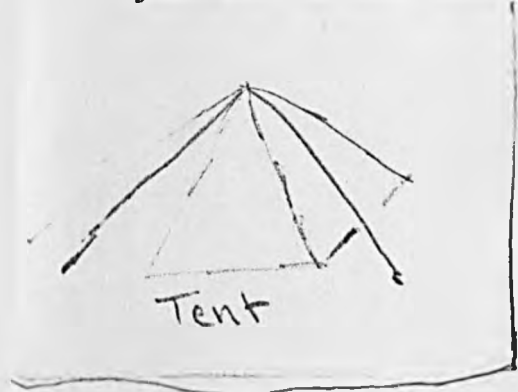
BRAINSTORM SHEET (Answers to problems)

Pair No. 7

Females

Page 2

NAME: (If you use more than one sheet, put your name on each sheet.)



Un creasable .

clothes that don't go baggy

Wollen clothes that don't
go belly & big .

Keep one fashion most of the
time .

Waterproof clothes.

Unburnable clothes,

Moth proof.

un fairable .

better material

Leather clothes

un shrinkable .

Washable .

Plastic clothes.

clothes that can
be cleaned without
washing them to much .

Stain less .

Part 2

PAIR NO. 7
Females
Page 3

Help old people

help your mother do work. When in good mood

help disabled people.

Be good . . . Be Kind . . .

Clean the car: make the beds

Go to the shop for your parent.

Wash & wipe up. Dust.

No come money

Be good mannered

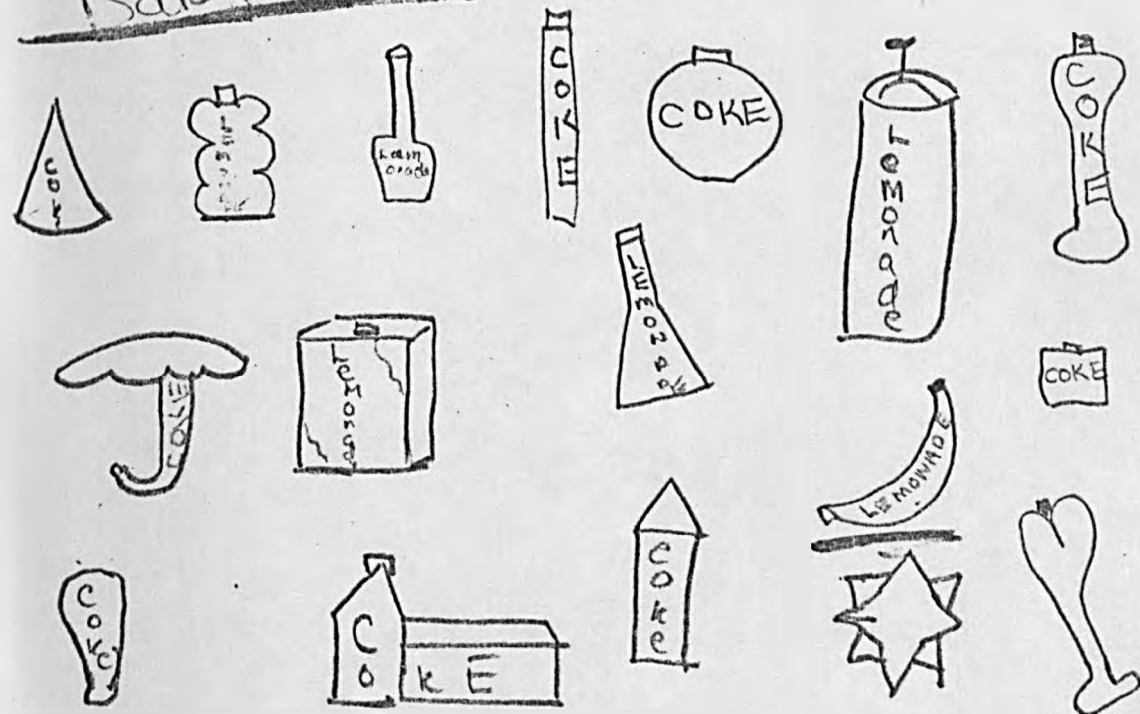
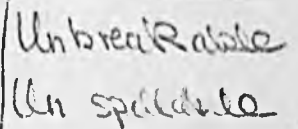
agree with what your parents say.

By them a present

By them in place.
Not get into trouble with the Police
Time yours.

with the Police
Do part time work.

Baby sitting



~~Part One~~ Part Two.

Making Models

PAIR No.7

Make a game.

Females

Page 4

Dolls house

Cardboard houses.
collect them.

Plastic Dolls.

Plastic Guns

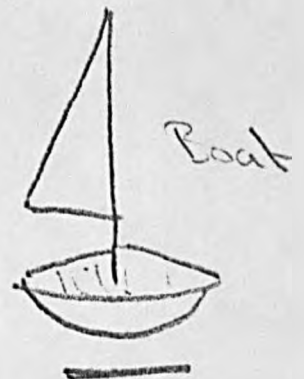
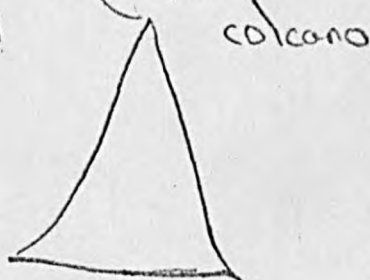
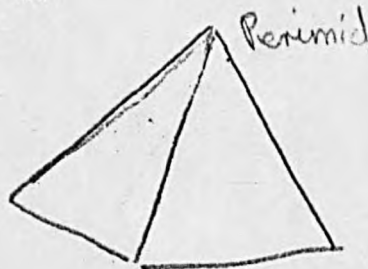
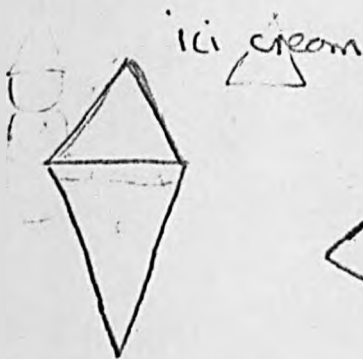
Cardboard model of a
Church.

Cardboard Shoppes.

NAME: (If you use more than one sheet, put your name on each sheet.)

Brainstorm 1

1. Alarm ^{that} ~~lets~~ go of when the house is on fire so that every body can get out of the house safely.
2. Have electric wires checked every year.



Don't wash as often
 Have thick material
 Put see through plastic over or clothes so they do not
 wear so fast or get dirty.
 wear metal dolls or rubber dolls
 Tin shoes leather Dressers.
 Just ~~put~~ Soak dolls in water in stead of wearing
 them out in a washing machine

Do more for your Parents.

Have a part time job. earn Pounds etc.

Ask our Parents when they are in a good mood.

Do extra for your older brother or sister.

Ask for more pocket money on your birthday.

Ask for more money if your mother or father gets a good

By chocolate money and exchanging for real money.

Have it on a pillow



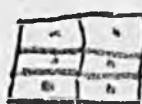
Have it on a spring



Doll's House, Farm yard, little chicken breeds, Tables
Jellybean boxes, Pencil cases, match box toys,



Table



Drawers



chairs



Bed

ELEMENT THREE: 'BRAINSTORM A PAINTING'

Example of written responses to Part 1

Subject No. 30

Choice of 'Emotion' - FEAR

1. A man trapped in a cave with a grizzly bear
2. Falling of a cliff
3. Walking the plank
4. Ship rocking in rough sea
5. ghost house
6. running away down a bank on a tractor
7. aeroplane diving to wards ground
8. House on fire
9. in front of firing squad
10. bull chasing someone across field
11. Jumping off 100 storey flat
12. being torched
13. going to be hanged
14. being shot

ELEMENT THREE: 'BRAINSTORM A PAINTING'

Example of written responses to Part 1

Subject No. 32

Choice of Emotion - FEAR

- 1) Woman attacked with knife violently screams
- 2) man drowning in water, face horrifying
- 3) man in sink sands screams,
- 4) falling of a cliff.
- 5) mad doctor cutting a persons arm off.
- 6) raised eyebrows
- 7) mouth open wide.
- 8) hands clasped against head
- 9) standing still like a statue,
- 10) fall over backwards stiff
- 11) man in sinking ship.
- 12) hands over mouth,
- 13) man laughing in fear
- 14) man crawling like snake
- 15) biting nails
- 16) grinding teeth
- 17) man cutting womans lip off.
- 18) driving a wooden stake through heart
- 19) freezing time attacking you
- 20) putting peoples nails completly out.
- 21) ~~man in sinking ship~~
- 22) ~~man in sinking ship~~
- 23) cutting mans heart out.

ELEMENT THREE: 'BRAINSTORM A PAINTING'

Example of written responses to Part 1

Subject No. 40

Choice of Emotion - MISERY

MISERY.

All alone on a dull day.

No father and Mother

Moving to another house.

Which means leaving your friends.

Your pet has to be put to sleep.

When your fat

When your ugly.

When your Mum & Dad are in
a wheel chair.

Blind

Animals abandoned.

Mother who can't afford

to keep her child

Because father has

gone away.

When your poor

Some programmes on
television.

When Mum or Dad

tell you of some

times you feel

you are not

Wanted.

Same old

Surroundings.

WORRIED.

ILL

BROKEN UP HOMES

MIXED UP

ABOUT A

PROBLEM.

ELEMENT THREE: 'BRAINSTORM A PAINTING'

Example of written responses to Part 1

Subject No. 41

Choice of Emotion - FEAR

Fear . . .
Screaming?
terrifying
Fear of a bully,
Fear in an accident
Fear when your going to die
Petrifying
going weak and thin.
Fear of being haunted
Fear of being Kidnapped.
Fear of being
Committing suicide

ELEMENT THREE: 'BRAINSTORM A PAINTING'

Example of written responses to Part 1

Subject No. 42

Choice of Emotion - MISERY

Shy
when you are Deaf
when Blind
IN HOSPITAL.
Lost your money/
Can't sleep.
Working on
things on mind
Boy friend left you
Travelling
Diarrhea
Nigeria
THE WORLD
operation
Infection
Can't get make upright disabled
Pain
miserable
Some one crying or weeping
talking
Dull Day
War
Nothing to do
Have work go to
all alone
Tired
leaving friends at school
Headache
Stomach Ache.
Mother & Father
parted
Some one died
Homeless
Orphan.
Up well!
Parents Bad.
Expecting

ELEMENT THREE: 'BRAINSTORM' A PAINTING'

Example of written responses to Part 1

Subject No. 45

Choice of Emotion - MISERY

Misery. Is you lost a pet
Not being let out
Begin sat Being
Raining Day, Having unwanted Baby
Death. Not being liked.
School. Stuck in bed with glue.
No food to eat. No money for clothes.
Lying in pain. ill. No parents.
lost. Going to see Doctor. Going to
Boyfriend just chucked you Dentist
Crying
Wax
Getting up in morning
Having tooth out
Can't sleep

ELEMENT THREE: 'BRAINSTORM A PAINTING'

Illustrations of the Finished Product (The Painting)



Subject No. 30
Finished Painting
FEAR



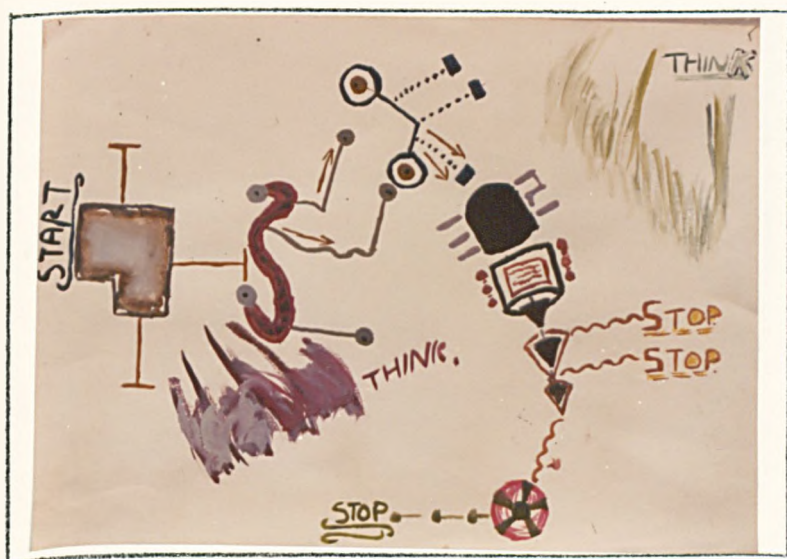
Subject No. 32
Finished Painting
FEAR

ELEMENT THREE: BRAINSTORM A PAINTING

Illustrations of the Finished Product (The Painting)



Subject No. 40
Illustration of
response to Part 2



Subject No. 40
Finished Painting
MISERY



Subject No. 41
Finished Painting
FEAR

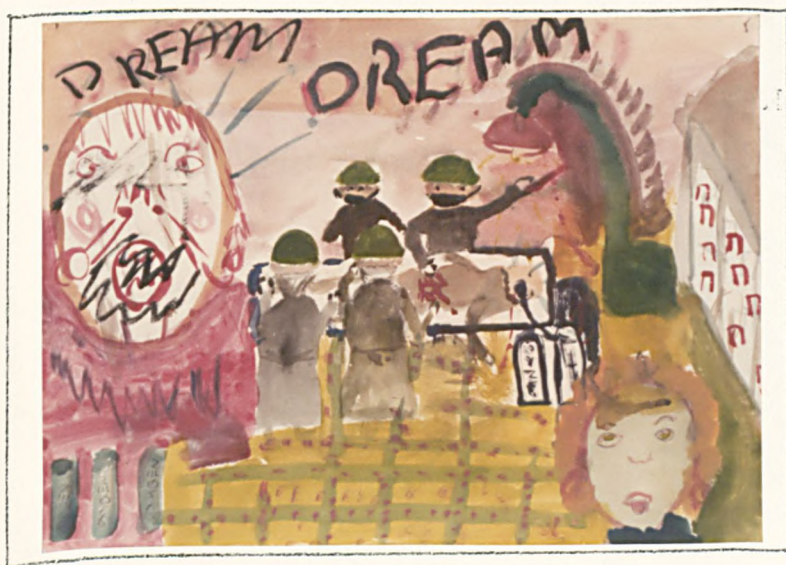
ELEMENT THREE 'BRAINSTORM A PAINTING'

Illustrations of the Finished Product (The Painting)



Subject No. 42

Illustration of
response to Part 2



Subject No. 42

Finished Painting
MISERY



Subject No. 45

Finished Painting
MISERY

The following 17 pages are Tables of Correlations for the CPQ/HSPQ, the TTCT and the ART WORKS involved in the studies to test Hypotheses A and B. Tables 1 to 7c are concerned with Study A.

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APPENDIX TABLE 1 INTERJUDGE CORRELATIONS: ART WORKS 1967/68

Raw scores for Art Works 1 and 2 for Gestalt, Spontaneous, Originality and Involvement for 1st Year Form 1. Judges 1 & 2.

The 'r' is given for each factor for Art Works 1 and 2: 't' is given for the two lowest 'r's'.

Significance levels 1.725 $p \leq .10$, 2.845 $p \leq .01$ (N = 22)

GESTALT				SPONTANEOUS				ORIGINALITY				INVOLVEMENT			
WORK 1		WORK 2		WORK 1		WORK 2		WORK 1		WORK 2		WORK 1		WORK 2	
J1	J2	J1	J2	J1	J2	J1	J2	J2	J2	J1	J2	J1	J2	J1	J2
8	4	6	8	1	2	2	6	9	6	6	6	4	6	3	5
3	7	5	10	5	6	7	8	2	5	7	12	4	5	5	9
6	9	5	5	3	3	1	6	7	6	4	3	4	5	5	5
2	1	1	1	5	3	4	1	4	2	3	0	1	1	1	1
6	6	6	5	6	7	2	6	5	6	6	7	7	9	7	8
5	5	2	3	4	4	5	6	3	4	5	4	2	2	2	3
5	2	5	6	6	7	4	1	5	6	5	4	2	2	2	3
6	5	4	6	4	7	4	2	4	5	4	6	2	3	2	4
2	7	2	7	4	3	5	7	4	7	5	6	3	5	4	4
6	8	7	10	4	4	6	6	4	4	11	11	3	4	6	8
1	2	6	3	5	5	4	2	2	2	2	3	2	1	2	5
2	2	5	2	5	6	3	4	6	3	6	5	3	4	5	6
10	10	7	4	7	8	6	7	13	14	9	7	9	9	8	6
10	8	7	7	1	2	1	1	12	12	10	9	8	7	7	6
4	4	5	2	4	3	2	4	5	1	5	2	4	2	5	5
7	5	4	3	3	1	4	1	7	6	6	6	5	3	5	7
1	1	5	2	5	3	5	3	3	1	3	0	1	2	2	4
9	7	9	8	8	7	8	8	11	13	11	12	8	7	9	9
7	3	8	5	2	4	2	7	8	6	11	11	7	3	8	8
8	9	8	5	7	6	7	7	11	10	10	8	8	5	9	7
3	6	4	9	5	5	3	5	2	5	3	7	4	8	3	7
9	10	10	9	1	2	8	8	10	12	12	12	9	9	8	9
r =		r =		r =		r =		r =		r =		r =		r =	
.674		.406		.781		.579		.843		.841		.737		.898	
t =		t =		t =		t =		t =		t =		t =		t =	
1.987		1.987		3.1586		3.1586		3.1586		3.1586		3.1586		3.1586	

It is seen that all correlations are significant ($p \leq .01$) except for Art Work 2, Gestalt judgement which is only significant at an unacceptable level ($p \leq .10$).

Note: The scores of one subject who left before the main study with the TTCT began, were included in these Interjudge Correlations. There was, therefore, an extra subject in this Form's N's.

APPENDIX TABLE 1a CORRELATIONS: TTCT AND ART WORKS: ALL SUBJECTS

Correlations; TTCT Acts. 1, 2, 3, and Total for Originality and Elaboration, with Art Works 1 & 2 for Gestalt, Spontaneous, Originality and Involvement.

Significance levels: .212 $p \leq .05$, .277 $p \leq .01$ (N = 86)

TTCT	ART WORKS							
	WORK 1				WORK 2			
	GEST	SPON	ORIG	INVO	GEST	SPON	ORIG	INVO
ACT 1 ORIG	234	33	165	166	171	-10	192	157
ELAB	<u>290</u>	-76	<u>288</u>	<u>265</u>	<u>278</u>	-50	<u>312</u>	<u>276</u>
ACT 2 ORIG	93	78	126	142	142	32	176	164
ELAB	<u>340</u>	41	<u>443</u>	<u>449</u>	<u>343</u>	26	<u>429</u>	<u>451</u>
ACT 3 ORIG	<u>267</u>	92	<u>409</u>	<u>439</u>	177	16	<u>344</u>	<u>346</u>
ELAB	449	73	<u>561</u>	<u>536</u>	<u>448</u>	-21	<u>487</u>	<u>586</u>
TOTAL ORIG	<u>281</u>	100	<u>396</u>	<u>426</u>	209	21	<u>360</u>	<u>353</u>
ELAB	<u>431</u>	29	<u>527</u>	<u>518</u>	<u>430</u>	-9	<u>494</u>	<u>540</u>

APPENDIX TABLE 1b CORRELATIONS: TTCT AND ART WORKS: 1st Yr. SUBJECTS

Correlations; TTCT Acts. 1,2,3, and Total for Originality and Elaboration, with Art Works 1 & 2 for Gestalt, Spontaneous, Originality and Involvement.

Significance levels: .294 $p \leq .05$, .381 $p \leq .01$ (N = 45)

TTCT	ART WORKS							
	WORK 1				WORK 2			
	GEST	SPON	ORIG	INVO	GEST	SPON	ORIG	INVO
ACT 1 ORIG	287	75	261	<u>327</u>	250	159	277	<u>334</u>
ELAB	228	-178	<u>187</u>	277	133	-81	<u>215</u>	<u>249</u>
ACT 2 ORIG	-22	182	6	87	84	9	82	74
ELAB	<u>315</u>	72	<u>332</u>	<u>417</u>	<u>307</u>	-89	<u>349</u>	<u>454</u>
ACT 3 ORIG	125	183	108	184	124	40	61	190
ELAB	<u>299</u>	27	<u>476</u>	<u>465</u>	<u>320</u>	-29	<u>358</u>	<u>520</u>
TOTAL ORIG	133	207	127	221	164	61	123	222
ELAB	<u>335</u>	-1	<u>410</u>	<u>477</u>	<u>319</u>	-77	<u>369</u>	<u>503</u>

APPENDIX TABLE 1c CORRELATIONS: TTCT& ART WORKS: 3rd Yr. SUBJECTS.

Correlations; TTCT Acts. 1, 2, 3, and Total for Originality and Elaboration, with Art Works 1 & 2 for Gestalt, Spontaneous, Originality and Involvement.

Significance levels: .308 $p \leq .05$, .398 $p \leq .01$ (N = 41)

TTCT	ART WORKS							
	WORK 1				WORK 2			
	GEST	SPON	ORIG	INVO	GEST	SPON	ORIG	INVO
ACT 1 ORIG	190	-8	177	105	81	-202	176	33
ELAB	<u>359</u>	22	<u>415</u>	282	<u>408</u>	-16	<u>407</u>	315
ACT 2 ORIG	265	-64	248	177	235	-63	275	266
ELAB	<u>385</u>	11	<u>452</u>	383	<u>442</u>	138	<u>453</u>	<u>402</u>
ACT 3 ORIG	<u>432</u>	49	<u>490</u>	<u>510</u>	<u>310</u>	-21	<u>467</u>	<u>404</u>
ELAB	<u>637</u>	127	<u>638</u>	<u>595</u>	<u>612</u>	-19	<u>601</u>	<u>646</u>
TOTAL ORIG	<u>452</u>	23	<u>495</u>	<u>485</u>	<u>324</u>	-31	<u>481</u>	<u>404</u>
ELAB	<u>548</u>	61	<u>596</u>	<u>508</u>	<u>577</u>	57	<u>579</u>	<u>548</u>

APPENDIX TABLE 1d CORRELATIONS: TTCT & ART WORKS: MALE SUBJECTS

Correlations; TTCT Acts. 1, 2, 3, and Total for Originality and Elaboration, with Art Works 1 & 2 for Gestalt, Spontaneous, Originality and Involvement.

Significance Levels: .304 $p \leq .05$, .393 $p \leq .01$ (N = 42)

TTCT	ART WORKS							
	WORK 1				WORK 2			
	GEST	SPON	ORIG	INVO	GEST	SPON	ORIG	INVO
ACT 1 ORIG	135	-58	28	-68	-7	67	52	-110
ELAB	<u>547</u>	130	<u>406</u>	<u>426</u>	<u>329</u>	-52	<u>448</u>	<u>432</u>
ACT 2 ORIG	208	216	177	136	125	-5	221	189
ELAB	<u>354</u>	130	<u>386</u>	<u>459</u>	<u>287</u>	-9	<u>330</u>	<u>377</u>
ACT 3 ORIG	<u>338</u>	<u>324</u>	<u>491</u>	<u>519</u>	<u>68</u>	-164	202	222
ELAB	<u>536</u>	237	<u>496</u>	<u>594</u>	<u>416</u>	-84	<u>447</u>	<u>528</u>
TOTAL ORIG	<u>347</u>	<u>310</u>	<u>448</u>	<u>446</u>	83	-122	226	211
ELAB	<u>522</u>	182	<u>487</u>	<u>566</u>	<u>384</u>	-47	<u>451</u>	<u>501</u>

APPENDIX TABLE 1a CORRELATIONS: TTCT & ART WORKS: FEMALE SUBJECTS

Correlations; TTCT Acts. 1, 2, 3 and Total for Originality and Elaboration, with Art Works 1 & 2 for Gestalt, Spontaneous, Originality and Involvement.

Significance levels: .298 $p \leq .05$, .385 $p \leq .01$ (N = 44)

TTCT	ART WORKS							
	WORK 1				WORK 2			
	GEST	SPON	ORIG	INVO	GEST	SPON	ORIG	INVO
ACT 1 ORIG	191	81	145	218	241	-142	192	214
ELAB	192	-217	311	267	347	-23	304	337
ACT 2 ORIG	34	-3	130	218	221	75	187	241
ELAB	293	-22	<u>467</u>	<u>438</u>	373	12	505	<u>558</u>
ACT 3 ORIG	147	-54	<u>325</u>	<u>356</u>	237	117	<u>433</u>	<u>447</u>
ELAB	221	-7	<u>481</u>	340	326	-109	379	<u>477</u>
TOTAL ORIG	163	-33	<u>332</u>	<u>393</u>	297	96	<u>445</u>	<u>475</u>
ELAB	275	-68	<u>510</u>	<u>420</u>	<u>401</u>	-53	<u>469</u>	<u>545</u>

APPENDIX TABLE 2 CORRELATIONS: CPQ/HSPQ & ART WORKS: 3rd Yr. FORM 1

Correlations; CPQ/HSPQ Creativity and Extraversion with Art Works 1 and 2 for Gestalt, Spontaneous, Originality and Involvement.

Significance levels: .423 $p \leq .05$, .537 $p \leq .01$ (N= 22)

CPQ/HSPQ	ART WORKS							
	WORK 1				WORK 2			
	GEST	SPON	ORIG	INVO	GEST	SPON	ORIG	INVO
CREATIVITY	<u>485</u>	395	<u>545</u>	<u>514</u>	357	206	344	370
EXTRAVERSION	-262	-332	-370	-373	-265	-290	-304	-292

APPENDIX TABLE 3a CORRELATIONS: CPQ/HSPQ & TTCT: MALE SUBJECTS

Correlations; CPQ/HSPQ Creativity and Extraversion (Exvia) with TTCT Acts. 1, 2, 3, and Total for Originality and Elaboration.

Significance levels: .304 $p \leq .05$, .393 $p \leq .01$ (N = 42)

CPQ/HSPQ	TTCT							
	ACT 1		ACT 2		ACT 3		TOTAL	
	ORIG	ELAB	ORIG	ELAB	ORIG	ELAB	ORIG	ELAB
CREATIVITY	269	17	-88	-70	128	-185	121	-99
EXTRAVERSION	-80	88	264	<u>416</u>	<u>322</u>	422	<u>320</u>	<u>395</u>

APPENDIX TABLE 3b CORRELATIONS: CPQ/HSPQ & TTCT: 1st Yr. FORM 2
MALE SUBJECTS

Correlations; CPQ/HSPQ Creativity and Extraversion (Exvia) with TTCT Acts. 1, 2, 3, and Total for Originality and Elaboration.

Significance levels: .602 $p \leq .05$, .735 $p \leq .01$ (N = 11)

CPQ/HSPQ	TTCT							
	ACT 1		ACT 2		ACT 3		TOTAL	
	ORIG	ELAB	ORIG	ELAB	ORIG	ELAB	ORIG	ELAB
CREATIVITY	367	-453	<u>-607</u>	-236	-164	-176	-266	-279
EXTRAVERSION	266	<u>766</u>	451	<u>692</u>	<u>627</u>	<u>695</u>	593	<u>750</u>

APPENDIX TABLE 4a INTERCORRELATIONS: ART WORKS 1 & 2 ALL SUBJECTS

Intercorrelations; Art Works 1 & 2 Gestalt, Spontaneous, Originality and Involvement.

Significance levels: .212 $p \leq .05$, .277 $p \leq .01$ (N = 86)

ART WORKS	ART WORKS							
	ART WORK 1				ART WORK 2			
	GEST	SPON	ORIG	INVO	GEST	SPON	ORIG	INVO
ART WORK 1 GEST	1000							
SPON	186	1000						
ORIG	<u>849</u>	<u>254</u>	1000					
INVO	<u>777</u>	<u>300</u>	<u>829</u>	1000				
ART WORK 2 GEST	<u>524</u>	<u>294</u>	<u>512</u>	<u>506</u>	1000			
SPON	96	<u>351</u>	116	157	140	1000		
ORIG	<u>654</u>	<u>311</u>	<u>715</u>	<u>640</u>	<u>769</u>	186	1000	
INVO	<u>680</u>	<u>280</u>	<u>718</u>	<u>745</u>	<u>772</u>	<u>242</u>	<u>847</u>	1000

APPENDIX TABLE 4b INTERCORRELATIONS: ART WORKS 1 & 2 1st Yr SUBJECTS.

Intercorrelations; Art Works 1 & 2, Gestalt, Spontaneous, Originality and Involvement

Significance levels .294 $p \leq .05$, .381 $p \leq .01$ (N = 45)

ART WORKS	ART WORKS							
	ART WORK 1				ART WORK 2			
	GEST	SPON	ORIG	INVO	GEST	SPON	ORIG	INVO
ART WORK 1 GEST	1000							
SPON	73	1000						
ORIG	<u>848</u>	162	1000					
INVO	<u>774</u>	236	<u>807</u>	1000				
ART WORK 2 GEST	<u>413</u>	228	<u>421</u>	<u>538</u>	1000			
SPON	150	<u>493</u>	109	182	243	1000		
ORIG	<u>580</u>	238	<u>630</u>	<u>635</u>	<u>770</u>	<u>310</u>	1000	
INVO	<u>610</u>	216	<u>672</u>	<u>791</u>	<u>788</u>	290	<u>828</u>	1000

APPENDIX TABLE 4c INTERCORRELATIONS: ART WORKS 1 & 2: MALE SUBJECTS

Intercorrelations; Art Works 1 & 2, Gestalt, Spontaneous, Originality, and Involvement

Significance levels: .304 $p \leq .05$, .394 $p \leq .01$ (N = 42)

ART WORKS	ART WORKS							
	ART WORK 1				ART WORK 2			
	GEST	SPON	ORIG	INVO	GEST	SPON	ORIG	INVO
ART WORK 1 GEST	1000							
SPON	91	1000						
ORIG	<u>783</u>	181	1000					
INVO	<u>607</u>	<u>340</u>	<u>752</u>	1000				
ART WORK 2 GEST	<u>344</u>	<u>327</u>	<u>323</u>	287	1000			
SPON	-201	-94	-214	-99	<u>-336</u>	1000		
ORIG	<u>459</u>	<u>379</u>	<u>463</u>	<u>334</u>	<u>681</u>	-175	1000	
INVO	<u>472</u>	<u>419</u>	<u>500</u>	<u>565</u>	<u>678</u>	-200	<u>756</u>	1000

APPENDIX TABLE 5a INTERCORRELATIONS: TTCT: ALL SUBJECTS

Intercorrelations; TTCT Acts. 1, 2, 3 and Total for Originality and Elaboration.

Significance levels: .212 $p \leq .05$, .277 $p \leq .01$ (N = 86)

TTCT	TTCT							
	ACT 1		ACT 2		ACT 3		TOTAL	
	ORIG	ELAB	ORIG	ELAB	ORIG	ELAB	ORIG	ELAB
TTCT ACT 1 ORIG	1000							
ELAB	160	1000						
ACT 2 ORIG	149	<u>359</u>	1000					
ELAB	160	<u>523</u>	<u>452</u>	1000				
ACT 3 ORIG	141	<u>243</u>	<u>405</u>	<u>555</u>	1000			
ELAB	<u>260</u>	<u>459</u>	<u>246</u>	<u>659</u>	<u>433</u>	1000		
TOTAL ORIG	<u>312</u>	<u>317</u>	<u>619</u>	<u>602</u>	<u>955</u>	<u>463</u>	1000	
ELAB	<u>226</u>	<u>711</u>	<u>417</u>	<u>906</u>	<u>519</u>	<u>868</u>	<u>572</u>	1000

APPENDIX TABLE 5b INTERCORRELATIONS: TTCT: 1st Yr SUBJECTS.

Intercorrelations; TTCT Acts 1, 2, 3 and Total for Originality and Elaboration.

Significance levels: .294 $p \leq .05$, .381 $p \leq .01$ (N = 45)

TTCT	TTCT							
	ACT 1		ACT 2		ACT 3		TOTAL	
	ORIG	ELAB	ORIG	ELAB	ORIG	ELAB	ORIG	ELAB
TTCT ACT 1 ORIG	1000							
ELAB	82	1000						
ACT 2 ORIG	66	208	1000					
ELAB	249	<u>539</u>	<u>396</u>	1000				
ACT 3 ORIG	<u>487</u>	134	<u>421</u>	<u>419</u>	1000			
ELAB	<u>334</u>	<u>448</u>	182	<u>683</u>	<u>510</u>	1000		
TOTAL ORIG	<u>553</u>	183	<u>661</u>	<u>481</u>	<u>943</u>	<u>485</u>	1000	
ELAB	276	<u>712</u>	<u>315</u>	<u>906</u>	<u>458</u>	<u>830</u>	<u>485</u>	1000

APPENDIX TABLE 5c INTERCORRELATIONS: TTCT: FEMALE SUBJECTS

Intercorrelations; TTCT Acts 1, 2, 3 and Total for Originality and Elaboration.

Significance levels: .298 $p \leq .05$, .385 $p \leq .01$ (N = 44)

TTCT	TTCT							
	ACT 1		ACT 2		ACT 3		TOTAL	
	ORIG	ELAB	ORIG	ELAB	ORIG	ELAB	ORIG	ELAB
TTCT ACT 1 ORIG	1000							
ELAB	42	1000						
ACT 2 ORIG	112	191	1000					
ELAB	63	<u>524</u>	<u>429</u>	1000				
ACT 3 ORIG	-19	160	<u>425</u>	<u>580</u>	1000			
ELAB	211	<u>566</u>	233	<u>653</u>	<u>403</u>	1000		
TOTAL ORIG	174	192	<u>641</u>	<u>612</u>	<u>952</u>	<u>436</u>	1000	
ELAB	123	<u>753</u>	<u>348</u>	<u>882</u>	<u>487</u>	<u>892</u>	<u>523</u>	1000

APPENDIX TABLE 6a CORRELATIONS: TTCT AND MTCT: ALL SUBJECTS

Correlation; TTCT Acts 1, 2, 3, and Total for Originality and Elaboration with MTCT Tasks 1, 2, and 3 for Originality and Elaboration.

Significance levels: .212 $p \leq .05$, .277 $p \leq .01$ (N = 86)

MTCT	TTCT							
	ACT 1		ACT 2		ACT 3		TOTAL	
	ORIG	ELAB	ORIG	ELAB	ORIG	ELAB	ORIG	ELAB
MTCT TASK 1 ORIG	-183	-33	86	108	88	-49	66	26
ELAB	46	<u>292</u>	-2	107	-52	49	-38	144
TASK 2 ORIG	50	156	-90	113	23	123	3	149
ELAB	63	<u>430</u>	<u>214</u>	<u>515</u>	<u>375</u>	<u>358</u>	<u>376</u>	<u>516</u>
TASK 3 ORIG	14	<u>372</u>	<u>287</u>	<u>422</u>	<u>441</u>	<u>335</u>	<u>442</u>	<u>443</u>
ELAB	161	<u>412</u>	306	<u>518</u>	365	<u>449</u>	<u>407</u>	<u>550</u>

APPENDIX TABLE 6b CORRELATIONS: TTCT AND MTCT: 3rd Yr. SUBJECTS.

Correlations; TTCT Acts 1, 2, 3 and Total for Originality and Elaboration with MTCT Tasks 1, 2, and 3 for Originality and Elaboration.

Significance levels: .308 $p \leq .05$, .398 $p \leq .01$ (N = 41)

MTCT	TTCT							
	ACT 1		ACT 2		ACT 3		TOTAL	
	ORIG	ELAB	ORIG	ELAB	ORIG	ELAB	ORIG	ELAB
MTCT TASK 1 ORIG	-158	166	1	47	-121	-168	-127	-1
ELAB	-85	<u>466</u>	23	<u>356</u>	246	<u>349</u>	196	<u>444</u>
TASK 2 ORIG	151	69	-92	107	123	122	107	124
ELAB	74	<u>438</u>	<u>445</u>	<u>686</u>	<u>493</u>	<u>494</u>	<u>526</u>	<u>659</u>
TASK 3 ORIG	8	<u>413</u>	<u>399</u>	<u>453</u>	<u>420</u>	<u>345</u>	<u>444</u>	<u>475</u>
ELAB	179	<u>450</u>	<u>511</u>	<u>583</u>	<u>386</u>	<u>490</u>	<u>466</u>	<u>610</u>

APPENDIX TABLE 6c CORRELATIONS: TTCT AND MTCT: MALE SUBJECTS

Correlations; TTCT Acts. 1, 2, 3 and Total for Originality and Elaboration with MTCT Tasks 1, 2, and 3 for Originality and Elaboration.

Significance levels: .304 $p \leq .05$, .393 $p \leq .01$ (N = 42)

MTCT	TTCT							
	Act 1		ACT 2		ACT 3		TOTAL	
	ORIG	ELAB	ORIG	ELAB	ORIG	ELAB	ORIG	ELAB
MTCT TASK 1 ORIG	-154	45	<u>342</u>	208	205	-11	234	-121
ELAB	-99	271	20	222	-23	83	-32	220
TASK 2 ORIG	166	144	-189	24	-45	-51	-62	36
ELAB	87	<u>550</u>	239	<u>561</u>	282	<u>499</u>	<u>304</u>	<u>621</u>
TASK 3 ORIG	38	274	264	205	<u>328</u>	207	<u>341</u>	254
ELAB	130	<u>376</u>	<u>352</u>	<u>359</u>	298	<u>388</u>	<u>354</u>	<u>427</u>

APPENDIX TABLE 7a CORRELATIONS: ART WORKS AND MTCT: ALL SUBJECTS

Correlations; Art Works 1 & 2 for Gestalt, Spontaneous, Originality and Involvement with MTCT Tasks 1, 2, and 3 for Originality and Elaboration.

Significance levels: .212 $p \leq .05$, .277 $p \leq .01$ (N = 86)

MTCT	ART WORKS							
	ART WORK 1				ART WORK 2			
	GEST	SPON	ORIG	INVO	GEST	SPON	ORIG	INVO
MTCT TASK 1 ORIG	-89	56	13	33	-83	59	-87	-42
ELAB	18	98	-30	83	205	60	153	103
TASK 2 ORIG	-137	-20	-89	-122	56	0	42	80
ELAB	35	14	65	144	<u>305</u>	98	<u>225</u>	<u>326</u>
TASK 3 ORIG	60	2	<u>260</u>	205	202	-11	<u>269</u>	<u>260</u>
ELAB	<u>244</u>	118	<u>388</u>	<u>319</u>	<u>378</u>	141	<u>426</u>	<u>440</u>

APPENDIX TABLE 7b CORRELATIONS: ART WORKS AND MTCT: 1st Yr. SUBJECTS

Correlations; Art Works 1 & 2 for Gestalt, Spontaneous, Originality and Involvement with MTCT Tasks 1, 2 and 3 for Originality and Elaboration.

Significance levels: .294 $p \leq .05$, .381 $p \leq .01$ (N = 45)

MTCT	ART WORKS							
	ART WORK 1				ART WORK 2			
	GEST	SPON	ORIG	INVO	GEST	SPON	ORIG	INVO
MTCT TASK 1 ORIG	-59	163	4	5	-121	6	-154	-64
ELAB	-70	124	-109	106	168	167	219	182
TASK 2 ORIG	-118	-53	-11	8	55	-68	-12	102
ELAB	-234	40	-257	-32	121	38	-70	97
TASK 3 ORIG	-53	0	155	89	55	-50	150	202
ELAB	152	151	<u>329</u>	274	249	137	<u>381</u>	<u>449</u>

APPENDIX TABLE 7c CORRELATIONS: ART WORKS AND MTCT: FEMALE SUBJECTS

Correlations; Art Works 1 & 2 for Gestalt, Spontaneous, Originality and Involvement with MTCT Tasks 1, 2, and 3 for Originality and Elaboration.

Significance levels: .298 $p \leq .05$, .385 $p \leq .01$ (N = 44)

MTCT	ART WORKS							
	ART WORK 1				ART WORK 2			
	GEST	SPON	ORIG	INVO	GEST	SPON	ORIG	INVO
MTCT TASK 1 ORIG	-117	-45	-74	-137	-192	45	-133	-235
ELAB	71	-11	-14	150	287	46	105	140
TASK 2 ORIG	-173	68	-29	-137	178	16	138	196
ELAB	-121	-108	-16	-9	185	233	145	275
TASK 3 ORIG	121	-76	279	206	<u>419</u>	71	<u>453</u>	<u>442</u>
ELAB	253	63	<u>382</u>	272	<u>552</u>	249	<u>531</u>	<u>588</u>

APPENDIX TABLES 8a & 8b CORRELATIONS TTCT & ART WORKS: ALL SUBJECTS

Correlations: TTCT Acts. 1, 2, 3, & Totals for Fluency, Flexibility, Originality & Elaboration with Art Works 1 & 2 for Gestalt, Spontaneous, Originality & Involvement: 1967/68 & 1970.

Significance levels: .26 $p \leq .05$, .36 $p \leq .01$ (N = 41)

TABLE 8a 1967/68		ART WORKS							
TTCT		WORK 1				WORK 2			
		GEST	SPON	ORIG	INVO	GEST	SPON	ORIG	INVO
ACT 1	ORIG	.17	-.09	.14	.22	.22	.07	.20	<u>.27</u>
	ELAB	<u>.27</u>	-.19	<u>.26</u>	<u>.31</u>	.08	-.09	.23	.25
ACT 2	FLUE	.05	.17	.14	.16	-.04	.09	-.01	.08
	FLEX	.14	.09	.14	<u>.28</u>	-.00	.08	.01	.13
	ORIG	-.01	.22	.08	.12	.05	-.01	.08	.08
	ELAB	<u>.28</u>	-.00	<u>.32</u>	<u>.39</u>	.21	-.20	<u>.29</u>	<u>.39</u>
ACT 3	FLUE	.04	-.13	.14	.22	.04	-.05	-.05	.21
	FLEX	.01	-.14	.09	.18	.01	-.04	-.04	.18
	ORIG	-.00	.04	-.04	.06	.02	-.11	-.08	.06
	ELAB	.20	-.14	<u>.39</u>	<u>.40</u>	.24	-.19	<u>.27</u>	<u>.44</u>
TOTAL	FLUE	.04	-.03	.15	.21	.00	-.01	-.05	.18
	FLEX	.06	-.06	.12	.23	-.01	-.00	-.03	.17
	ORIG	.03	.09	.03	.13	.07	-.06	.01	.12
	ELAB	<u>.28</u>	-.11	<u>.38</u>	<u>.44</u>	.22	-.20	<u>.30</u>	<u>.43</u>

TABLE 8b 1970		ART WORKS							
TTCT		WORK 1				WORK 2			
		GEST	SPON	ORIG	INVO	GEST	SPON	ORIG	INVO
ACT 1	ORIG	.16	.21	.25	.23	<u>.40</u>	.07	.25	.15
	ELAB	<u>.57</u>	<u>.33</u>	<u>.56</u>	<u>.65</u>	<u>.48</u>	.22	<u>.58</u>	<u>.53</u>
ACT 2	FLUE	-.23	-.01	-.19	-.21	-.01	.18	-.08	-.16
	FLEX	<u>-.33</u>	-.02	<u>-.29</u>	<u>-.35</u>	-.07	.06	-.15	<u>-.31</u>
	ORIG	-.22	.10	-.19	-.17	-.03	.18	-.02	-.13
	ELAB	<u>.49</u>	.24	<u>.58</u>	<u>.56</u>	<u>.51</u>	.15	<u>.50</u>	<u>.40</u>
ACT 3	FLUE	<u>.27</u>	<u>.30</u>	<u>.27</u>	<u>.26</u>	<u>.43</u>	<u>.41</u>	<u>.43</u>	<u>.36</u>
	FLEX	<u>.28</u>	.24	.20	.18	<u>.40</u>	<u>.37</u>	<u>.40</u>	<u>.32</u>
	ORIG	<u>.40</u>	.11	<u>.41</u>	<u>.30</u>	<u>.32</u>	.11	<u>.36</u>	<u>.36</u>
	ELAB	<u>.39</u>	<u>.30</u>	<u>.52</u>	<u>.54</u>	<u>.51</u>	<u>.45</u>	<u>.54</u>	<u>.46</u>
TOTAL	FLUE	.09	.22	.12	.10	<u>.31</u>	<u>.39</u>	<u>.29</u>	.20
	FLEX	.02	.16	-.01	-.06	.25	<u>.29</u>	.21	.06
	ORIG	<u>.36</u>	.19	<u>.39</u>	<u>.29</u>	<u>.40</u>	.18	<u>.40</u>	<u>.34</u>
	ELAB	<u>.59</u>	<u>.30</u>	<u>.66</u>	<u>.68</u>	<u>.58</u>	<u>.26</u>	<u>.63</u>	<u>.53</u>

APPENDIX TABLE 8c CORRELATIONS TTCT & ART WORKS: MALES 1970

TTCT Total for Fluency, Flexibility, Originality and Elaboration with Art Works 1 and 2 for Gestalt, Spontaneous, Originality and Involvement.

Significance levels: .36 $p \leq .05$, .50 $p \leq .01$ (N = 21)

TTCT	ART WORKS							
	WORK 1				WORK 2			
	GEST	SPON	ORIG	INVO	GEST	SPON	ORIG	INVO
TOTAL FLUE	.05	.33	.11	.01	.15	<u>.40</u>	.05	.03
FLEX	.06	.29	.15	-.08	.22	.30	.10	-.09
ORIG	<u>.45</u>	.30	<u>.58</u>	<u>.46</u>	<u>.63</u>	.30	<u>.50</u>	<u>.40</u>
ELAB	<u>.53</u>	.16	<u>.64</u>	<u>.61</u>	<u>.64</u>	.23	<u>.63</u>	<u>.46</u>

APPENDIX TABLE 8d CORRELATIONS TTCT & ART WORKS: CONTROL 1970

TTCT ACT. 2 for Fluency, Flexibility, Originality and Elaboration with Art Works 1 and 2 for Gestalt, Spontaneous, Originality and Involvement.

Significance levels: .38 $p \leq .05$, .52 $p \leq .01$ (N = 19)

TTCT	ART WORKS							
	WORK 1				WORK 2			
	GEST	SPON	ORIG	INVO	GEST	SPON	ORIG	INVO
ACT 2 FLUE	-.37	-.11	<u>-.50</u>	<u>-.44</u>	-.16	.22	-.28	-.25
FLEX	<u>-.47</u>	-.04	<u>-.57</u>	<u>-.56</u>	-.27	.07	-.37	<u>-.44</u>
ORIG	<u>-.46</u>	-.06	<u>-.46</u>	<u>-.47</u>	-.17	.21	-.06	-.29
ELAB	<u>.62</u>	.23	<u>.52</u>	<u>.51</u>	<u>.59</u>	.22	<u>.50</u>	<u>.48</u>

APPENDIX TABLE 8e CORRELATIONS TTCT & ART WORKS: EXPERIMENTAL 1970

TTCT ACT. 3 for Fluency, Flexibility, Originality and Elaboration with Art Works 1 and 2 for Festalt, Spontaneous, Originality and Involvement.

Significance levels: .36 $p \leq .05$, .49 $p \leq .01$ (N = 22)

TTCT	ART WORKS							
	WORK 1				WORK 2			
	GEST	SPON	ORIG	INVO	GEST	SPON	ORIG	INVO
ACT 3 FLUE	.30	.23	<u>.44</u>	<u>.36</u>	<u>.61</u>	<u>.46</u>	<u>.68</u>	<u>.48</u>
FLEX	.33	.25	.35	.24	<u>.57</u>	<u>.44</u>	<u>.61</u>	<u>.42</u>
ORIG	<u>.41</u>	.16	<u>.57</u>	.35	<u>.40</u>	.17	<u>.52</u>	<u>.42</u>
ELAB	.22	.25	<u>.41</u>	<u>.45</u>	<u>.42</u>	.30	<u>.38</u>	.23

APPENDIX TABLE 9a CORRELATIONS HSPQ & ART WORKS: EXPERIMENTAL 1970

Correlations: HSPQ for Creativity and Exvia with Art Works 1 and 2 for Gestalt, Spontaneous, Originality and Involvement.

Significance levels: .36 $p \leq .05$, .49 $p \leq .01$ (N = 22)

HSPQ	ART WORKS							
	WORK 1				WORK 2			
	GEST	SPON	ORIG	INVO	GEST	SPON	ORIG	INVO
CREATIVITY	<u>-.38</u>	-.33	<u>-.53</u>	<u>-.49</u>	-.29	<u>-.42</u>	<u>-.46</u>	<u>-.46</u>
EXVIA	.26	<u>.41</u>	.34	<u>.38</u>	.17	<u>.52</u>	.23	<u>.36</u>

APPENDIX TABLE 9b CORRELATIONS CPQ & ART WORKS: EXPT. MALES 1967

Correlations: CPQ for Creativity and Exvia with Art Works 1 and 2 for Gestalt, Spontaneous, Originality and Involvement.

Significance levels: .54 $p \leq .05$, .71 $p \leq .01$ (N = 10)

CPQ	ART WORKS							
	WORK 1				WORK 2			
	GEST	SPON	ORIG	INVO	GEST	SPON	ORIG	INVO
CREATIVITY	-.34	-.06	<u>-.58</u>	-.38	<u>.61</u>	-.09	.10	.13
EXVIA	<u>.78</u>	-.22	<u>.65</u>	<u>.67</u>	-.12	.12	.13	.43

APPENDIX TABLES 10a, b, c, & d CORRELATIONS CPQ/HSPQ & TTCT

Correlations: CPQ/HSPQ for Creativity and Exvia with TTCT Activities 1, 2, 3 & Total for Fluency, Flexibility, Originality and Elaboration. Selected groups 1967/68 & 1970. Significance levels are shown with individual tables.

TTCT	TABLE 10a HSPQ EXPERIMENTAL 1970 (N=22) <u>.36</u> $p \leq .05$, <u>.49</u> $p \leq .01$		TABLE 10b CPQ EXPT: MALES 67/68 (N=10) <u>.54</u> $p \leq .05$, <u>.71</u> $p \leq .01$	
	CREATIVITY	EXVIA	CREATIVITY	EXVIA
ACT 1 ORIG	-.09	.18	.22	<u>.55</u>
ELAB	<u>-.37</u>	.25	-.36	<u>.73</u>
ACT 2 FLUE	-.05	.11	<u>-.75</u>	.41
FLEX	.08	-.07	<u>-.69</u>	.38
ORIG	.11	.23	<u>-.64</u>	.46
ELAB	-.30	.26	-.15	<u>.67</u>
ACT 3 FLUE	<u>-.52</u>	.31	-.29	<u>.73</u>
FLEX	<u>-.55</u>	<u>.40</u>	-.32	<u>.74</u>
ORIG	-.28	.16	-.24	<u>.74</u>
ELAB	-.19	.15	-.16	<u>.73</u>
TOTAL FLUE	<u>-.41</u>	.28	-.48	<u>.66</u>
FLEX	<u>-.36</u>	.26	-.49	<u>.65</u>
ORIG	-.26	.27	-.35	<u>.70</u>
ELAB	-.32	.26	-.20	.74

TTCT	TABLE 10c HSPQ CONTR. MALES 1970 (N=11) <u>.52</u> $p \leq .05$, <u>.68</u> $p \leq .01$		TABLE 10d CPQ EXPT. FEMS. 67/68 (N=12) <u>.49</u> $p \leq .05$, <u>.65</u> $p \leq .01$	
	CREATIVITY	EXVIA	CREATIVITY	EXVIA
ACT 1 ORIG	-.07	.07	<u>.51</u>	-.11
ELAB	.43	-.05	<u>-.66</u>	.31
ACT 2 FLUE	-.51	.42	.47	<u>-.74</u>
FLEX	<u>-.66</u>	<u>.65</u>	.44	<u>-.73</u>
ORIG	-.30	.38	.18	-.35
ELAB	.09	.11	-.16	.07
ACT 3 FLUE	.49	<u>-.54</u>	.30	<u>-.68</u>
FLEX	<u>.60</u>	<u>-.59</u>	.20	<u>-.52</u>
ORIG	.25	-.13	.44	<u>-.62</u>
ELAB	<u>.59</u>	<u>-.55</u>	-.06	-.26
TOTAL FLUE	.16	-.25	.37	<u>-.73</u>
FLEX	.04	-.05	.31	<u>-.64</u>
ORIG	.14	.00	<u>.49</u>	<u>-.60</u>
ELAB	.44	-.22	-.38	.02

APPENDIX TABLE 11a INTERCORRELATIONS ART WORKS: ALL SUBJECTS 1967/68

Intercorrelations: Art Works 1 and 2 for Gestalt, Spontaneous, Originality and Involvement.

Significance levels: .26 $p \leq .05$, .36 $p \leq .01$ (N = 41)

ART WORKS	WORK 1				WORK 2			
	GEST	SPON	ORIG	INVO	GEST	SPON	ORIG	INVO
WORK 1 GEST	-							
SPON	-.23	-						
ORIG	<u>.81</u>	-.13	-					
INVO	<u>.70</u>	-.02	<u>.75</u>	-				
WORK 2 GEST	<u>.36</u>	.15	<u>.39</u>	<u>.49</u>	-			
SPON	-.03	<u>.39</u>	-.09	.00	.15	-		
ORIG	<u>.50</u>	.07	<u>.57</u>	<u>.56</u>	<u>.76</u>	.20	-	
INVO	<u>.54</u>	.05	<u>.62</u>	<u>.76</u>	<u>.76</u>	.17	<u>.80</u>	-

APPENDIX TABLE 11b INTERCORRELATIONS ART WORKS: ALL SUBJECTS 1970

Intercorrelations: Art Works 1 and 2 for Gestalt, Spontaneous, Originality and Involvement.

Significance levels: .26 $p \leq .05$, .36 $p \leq .01$ (N = 41)

,ART WORKS	WORK 1				WORK 2			
	GEST	SPON	ORIG	INVO	GEST	SPON	ORIG	INVO
WORK 1 GEST	-							
SPON	<u>.30</u>	-						
ORIG	<u>.80</u>	<u>.41</u>	-					
INVO	<u>.79</u>	<u>.50</u>	<u>.83</u>	-				
WORK 2 GEST	<u>.61</u>	<u>.46</u>	<u>.64</u>	<u>.70</u>	-			
SPON	.21	<u>.64</u>	<u>.29</u>	<u>.38</u>	<u>.46</u>	-		
ORIG	<u>.64</u>	<u>.46</u>	<u>.73</u>	<u>.74</u>	<u>.89</u>	<u>.47</u>	-	
INVO	<u>.71</u>	<u>.56</u>	<u>.69</u>	<u>.86</u>	<u>.75</u>	<u>.58</u>	<u>.82</u>	-

APPENDIX TABLE 12a INTERCORRELATIONS TTCT: ALL SUBJECTS 1968

Intercorrelations: TTCT Activities 1, 2, 3, and Total for Fluency, Flexibility, Originality, and Elaboration.

Significance levels: .26 $p \leq .05$, .36 $p \leq .01$ (N = 41)

TTCT	ACT 1		ACT 2				ACT 3				TOTAL			
	ORIG	ELAB	FLUE	FLEX	ORIG	ELAB	FLUE	FLEX	ORIG	ELAB	FLUE	FLEX	ORIG	ELAB
ACT 1 ORIG	-													
ELAB	.09	-												
ACT 2 FLUE	.02	.08	-											
FLEX	.11	.13	<u>.87</u>	-										
ORIG	.09	.19	<u>.77</u>	<u>.74</u>	-									
ELAB	.24	<u>.55</u>	.18	.22	<u>.40</u>	-								
ACT 3 FLUE	.16	.22	<u>.64</u>	<u>.56</u>	<u>.42</u>	<u>.32</u>	-							
FLEX	.20	<u>.28</u>	<u>.61</u>	<u>.57</u>	<u>.54</u>	<u>.38</u>	<u>.91</u>	-						
ORIG	<u>.48</u>	.17	<u>.52</u>	<u>.41</u>	<u>.44</u>	<u>.37</u>	<u>.60</u>	<u>.59</u>	-					
ELAB	<u>.31</u>	<u>.53</u>	.23	.18	.24	<u>.67</u>	<u>.56</u>	<u>.59</u>	<u>.44</u>	-				
TOTAL FLUE	.11	.19	<u>.83</u>	<u>.72</u>	<u>.59</u>	<u>.30</u>	<u>.96</u>	<u>.88</u>	<u>.62</u>	<u>.49</u>	-			
FLEX	.18	<u>.26</u>	<u>.79</u>	<u>.81</u>	<u>.69</u>	<u>.35</u>	<u>.87</u>	<u>.94</u>	<u>.58</u>	<u>.48</u>	<u>.92</u>	-		
ORIG	<u>.56</u>	.20	<u>.64</u>	<u>.57</u>	<u>.68</u>	<u>.45</u>	<u>.59</u>	<u>.64</u>	<u>.94</u>	<u>.45</u>	<u>.66</u>	<u>.68</u>	-	
ELAB	.25	<u>.75</u>	.21	.21	<u>.34</u>	<u>.90</u>	<u>.46</u>	<u>.50</u>	<u>.41</u>	<u>.88</u>	<u>.40</u>	<u>.44</u>	<u>.45</u>	-

APPENDIX TABLE 12b INTERCORRELATIONS TTCT: ALL SUBJECTS 1970

Intercorrelations: TTCT Activities 1, 2, 3, and Total for Fluency, Flexibility, Originality and Elaboration.

Significance levels: .26 $p \leq .05$, .36 $p \leq .01$ (N = 41)

TTCT	ACT 1		ACT 2				ACT 3				TOTAL			
	ORIG	ELAB	FLUE	FLEX	ORIG	ELAB	FLUE	FLEX	ORIG	ELAB	FLUE	FLEX	ORIG	ELAB
ACT 1 ORIG	-													
ELAB	-.04	-												
ACT 2 FLUE	-.20	<u>.11</u>	-											
FLEX	-.04	.04	<u>.92</u>	-										
ORIG	.09	.07	<u>.74</u>	<u>.74</u>	-									
ELAB	.09	<u>.75</u>	.17	.09	.00	-								
ACT 3 FLUE	-.03	<u>.39</u>	<u>.34</u>	.23	.16	<u>.28</u>	-							
FLEX	.11	<u>.34</u>	<u>.37</u>	<u>.31</u>	<u>.26</u>	.23	<u>.89</u>	-						
ORIG	-.16	<u>.54</u>	.18	.05	-.07	<u>.56</u>	<u>.43</u>	<u>.39</u>	-					
ELAB	.04	<u>.45</u>	-.04	-.17	-.08	<u>.58</u>	<u>.32</u>	.19	.15	-				
TOTAL FLUE	-.11	<u>.34</u>	<u>.71</u>	<u>.59</u>	<u>.46</u>	<u>.28</u>	<u>.90</u>	<u>.83</u>	<u>.41</u>	<u>.22</u>	-			
FLEX	.06	<u>.26</u>	<u>.74</u>	<u>.74</u>	<u>.57</u>	.21	<u>.75</u>	<u>.87</u>	<u>.30</u>	.04	<u>.90</u>	-		
ORIG	.13	<u>.53</u>	<u>.38</u>	<u>.29</u>	<u>.30</u>	<u>.56</u>	<u>.47</u>	<u>.49</u>	<u>.90</u>	.13	<u>.52</u>	<u>.50</u>	-	
ELAB	.05	<u>.85</u>	.06	-.05	-.03	<u>.92</u>	<u>.38</u>	<u>.31</u>	<u>.49</u>	<u>.76</u>	<u>.31</u>	.19	<u>.48</u>	-

APPENDIX PART FIVE GRAPHS: EIGHT 'SETS'

The graphs contained in this Part Five of the Appendix are concerned with the Study to Test Hypothesis B. They are referred to in Chapter Nineteen: Analysis and Interpretation of Data.

The Graphs in each Set are drawn with 'equal axes' to facilitate comparisons. Interactions are shown in RED and BLACK.

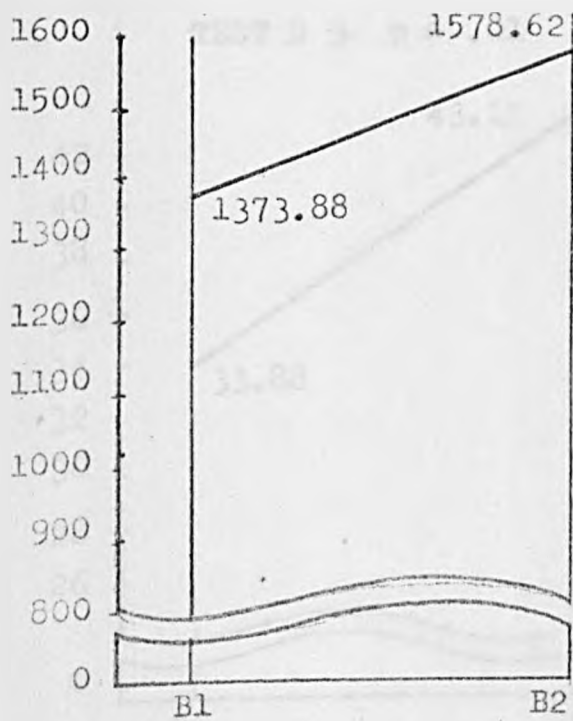
CONTENTS

	<u>PAGE No.'s</u>
SET ONE: B (SEX) pages a. - e	130 - 134
SET TWO: A (GROUP) x C (YEAR) pages a - g	135 - 141
SET THREE: A (GROUP) x B (SEX) x C (YEAR) pages a - c	142 - 144
SET FOUR: D (TESTS) page a only: one graph of the 24 Tests.	- 145
SET FIVE: B (SEX) x D (TESTS) page a only	- 146
SET SIX: C (YEAR) page a only	- 147
SET SEVEN: B (SEX) x C (YEAR) page a only	- 148
SET EIGHT: A (GROUP) x B (SEX) page a only	- 149

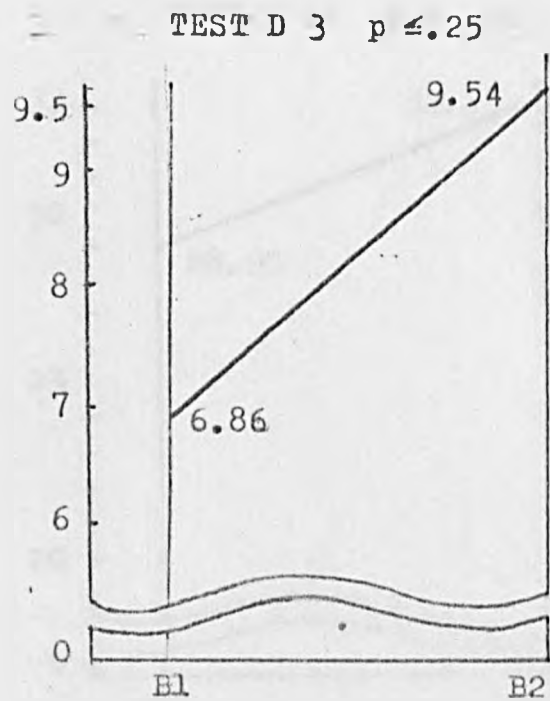
NUMBERS AND TITLES OF THE TWENTY-FOUR TEST ITEMS (D)

TEST No.	TITLE OF TEST	TEST ITEM FACTOR
1	PERSONALITY TEST: CPQ/HSPQ	CREATIVITY
2	" "	EXVIA
3	CREATIVITY TEST: T T C T	ORIGINALITY
4	" " "	ACTIVITY 1
5	" " "	ELABORATION
6	" " "	FLUENCY
7	" " "	ACTIVITY 2
8	" " "	FLEXIBILITY
9	" " "	ORIGINALITY
10	" " "	ELABORATION
11	" " "	FLUENCY
12	" " "	ACTIVITY 3
13	" " "	FLEXIBILITY
14	" " "	ORIGINALITY
15	" " "	ELABORATION
16	" " "	FLUENCY
17	ART WORKS JUDGEMENTS	TOTAL
18	" " "	FLUENCY
19	" " "	ART WORK 1
20	" " "	SPONTANEOUS
21	" " "	ORIGINALITY
22	" " "	INVOLVEMENT
23	" " "	GETALT
24	" " "	ART WORK 2
		SPONTANEOUS
		ORIGINALITY
		INVOLVEMENT

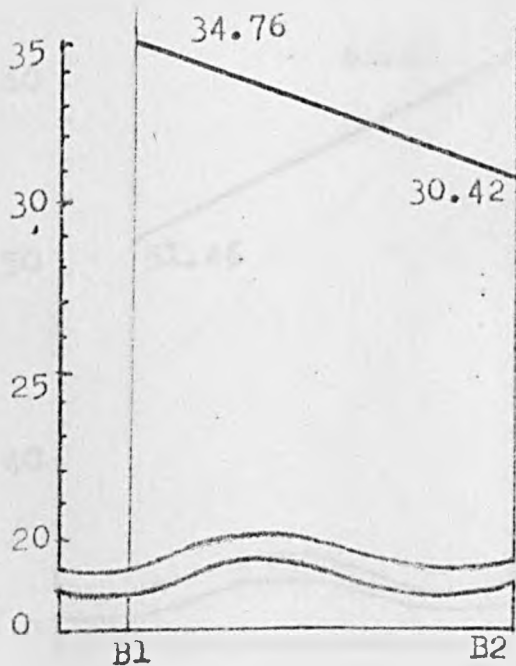
OVERALL EFFECT $p \leq .05$



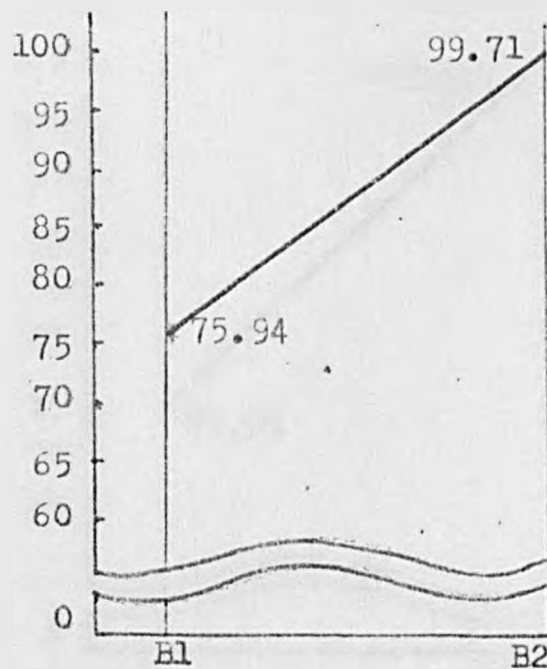
B EFFECT IN INDIVIDUAL TESTS



TEST D 7 $p \leq .25$

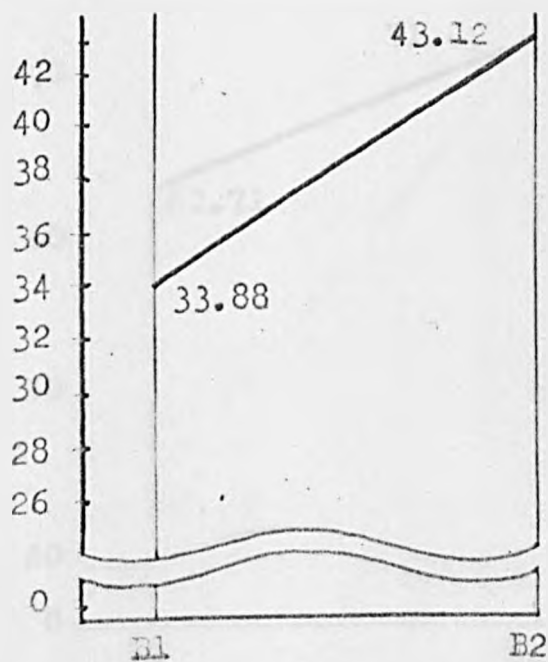


TEST D 8 $p \leq .05$

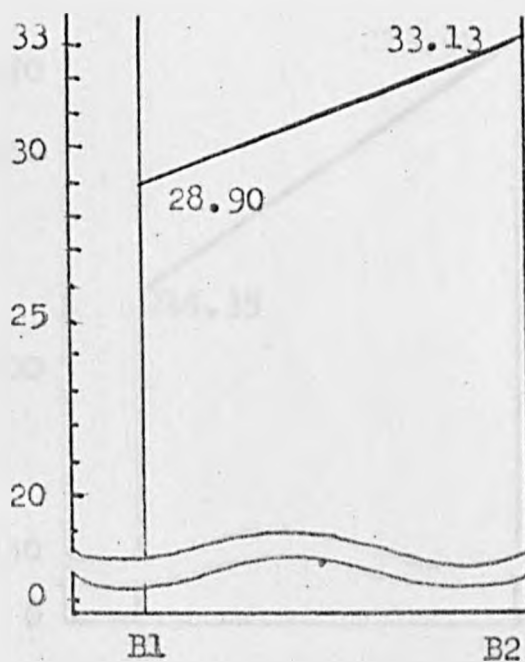


B EFFECT IN INDIVIDUAL TESTS

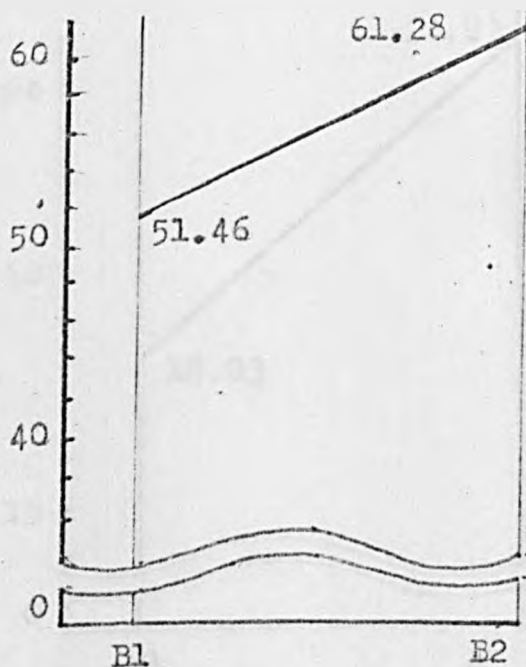
TEST D 9 $p \leq .01$



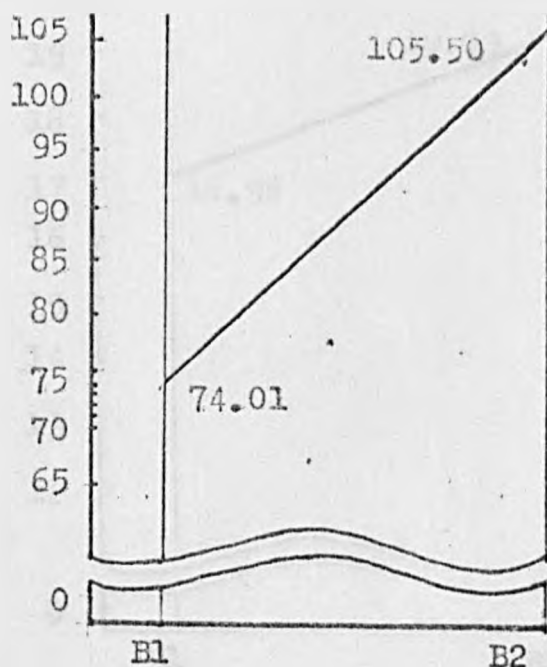
TEST D 10 $p \leq .25$



TEST D 11 $p \leq .25$

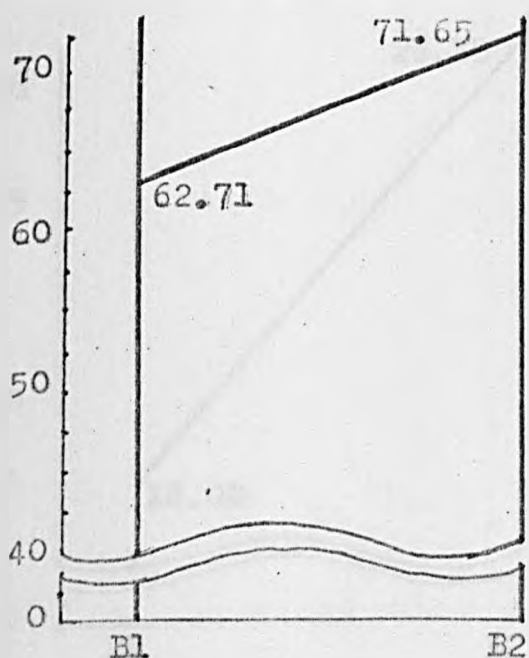


TEST D 12 $p \leq .001$

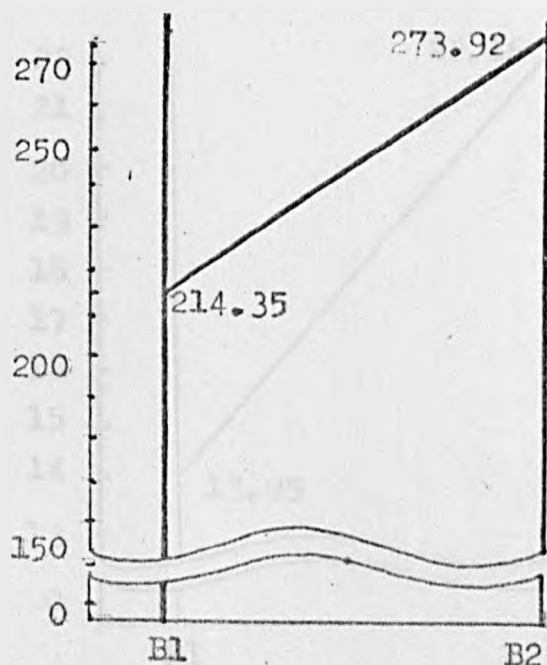


B EFFECT IN INDIVIDUAL TESTS

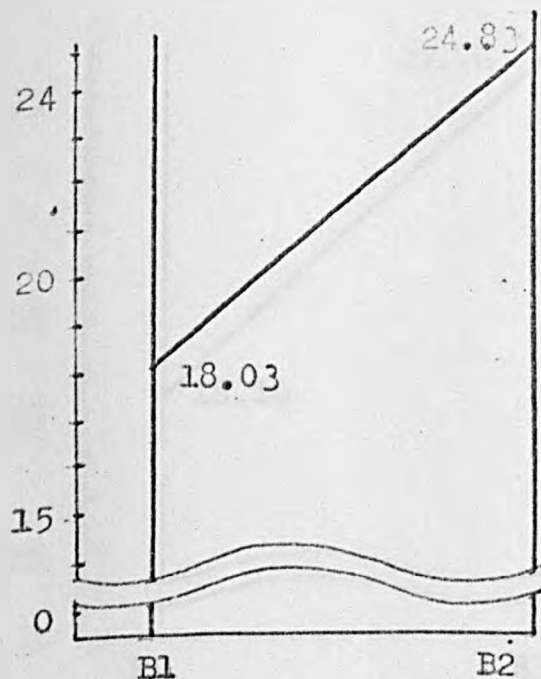
TEST D 13 $p \leq .05$



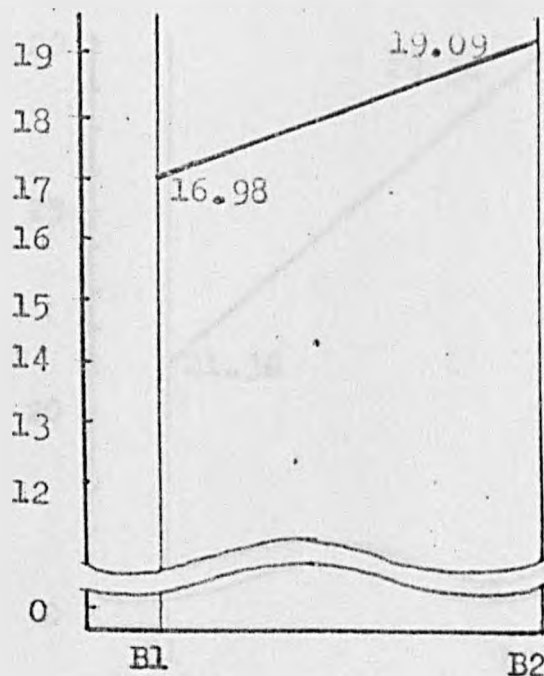
TEST D 16 $p \leq .025$



TEST D 17 $p \leq .005$

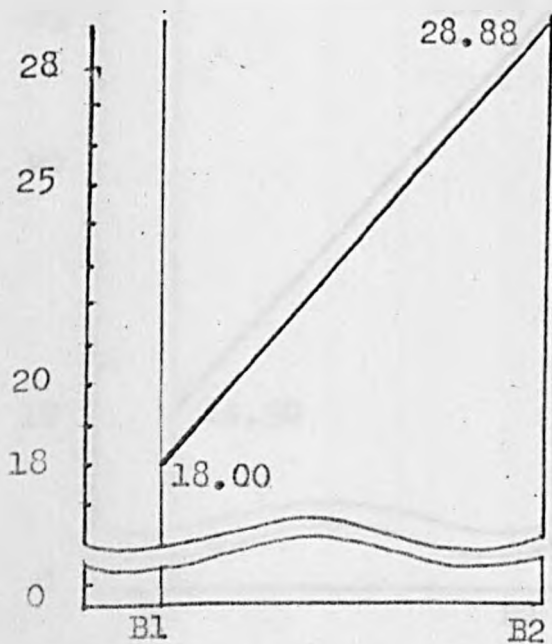


TEST D 18 $p \leq .25$

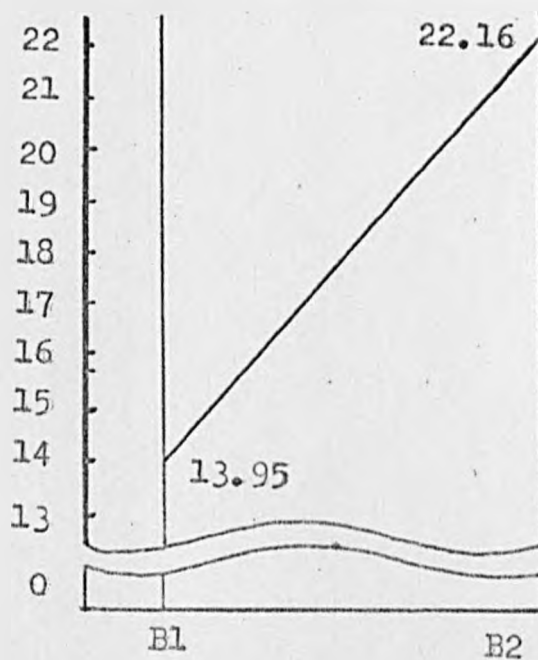


B EFFECT IN INDIVIDUAL TESTS

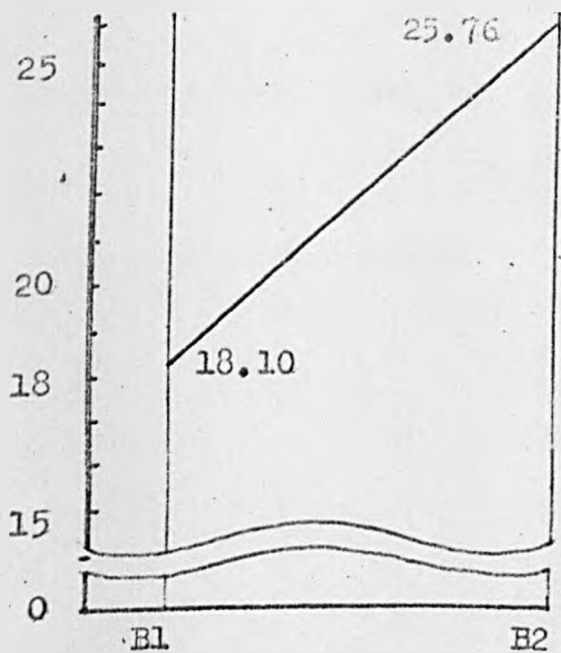
TEST D 19 $p \leq .001$



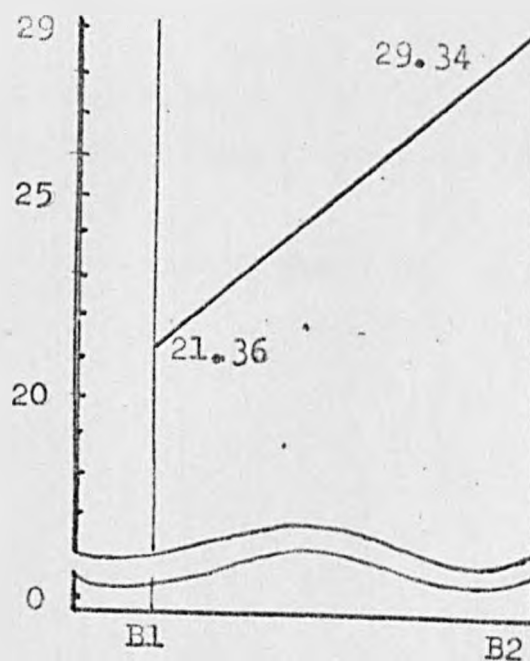
TEST D 20 $p \leq .001$



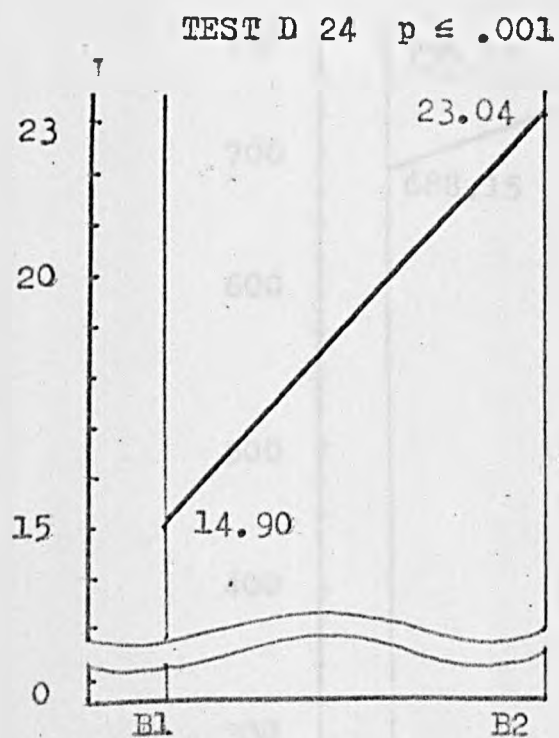
TEST D 21 $p \leq .001$



TEST D 23 $p \leq .005$

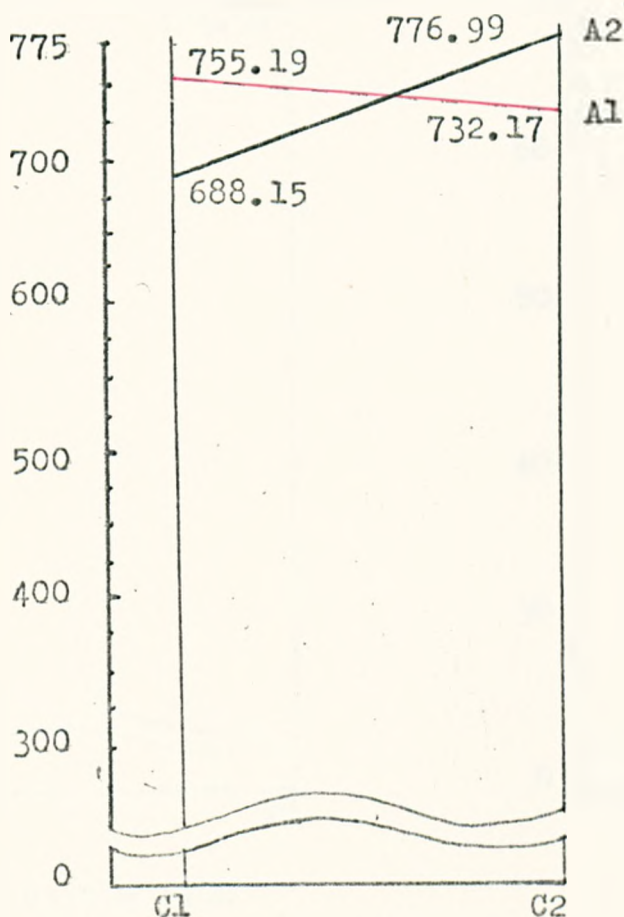


F EFFECT IN INDIVIDUAL TESTS



A1 = Control Group; A2 = Experimental Group; C1 = 1967/68; C2 = 1970

OVERALL EFFECT $p \leq .025$

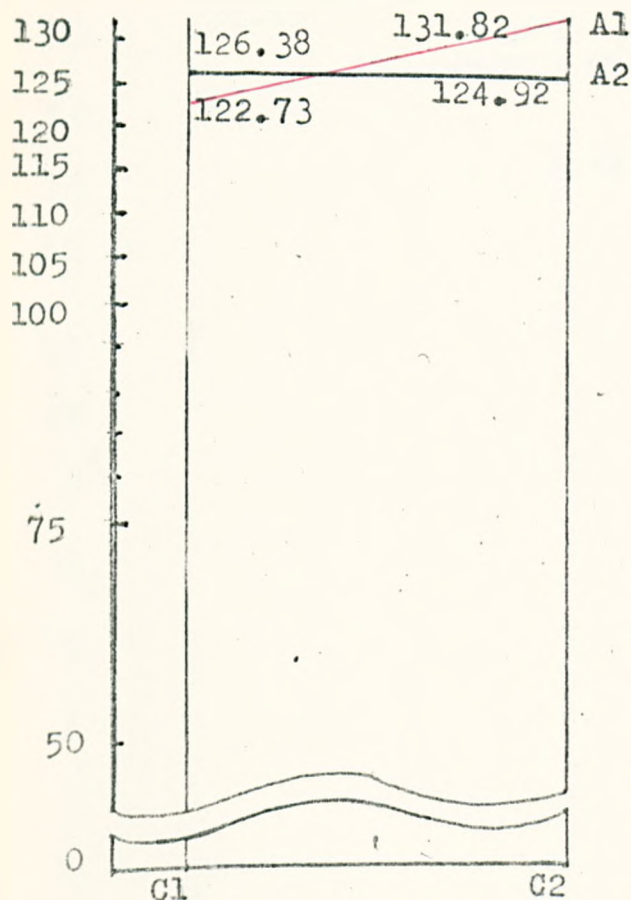


NOTE: Throughout Set Two Graphs A1, Control group is in RED
A2, Experimental group is in BLACK

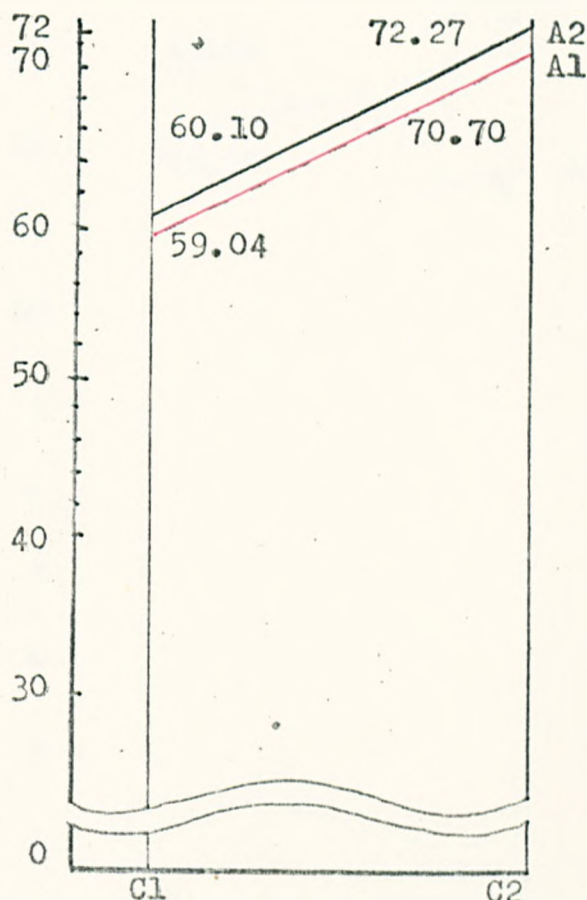
Graphs for all 24 TESTS (D) are included, even where not significant, for comparison purposes.

A1 = Control; A2 = Experimental; C1 = 1967/68; C2 = 1970

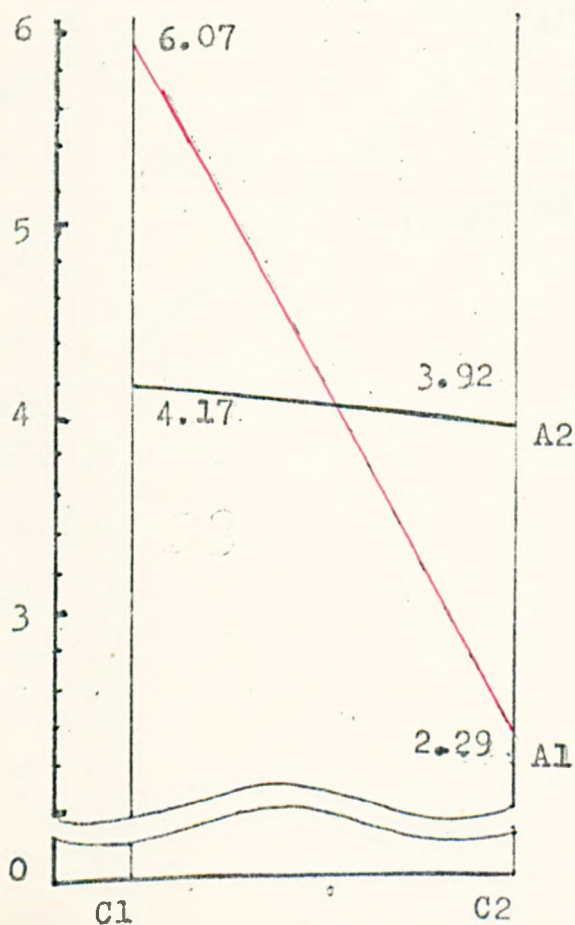
TEST D1 $p \leq .250$



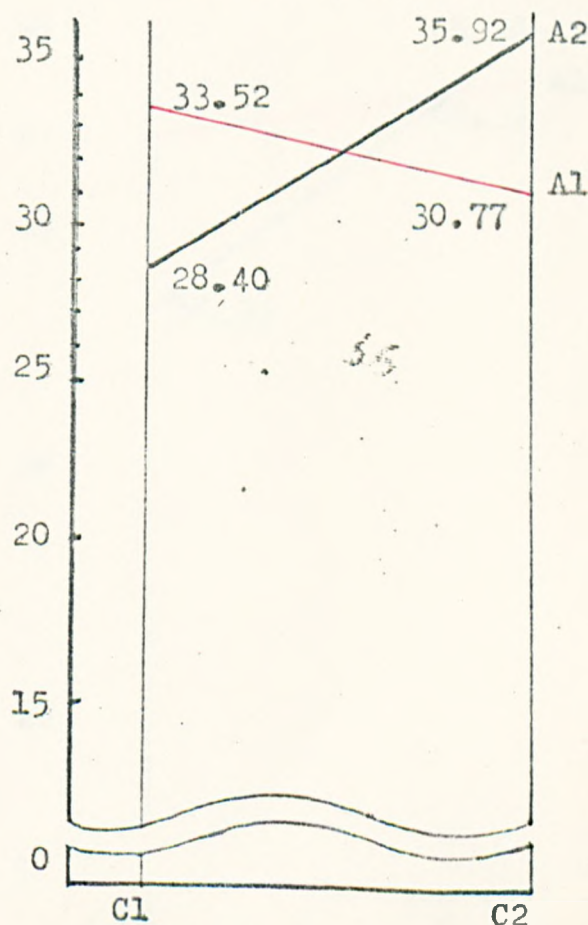
TEST D2 (not significant)



TEST D3 $p \leq .100$

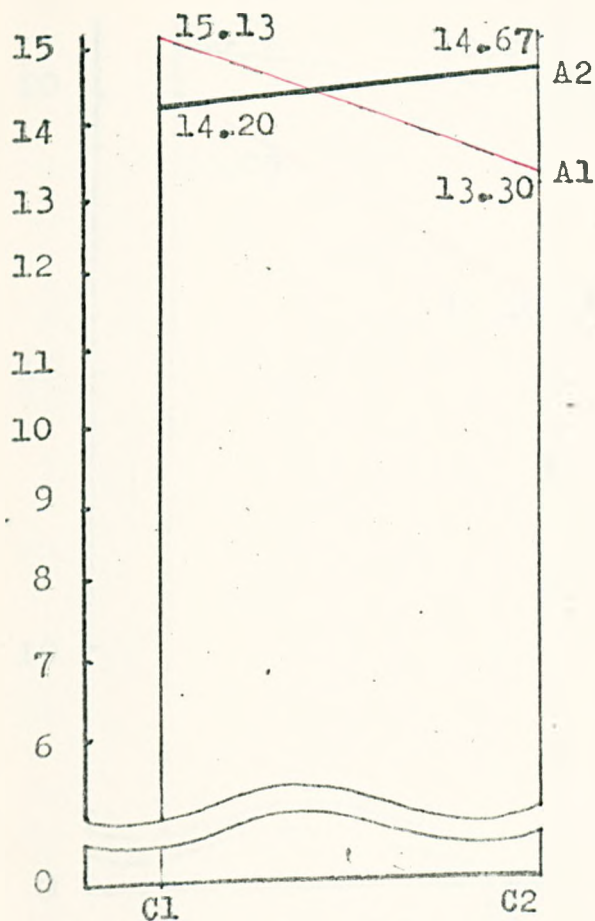


TEST D4 $p \leq .250$

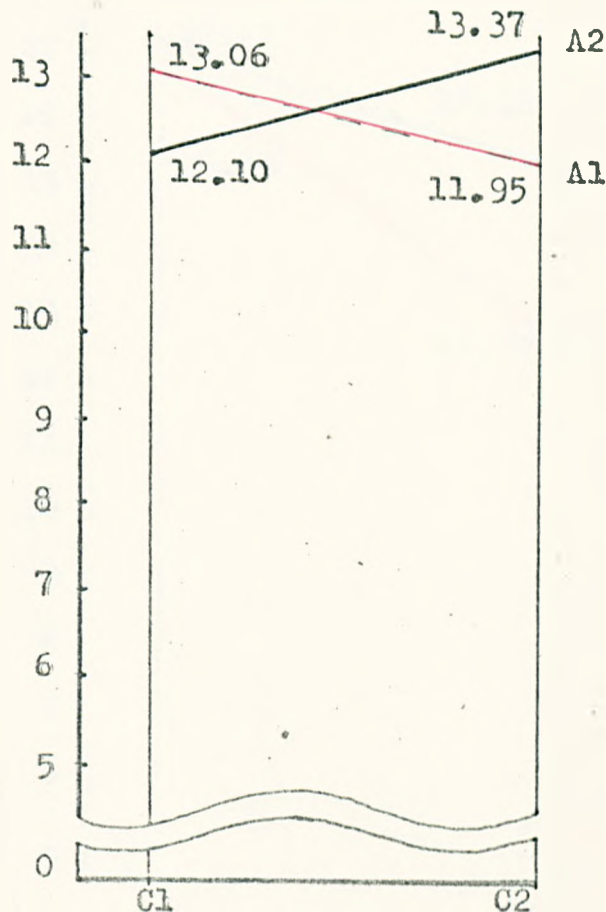


A1 = Control; A2 = Experimental: C1 = 1967/68; C2 = 1970

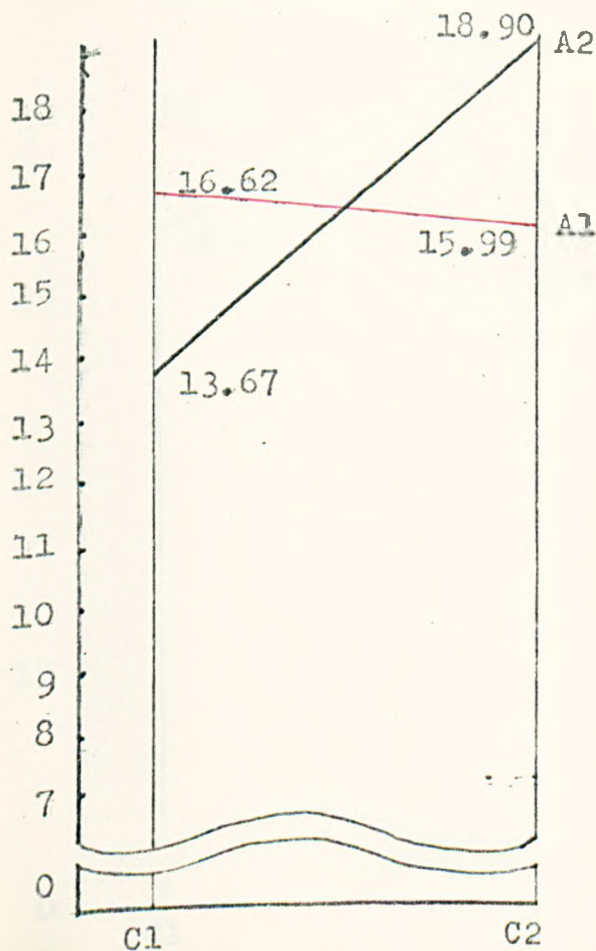
TEST D 5 $p \leq .250$



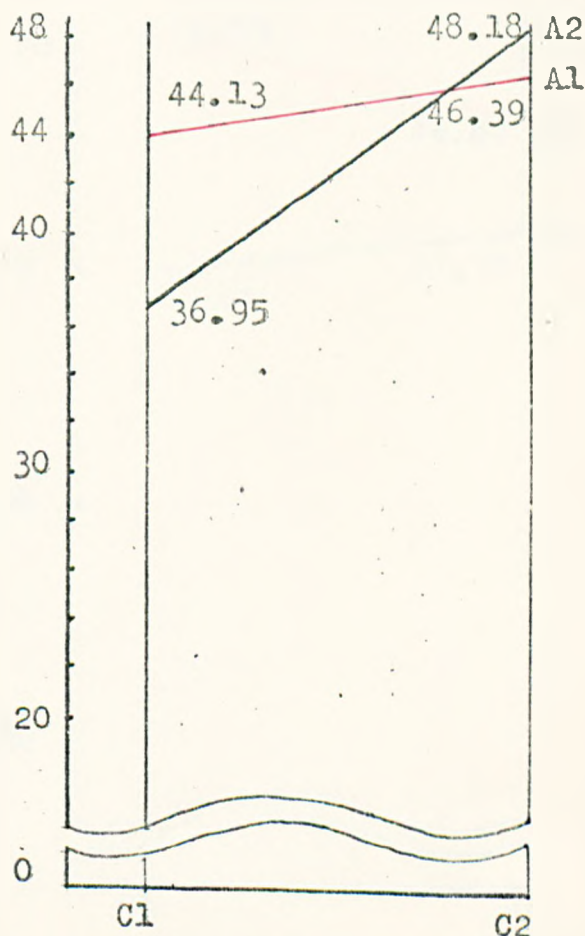
TEST D6 $p \leq .250$



TEST D7 $p \leq .05$



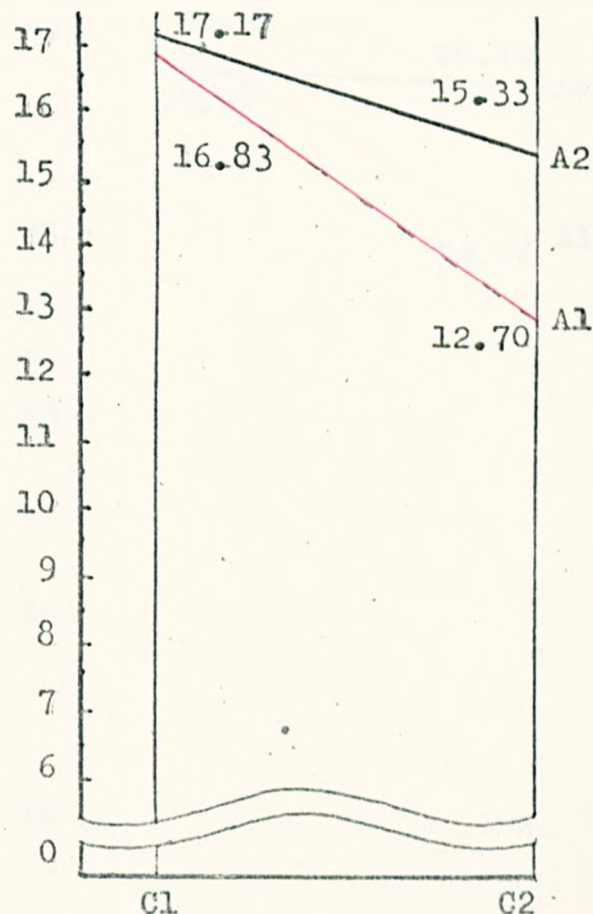
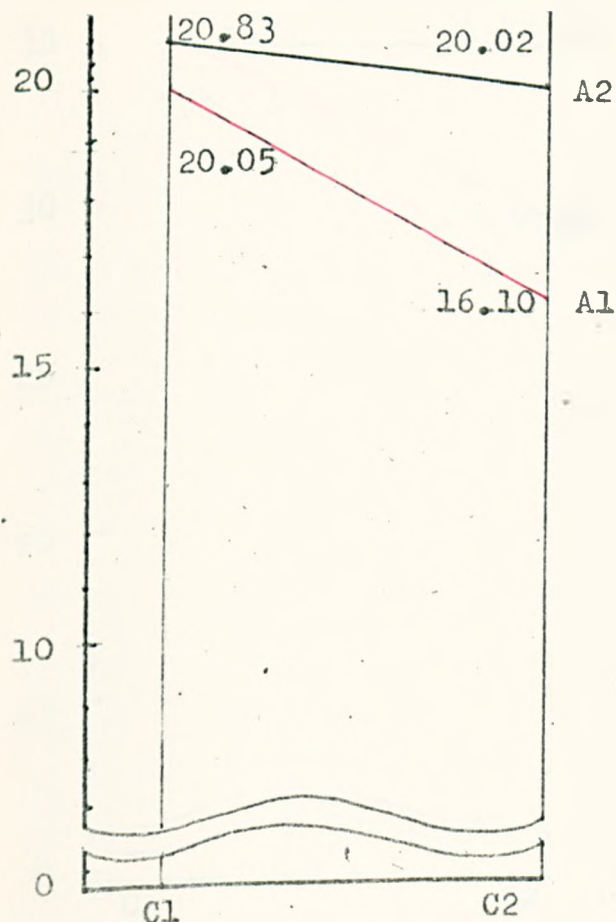
TEST D8 (not significant)



A1 = Control; A2 = Experimental; C1 = 1967/68; C2 = 1970

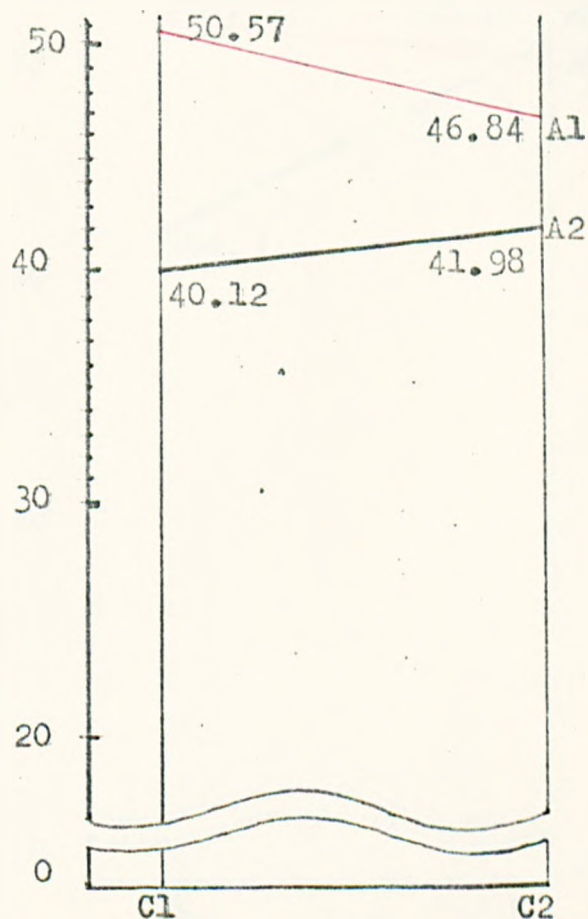
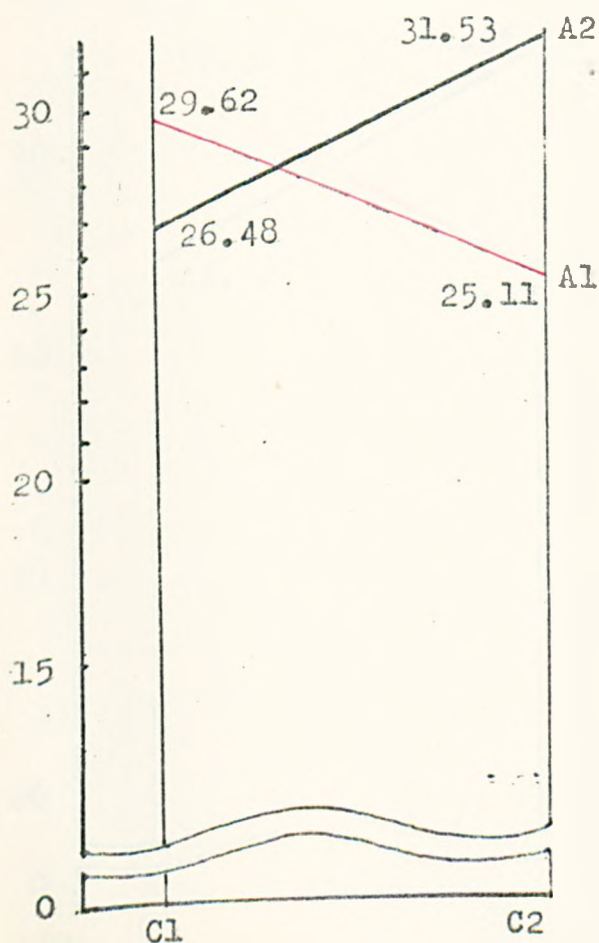
TEST D9 (not significant)

TEST D10 (not sign.)



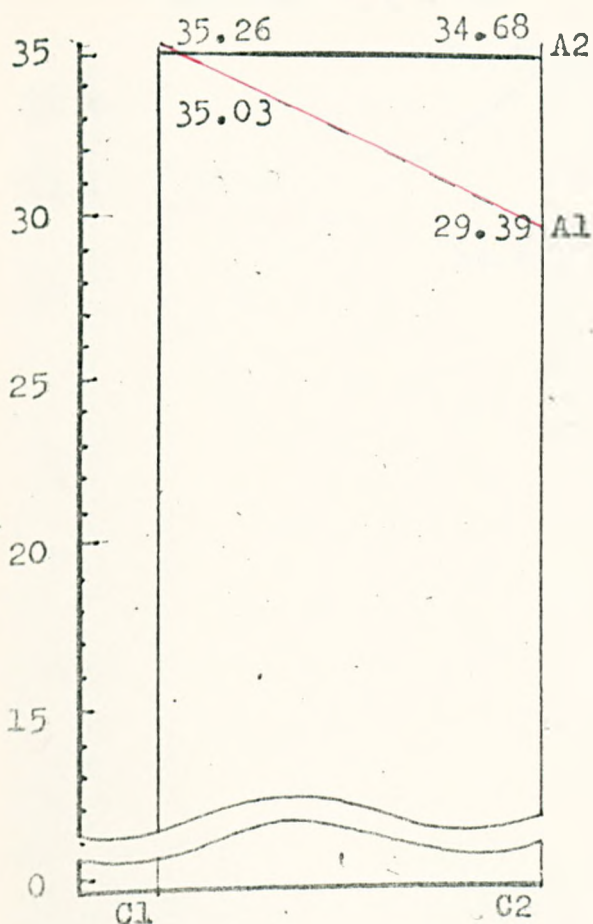
TEST D11 $p \leq .250$

TEST D12 (not sign.)

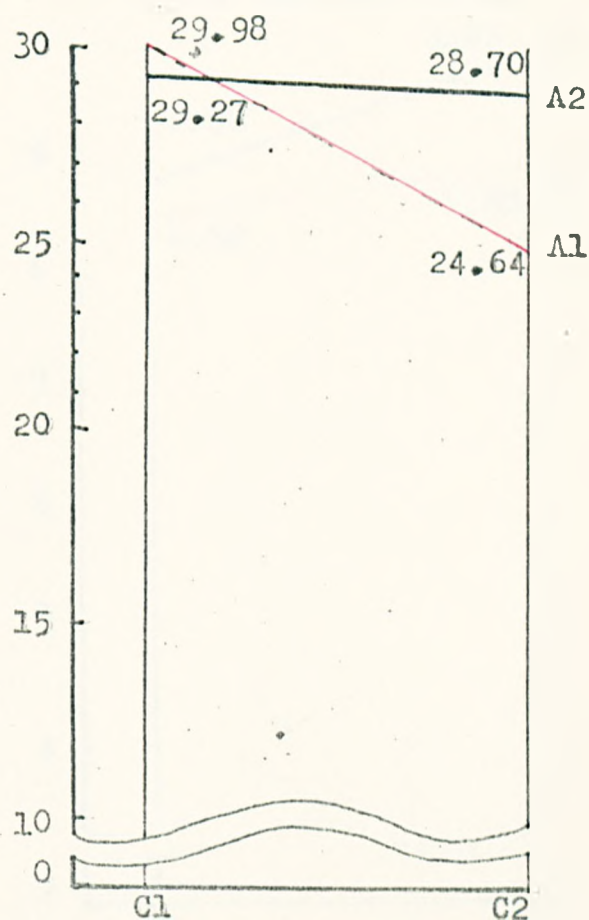


A1 = Control; A2 = Experimental: C1 = 1967/68; C2 = 1970

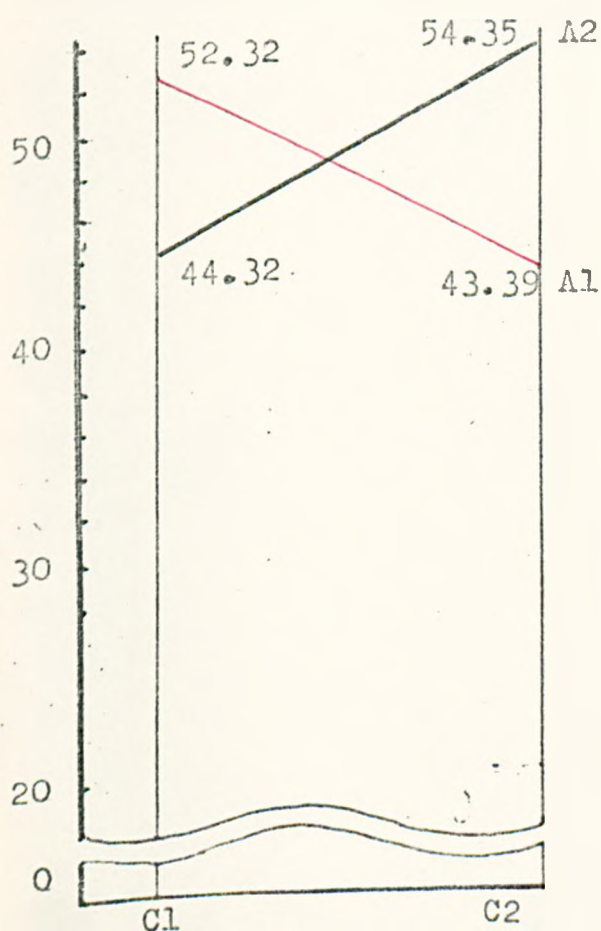
TEST D13 $p \leq .250$



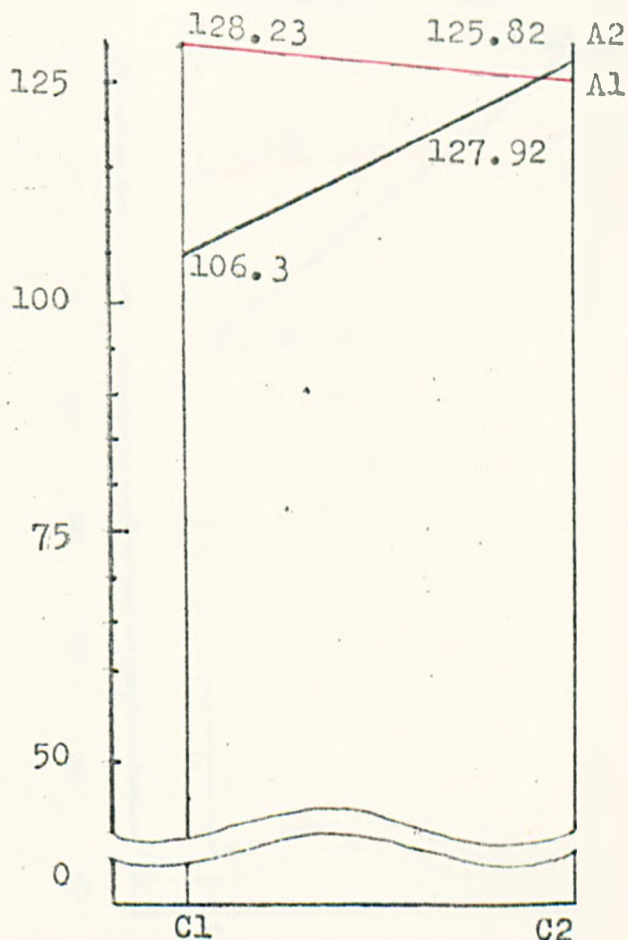
TEST D14 $p \leq .250$



TEST D15 $p \leq .05$

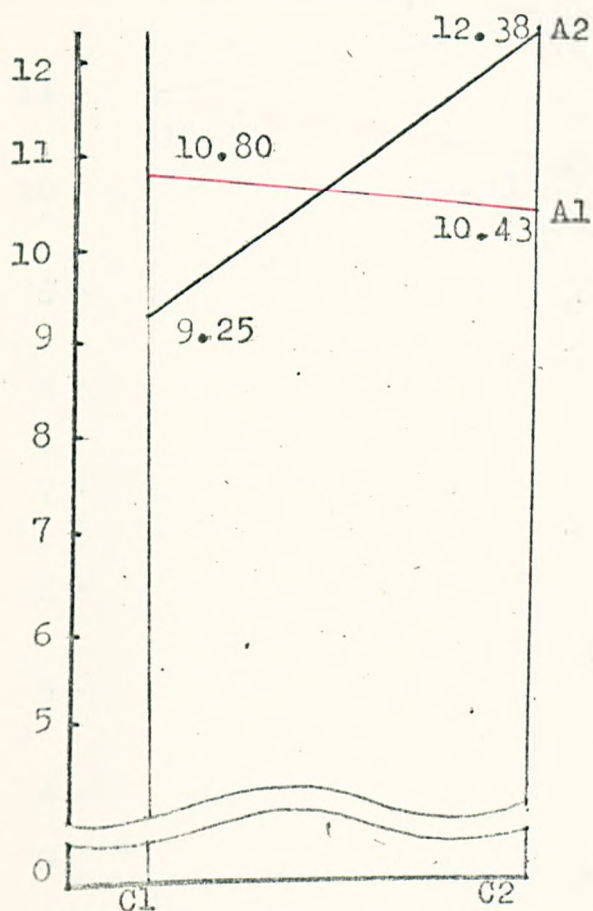


TEST D16 (not sign.)

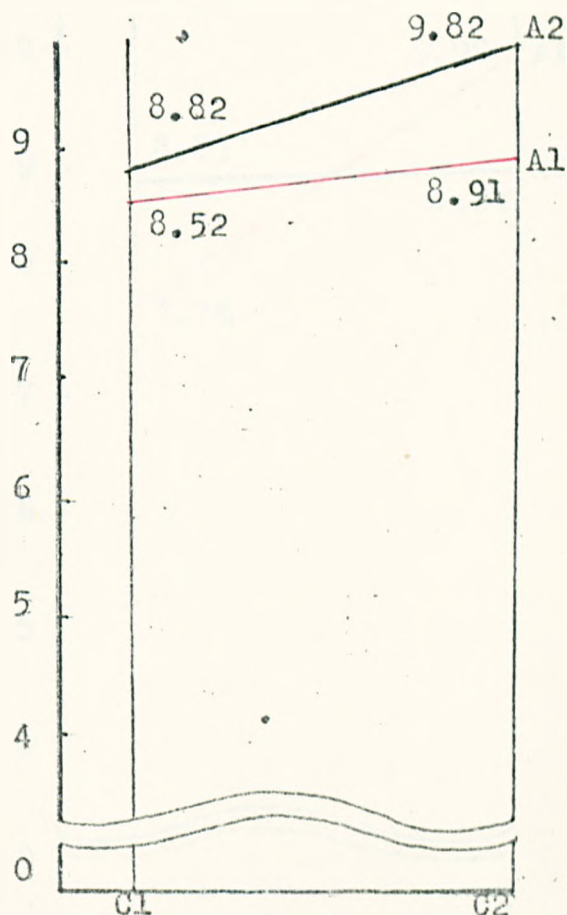


A1 = Control; A2 = Experimental: C1 = 1967/68; C2 = 1970

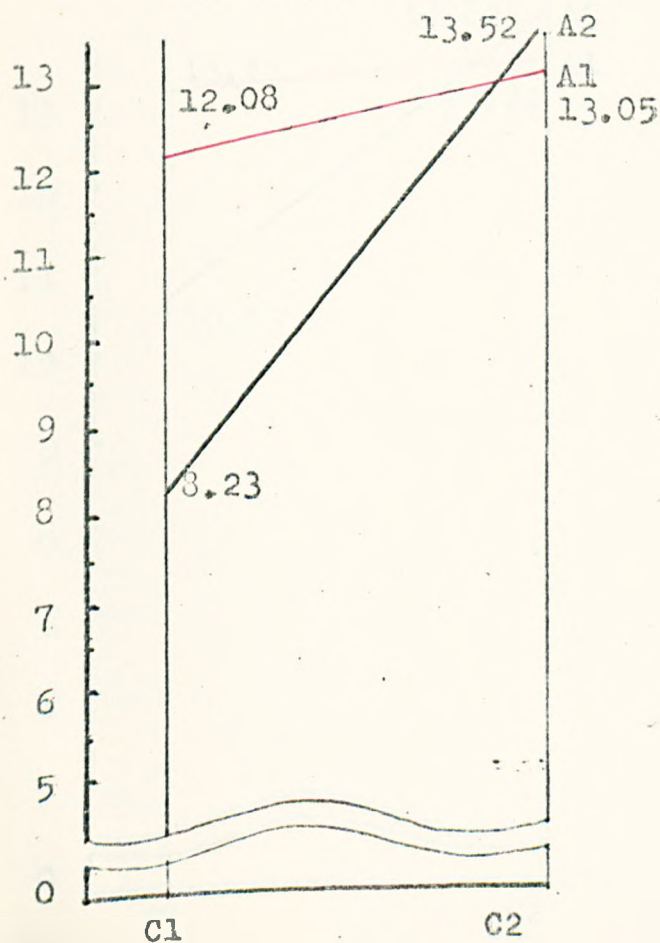
TEST D17 $p \leq .100$



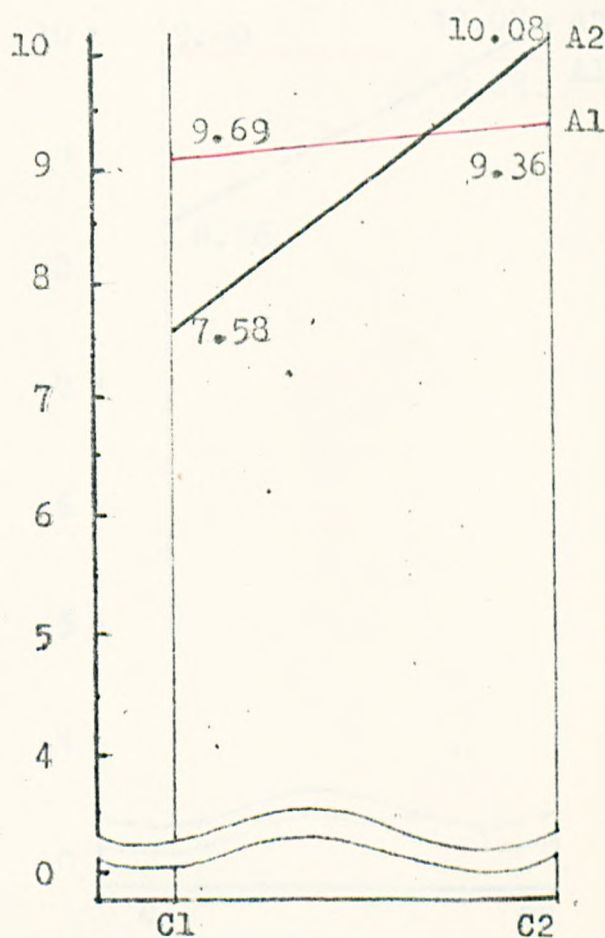
TEST D18 (not sign.)



TEST D19 $p \leq .05$

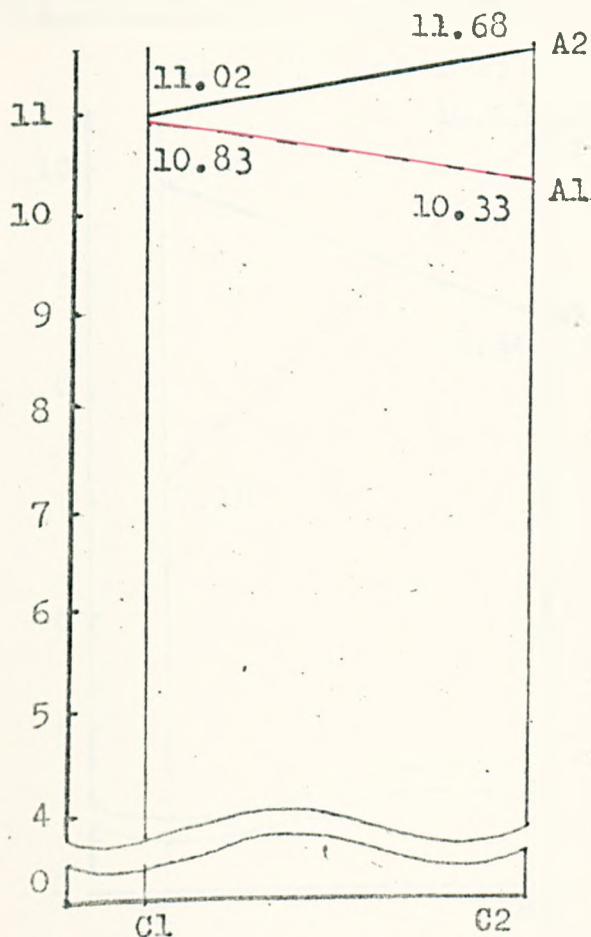


TEST D20 $p \leq .250$

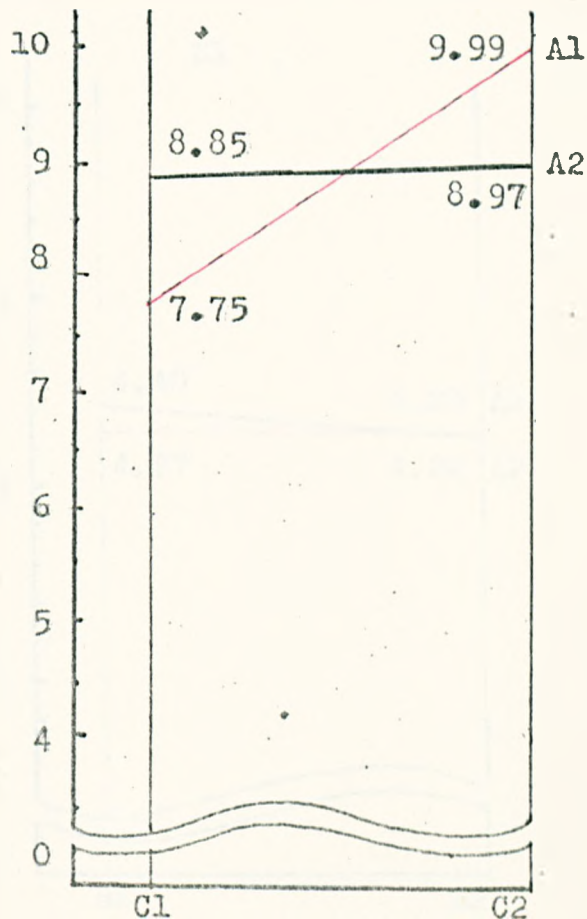


A1 = Control; A2 = Experimental: C1 = 1967/68; C2 = 1970

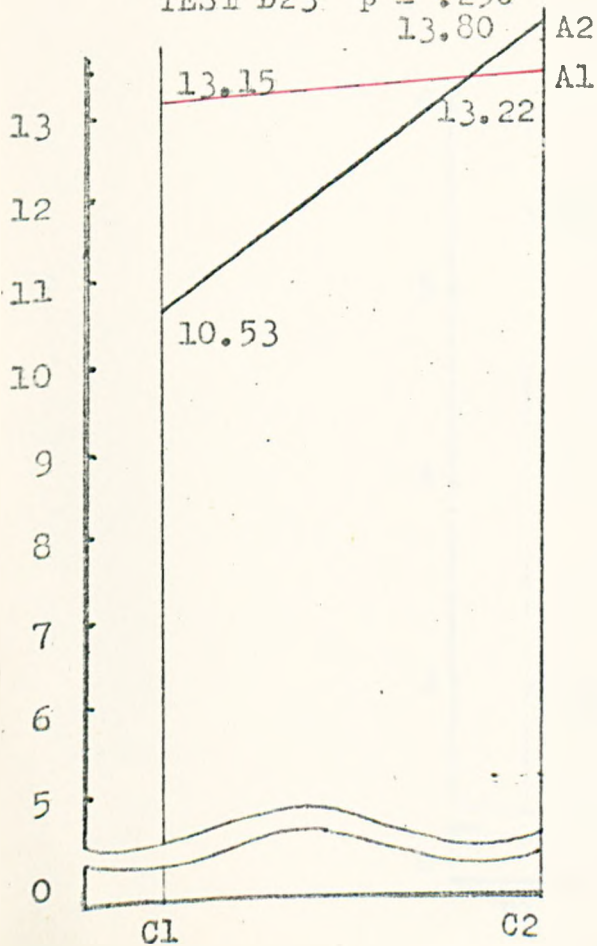
TEST D21 (not sign.)



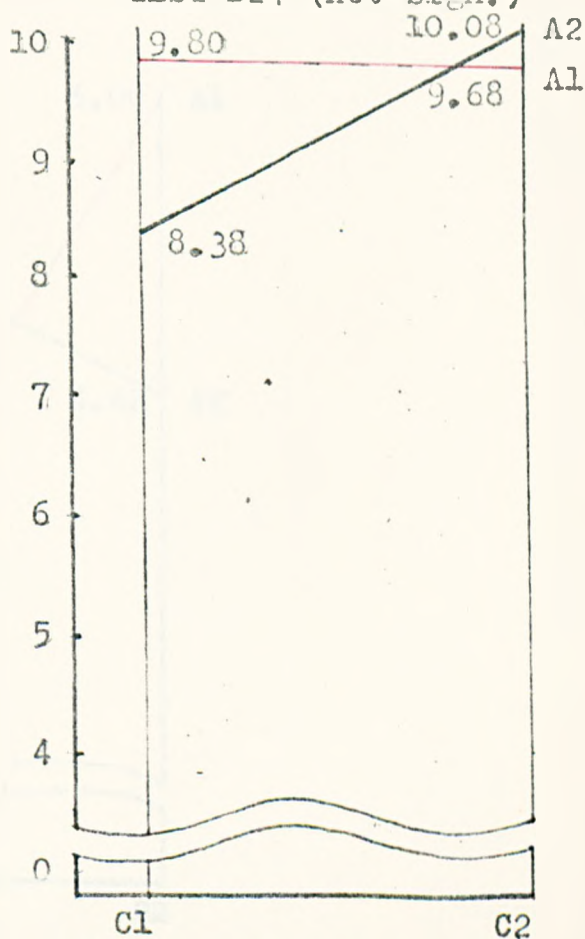
TEST D22 $p \leq .250$



TEST D23 $p \leq .250$

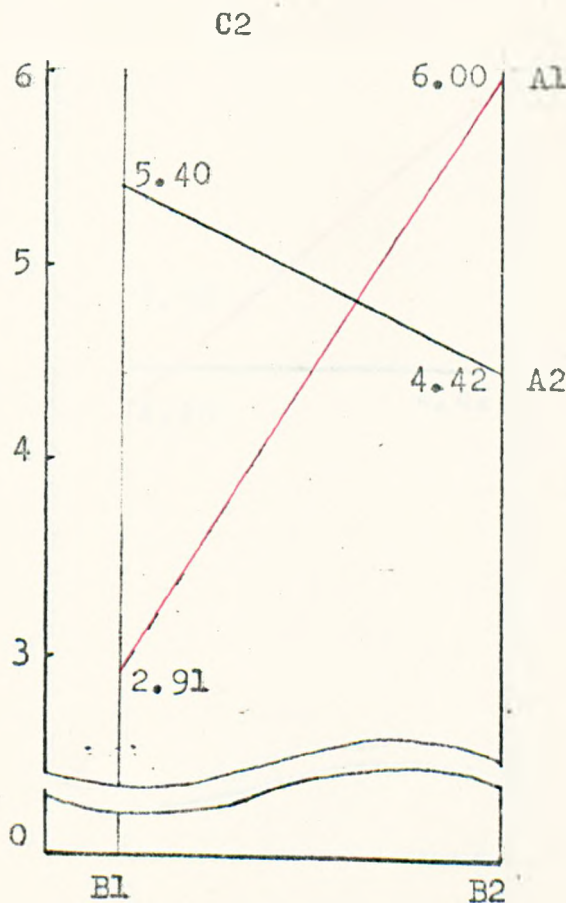
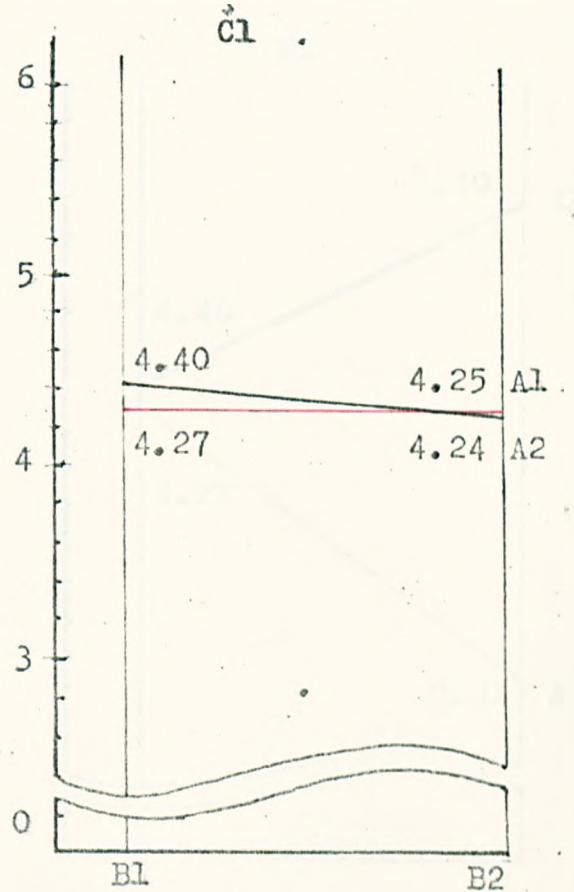
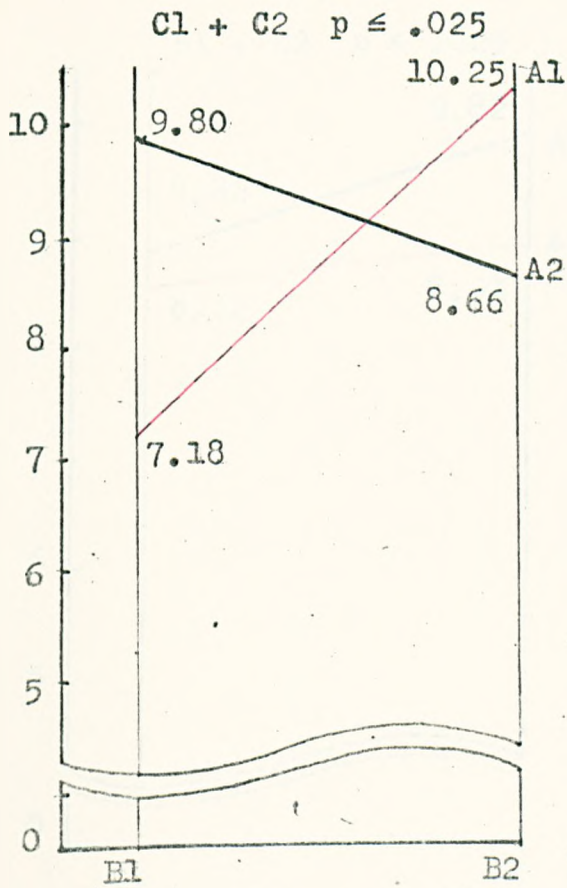


TEST D24 (not sign.)



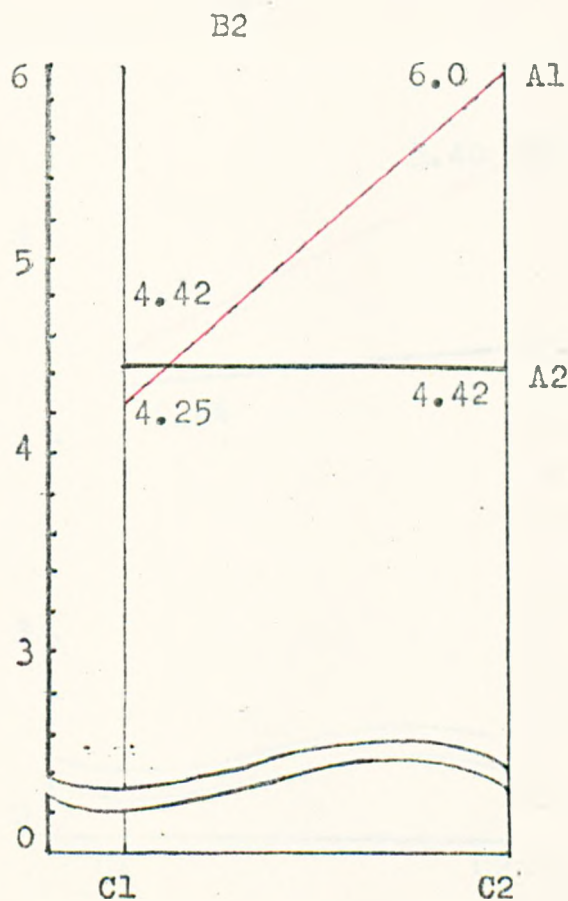
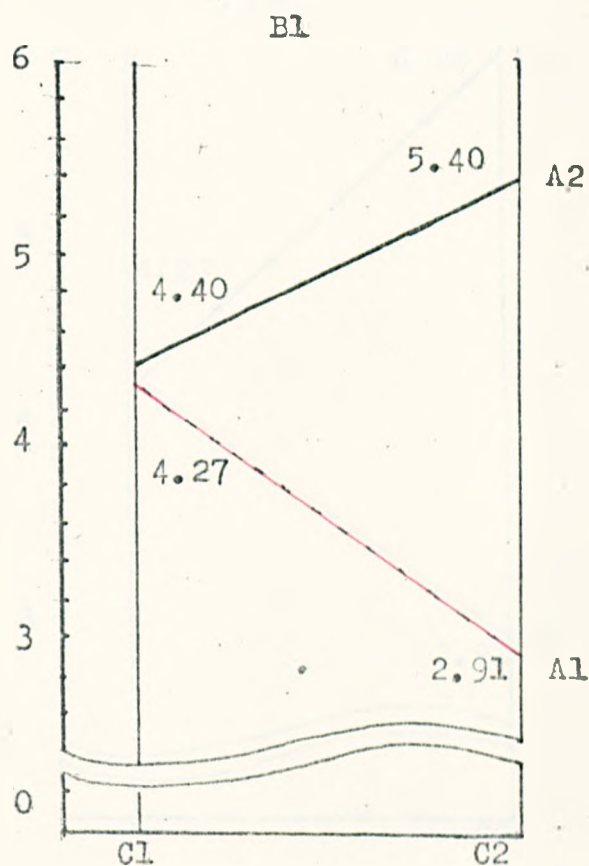
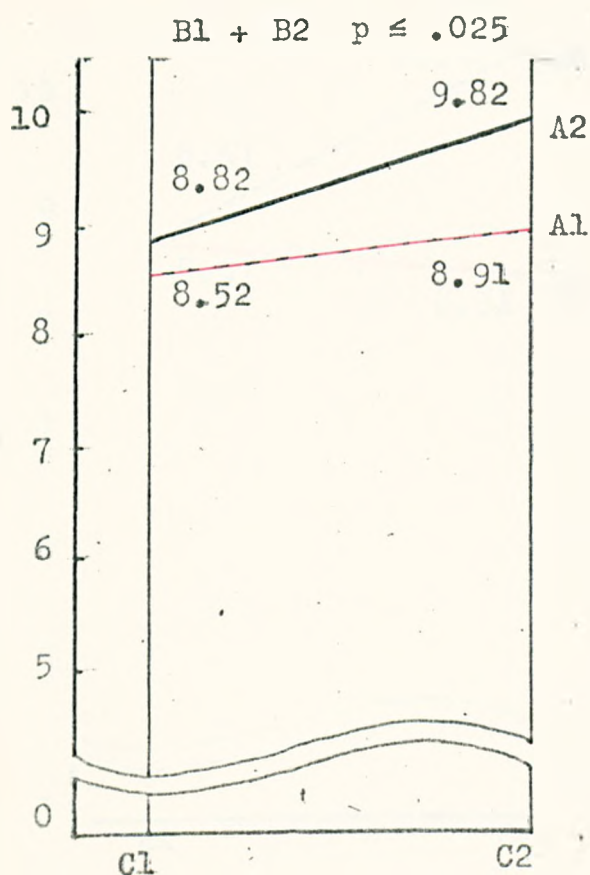
A1 (Control) A2 (Expt.): B1 (Male) B2 (Fem.): C1 (67/68) C2(1970)

1. A x B for C. Test D18



A1 (Control) A2 (Expt.): B1 (Male) B2 (Fem.): C1(67/68) C2 (1970)

2. A x C for B. Test D18

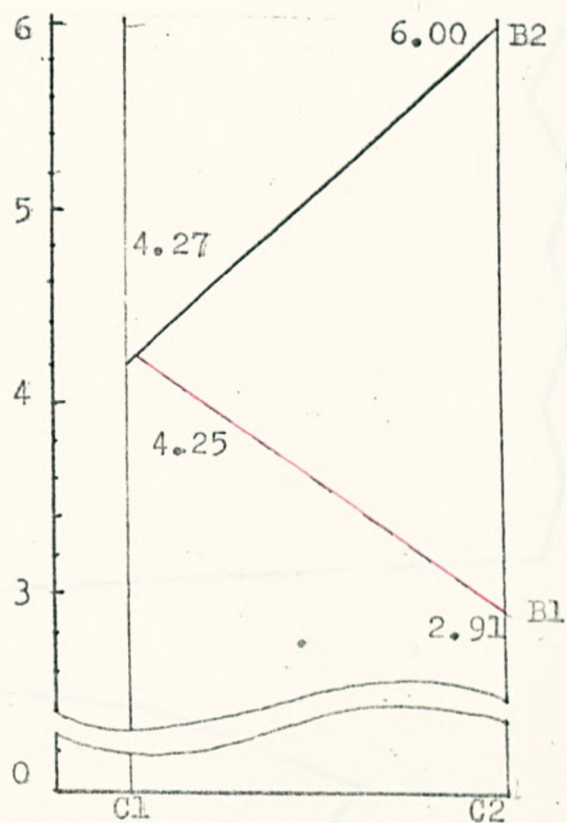
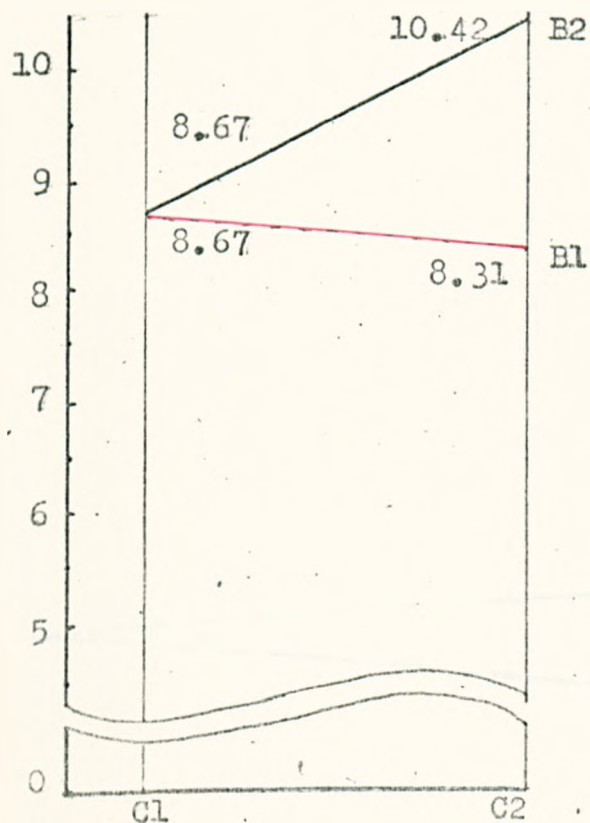


A1 (Control) A2 (Expt.): B1 (Male) B2 (Fem.): C1 (67/68) C2 (1970)

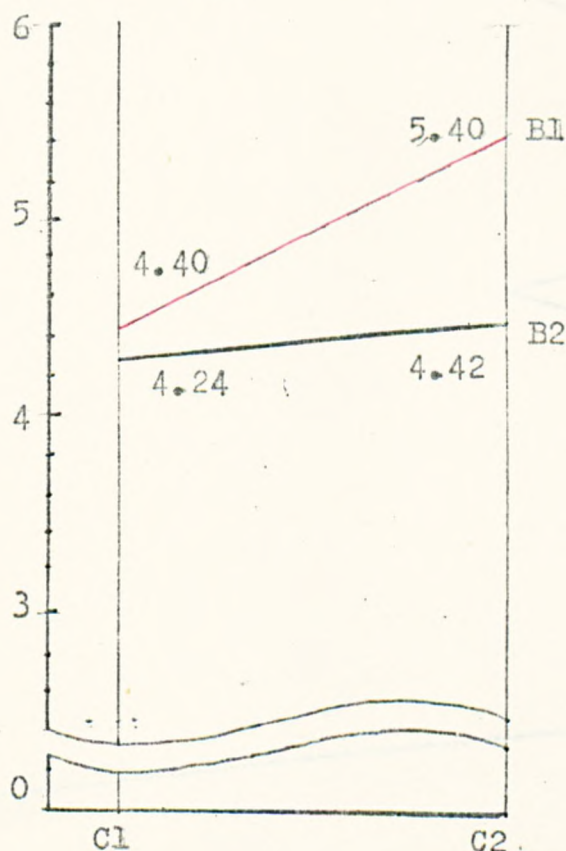
3. B x C for A. Test D18

A1 + A2 $p \approx .025$

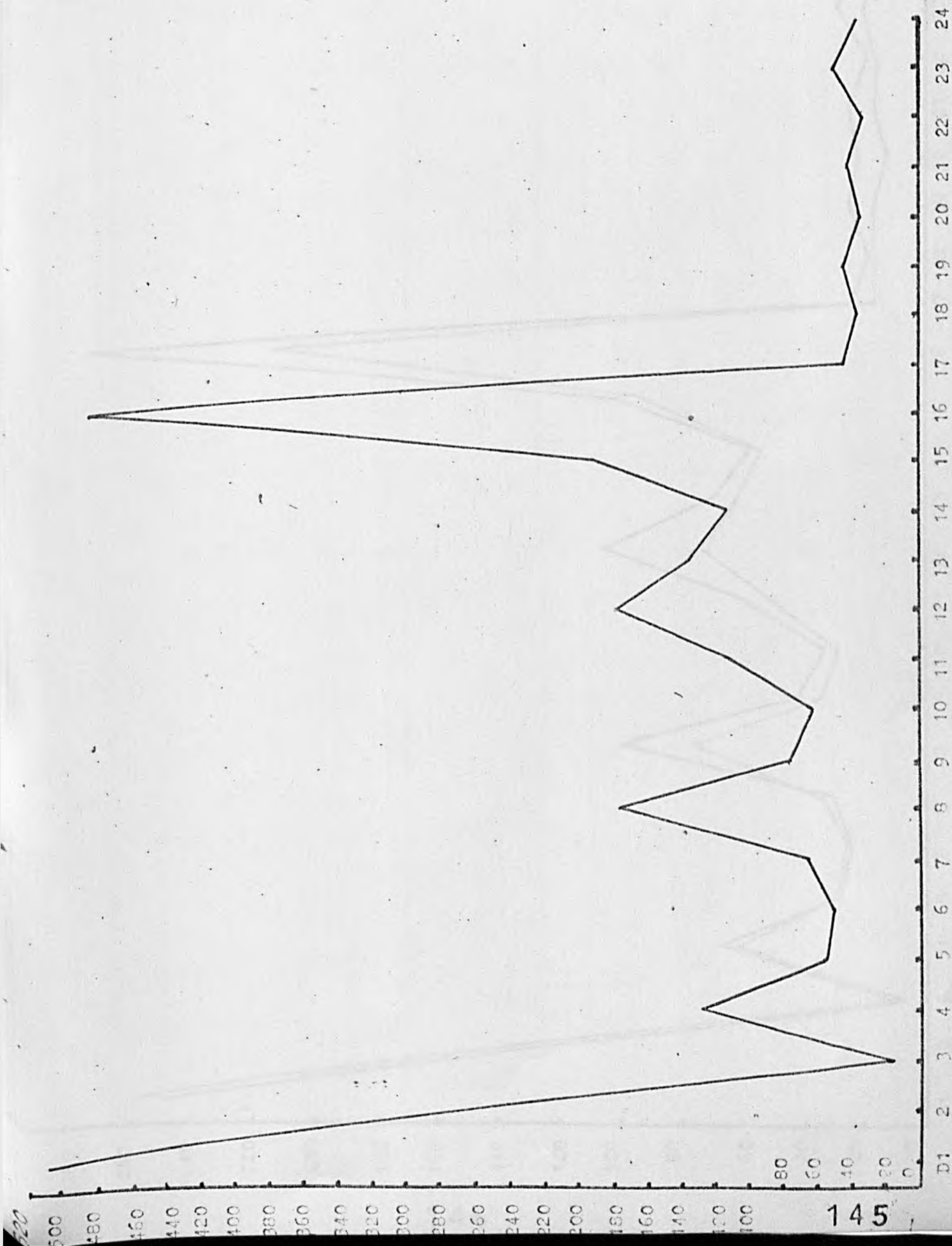
+ A1



A2



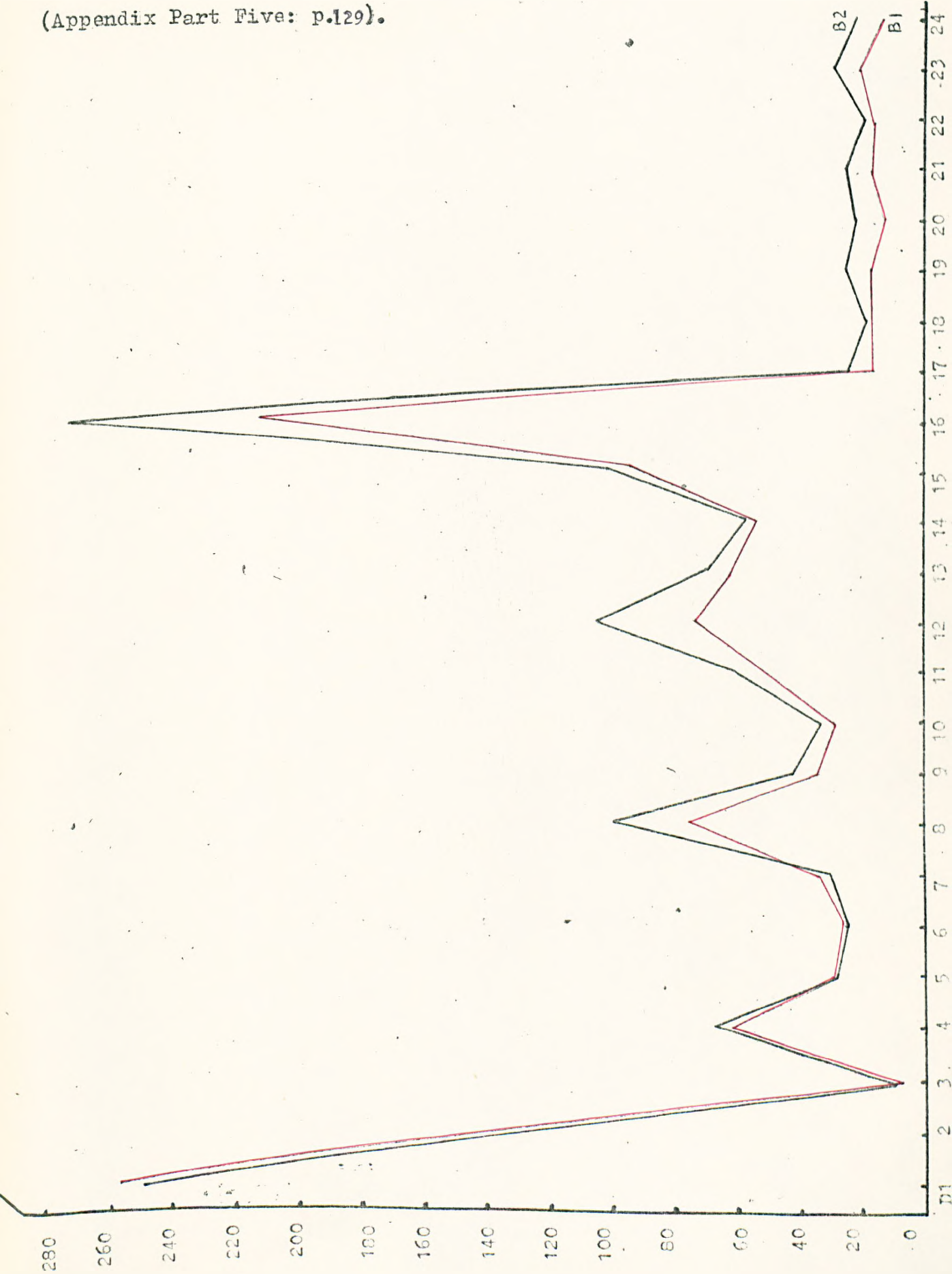
For KEY to Test Numbers see Key Page at the start of the Graphs
(Appendix Part Five: p.129).



B1 = Males (RED); B2 = Females (BLACK)

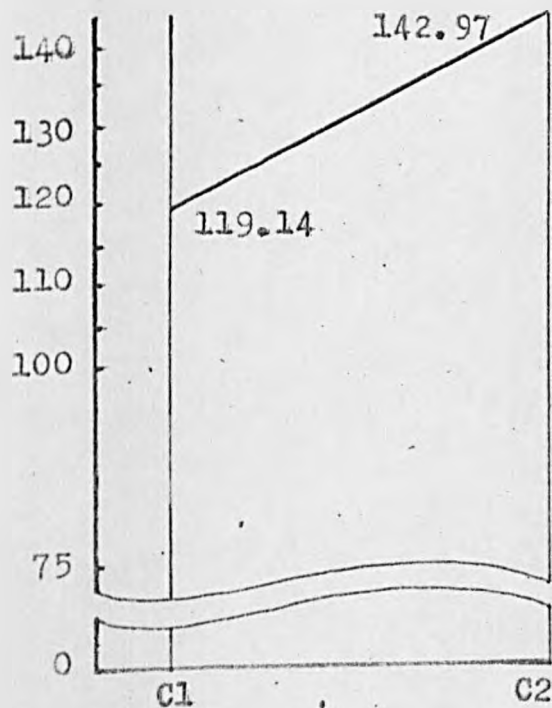
page a

For KEY to Test Numbers see Key Page at the start of the Graphs
(Appendix Part Five: p.129).

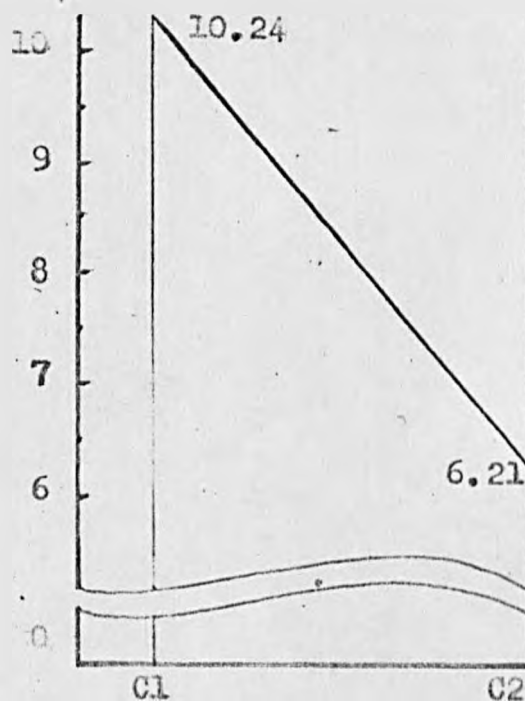


C1 (1967/68) C2 (1970): for TESTS D2, D3, D10, and D19

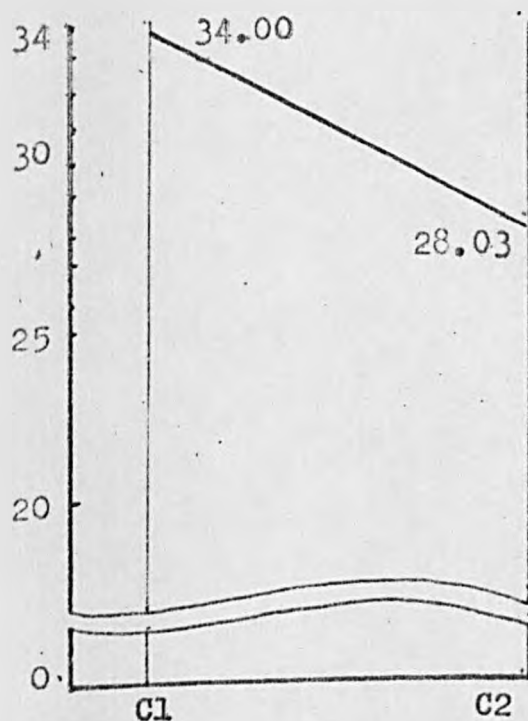
TEST D2 $p \leq .005$



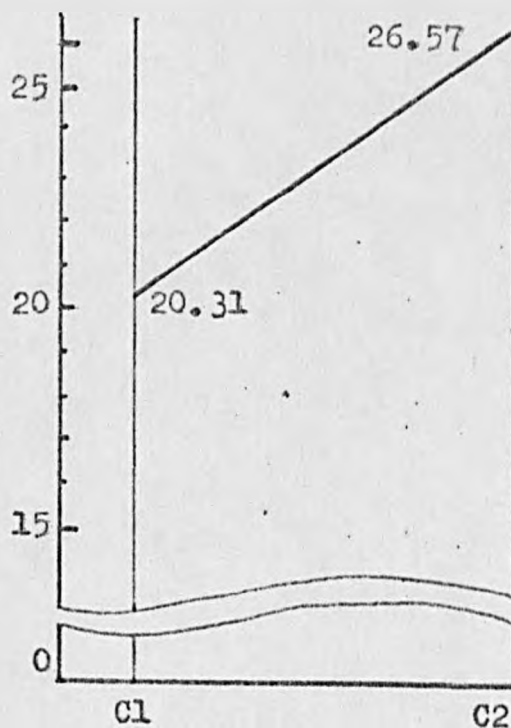
TEST D3 $p \leq .05$



TEST D10 $p \leq .05$

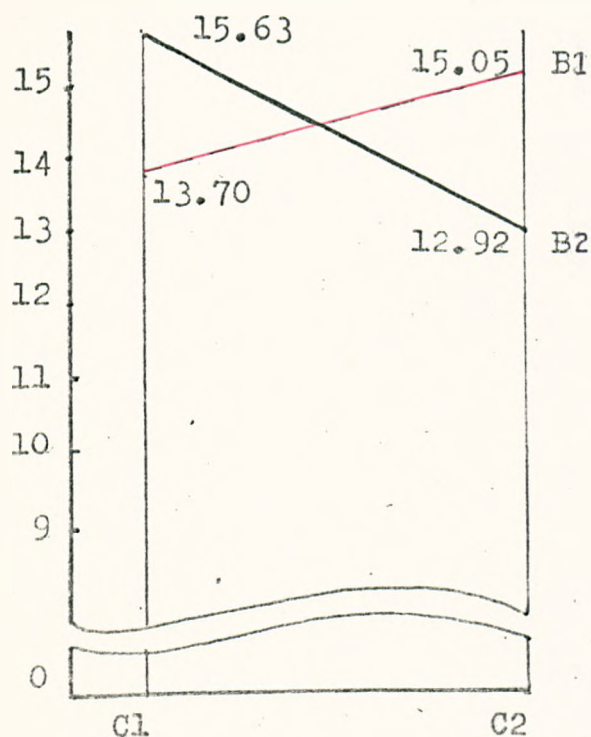


TEST D19 $p \leq .005$

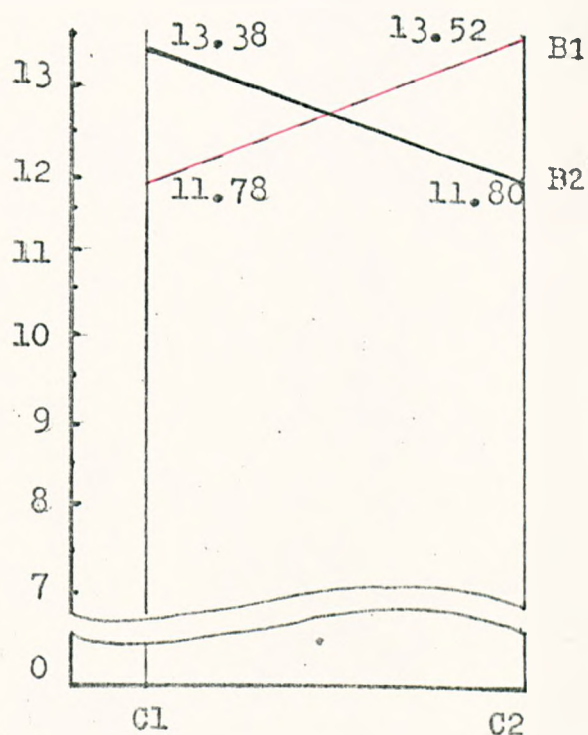


B1 = Males B2 = Females: C1 = 1967/68 C2 = 1970: TESTS D5 & D6

TEST D5 $p \leq .05$



TEST D6 $p \leq .05$



NOTE: A similar pattern was observed (i.e. B2 higher than B1 in C1, but B2 lower than B1 in C2) in the following Tests at lower levels of significance:

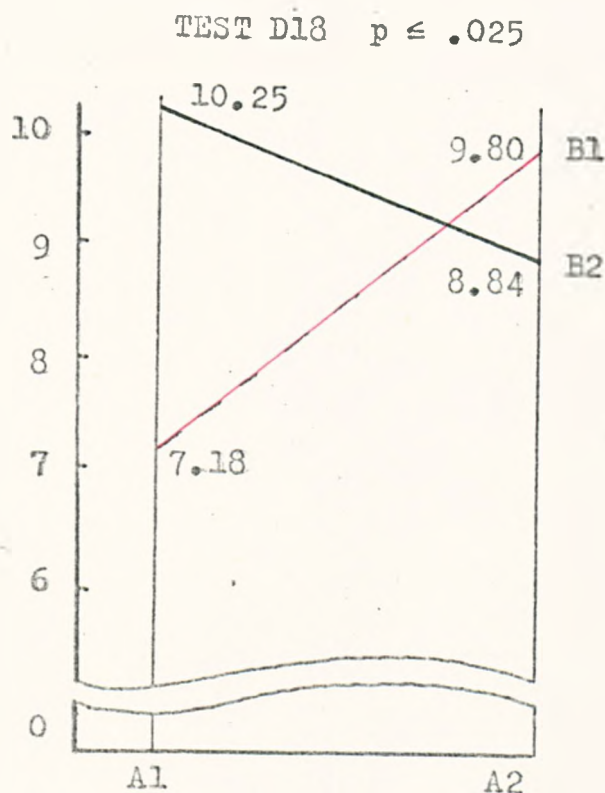
TEST D1 $p = .250$

TEST D7 $p = .100$

TEST D14 $p = .250$

A1 = Control A2 = Experimental: B1 = Males B2 = Females

A x B for TEST D18 only: test with highest level of significance.



NOTE: A similar pattern was observed (i.e. B1 higher, or similar, in A2 than in A1; and B2 lower in A2 than in A1) in the following Tests at lower levels of significance:

TEST D2 $p \leq .100$

TEST D12 $p \leq .100$

TEST D19 $p \leq .250$

TEST D20 $p \leq .100$

TEST D21 $p \leq .250$

TEST D23 $p \leq .250$

TEST D24 $p \leq .250$

APPENDIX PART SIXGRAPHS 9:A to 9:LABCD OVERALL INTERACTION

A	B	C	D
GROUP	SEX	YEAR	TESTS
1 CONTROL	MALES	1967/68	
2 EXPERIMENTAL	FEMALES	1970	1 to 24

NOTE: 1 - BLACK LINES, 2 - RED LINES

Interactions can be compared by laying one graph on top of another. Use the white back of the folder underneath the two graphs being compared for ease of viewing.

There are 4 graphs of D for A: 4 graphs of D for B: and 4 graphs of D for C: i.e. a set of 12 graphs.

80

GRAPH 9:A

A Group

B1 Males C1 Year 1967/68

60

AI CONTROL

A2 EXPERIMENTAL

50

40

30

20

10

0

D 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24

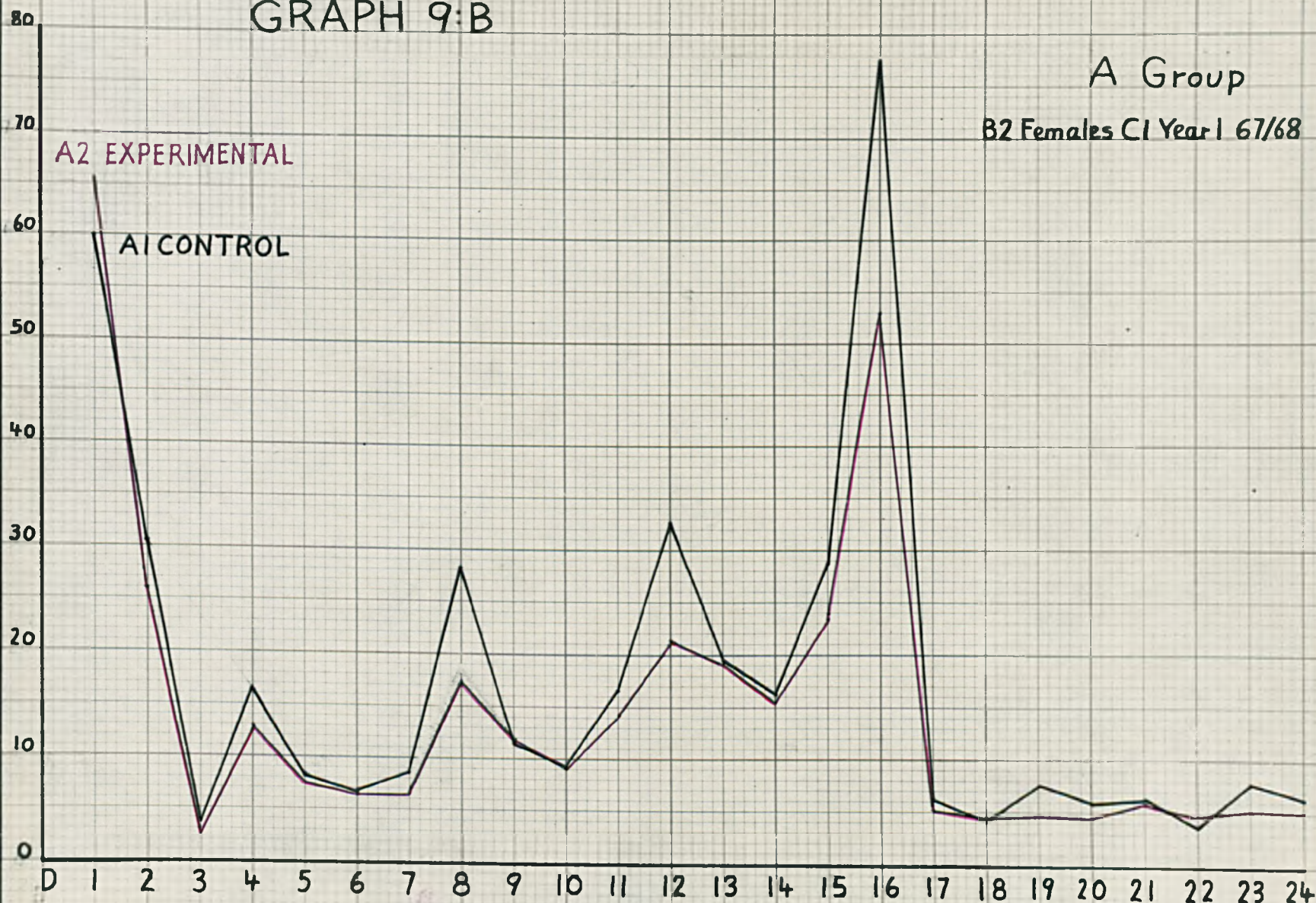
1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24
CREA	EXVI	ORIG	ELAB	FLUE	FLEX	ORIG	ELAB	FLUE	FLEX	ORIG	ELAB	FLUE	FLEX	ORIG	ELAB	GEST	SPON	ORIG	INVO	GEST	SPON	ORIG	INVO
		ACT 1		ACT 2				ACT 3				TOTAL				WORK 1				WORK 2			
CPQ/HSPQ		TTCT (TORRANCE TESTS OF CREATIVE THINKING)														ART WORKS							

KEY: for D TESTS 1 to 24

GRAPH 9:B

A Group

82 Females CI Year 1 67/68



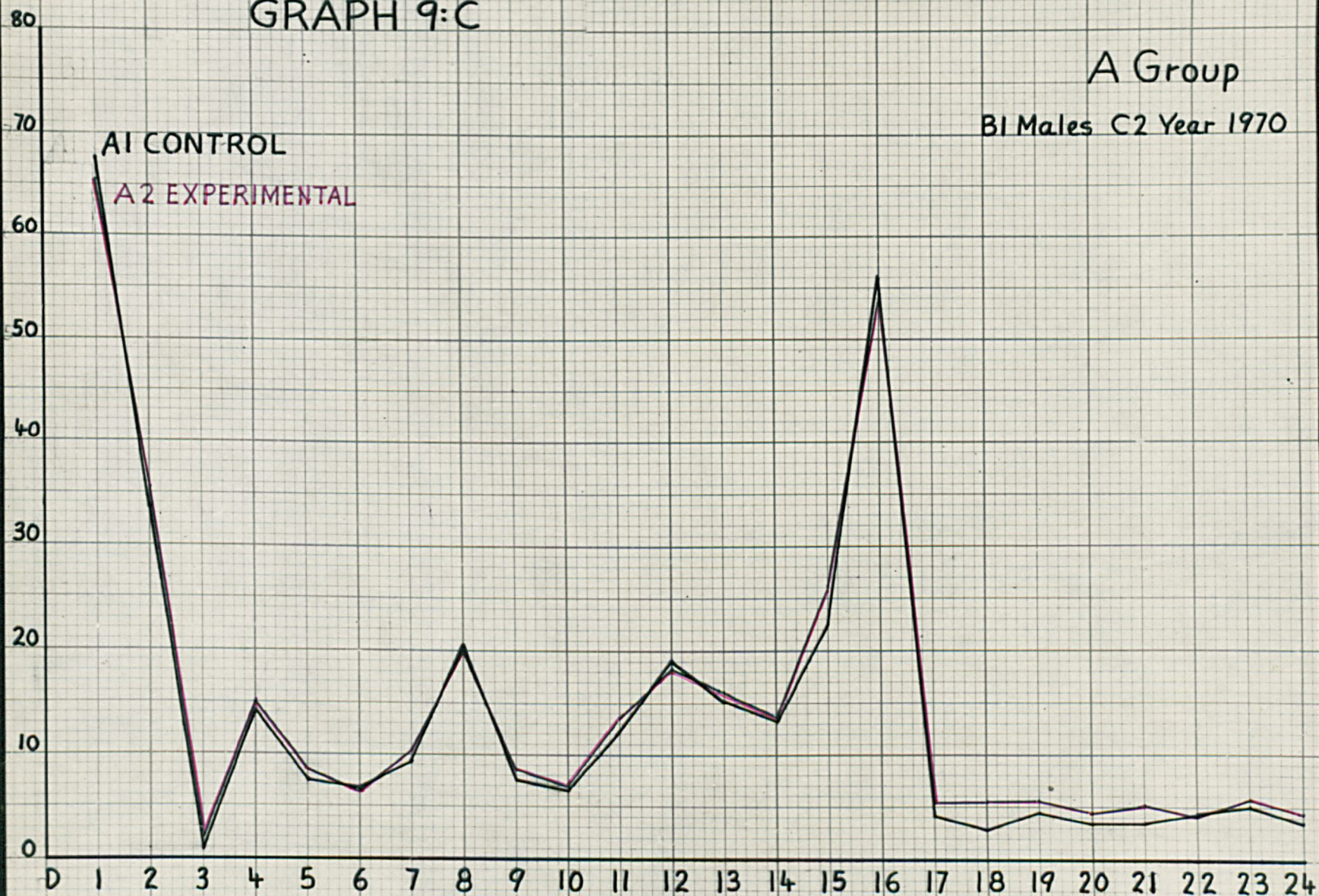
1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24							
CREA EXVI	ORIG ELAB	FLUE FLEX	ORIG ELAB	FLUE FLEX	ORIG ELAB	FLUE FLEX	ORIG ELAB	FLUE FLEX	ORIG ELAB	FLUE FLEX	ORIG ELAB	FLUE FLEX	ORIG ELAB	FLUE FLEX	ORIG ELAB	GEST SPON	ORIG INVO	GEST SPON	ORIG INVO	GEST SPON	ORIG INVO	GEST SPON	ORIG INVO							
ACT 1		ACT 2						ACT 3						TOTAL						WORK 1				WORK 2						
CPQ/HSPQ	TTCT (TORRANCE TESTS OF CREATIVE THINKING)																						ART WORKS							

KEY: for D TESTS 1 to 24

A Group

AI CONTROL

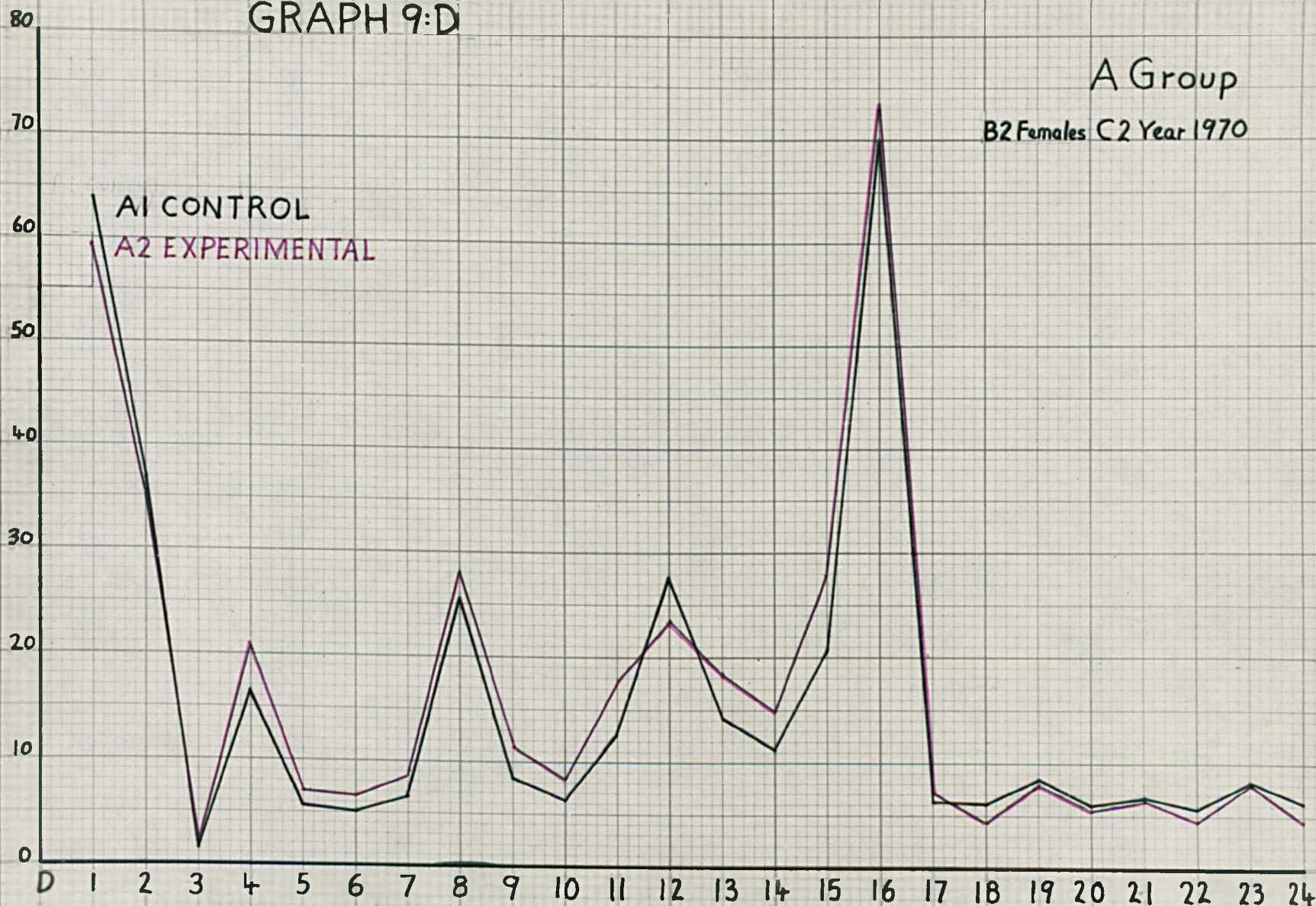
A2 EXPERIMENTAL

[illegible]

GRAPH 9:D

A Group

B2 Females C2 Year 1970

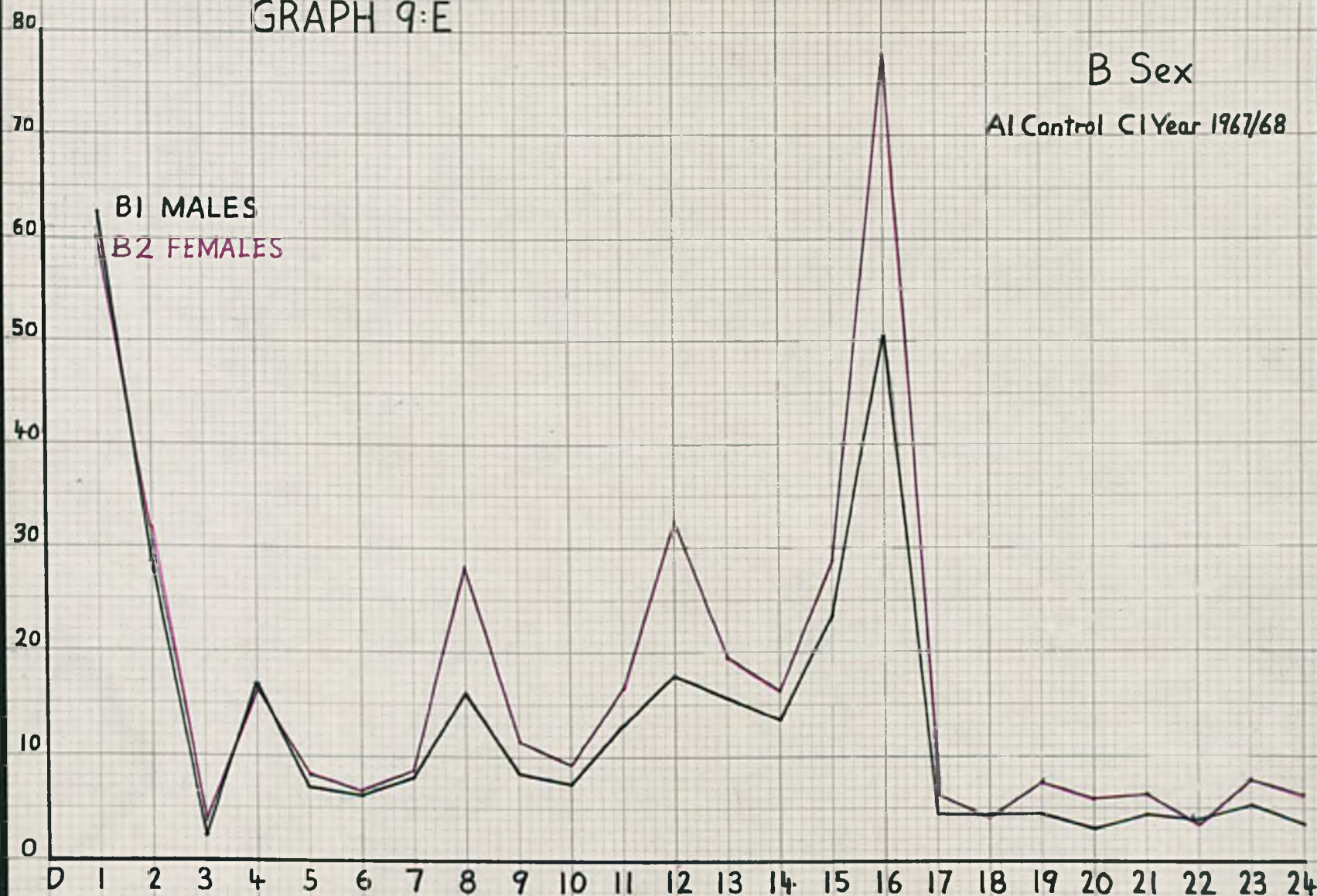


1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24
CREA EXVI	ORIG ELAB	FLUE FLEX	ORIG ELAB	FLUE FLEX	ORIG ELAB	FLUE FLEX	ORIG ELAB	FLUE FLEX	ORIG ELAB	FLUE FLEX	ORIG ELAB	FLUE FLEX	ORIG ELAB	FLUE FLEX	ORIG ELAB	GEST SPON	ORIG INVO	GEST SPON	ORIG INVO	GEST SPON	ORIG INVO	GEST SPON	ORIG INVO
CPQ/HSPQ	ACT 1	ACT 2	ACT 3	TOTAL	WORK 1	WORK 2	ART WORKS																

KEY: for D TESTS 1 to 24

B Sex

Al Control C1 Year 1967/68

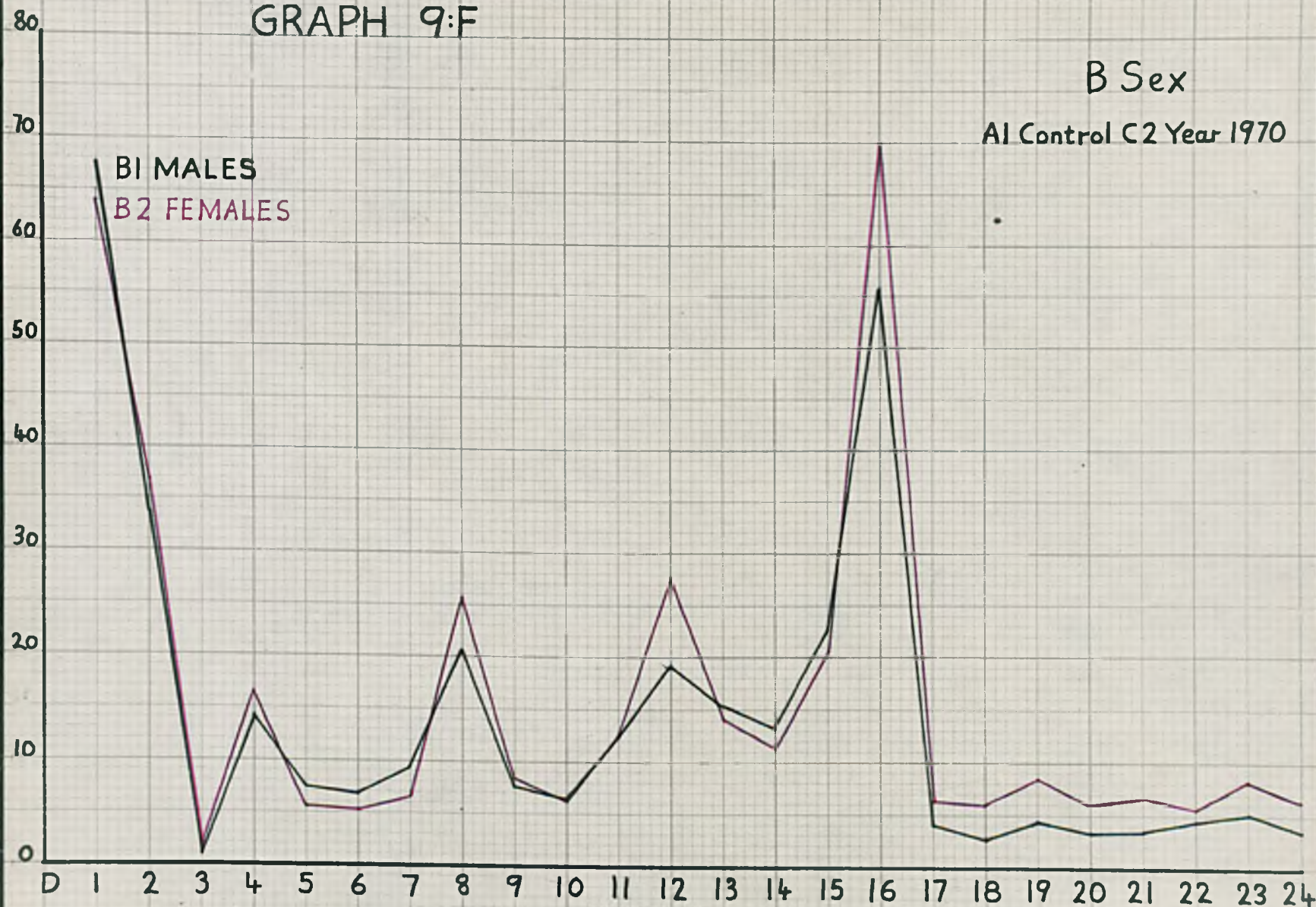


1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24
CREA EXVI	ORIG ELAB	FLUE FLEX ORIG ELAB		ACT 2		FLUE FLEX ORIG ELAB		ACT 3		FLUE FLEX ORIG ELAB		GEST SPON ORIG INVO		GEST SPON ORIG INVO		GEST SPON ORIG INVO		GEST SPON ORIG INVO		GEST SPON ORIG INVO		GEST SPON ORIG INVO	
CPQ/HSPQ		ACT 1		TTCT (TORRANCE TESTS OF CREATIVE THINKING)								TOTAL				WORK 1				WORK 2			
ART WORKS																							
KEY: for D TESTS 1 to 24																							

B Sex

BI MALES

B2 FEMALES



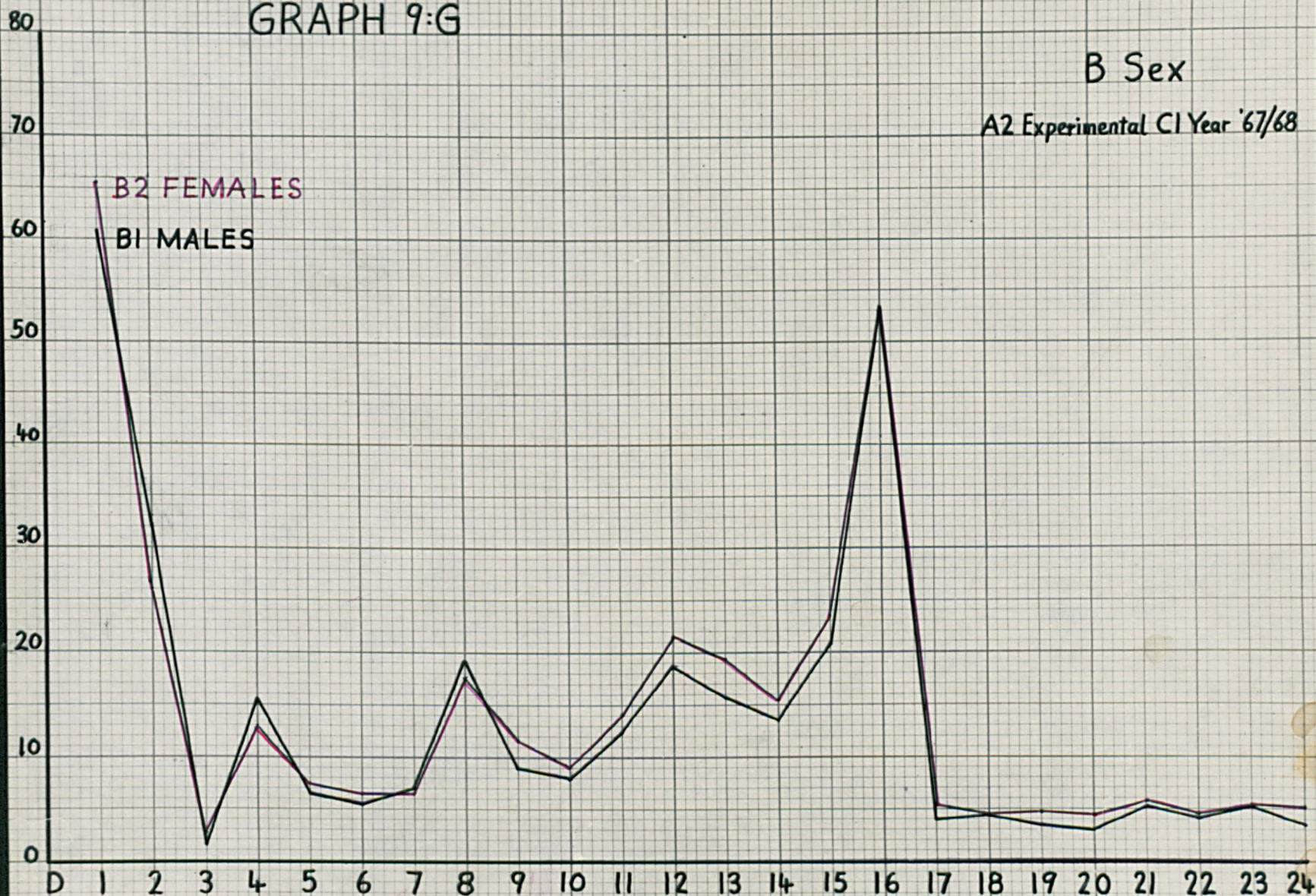
1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24
CREA	EXVI	ORIG	ELAB	FLUE	FLEX	ORIG	ELAB	FLUE	FLEX	ORIG	ELAB	FLUE	FLEX	ORIG	ELAB	GEST	SPON	ORIG	INVO	GEST	SPON	ORIG	INVO
		ACT 1		ACT 2				ACT 3				TOTAL				WORK 1				WORK 2			
CPQ/HSPQ		TTCT (TORRANCE TESTS OF CREATIVE THINKING)														ART WORKS							

KEY: for D TESTS 1 to 24

GRAPH 9:G

B Sex

A2 Experimental CI Year '67/68

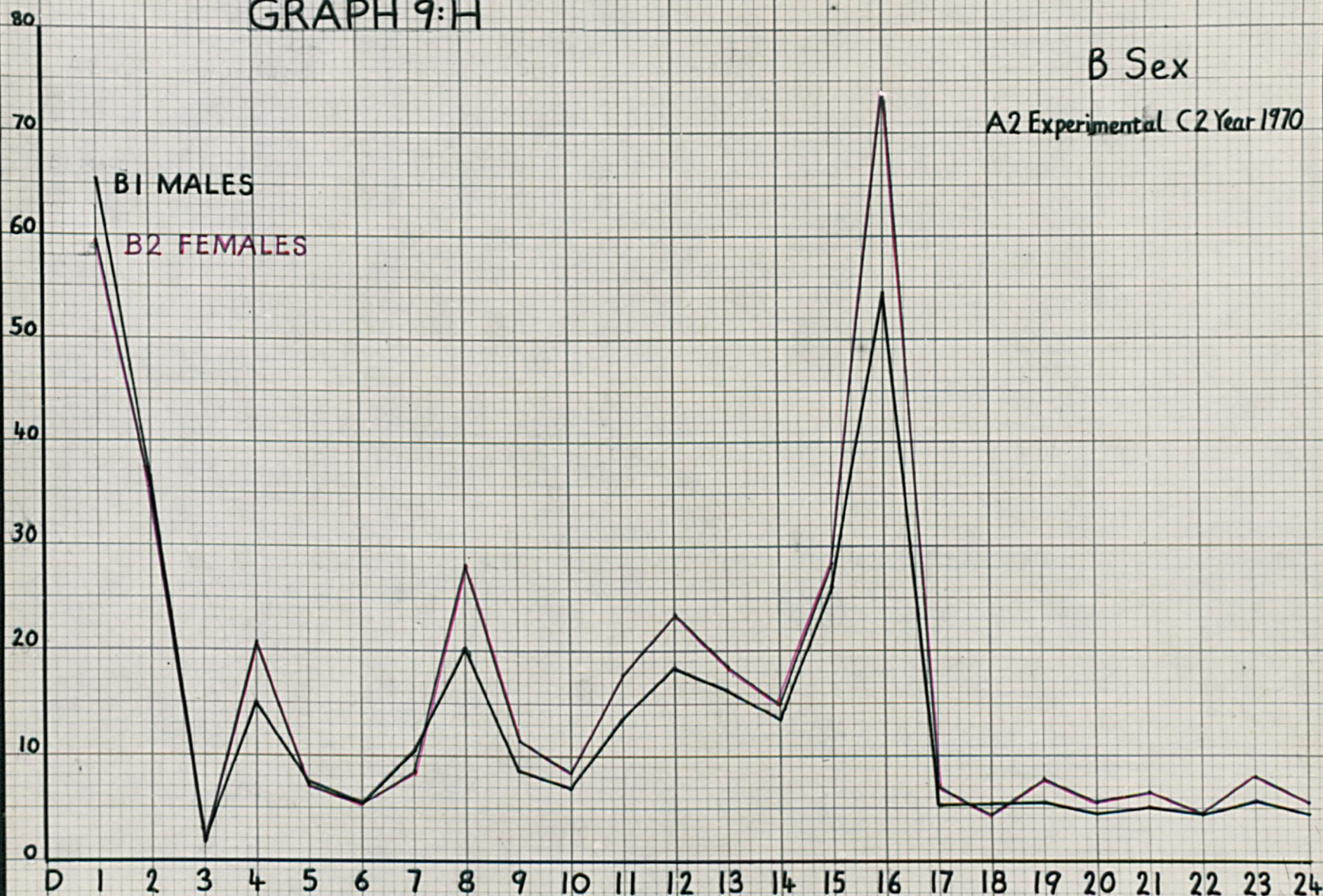


1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24
CREA	EXVI	ORIG	ELAB	FLUE	FLEX	ORIG	ELAB	FLUE	FLEX	ORIG	ELAB	FLUE	FLEX	ORIG	ELAB	GEST	SPON	ORIG	INVO	GEST	SPON	ORIG	INVO
		ACT 1			ACT 2				ACT 3				TOTAL				WORK 1				WORK 2		
CPQ/HSPQ		TTCT (TORRANCE TESTS OF CREATIVE THINKING)														ART WORKS							

KEY: for D TESTS 1 to 24

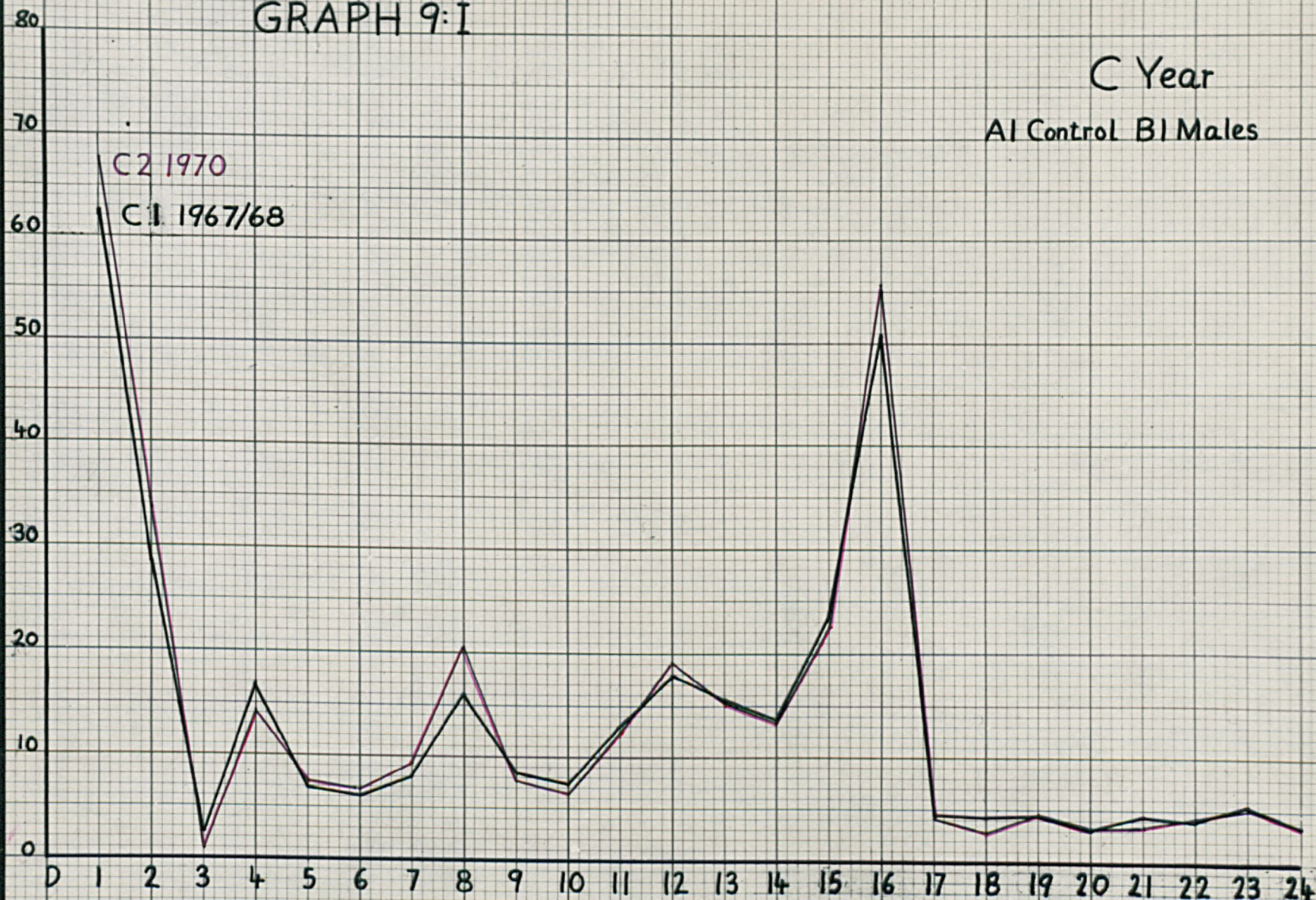
B Sex

A2 Experimental C2 Year 1970

[illegible]

GRAPH 9:I

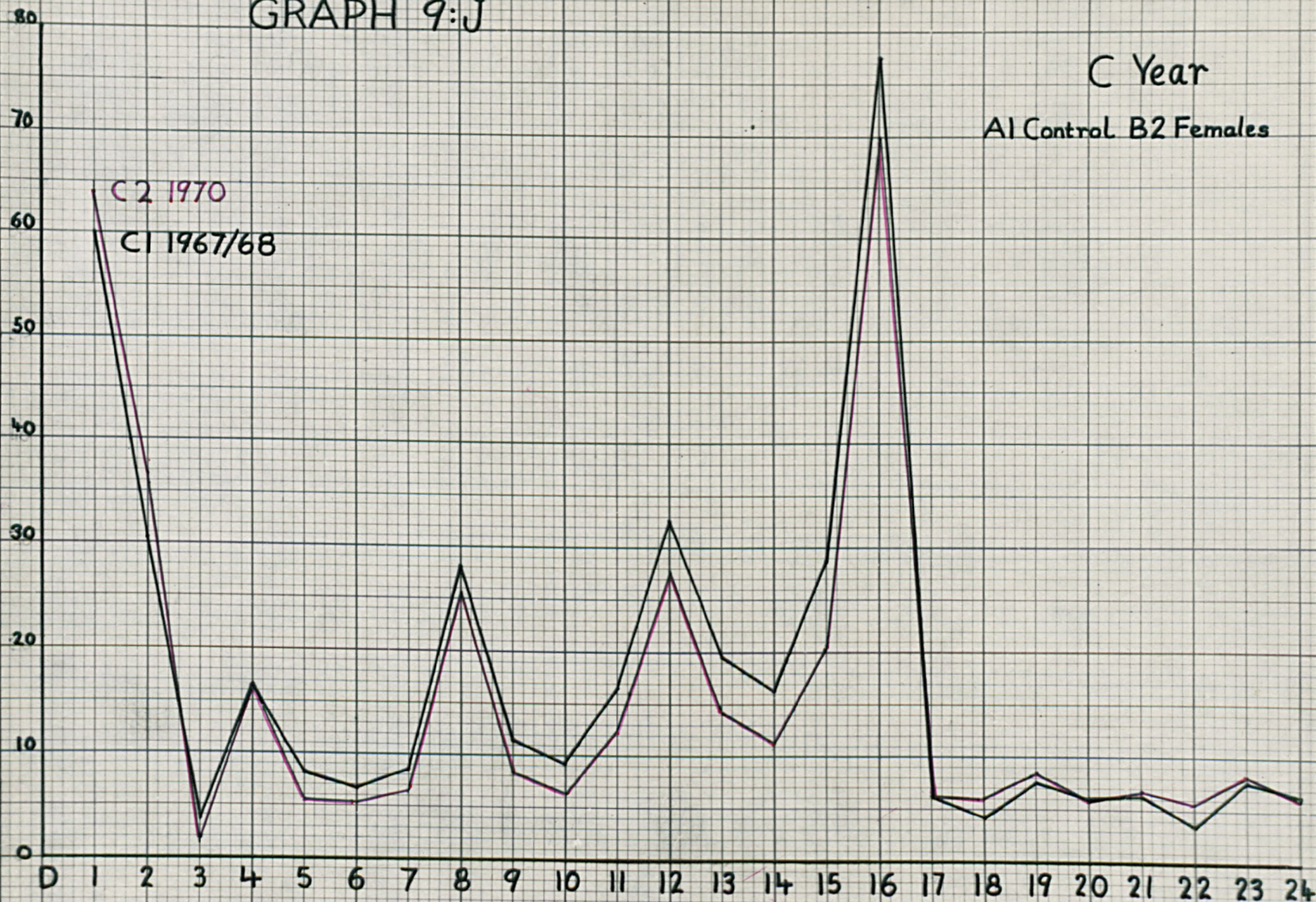
C Year
AI Control BI Males



1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24					
CREA EXVI	ORIG ELAB	FLUE FLEX ORIG ELAB						FLUE FLEX ORIG ELAB						FLUE FLEX ORIG ELAB						GEST SPON ORIG INVO				GEST SPON ORIG INVO				
	ACT 1	ACT 2						ACT 3						TOTAL						WORK 1				WORK 2				
CPQ/HSPQ	TTCT (TORRANCE TESTS OF CREATIVE THINKING)															ART WORKS												

KEY: for D TESTS 1 to 24

C Year
A1 Control B2 Females

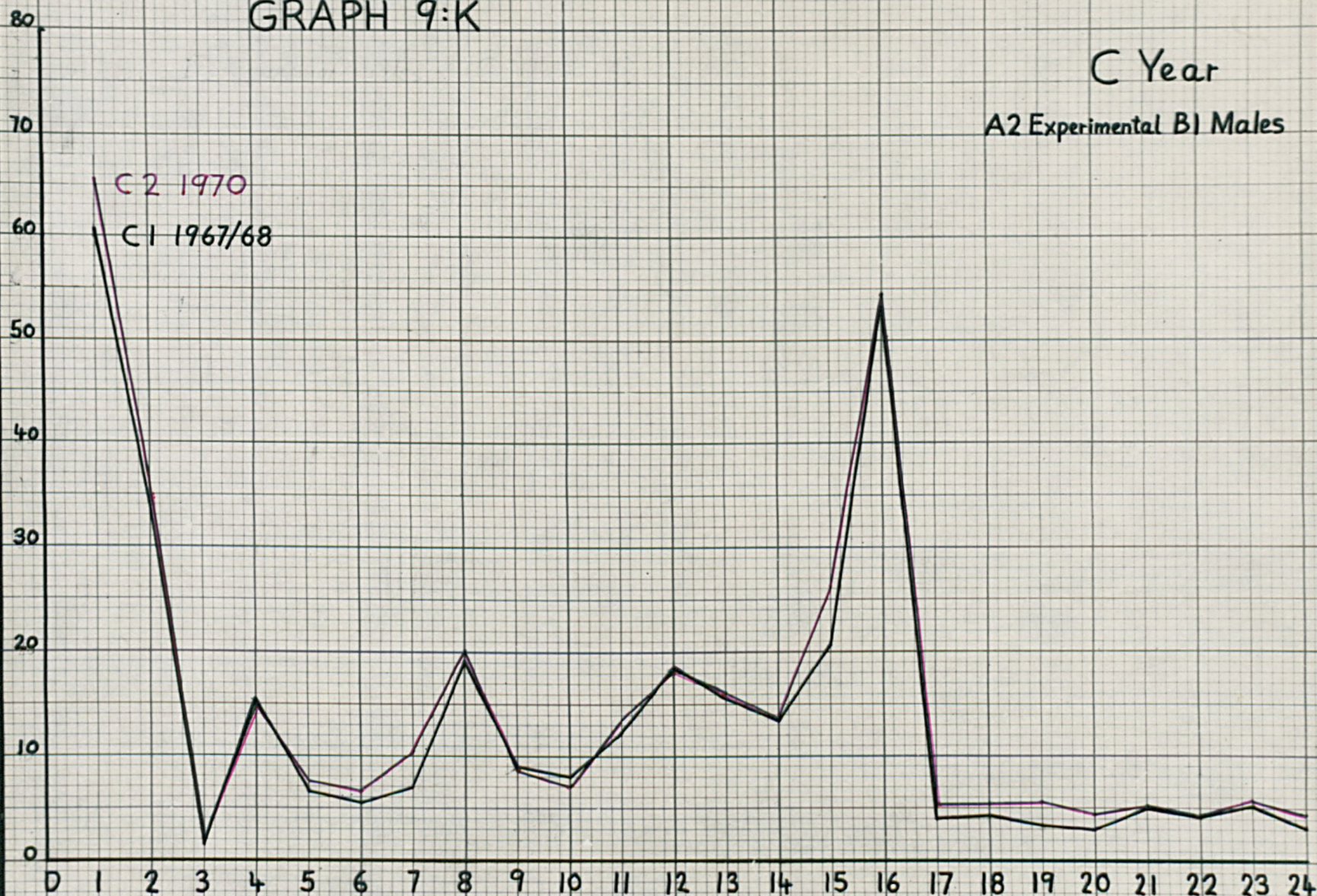


1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24
CREA EXVI	ORIG ELAB	FLUE FLEX ORIG ELAB	FLUE FLEX ORIG ELAB	FLUE FLEX ORIG ELAB	FLUE FLEX ORIG ELAB	FLUE FLEX ORIG ELAB	FLUE FLEX ORIG ELAB	GEST SPON ORIG INVO	GEST SPON ORIG INVO	GEST SPON ORIG INVO	GEST SPON ORIG INVO	GEST SPON ORIG INVO	GEST SPON ORIG INVO	GEST SPON ORIG INVO	GEST SPON ORIG INVO	GEST SPON ORIG INVO	GEST SPON ORIG INVO	GEST SPON ORIG INVO	GEST SPON ORIG INVO	GEST SPON ORIG INVO	GEST SPON ORIG INVO	GEST SPON ORIG INVO	GEST SPON ORIG INVO
	ACT 1	ACT 2	ACT 3	TOTAL	WORK 1	WORK 2																	
CPQ/HSPQ	TTCT (TORRANCE TESTS OF CREATIVE THINKING)															ART WORKS							
KEY: for D TESTS 1 to 24																							

GRAPH 9:K

C Year

A2 Experimental B1 Males

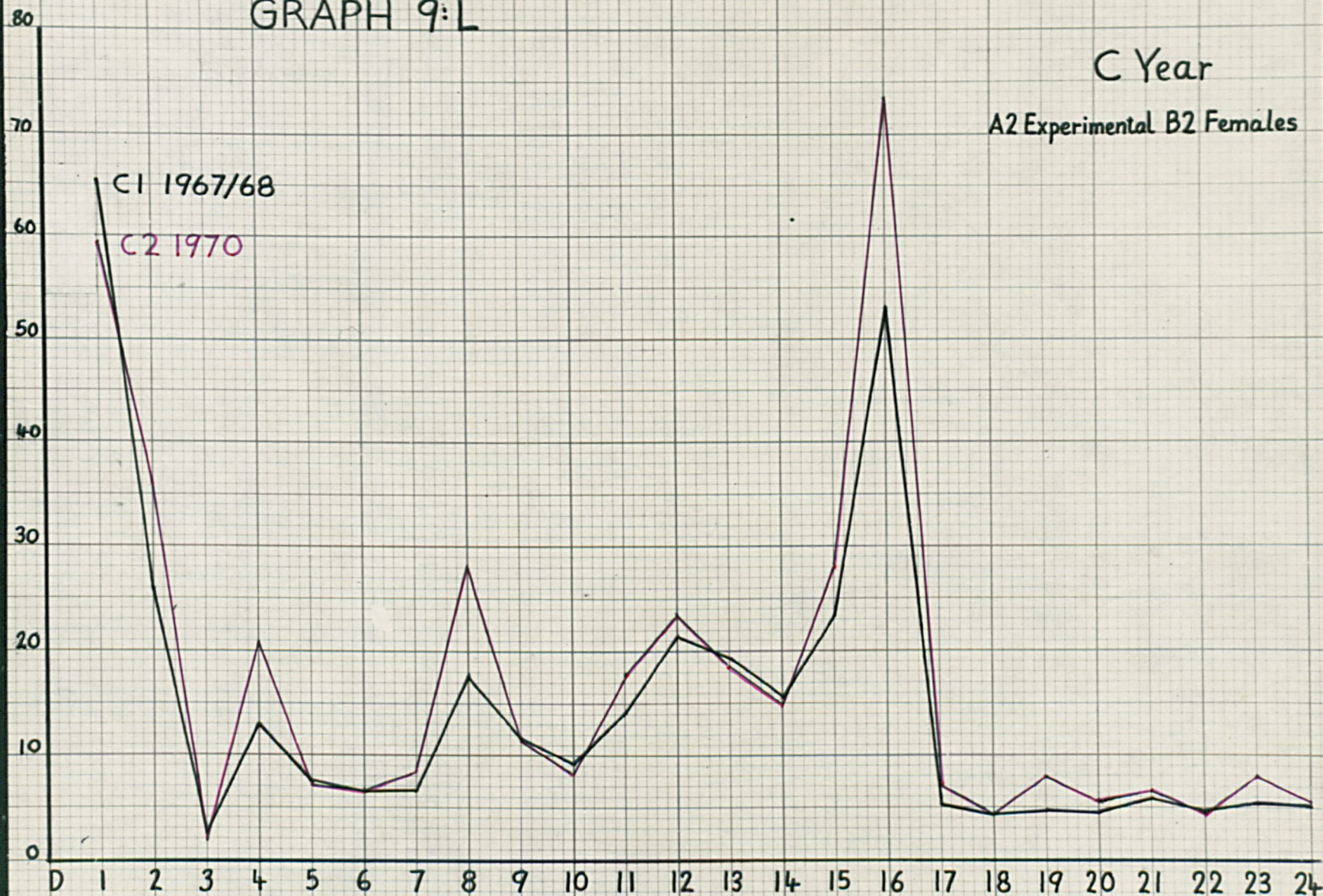


1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24
CREA EXVI	ORIG ELAB	FLUE FLEX	ORIG ELAB	FLUE FLEX	ORIG ELAB	FLUE FLEX	ORIG ELAB	FLUE FLEX	ORIG ELAB	FLUE FLEX	ORIG ELAB	FLUE FLEX	ORIG ELAB	FLUE FLEX	ORIG ELAB	GEST SPON	ORIG INVO	GEST SPON	ORIG INVO	GEST SPON	ORIG INVO	GEST SPON	ORIG INVO
CPQ/HSPQ	ACT 1	ACT 2	ACT 3	TOTAL	WORK 1	WORK 2																	
TTCT (TORRANCE TESTS OF CREATIVE THINKING)																ART WORKS							

KEY: for D TESTS 1 to 24

C Year

A2 Experimental B2 Females

[illegible]

This is a sample of the CREATIVITY PROGRAMME exactly as it was administered to the EXPERIMENTAL GROUP in 1969/1970.

The CREATIVITY PROGRAMME is presented in Three Elements: the first two Elements being presented in two or more Units.

The format and titles being as follows:

ELEMENT ONE: "WHAT IS CREATIVITY?"

UNIT ONE: "WHAT IS A CREATIVE PRODUCT?"

UNIT TWO: "WHO IS LIKELY TO BE A CREATIVE PERSON?"

UNIT THREE: "WHAT METHODS DO CREATIVE PERSONS USE TO PRODUCE CREATIVE PRODUCTS?"

ELEMENT TWO: "BRAINSTORMING"

UNIT ONE: "HOW TO BRAINSTORM"

UNIT TWO: "YOU TRY SOME BRAINSTORMING"

THE "REMINDER LEAFLET" (this 'revision' leaflet was given to the subjects at this point)

ELEMENT THREE: "BRAINSTORMING A PAINTING"

APPENDIX: HINTS FOR IMPROVING YOUR CREATIVE POWERS

Given to the subjects for their own use as reference and revision, in association with the REMINDER LEAFLET, in an attempt to 'open the mind' to a creative attitude to life.

ELEMENT TWO: "BRAINSTORMING"

UNIT TWO: "YOU TRY SOME BRAINSTORMING"

MASTER BRAINSTORM SHEET: Part One, problems 1, 2, & 3.

PROBLEM ONE: How many different ideas can you think of to make it "safer at home"?

Here is a list of ideas thought up in about five minutes:

Look for dangerous things in the home.

Consider how anything in the home could be dangerous in some way to babies, children, adults, or old people.

Look out for fire dangers, look after matches, watch open fires are guarded, see oil stoves cannot be tipped over, and are of the self extinguishing type; see that spark guards are used as well as the type that stop people or their clothes getting too near to the fire. Use only flameproof clothes. Be very careful when using candles, oil lamps, gas lamps and stoves. Watch out for fumes from oil stoves, coke, and gas fires.

See that the electricity is used safely. Watch that plugs, sockets, cables and appliances are in good order. Do not overload any circuit. Use only the right fuses. Switch off before taking plugs out or putting them in. If fuse blows check why before putting in a new one.

Put lights in dark places. See rooms are well heated for old people. See that all carpets are safe and will not slip or trip people up. See that fittings that are held on to are safe e.g. stair hand-rails or bathroom fittings for old folk. See that floors are not slippery, and that grease, soap etc. is cleaned up immediately.

See that awkward projections are removed so that people will not bang into them. See the furniture is safe and is not in the way of people moving around.

See that all dangerous medicines and chemicals are kept out of the way of children and old people. See that every such product is carefully labelled dangerous, or put a red skull and crossbones on it for those that are too young, or those whose eyes are not too good, to read.

Be very careful with all cooking pans, stoves and sharp knives and forks etc. The kitchen bristles with danger, it is the armoury of the house. Look out especially for boiling water, and oil. Make certain young children and old people cannot knock, or pull, on to themselves boiling liquids or very hot food. Look out for table-cloths in this way too.

Check that the external structure of the house is safe. Make sure chimneys are not likely to crash down. Check the roof timbers and staircases and floors for rot or wood worm.

These ideas are only a few of those that might have been thought of if a full brainstorm session had taken place. How many of these have you thought of? It may be you have many that are not mentioned here at all, or you have some that you think are very important. If you have, remember to tell someone about your ideas.

Most of the ideas on this list are not new ideas, so they cannot be considered as original. This does not mean that they are not important, but you are looking for original ways to make the home safer.

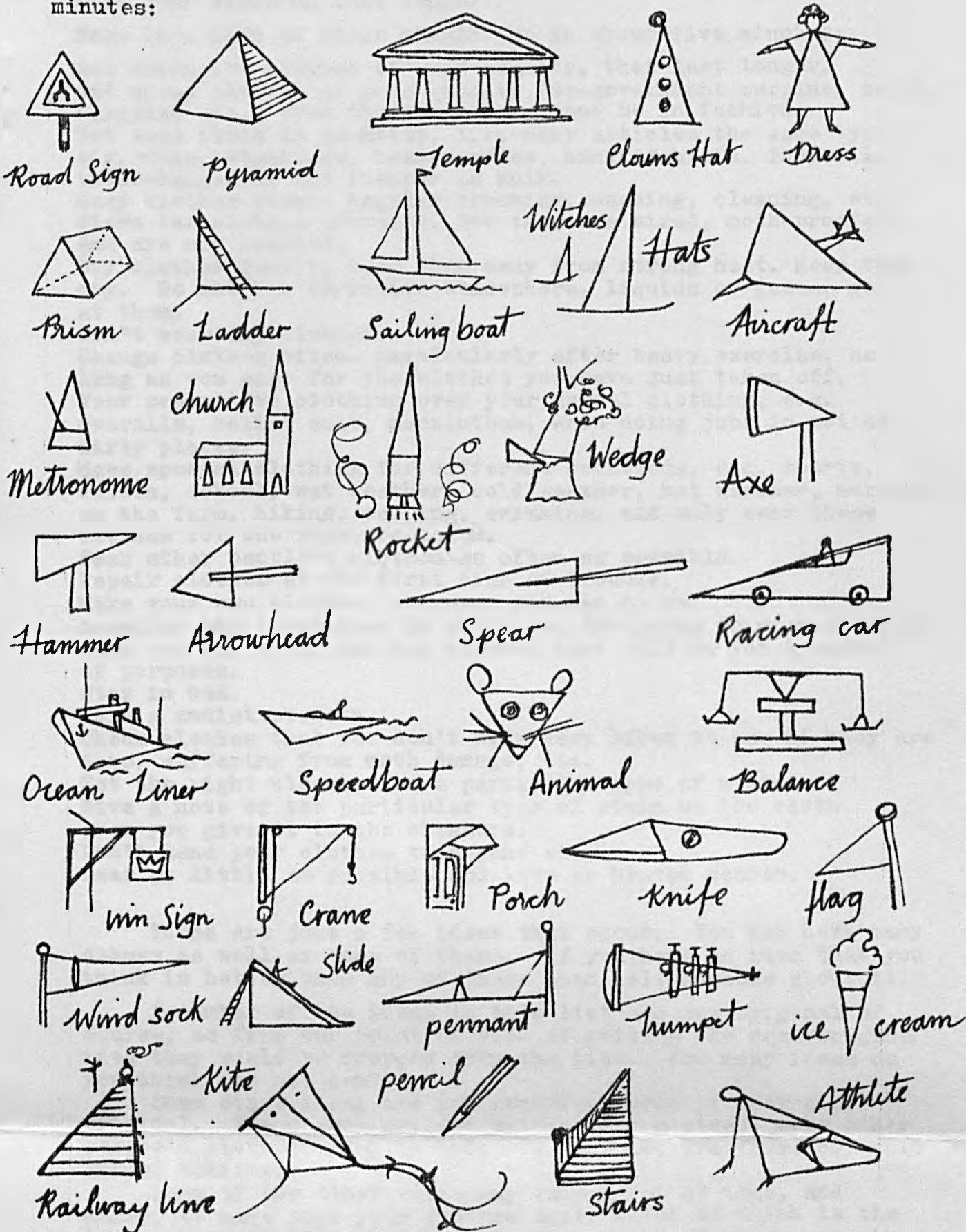
In the above list perhaps the first idea could be thought the most original, and the best. It makes one think of all the things in the home, and consider how each one could be dangerous in some way. If one is looking for danger then a lot of the other ideas will come to mind as one looks at things.

The idea of checking the safety of the structure of the house and the fittings is also fairly original. This is not often stressed in 'Safety in the Home' exhibitions and leaflets etc. but a number of accidents do occur due to loose fittings and faulty or rotting structure of the house itself.

Check your list and see which you think is the best idea.

PROBLEM TWO: How many different ideas for drawings can you do starting each drawing with a triangle?

Here are a number of ideas thought up in about five minutes:



It would be difficult to pick out a best, most original idea from these drawings, because different people like different things. You may like some of these ideas better than others because they remind you of something. Your ideas may be very different or some may be the same as those on this sheet.

You choose now which you think is the best and most original of the drawings you have done. When you have done this ask someone else which they think is the best of your ideas; you will rarely find that they agree with you.

PROBLEM THREE: How many different ways can you think of to make your clothing last longer?

Here is a list of ideas thought up in about five minutes:

Get expensive clothes of good quality, that last longer.
Get cheap clothes of good quality (ex-government surplus, sales, bargains etc.) even though they may not be in fashion.
Get some items in quantity, i.e. many articles the same type e.g. socks, stockings, head-scarves, handkerchiefs. They will interchangeable and cheaper in bulk.
Keep clothes clean. Regular brushing, washing, cleaning, etc.
Store the clothes properly. See they are aired, moth-proofed, and are not crushed.
Dry clothes gently, keep them away from strong heat. Keep them dry. Do not let corrosive atmosphere, liquids or gases, get at them.
Don't wear any clothes.
Change clothes often, particularly after heavy exercise, as long as you care for the clothes you have just taken off.
Wear protective clothing over your normal clothing, e.g. overalls, boiler suit, mackintosh, when doing jobs in wet or dirty places.
Have special clothing for different occasions, e.g. sports, dances, school, wet weather, cold weather, hot weather, working on the farm, hiking, camping, swimming, and only wear these clothes for the right occasion.
Wear other people's clothes as often as possible.
Repair clothes at the first sign of trouble.
Make your own clothes, wherever you can do so.
Consider the conditions in which you are going to wear clothes when you buy them, and buy clothes that will do for a number of purposes.
Stay in bed.
Join a nudist society.
Check clothes that you don't wear very often to see if they are damp, suffering from moth damage, etc.
Get the right cleaner for a particular type of stain.
Give a note of the particular type of stain on the cloth when you give it to the cleaners.
Don't lend your clothes to anyone else.
Wear as little as possible and live in heated houses.

These are just a few ideas that occur. You may have many others as well as some of these. If you have an idea that you think is better than any of these then tell someone about it.

A number of the ideas in this list are not original of course, so from our point of view of getting the best original idea they would be dropped from the list. How many ideas do you think are not new?

Some other ideas are not practical even if they are original. Ideas such as: not wearing any clothes, wear other people's clothes, stay in bed, etc. are not practical or would offend society.

Some of the other ideas may take a lot of time, and money, to make sure your clothes last. Which do think is the best, original idea that you could use now? Perhaps you may agree that the idea of buying clothes that will do for a number of purposes, is a good idea.

Check through your list and see if you have a better original idea.

CREATIVITY PROGRAMME

REMINDER LEAFLET

You have now worked your way through most of the creativity programme. This reminder leaflet (which you can keep with you) will help you to remember the important things that you have learned. You can use this knowledge now that you are doing practical creative work.

The leaflet tells you, in very brief note form, the factors concerning Creative Products, Creative Persons, and Methods of Producing Creative Products, that you learned in the first element of this programme; also a brief guide to the 'Brainstorming' method you learned to use in the second element.

WHAT IS A CREATIVE PRODUCT? IS YOUR PRODUCT CREATIVE?

A CREATIVE PRODUCT MUST do the job intended, and MUST be

	ORIGINAL.....	A NEW or an IMPROVED product, and MAY also
be	DYNAMIC.....	EXCITING, LIVELY, STIRS FEELINGS,
be	COMPLEX.....	INTERESTING, has VARIETY, is INTRICATE,
be	INTEGRATED.....	ORGANISED, PLANNED, ARRANGED,
show	PERSONALITY.....	INDIVIDUALITY or FEELINGS OF PRODUCER,
show	MASTERY OF SUBJECT.....	STUDIED THE JOB THE PRODUCT MUST DO,
show	MASTERY OF MEDIA.....	STUDIED MATERIALS & METHODS OF PRODUCTION,
	CHANGE THE ENVIRONMENT...	CHANGES OR ADDS TO our WAY OF LIVING.

WHO IS LIKELY TO BE A CREATIVE PERSON? DO YOU THINK YOU ARE ONE?

A CREATIVE PERSON is likely to:

be	QUESTIONING.....	CRITICAL, ALWAYS ASKING QUESTIONS,
be	ADVENTUROUS.....	NOT AFRAID OF MAKING MISTAKES,
be	VERSATILE.....	LIKES VARIETY, TRIES DIFFERENT THINGS,
	PERSEVERE.....	KEEP ON TRYING,
	CONTEMPLATE.....	THINK HARD AND DEEP,
be an	INDIVIDUALIST.....	GOES HIS OWN WAY, DOES NOT CARE WHAT OTHERS THINK OR SAY,
be	HUMOROUS.....	SEES THE FUNNY SIDE OF THINGS,
be	EMOTIONAL.....	NOT AFRAID OF EXPRESSING FEELINGS.

WHAT METHODS ARE USED TO PRODUCE CREATIVE PRODUCTS? WHICH METHOD OR METHODS DO YOU USE?

It is thought that there are four main stages in the process of creating products.

1. PREPARE THE MIND; collect and record information.
2. THINKING; There are a variety of methods of thinking creatively; e.g. BRAINSTORMING, doodling, combining ideas, building on other ideas, daydreaming.
3. SOLUTION; The answer may come slowly or in a sudden 'flash of light'.
4. TESTING; The product is tested, sampled etc. to see that it really does the job it is intended to do, and is 'original'.

THE 'BRAINSTORMING' METHOD OF THINKING CREATIVELY.

HOW TO BRAINSTORM.

Brainstorming can be done in groups or on one's own. You think up as many ideas as you can in a given time. It does not matter how crazy the ideas are when you think of them. All the ideas must be recorded (written, typed, taped, etc.) as soon as they are thought up. The ideas are looked at AFTER the brainstorming and the best ideas chosen and used.

A METHOD OF BRAINSTORMING

- A. The best PROBLEMS to brainstorm are those that look as if there could be answers to them. Choose a 'narrow' problem, such as "How can I save my pocket money?", and not a 'broad' problem like "How can I get a million pounds by next week?". Choose problems you think you can solve, and brainstorm the best solution.
- B. PREPARE your mind; study the problem, learn all you can about the subject, materials, etc., concerned with the problem.
- C. Be relaxed and comfortable. Do not be afraid of thinking up 'crazy' ideas; some of the best ideas have been thought crazy in the past. Speak out as soon as you have an idea; or write it down, tape it etc. when you are brainstorming on your own.
- D.
 1. NOBODY must criticize in any way during brainstorming. No KILLER PHRASES can be spoken, (e.g. no one says things like "It won't work.", or "We've never done it before.")
 2. FREE WHEEL with your mind. Let one idea lead to another to gather speed.
 3. The more ideas, the better; try to think quickly.
 4. Combine ideas as you brainstorm.
- E. Set a time limit to the brainstorm session; usually from twenty to forty minutes long.
- F. ALL ideas must be RECORDED IN SOME WAY; written, taped, typed, drawn, shorthand, etc. It does not matter how as long as ALL the ideas are recorded as soon as they are thought of, so that they can be looked at after the brainstorming.

WHEN THE LIST OF IDEAS IS FINISHED:

1. Scrap all ideas that are not new or improvements.
2. Scrap all ideas that are impractical or not desired for some reason (social, financial, political, etc.).
3. Sort the remaining ideas into:
 - (a) Those that may take time to develop.
 - (b) Those that can be used at once.
4. Choose the best original idea from each of these groups.
5. Use the ideas.

REMEMBER THE IDEAS ON THIS LEAFLET WHEN YOU ARE DOING YOUR OWN WORK.

CREATIVITY PROGRAMME

ELEMENT TWO: "BRAINSTORMING"

UNIT ONE: "HOW TO BRAINSTORM"

INTRODUCTION

"WHAT IS BRAINSTORMING?"

'BRAINSTORMING' IS A METHOD OF FINDING THE BEST ORIGINAL ANSWER TO A PROBLEM.

To 'brainstorm' you just think of as many answers as possible to a particular problem in a set time. It does not matter how crazy the answers may seem when you think of them. The answers are put down on paper or tape-recorded, and after the 'brainstorming' is over the best original idea is selected from all the ideas written down.

Brainstorming can be used to solve a variety of problems to which there may be more than one answer; for example: How can we avoid wasting paint? How can we look after our paint brushes? How can we get money out of people at Autumn Fair? How can we make a big sculpture out of wire? How can I save my pocket money? How can we get to Mars?

You can see from these examples that the problems can be personal problems or problems of general concern.

Brainstorming can be done in 'groups', where each person thinks up ideas and tells the others in the group; or it can be done on one's own. Either way it can be an exciting way of solving problems and getting on's own brain working.

Turn to page 1.

'HOW TO BRAINSTORM'SECTION (A) What type of PROBLEM can be 'brainstormed'?

You have some rough idea about this from the examples given in the introduction.

Some problems are easier to solve by brainstorming than others, however. If the problem is stated simply, and looks as if there could be answers to it, then it probably can be brainstormed. It is easier to answer a problem like: "How can we make bread and get it to three thousand people who are six hundred miles away?", than to answer a problem like: "How can we feed all the hungry people in the world?".

The problem must not be so difficult, or so wide in scope, that the people who are going to 'brainstorm' it cannot find a solution of some kind.

So make sure, before you try and brainstorm them, that the problems are the type that you think you may be able to solve.

SECTION (B) Now that you have a problem, the next stage is to PREPARE YOUR MIND so that solutions to the problem are more likely to come into it.

This means that you must learn everything that you can about the subject area of the problem, i.e. you must 'master the subject'. This may include studying the history of attempts, if any, to solve this problem in the past. It would also be useful to learn something of the various materials and methods that might be used to solve the problem.

This type of preparation is just as important for one person 'brainstorming' as it is for a group of persons.

SECTION (C) The following HINTS FOR BRAINSTORMING make it easier for a group of people to produce good ideas in quantity.

- (1) Everybody should be comfortable and relaxed.
- (2) As soon as a person has an idea he should speak out at the first gap in the talking.
- (3) No person in the group should boss the others, or do all the talking; even if one person has more ideas the fewer ideas of the others may be as good or better.
- (4) No one should be afraid of 'making a fool of themselves'.
- (5) If you have any idea, don't be afraid to speak out; do not apologise in any way for an idea you have.

SECTION (D) THE FOUR BASIC RULES FOR BRAINSTORMING, either in groups or on one's own.

RULE 1. NOBODY in the group (or yourself if you are on your own) must question or criticize any idea stated during the 'brainstorm' session. There must be NO CRITICISM at all until the brainstorming is over. This is vital if the brainstorm session is to be productive.

In a large group one person could be appointed to watch out for, and stop at once, any sign of questioning or criticizing.

The type of remark that is critical or questioning often starts with what is known as a 'KILLER PHRASE'. Some examples of killer phrases are:

We have never done it that way before....

It won't work....

We have tried that before....

Somebody would have suggested it if it had been any good....

Too modern....

Too old fashioned....

It has been the same for twenty years so it must be good....

What crazy person thought of that....

I just 'know' that it won't work....

Let's wait and see....

Nuts....

Sounds good but I don't think it will work....

It will mean more work....

Yes, but....

If a member of a group, or you yourself if you are on your own, uses a

phrase like this then he must stop using it at once. Any words that stop the flow of ideas must not be used; such words and phrases will kill the creative ideas that may come into your mind.

RULE 2. FREE WHEELING with your mind is the best way to think up ideas. One idea leads to another and the mind can gather speed, like a bike free-wheeling down a hill, until the ideas come fast, and at times a bit wild.

Don't worry if the ideas seem wild or crazy, just speak them out loud. Some of the best and most original ideas for solving problems have seemed crazy to a lot of people when they were first thought of.

So let your mind wander where it will around the problem, gathering speed as it does so.

RULE 3. The QUANTITY of ideas is important. The more ideas that come, the more likely there is to be a good new idea among them.

As there is always a time limit to a 'brainstorm session', the quicker you can think up ideas the better it is.

RULE 4. COMBINE IDEAS as you brainstorm. If you build, improve on, or combine two or more ideas already thought up, you may find this a good way of finding new ideas. Don't be afraid to do this with other people's ideas. Remember that anything goes when you are brainstorming, but try and keep your ideas to those that do answer the problem in some way.

SECTION (E) The TIME LIMIT for a brainstorm session can be varied. The main concern is that you should not get too tired. The time limit can be extended as you get more used to this sort of activity.

The normal 'brainstorm session' lasts from 20-40 minutes, according to the number of people in the group and the type of problem to be brainstormed.

SECTION (F) All ideas must be RECORDED in some way. This is not easy as sometimes the ideas come very quickly, and it is difficult to write or type quick enough to get them down on paper. If there is anyone in a group who can do 'shorthand' this is very useful. It is essential to make sure there is one person who is recording all the ideas in some way. There is no need to get every word that every person says down; it is enough to get the outline of the idea, in just a few words if possible.

Tape-recording spoken ideas is a good way of recording ideas, provided that only one person speaks at a time and that every person is the same distance away from the microphone.

If you are brainstorming on your own you can record your own ideas quite easily, though if you take too long about it you may interrupt the flow of ideas.

All ideas must be preserved in some way when you are brainstorming.

The 'BRAINSTORM' is over, and you now have a long list of ideas. This list has to be carefully examined to find the best, original ideas.

The following method of judging the ideas is useful:

- (1) Scrap all ideas that are not new or improvements.
- (2) Scrap those that cannot be used at all for some reason, e.g. they are impractical, far too expensive, or would not be acceptable for social reasons.
- (3) Sort out those ideas that are left into:
 - (a) Those that are good but may take a long time to develop.
 - (b) Those that can be used at once.
- (4) Choose the most original idea from those in the lists left in 3a or 3b (whichever type of idea you want, i.e. long term or short term).
- (5) Use the idea. It is important that the idea should be used or brainstorming could be a waste of time, unless you are just practising (as you will be doing in the next unit).

CREATIVITY PROGRAMME

ELEMENT TWO: "BRAINSTORMING"

UNIT TWO: "YOU TRY SOME BRAINSTORMING"

INTRODUCTION

Do you remember what 'brainstorming' is? If you are a bit hazy in your mind about this then read through Unit One of this Element again.

If you remember quite well, you will know that 'brainstorming' means thinking up as many original answers as possible, in a set time, to a problem.

If you wish, you can refer to Unit One 'HOW TO BRAINSTORM' whenever you want to, while you are trying the first part of this unit.

In the first part of this unit there are three problems for you to 'brainstorm' on your own, or with a partner. You should take about five minutes for each problem and, when you have finished all three, then ask for a Master Brainstorm Sheet so that you can compare your ideas with those that someone else has thought up. It does not mean that the answers on the Master Sheet will be better than yours, but it will give you some guide to how many answers can be thought up in the time. You may have an idea that is much better than any on the sheet. If you think you have then tell someone, it may be important.

Turn to Page 1.

PART ONE

You 'brainstorm' these three problems now. Take five minutes to do each problem. You will have to write your ideas down, on the sheet provided, for two of the problems and draw your ideas for one of them.

PROBLEM ONE

How many different ideas can you think of to make it 'safer to live at home'?

PROBLEM TWO

How many different drawings can you do, starting each drawing with a triangle?

PROBLEM THREE

How many different ways can you think of to make your clothing last longer?

Now that you have finished these three problems, ask for the Master Brainstorm Sheet and compare it with your ideas. You can see from the Master Sheet why some ideas are considered the best. You may not always agree, and may think that some of your ideas are better.

Now that you have tried 'brainstorming', and can see what is expected of you, try the next part.

Here are three more problems that you can try and solve. There are many answers to each, and it may well be that the best and most original answers have not been thought of yet. See how many different and original ideas you can think up to answer each problem.

Take about five minutes to 'brainstorm' each problem.

Do not refer to Unit One this time; rely on your memory and experience of 'brainstorming' the first three problems in Part One.

Remember that you are only practising 'brainstorming' at present. When you do 'brainstorming' proper, you would only work on one problem at a time, you would prepare well for it, and you would brainstorm for longer.

Here are the three problems: there are no answers for them until you provide them. Put your answers on the back of the sheet you did the first answers on.

PROBLEM ONE

How many ways can you think of to earn extra pocket money?

PROBLEM TWO

How many different, new designs can you think of for a bottle for a new soft drink (i.e. like a lemonade, or coke)?

PROBLEM THREE

How many ways can you think of for using up waste packets, tubes, boxes, etc. made from cardboard or plastic?

Now that you have finished 'brainstorming' these problems, choose which you think is the best, original idea from each set of answers. Use the method of judging given at the end of Unit One to help you to do this.

Hand in your 'brainstorm' lists and your final selection when you hand the Units of this Element back.

In the third, and final element of the programme on 'creativity' you will use 'brainstorming' to produce an Art Work.

BRAINSTORM SHEET (Answers to problems)

NAME: (If you use more than one sheet, put
your name on each sheet.)

CREATIVITY PROGRAMME

ELEMENT ONE: "WHAT IS CREATIVITY?"

UNIT TWO: "WHO IS LIKELY TO BE A CREATIVE PERSON?"

ANSWER SHEET (MASTER ANSWER SHEET)

STORY No.	IS THIS PERSON LIKELY TO BE CREATIVE? Write Yes or No to start with, and then give your reasons for your choice.
No.1	NO John is not adventurous, energetic, contemplative, individualist, humorous, or emotional.
No. 2	YES Sally is questioning, adventurous, versatile, energetic, persevering, humorous, and emotional. Though we are not told so, she sounds as if she is an individualist, and thinks a lot.
No. 3	YES Henry is questioning, adventurous, fairly versatile, persevering, contemplative, energetic, humorous, emotional, and an individualist.
No. 4	NO Jane is not questioning, adventurous, versatile, persevering, contemplative, individualist, humorous, or emotional. She may be energetic but it does not look as if she is very energetic.
No. 5	NO Joe is not versatile, contemplative, individualist, humorous or emotional. It does not look as if he is questioning or venturesome. He may be energetic and persevering though.
No. 6	YES Mary is questioning, (and critical), adventurous, versatile, energetic, persevering, contemplative, an individualist, humorous, and emotional.

CREATIVITY PROGRAMME

ELEMENT ONE: "WHAT IS CREATIVITY?"

UNIT THREE: "WHAT METHODS DO CREATIVE
PERSONS USE TO PRODUCE
CREATIVE PRODUCTS?"

INTRODUCTION

It is not easy to see how creative persons 'think up' the things that they create; but some people have tried to see how they do it.

It has been found that in most cases there appear to be four stages in the method (or process as it is often called) of creating a product.

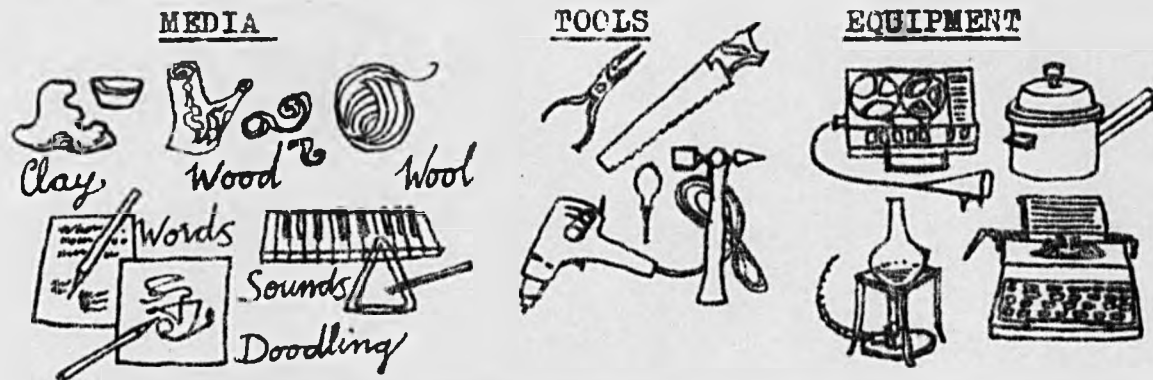
The four stages do not always happen in the order shown in this book, but this order is the one most often seen when a person creates a product.

You must not think that all creative products are created in this way, as we do not know yet all the processes which creative persons use to produce creative products. It is very difficult to see inside a person's mind, so that a lot of our ideas about the 'creative process' are guesswork. Most of the guesses, however, seem to fit into the idea of the four stages of the creative process.

STAGE ONE: PREPARING THE MIND

The creative person prepares his mind by collecting information about the subject he is interested in, and the media (materials etc.) he will use to create the product. He becomes deeply 'involved' (i.e. very interested) in this collection of information.

Here are a few of the ways in which the creative person collects information:

(a) HE EXPERIMENTS with:(b) HE USES ALL HIS SENSES and takes in as much as possible.(c) HE DOES RESEARCH; he finds out facts about things, e.g.

He finds facts and information anywhere and everywhere.

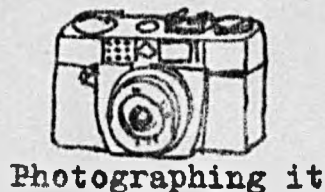
- (d) He LOOKS AT OTHER CREATIVE WORK to stimulate his ideas; he does not copy these ideas but uses them to start him thinking.



- (e) He ASKS QUESTIONS from experts and other people who may know what he wants to know.



- (f) He RECORDS all that he learns. He may do this by:



etc.

Recording all that he learns, so that he can use all the information he has got, is a most important part of preparing the mind for creative work.

STAGE TWO: THINKING

The creative person thinks hard about the problem of the product he wishes to create. This is the important part of the creative process, but the methods the creative people use to think about the problems are not easily seen. Creative people have told us about some of the methods they use.

Some methods that creative persons use to help them think are:

- (a) BRAINSTORMING The person thinks of as many different ideas as he can, in as short a time as possible. He does not worry if the ideas seem silly or would not work. Later, he criticizes the ideas and picks out those that might work.



You will learn more about this method of thinking in the next element of this programme.

- (b) DAYDREAMING

The creative person lets his mind wander. He lets his thoughts take him where they will in the hopes that a solution to his problem may appear.



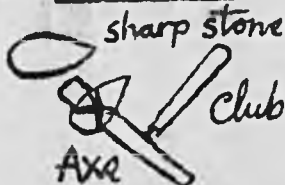
This method works sometimes, but the mind can wander a long way off the original problem. However, the answer to another problem may come while a person is daydreaming, so that it can be a useful method if one has plenty of time.

- (c) DOODLING



The creative person 'doodles'. He may scribble ideas, sketches, designs, etc. on paper. A musician may run his fingers over the piano. A fashion designer may drape cloth over a model. These creative people are hoping that an idea may come up 'by accident' while they are 'playing about' with things.

- (d) COMBINING



The creative person may find a solution to problems by combining, or putting together, two or more well known ideas to make something new. For example, the early man put together the idea of the hand stone axe and the club to make the first axe with a handle.

- (e) BUILDING



The creative person builds, i.e. he adds to or improves on, other ideas (his own or the ideas of others) to make a much better product. For example the modern axe is a great improvement on the axe made by early man.

THE CREATIVE PERSON THINKS VERY DEEPLY DURING THIS STAGE OF THE CREATIVE PROCESS. HE ASKS QUESTIONS AND CRITICIZES HIS IDEAS AS HE THINKS ABOUT THEM.

STAGE THREE: THE SOLUTION

The solution, answer, idea etc. may come into a creative person's mind suddenly. It may seem as if it comes from out of thin air, but it is usually the result of the various thinking processes that the creative person has used in preparing his mind and thinking about the problem. His mind may be thinking about the problem even if he does not realise it. He may be doing something else when his mind suddenly hits on the right idea:



AH-HA THAT IS THE WAY I'LL DO IT !

The answer to the problem may also come as a result of slow, steady thinking; perhaps taking small steps at a time.

No one is ever quite certain how the great ideas for very creative products come into the creative persons mind, not even the very creative persons themselves.

NOW THE ACTUAL PRODUCT IS PRODUCED.

THE CREATIVE PERSON MAY PRODUCE THE PRODUCT HIMSELF, E.G. IF IT IS A WORK OF ART, MUSIC, POETRY, PLAY, FOOD, SCULPTURE, BOOK, OR HE MAY HAVE TO RELY ON OTHERS TO PRODUCE IT FOR HIM, E.G. IF THE PRODUCT IS A BUILDING, METHOD OF TRANSPORT, TAPE RECORDER, A BRIDGE, HOUSEHOLD ARTICLE, IN FACT ANYTHING THAT HE CANNOT MAKE WITH HIS OWN HANDS ALONE.

THE FINAL STAGE IN THE CREATIVE PROCESS MAY COME AFTER THE PRODUCT IS FINISHED OR IT MAY TAKE PLACE AT THE SAME TIME AS THE PRODUCT IS BEING PRODUCED.

Turn to page 5 for this final stage.

STAGE FOUR: TESTING

In this stage the creative person makes certain that the product does the job that he intends it to. In other words, he tests it. If the product does the job and is made as well as he can make it, or as well as others can make it if he cannot make it himself, then he is satisfied.

If it does not work out as he wishes, then he will think about it again. He may improve on his first idea, or he may think up a new idea.

At all stages of making the product he may judge whether it is a 'creative product'. He may use the same type of judgements that you used in Unit One ("What is^a Creative Product?"). He may change his mind as he goes along so that he improves the product.

YOU CAN SEE THAT THE FINAL CREATIVE PRODUCT MAY BE PRODUCED QUITE QUICKLY, BUT ALL THE RESEARCH, LEARNING, AND THINKING ABOUT THE PRODUCT MAY HAVE TAKEN A VERY LONG TIME.

A PAINTING, A PIECE OF SCULPTURE, A POEM, A POP SONG, A NEW FOOD DISH, A PLAY, ETC. MAY BE MADE VERY QUICKLY, BUT THE SKILL, KNOWLEDGE, AND THOUGHT NEEDED TO PRODUCE IT MAY HAVE TAKEN MANY YEARS TO ACQUIRE.

In the next ELEMENT you are going to look at one of the creative processes in more detail. This will be the process called BRAINSTORMING. Look back to page three to remind yourself what this process is. It is a process that anyone can learn to do, and it may help your mind to be more creative.

CREATIVITY PROGRAMME.

ELEMENT ONE: "WHAT IS CREATIVITY?"

UNIT TWO: "WHO IS LIKELY TO BE A CREATIVE PERSON?"

Read through this section just like you would a normal book, and then answer questions that are at the end.

INTRODUCTION

This unit shows examples of some of the ways that creative persons think and behave. Nine ways only are shown, but these are thought to be the most important.

If a person thinks and behaves in these ways he is Likely to be a creative person. It does not mean that he is or will be a creative person. Other things may stop him being creative. E.g. he may not be clever enough; a person must be intelligent to create worthwhile products.

Now look at the nine pages of examples and study the pictures and wording carefully.

You may like to decide if you are like or unlike the persons in the examples as you go along.

If you think that you are like the persons shown, then you are likely to be creative yourself. If you do not think that you are likely to be creative, do not worry. Not many persons are likely to be creative and, of those that are likely to be, only a few are very creative.

Now turn to page 1.

HE QUESTIONS

where?
what? when?
how? why?



What would happen if?
How would it be if?



When was this first..?
Why is it done this
way and not..?

The Creative Person is always asking questions. He asks questions of other people and of himself. He looks for the answers everywhere and does not rest until he finds them.

HE CRITICIZES

It would be
better if you...



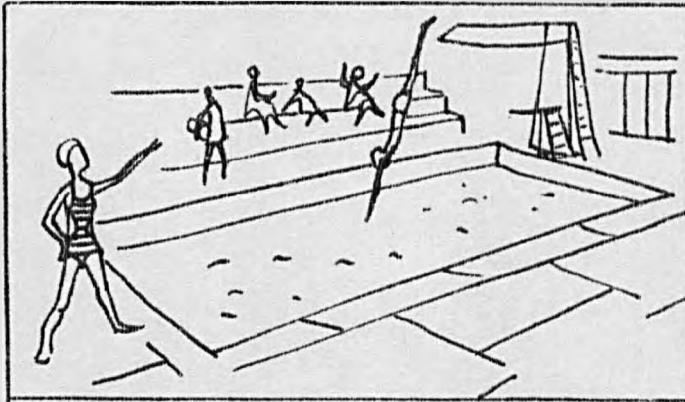
This is not new;
why don't you...?
It would improve it
if you....



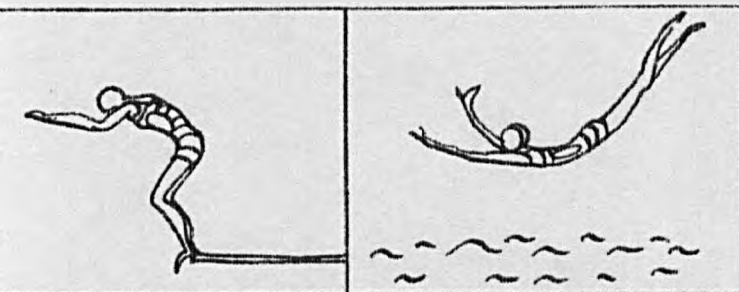
If I did that it
would be better
because...
No, I don't think
that will work; I'll
try it this way...

The Creative Person is critical. He says what he thinks about the work of others, and is critical of his own work. He is critical in ways that would lead to improvements if his ideas were used.

The Creative Person is adventurous. He is not afraid of 'having a go' at things. He does not mind if he makes mistakes. He doesn't care if he makes a fool of himself.

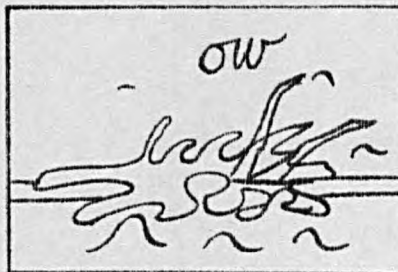


"Oh! I must have a go at that."

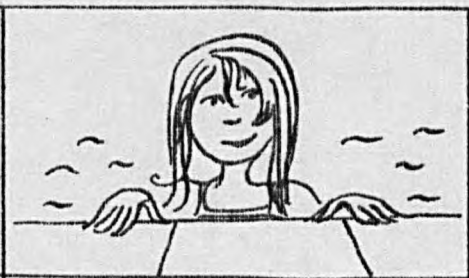


"Here goes."

"Whoops!!"



"?"



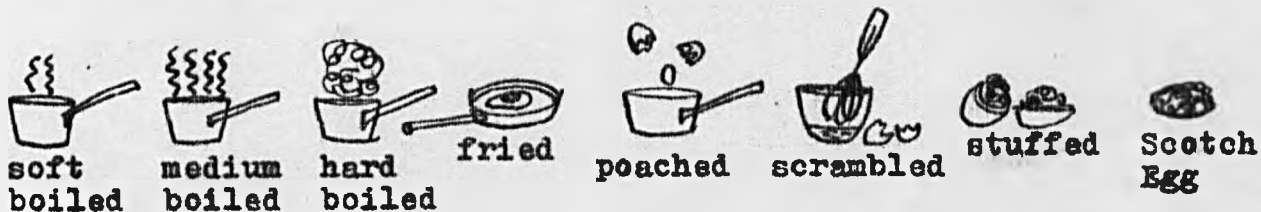
"Well, I made a right mess of that. Never mind, I'll have another go. I think I know what I did wrong."

A creative person is likely to be VERSATILE

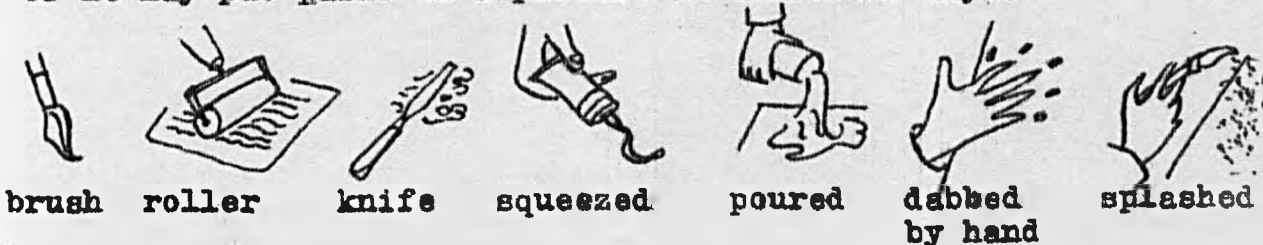
PAGE 3

The Creative Person likes variety. He may do many different things. He also may find many different ways of doing something.

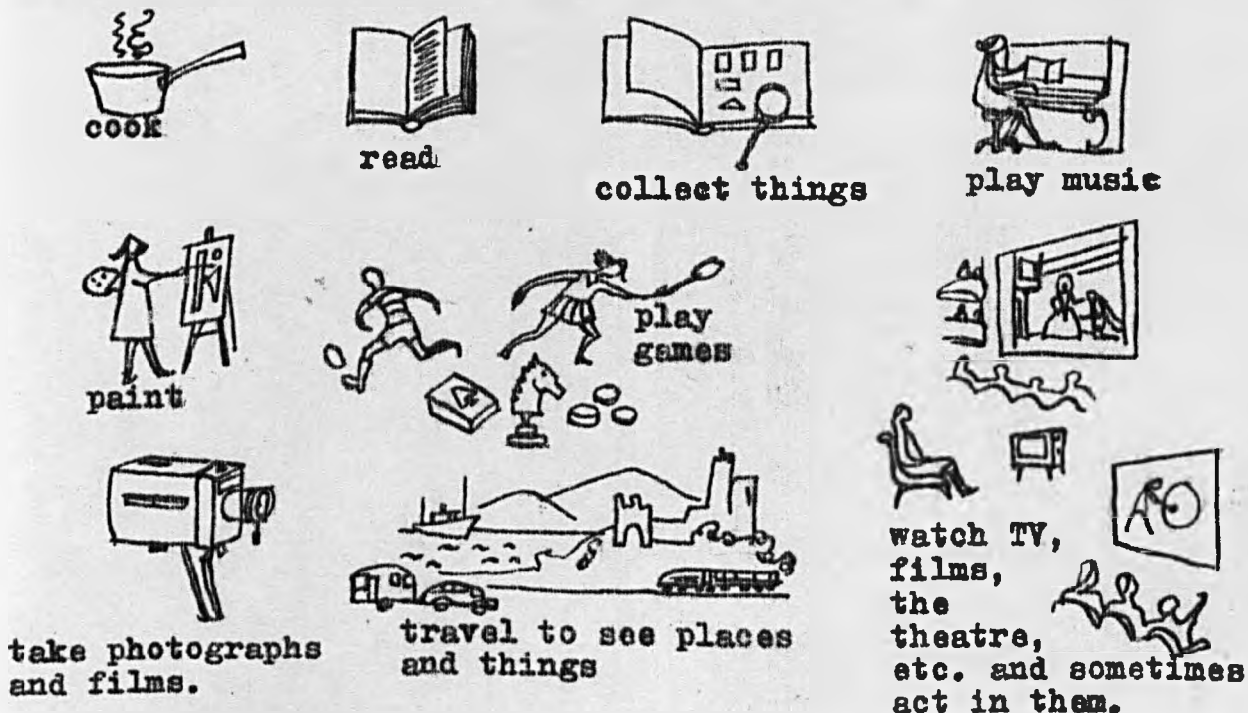
For example, he may cook an egg in many different ways:



or he may put paint on a picture in different ways:



The Creative Person may do many different things:



He may be able to do a few things well, and one or two very well.

A creative person is likely to be ENERGETIC

PAGE 4

The Creative Person is energetic. He works hard at whatever he is doing, whether it is his job or his play.

WORK



sculptor



baker

He works very hard at the way that he earns his living; whether it needs muscle power, brain power, or both.



road worker

PLAY



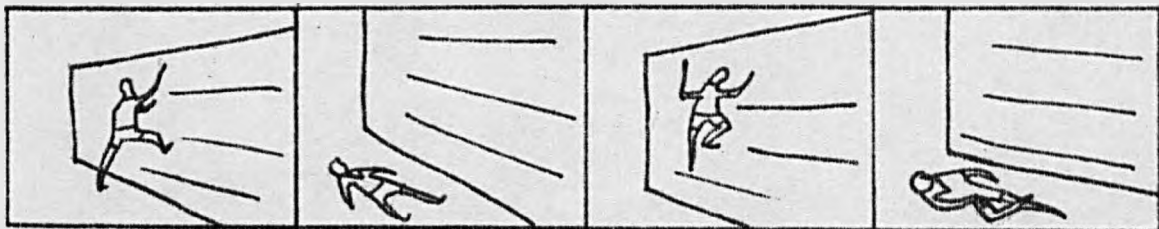
He also works hard at his play; i.e. what he does in his own time when he is not earning his living.

A creative person is likely to PERSEVERE

PAGE 5

A Creative Person perseveres. He keeps trying to do something he wants to do until he succeeds. He may try the same thing over and over, or he may try different ways of doing the same thing until he succeeds.

For example, if he wanted to climb a wall he might....

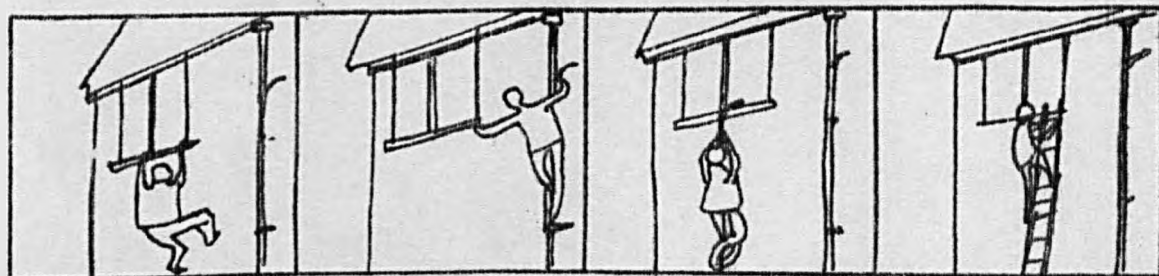


keep on climbing..., even if he fell off... a few times,...



until... he succeeded;

or he might try different ways of climbing to some place;..



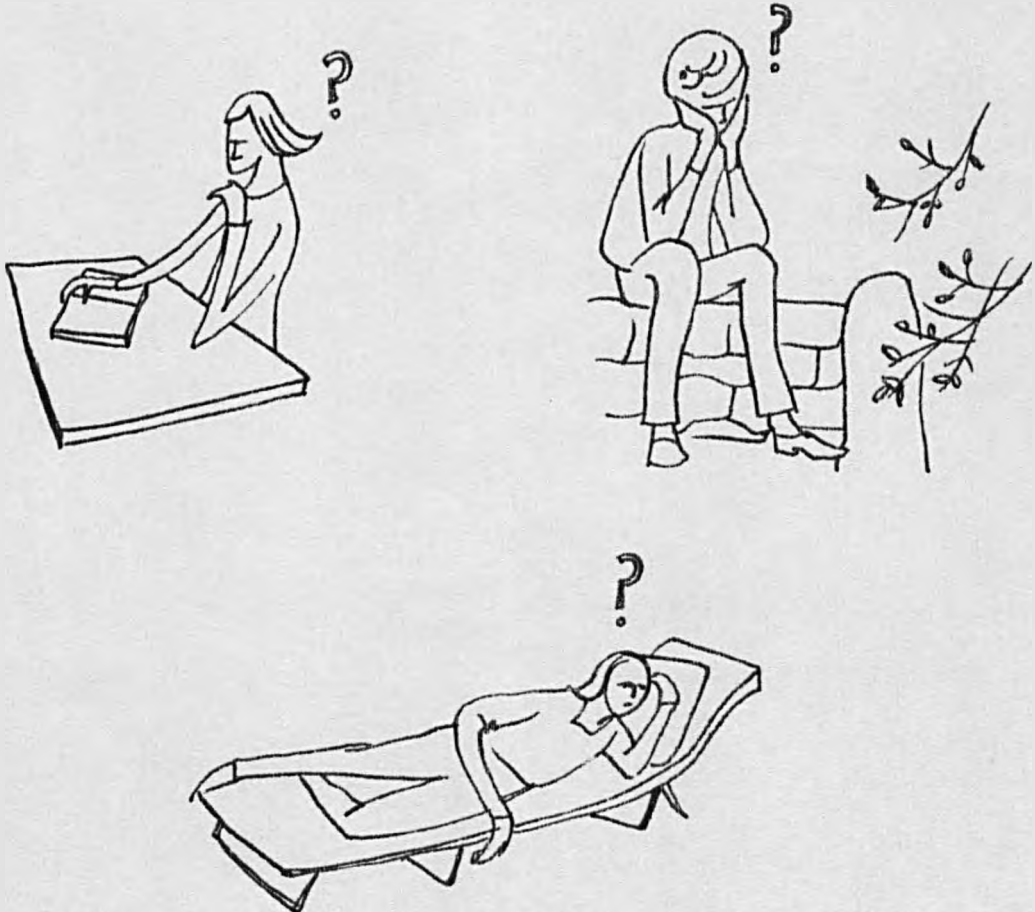
up the wall... up a drain... up a rope... or up a ladder,
until he finds the best way.

He **KEEPS ON TRYING**, he is PERSEVERING. He does not let anything beat him.

A creative person is likely to CONTEMPLATE

PAGE 6

A Creative Person contemplates. He thinks deeply about things. He concentrates hard on the problem he has in mind. He may often look as if he is 'daydreaming'.

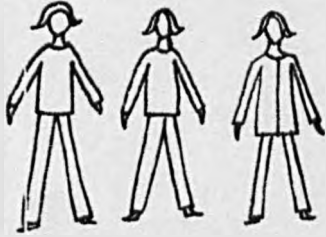


These people are contemplating. They are thinking hard. It may look as if they are just lazing. It is difficult to tell just by looking at them if they are thinking or being lazy. We can only know this if they tell us what they were thinking, or if they produce a creative product as a result of their contemplating.

Remember CONTEMPLATING means thinking hard and deep about the problem.

A Creative Person is an individualist. He does not wish to be like others; he does not 'conform'. He sticks to his own point of view and does not behave like others of his own age and group, though he may do sometimes.

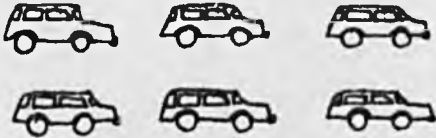
He does not mind being unpopular if he is doing what he believes in.



These people conform. They like to 'fit in' with others. They like to wear the same.



This person is an 'individualist'. She wears what she wants to. She does not care if other people think she is silly.



These people have all a similar type of transport. They conform. They like to have the same things as others.



This person is an 'individualist'. He prefers something a bit different. In this case a vintage car. He could prefer a helicopter. He would be different because he follows his own ideas.



These people eat the same type of food. They conform. They would eat the same type of food as most people, even if they did not like it.



This person is an 'individualist'. She prefers to make her own choice of food. She would eat what she liked and not what others thought she should eat.

A creative person is likely to be HUMOROUS.

PAGE 8



The Creative Person is humorous. He has a good sense of humour and sees the funny side of most things. He may not always laugh at the same things that other people laugh at, and some people may not think that all the things that he laughs at are funny.

(Remember that people do not always laugh because something is funny. Most people often laugh to 'let off steam' in some way when they feel tense. For example, people laugh at a person who slips on a banana skin because they are first of all worried that he may be hurt, and then they laugh because they are glad that he is not hurt. If the person was badly hurt they would not laugh.)

Creative persons often see funny things where other people do not. They often like verbal jokes (spoken or written), like puns, limericks, and tongue twisters.

A creative person is likely to be EMOTIONAL

PAGE 9

A Creative Person is emotional; he often shows his feelings strongly about things. He is not afraid of being emotional.



He may express his 'emotions' in many ways. For example, frowning, crying, or laughing.



His whole body may express what he feels. E.g. sadness, anger, or excitement.

He often expresses his emotions in speech, and may use strong language, like swear words, on such occasions.



He uses words that express emotions; words such as hate, love, sad, miserable, or happy. He often uses words that express extremes of feeling; words like, Fab, super, wonderful, rotten, gorgeous, horrible, or beastly.

The creative person is often concerned about the feelings of other people. He is sympathetic and considerate of other persons feelings.

You have looked at examples of the ways that creative persons often think and behave.

You now know that a person who is **LIKELY TO BE CREATIVE**:

- (1) is **QUESTIONING**, and critical,
- (2) is **ADVENTUROUS**, not afraid of making mistakes,
- (3) is **VERSATILE**, likes variety,
- (4) is **ENERGETIC**, at work and play,
- (5) **PERSEVERES**, keeps trying until he succeeds,
- (6) **CONTEMPLATES**, thinks hard and deeply about things,
- (7) is an **INDIVIDUALIST**, lives his own life and does not care what others think,
- (8) is **HUMOROUS**, sees the funny side of things, and
- (9) is **EMOTIONAL**, not afraid of expressing his feelings.

On the next few pages are short stories or descriptions of people.

Read through these stories in order, and, on the sheet that you have been given, write down the answer to the question that comes at the end of each story. You have to decide whether the persons in the stories are likely to be creative or not, and why you think the people are, or are not, likely to be creative.

You may turn back to any of the pages in this book to help you to decide.

Now turn to the first story or description on page 11.

STORY No. 1

John is sitting near to Bill and Harry. He is dressed exactly the same as they are. They are rather bored. John is just throwing stones into the water in a pond. He is not thinking about anything. He is not even looking at the ripples the stones are making in the water.

Bill and Harry make a joke, but John does not laugh. Harry suggests climbing a tree; John says that he cannot do it, even though he has never tried, and that he has no energy.

DO YOU THINK THAT JOHN IS LIKELY TO BE A CREATIVE PERSON?
Write your answer on your answer sheet.

STORY NO. 2.

Sally is always getting into trouble. She is lively and intelligent. She is often 'having a go' at things. She tried to ride Michael's bike the other day and fell off it three times into the mud before she got the hang of riding it. Sally tore her dress and made it very dirty. She cut her hand as well, but she just laughed as she was so excited at being able to ride a bike.

Her mother was cross when Sally got home. Sally was sorry that she had made such a mess of her dress, and caused so much trouble to her mother. She cried but she cheered up quickly.

Sally does many things. She climbs trees, swims, goes on hikes, camps, collects beetles, keeps a diary, takes photographs, and plays tennis well. She can cook well too.

Sally is always asking questions at school, and some teachers are not very fond of her because of this.

DO YOU THINK THAT SALLY IS LIKELY TO BE A CREATIVE PERSON?
write your answer on the answer sheet.

STORY No. 3

Henry is a boy who does not join in with 'the gang'. He sits on his own at school when he can. When at home he wears different types of clothes to those that the gang all wear.

He goes off on his own and reads books in the library. He is often down at the garage and the blacksmiths, where he asks lots of questions, and begs for pieces of metal, old cog wheels, nuts and bolts, etc. He has a large Meccano set and invents many gadgets which are driven by a steam engine that he built for himself, using odd bits and pieces.

Henry tried to make an aeroplane once; he crashed it trying to fly it off a hill. He was hurt a bit, and everybody thought that he was crazy. He says that he is going to make another aeroplane one day though.

He laughs at some of the things that people say, but he often laughs when nobody can tell what he is laughing at. He is rather moody and can get very cross and angry.

Henry often sits in class looking out of the window with a 'far away look' in his eyes, till the teacher shouts "Come on daydreamer; come back to earth." Henry's books are full of drawings of strange machines. He likes making telescopes too, to look at the stars, but he made about a dozen before he was satisfied with one.

He plays a few games like Badminton and Chess, and he likes shooting when he gets the chance. Henry works very hard at everything that he does.

DO YOU THINK THAT HENRY IS LIKELY TO BE A CREATIVE PERSON?
Write your answer on the answer sheet.

STORY No. 4

Jane is very intelligent. She is usually top of the class in English, Maths, French, Science, Religious Instruction, and Needlework; she is near the top in most other subjects. Her teachers are very pleased with her work and behaviour. She does everything she is asked to do and learns what she is told to.

She rarely tries out anything for herself however and does not ask many questions. She does the work set, and very little more.

Jane dresses the same as the other girls, and is quite popular. She does not express her feelings often and does not laugh much. She rarely shows that she likes, or dislikes, people.

Jane has very few interests outside school; but she does everything that she is asked to do at home, such as cooking, weeding, cleaning, washing up, or mending. She never daydreams and she is neat and tidy. If she finds that she cannot do anything she gives up trying. She does not play many games out of doors, as she says that she cannot do them; she is good at netball though.

DO YOU THINK THAT JANE IS LIKELY TO BE CREATIVE?
Write your answer on the answer sheet.

STORY No. 5

Joe is a good footballer. He is not very bright in most school subjects. He is a popular member of the 'gang' he goes around with. He does like to talk about football when he is not playing it. He collects pictures and stories about his favourite teams and players; he tries to play like them and dress like them when he is on the field. He dresses like the rest of his gang of friends when he is off the field.

Like the others he eats sweets, crisps and chews gum. He never just sits and thinks, and cannot bear being on his own.

He does not lose his temper or laugh a great deal, and rarely expresses his feelings except when he plays football. Joe does enjoy his football.

DO YOU THINK THAT JOE IS LIKELY TO BE A CREATIVE PERSON?

Write your answer on the answer sheet.

STORY No. 6

Nobody likes Mary very much. She is critical of her fellow pupils, and tries to tell them what they should wear and do, etc. They think that she is rather bossy. She is always dressing in something different from what the others are wearing. Mary designs and makes her own clothes.

She laughs a lot, but can be very sulky at times. She does not care what other people think about her.

She plays the guitar and sings at concerts. She often sings songs that she has written herself.

She works hard at those things that she wants to do; she spends hours on her own, and writes stories and poems that she sets to music. She likes to sing them to her fellow pupils at school. They like her songs and they do listen to her then.

Mary is a noisy girl and a bit rude at home if her parents interrupt her ideas when she is thinking hard.

She has a lot of interests, but they are different from those of most girls of her age. She likes making pictures out of scraps of materials of all kinds, such as cloth, string, paper, wax, seeds, shells, and leaves. She also collects matchbox labels, shoots with a bow and arrow, plays a trombone, and does judo and rock climbing.

DO YOU THINK THAT MARY IS LIKELY TO BE CREATIVE?

Write your answer on the answer sheet.

Now that you have written the answers on the answer sheet, ask for the MASTER ANSWER SHEET to check your answers with.

If your answers are not the same as those on the master sheet, then read through the examples and stories again to see where you disagreed.

If your answers are the same then you are a fair judge of who is 'likely to be a creative person'.

Remember, and this is important, that not all people who are 'likely to be creative' are creative.

We do not yet know yet all the ways of thinking and behaving that make people very creative. We have to judge if a person really is creative by seeing if the things that he produces are creative.

In the next unit, UNIT THREE, you will learn a few of the methods, or processes, that creative persons use to create 'creative products..

CREATIVITY PROGRAMME

ELEMENT ONE: "WHAT IS CREATIVITY?"

UNIT TWO: "WHO IS LIKELY TO BE A CREATIVE PERSON?"

ANSWER SHEET

STORY No.	IS THIS PERSON LIKELY TO BE CREATIVE? Write Yes or No to start with, and then give your reasons for your choice.
No. 1	
No. 2	
No. 3	
No. 4	
No. 5	
No. 6	

CREATIVITY PROGRAMME

ELEMENT THREE: "BRAINSTORM A PAINTING"

INTRODUCTION

You have learned how to 'brainstorm' problems and find good, original solutions to them.

You will now have a chance to use 'brainstorming' to solve the problem of producing a painting that can be considered a 'creative product'.

Before you start, remember what you have learned from element one about 'what is a creative product', 'who is likely to be a creative person', and 'what methods are used by creative persons to produce creative products'. Remember that 'brainstorming' is only one method used in the process of creation, but it can be a very useful method.

Remind yourself that the creative product must be 'original' and it should also be Dynamic, Complex, Integrated, show Personality, change the Environment, and show Mastery of Subject and Media.

If the painting you produce now, as a result of 'brainstorm' methods, shows all of these 'factors', then it is likely to be considered a 'very creative product'.

BRAINSTORM A PAINTING

The problem is to produce a 'painting' that expresses an emotion.

You have a choice of three emotions to try and show to other people in your painting. The three emotions are:

(a) Misery, (b) Joy, or (c) Fear

You choose one of these and try the following method of 'brainstorming' to try and solve the problem of how to express the emotion in a painting.

Remember all you learned about 'brainstorming' in the last element; if you wish, you may ask to see this element again to help you remember before you start 'brainstorming' the painting.

There are two main ways of tackling this problem by brainstorming. The first is to think about the emotion itself and think up ideas that you think express it (i.e. ideas that can be painted). The second method is to start with marks made with paint, crayon, ink, etc. and decide which of these you think expresses the emotion. You can then combine the best ideas from both of these methods to get the most original painting.

Now, you can start to brainstorm the painting.

First, choose which emotion you wish to express in your painting, and then 'brainstorm' the problem of expressing this emotion, by following the instructions on the next page.

- (1) Take 20 minutes for this part.

'Brainstorm' a list of ideas that will express the emotion (i.e. put over the meaning of the word to someone else).

Write these ideas down on paper. Just a few words for each idea.

- (2) Take 20 minutes for this part.

Make marks, splashes, lines, etc. with paint, wax crayons, ink, etc. on pieces of paper. Experiment as much as you want with the 'media' you might use to produce your painting.

- (3) Take 20 minutes for this part also.

(a) Look carefully at the list you have written and choose the best, 'original' idea you have. Write this idea down, a little more detailed this time than in the first list.

(b) Look at the marks you have made, with the colours, etc. on the pieces of paper. Choose those colours, shapes, etc. that you think express the emotion in the most original way. Make a record in some way of these colours, shapes, etc. that you have chosen. You can either write or, better still, use the same methods you made the marks with to start with.

You have now finished the 'brainstorm' part of creating the painting.

THE FINISHED PRODUCT (THE PAINTING)

Produce your painting in about 60 minutes (you may take longer if you wish, provided there is enough time). You should do this as soon after your 'brainstorm session' as you can.

Look at your best, original idea you have written down and combine this with the colours and shapes you have chosen as expressing the emotion. Think a little about combining the idea and the colours, shapes, etc.

While you are doing the painting you may have further ideas that you think are improvements to your original idea. If you do have ideas like this then use them. Your aim is to produce a 'creative product' using all the methods for producing and judging 'creative products' that you have learned.

Whenever you are producing a work of art, or trying to solve a problem that has more than one answer - whether at home or at school, or at work - try and remember what you have learned in this programme to help you find a solution that is 'creative'.

The more 'creative' you are, the fuller and more enjoyable your life will be.

NOW START YOUR PAINTING:

GOOD LUCK.

CREATIVITY PROGRAMME. APPENDIX

HINTS FOR IMPROVING YOUR CREATIVE POWER.

1. Be receptive. Use your senses. Listen, look, etc.; be aware of everything. You never know what may be of use to you.
2. Involve yourself in your work. If you are thinking and working hard the work will seem so important that you will not be distracted by other things.
3. Look at your own work critically. Ask yourself questions about the things you are thinking about and doing.
4. If you have an idea that you think is worth something try and tell others about it. Use some permanent means of communication (putting it over), e.g. writing, music or some other art form.
5. Question things that are taken for granted by most people. Find out why they are taken for granted; it may be that they should not be. Think for yourself whether things could be done in different ways. You may find a better way.
6. Explore ideas with teachers and other informed people. They do not know everything remember, and may learn something from your ideas, as you may learn from their ideas.
7. There are some things that may stop you from developing your 'creative power'. Some of these 'enemies of creativity' are:
 - (a) IGNORANCE. If you do not know something, try and find the answer.
 - (b) FEAR OF LOOKING FOOLISH. Do not be afraid. We all learn by making mistakes.
 - (c) LACK OF CONFIDENCE IN YOUR ABILITIES. Don't say that you can't do something. Try it. Most people can do something that others can't. The more things that you try out, the more confident you will be when you try to do them again. Don't be beaten by things; accept challenge.
8. If you believe that what you have done is the right thing for you, stick to your belief; don't be pushed around to believe what others want you to believe, BUT! be ready to tell people WHY you think that you are right.
9. Beware when people tell you something is 'absolutely true'. Remember that, not so long ago, there were people who said man would never fly in the air, let alone reach the moon, and they thought that this was true.

No 'truth' is ever final; men are always exploring, thinking, and finding new truths. Never be satisfied with anything.
10. The more creative you are, the more exciting your life is likely to become.

UNIT ONE: "WHAT IS A CREATIVE PRODUCT?"

EXAMPLE BOOKLET D

Here are some examples to help you decide if the products you are examining are ORIGINAL.

The development of the telephone is shown here, but most products have developed in the same way; including buildings, transport, clothing, furniture, etc.

THE DEVELOPMENT OF THE TELEPHONE from an early mass produced one to a very recent one. Only a few examples of the many designs produced over the years are shown here.



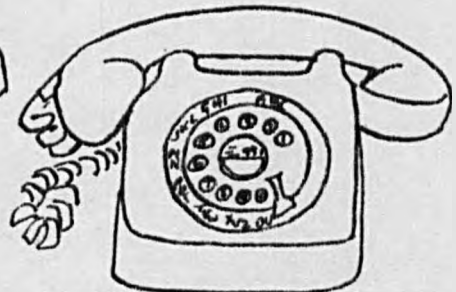
1. Early mass produced phone.

A NEW PRODUCT



2. 1930's improved phone.

AN IMPROVEMENT TO AN EARLIER PRODUCT.



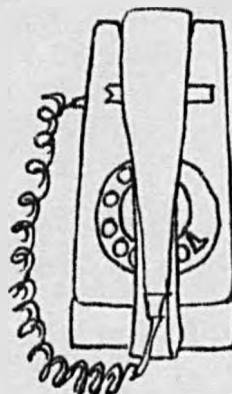
3. 1950's Improved phone.

AN IMPROVEMENT TO AN EARLIER PRODUCT.



4. A modern copy of the early telephone.

THIS IS A COPY



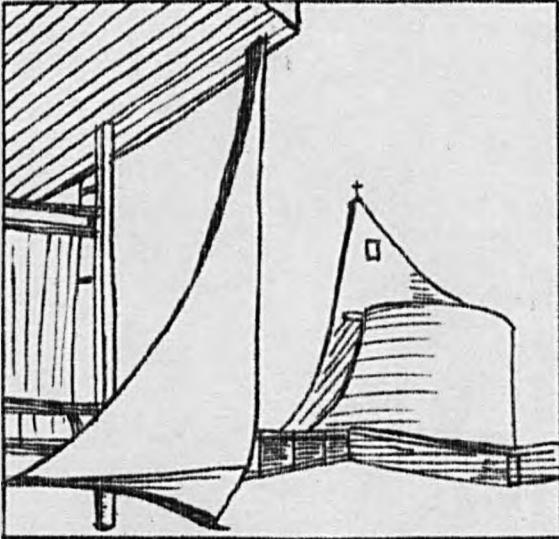
5. 1968 Improved telephone.

AN IMPROVEMENT TO AN EARLIER PRODUCT

Numbers 1, 2, 3, & 5 telephones are ORIGINAL. They are either NEW or AN IMPROVEMENT TO AN EARLIER PRODUCT. Number 4 telephone is AN EXACT COPY of an earlier product; it is NOT ORIGINAL.

You will notice that the only NEW telephone on this page is the early mass produced number 1. The rest are all improvements or a copy. This does not mean that an IMPROVEMENT may not be ORIGINAL. An improvement may look better, or work better, or both. It may be easier and cheaper to make. The producer has to have original thoughts to make improvements.

Here are examples of two buildings.

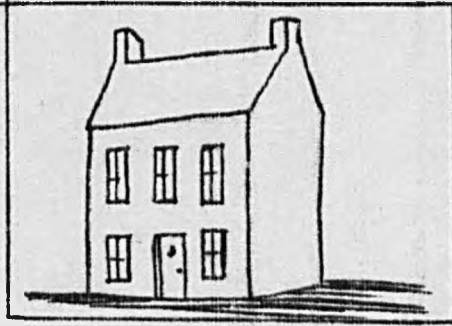


This building is part of the President's palace and the Chapel in the new city of Brazilia.

It is exciting to look at. It is lively and has interesting lines and shapes.

This product stirs one's feelings and emotions in some way.

This product is DYNAMIC.



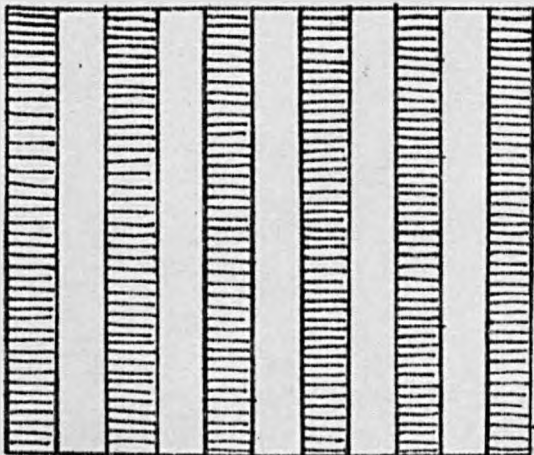
This is an ordinary type of building.

It is rather dull and boring. You would not wish to look at it for very long.

It does not stir one's feelings much.

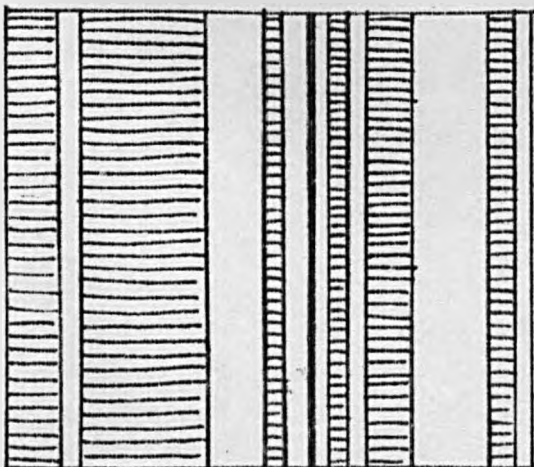
It is NOT DYNAMIC.

Here are examples of two designs. They could be for curtain fabric or wallpaper.



This design is a very simple arrangement of stripes. There is little variety in this product, and it is not very interesting to look at.

It could not be called COMPLEX.

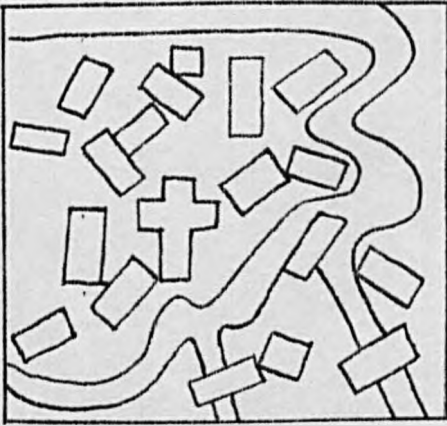


This design is much more complicated. It is intricate and interesting to look at. There is plenty of variety in the arrangement of the stripes and the spaces in between.

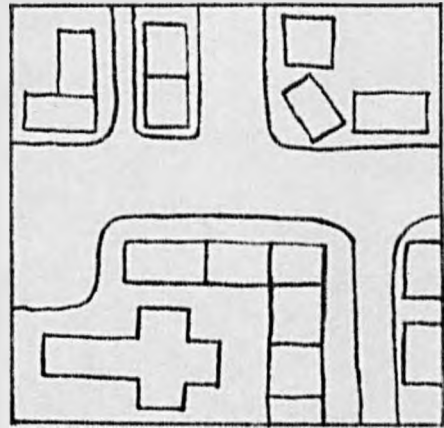
This design could be called COMPLEX

Many products are much more complex than this of course. such products as radios, TV sets, cars, aircraft, typewriters, washing machines, sewing machines, and tape recorders are very complex. You cannot always see how complex they are though as most of the parts may be hidden. You have to judge a product by what you can see, taste, feel or hear etc. (according to what the product is) and not always on what may be hidden.

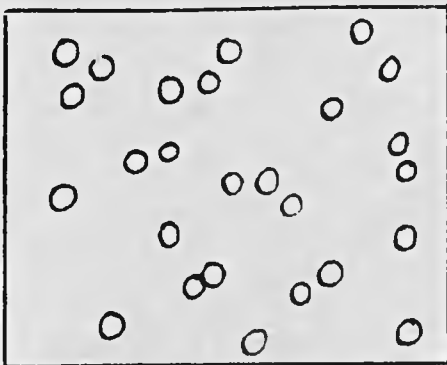
Integrated products are those that are arranged or planned. Here are examples of two ways of arranging or organising parts.



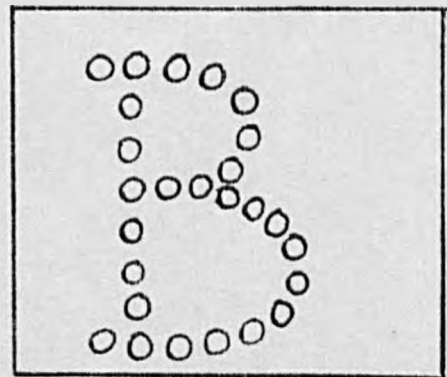
In this plan of a village the houses are anywhere. They are haphazard and do not relate to each other or to the road. This is NOT INTEGRATED.



In this plan of a village the houses are organised, planned, or arranged in relation to each other and to the road. This village is INTEGRATED.



Here are some marbles. They are scattered and not organised or arranged at all. They do not relate to each other in any obvious way. They are NOT INTEGRATED.



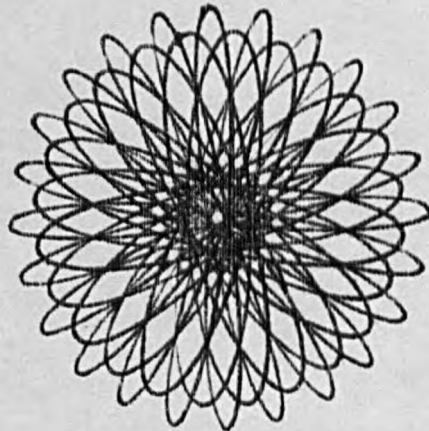
Here the marbles have been arranged, planned, or organised into the form of a letter B. The parts now relate to each other and to the whole letter. The marbles are now INTEGRATED into one whole product.

The many different parts that make up any product must appear to be INTEGRATED; organised into a whole product. You know that a football or netball team must be organised to play well. This is another example of INTEGRATION.



Here is a painting produced by the artist Picasso. This can be seen to show the PERSONALITY of the producer. No one else could have produced a painting in exactly this style.

This is a drawing produced by a mechanical method. Any person could have done this if he used the same machine.

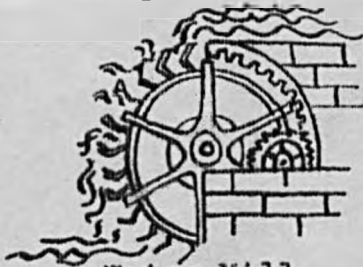


It is not always easy to see if a product shows PERSONALITY. Only the products of great artists, writers, poets, cooks, designers, etc. can be recognised at once as their creations. Many products however, do show some signs of the personality of the producer. This factor is not obvious in most of the usual products that we buy and use in the home. If you think that such a product does show PERSONALITY, then score it that way and argue about it later.

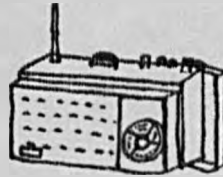
Here are some examples of products that have CHANGED OUR WAY OF LIFE.



The Wheel



Water Mill



Radio



Television



Steam Engine



Aircraft



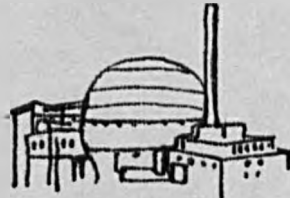
Car



Tractor



Electricity

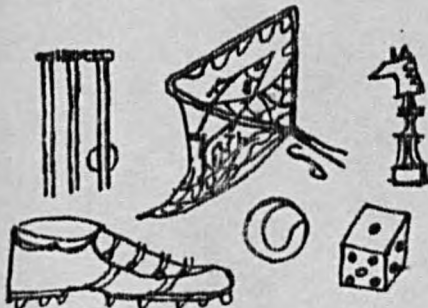


Atomic Power

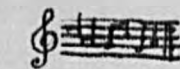


Theories and Ideas

Here are examples of products that ADD TO OUR WAY OF LIFE. They make our life more interesting, enjoyable, comfortable, etc.



Sports and Games



Music



Poetry, Stories

Drama



Sculpture



Cooking



Ornamental products



Clothes (work, play, and fashion)

ALL THESE PRODUCTS CHANGE THE ENVIRONMENT IN SOME WAY. Products that do not do this rarely appear in large numbers.

SCORE SHEET

[illegible]

SCORE SHEET
(MASTER SCORE SHEET)

[illegible]

CREATIVITY PROGRAMME

ELEMENT ONE: "WHAT IS CREATIVITY?"

UNIT ONE: "WHAT IS A CREATIVE PRODUCT?"

Open this envelope and place the contents in front of you.

This unit is intended to help you judge whether any 'product' (i.e. anything produced, created, made, thought up, etc. by human beings) is creative or not.

This unit is made up of the following items:

- A. Illustrations of products (or actual products) and cards giving information about them that may be useful to help you judge whether the products are creative or not.
- B. A 'programme book' that you will work through for each product.
- C. A score sheet on which you give each product scores according to your judgement.
- D. An 'example booklet' that you may refer to for help when you are working through the programme book.
- E. A 'master score sheet' for you to compare with your judgements. This will be handed to you when you have finished your judging.

Place your 'programme book' B on the table in front of you.

Place your 'example booklet D' just above it on the table.

Place your score sheet to the right of your programme book.

On this sheet you will see a space for writing the Number and Name or Title of the product; also nine columns in which you will write your scores opposite the product you are examining. There are three other columns that you will be told about when you work through the programme book.

Place your 'product cards' in a pile above the score sheet, with Product Number One at the top.

NOW OPEN YOUR PROGRAMME BOOK B AND FOLLOW THE INSTRUCTIONS.

NOTE: You will notice when you use the programme book that it is not like a normal book. You do not always turn to the next page. You may have to skip a page or turn back. Just follow the directions and you will be correct.

UNIT ONE:

"WHAT IS A CREATIVE PRODUCT?"

PROGRAMME BOOK B

INTRODUCTION

When you 'Examine a Product' (Examine- means: look at, listen to, taste, touch, test it, etc. according to what the product is) read carefully the words on the product card telling you about the product.

The words on the product card tell you the following things:

- (a) What the Product is for, i.e. what job it is intended to do.
- (b) If the 'producer' (i.e. the person who thought up the product) has considered everything he needs to know about the job the product has to do, i. e. if he has mastered his 'subject' area.
- (c) If the producer has used methods of production, and materials, in the best way possible to produce the product, i.e. if he has mastered the 'media' (materials, tools, methods of working).
- (d) If the product is the same as other products that have done this job in the past, is an improvement on past products, or is a new product.

NOW EXAMINE PRODUCT NUMBER 1. and read the words on the product card.

TURN TO PAGE ONE

PAGE 1.

Write the Number and Name or Title of your product in the first empty space on your score sheet.

Now that you have read the words on the product card you must decide if the product you are examining DOES THE JOB it is intended to do.

If you think that it DOES THE JOB put a score of 1. in the column headed 'DOES JOB INTENDED' on your score sheet, and turn to page 2.

If you think that it does NOT do the job put a score of 0 in the 'DOES JOB INTENDED' column; then discard this product (i.e. put this product card face down to the right of the main product card pack), and examine the next product.

Now that you have decided that this product does the job that it is intended to do, you must judge whether it is 'CREATIVE' or not.

To be CREATIVE it is ESSENTIAL that the product is ORIGINAL, as well as doing the job intended.

An ORIGINAL product is either:

- (a) NEW, nothing like it has been produced before, it is novel, unusual, different, etc.,
or it is
- (b) An IMPROVEMENT TO AN EARLIER PRODUCT; it is a development; it may look better, work better, sound better, taste better, smell better, according to the type of product.

Is the product you are examining ORIGINAL?

Look at the examples on page 1. of your Example Booklet D to help you decide this.

If you think that the product IS ORIGINAL, turn to page 4.

If you think the product IS NOT ORIGINAL, turn to page 3.

PAGE 3.

You think that the product IS NOT ORIGINAL.

You think that it is very like an earlier product; perhaps even an exact copy of something done before.

Are you sure? How can you tell if any products have been made like this in this past? The product card has helped you in this case; but if you do not have a product card the only way that you can tell if anything like this has been produced before is to study products of the past that do a similar job. This is why the study of 'history' is so important. It stops the repetition (i.e. repeating) of ideas that have been thought of before. The creator of new products can then carry on from the last idea. 'History is a Short Cut to Progress'.

If you wish to think again you may turn back to PAGE 2.

If you still think that this product IS NOT ORIGINAL score 0 in the ORIGINAL column on your score sheet, discard this product card, and examine the next product. Turn to PAGE 1.

You think that the product IS ORIGINAL.

You think that it is NEW or AN IMPROVEMENT TO AN EARLIER PRODUCT.

Are you sure? How can you tell if any products have been made like this in the past? The product card has helped you in this case; but if you do not have a product card the only way that you can tell if anything like this has been produced before is to study products of the past that do a similar job. This is why the study of 'history' is so important. It stops the repetition (i.e. repeating) of ideas that have been thought of before. The creator of new products can then carry on from the last idea. 'History is a Short Cut to Progress'.

If you wish to think again you may turn back to PAGE 2.

If you still think that this product is ORIGINAL you must now decide if it is NEW or AN IMPROVEMENT ON AN EARLIER PRODUCT. You can use the examples on PAGE 1. of your example booklet D to help you decide.

If you think that this product is NEW turn to page 5.

If you think that this product is AN IMPROVEMENT to an earlier product turn to page 6.

PAGE 5.

You think that this product is NEW; it is unusual, nothing like it has been produced before.

Write a score of 2 in the ORIGINAL column on your score sheet.

You have decided that the product is ORIGINAL (an original, NEW product), and this 'factor', as it is called (remember this word), is an essential factor if a product is to be considered as 'creative'.

Now follow seven more factors to help you decide if a product is more creative or less creative.

Turn to page 7.

You think that this product is AN IMPROVEMENT ON AN EARLIER PRODUCT; it looks better and/or works better etc. than other products that did the job before.

Write a score of 1 in the ORIGINAL column on your score sheet.

You have decided that the product is ORIGINAL (an original IMPROVEMENT ON AN EARLIER PRODUCT) and this 'factor' as it is called (remember this word), is an essential factor is a product is to be considered as being 'creative'.

Now follow seven more factors to help you decide if a product is more creative or less creative

Turn to page 7.

CREATIVE FACTOR (2) DYNAMIC

PAGE 7.

A DYNAMIC product is exciting, lively, moving, etc. It stirs one's feelings or emotions in some way.

Is this product DYNAMIC?

Look at page 2 in example booklet D to help you decide this.

If your answer is YES; turn to page 8.

If your answer is NO; turn to page 9.

YES. You think that this product is DYNAMIC; you feel that it is exciting, and it stirs your feelings in some way.

If you wish to think again turn back to page 7.

If you still think that this product is DYNAMIC, write a score of 1 for this product in the DYNAMIC column on your score sheet.

Now turn to page 10.

NO. You think that this product is NOT DYNAMIC.
You think that it is dull, boring, and it does not stir your
feelings or emotions at all.

If you wish to think again you may turn back to page 7.

If you still think that this product is NOT DYNAMIC write a
score of 0 for this product in the DYNAMIC column on your
score sheet.

Now turn to page 10.

A COMPLEX product is intricate, complicated, interesting, has variety, etc.; it may be difficult to understand at first.

Look at page 3 in your example booklet to help you understand this factor.

Is this product COMPLEX?

If your answer is YES; turn to page 11.
If your answer is NO; turn to page 12.

PAGE 11.

YES. You think that this product is COMPLEX. You think that it is interesting, complicated, intricate, has variety etc.

If you wish to think again you may turn back to page 10.

Score 1 for this product in the COMPLEX column on your score sheet if you still think that this product is COMPLEX.

Turn to page 13.

PAGE 12.

NO. You do not think that this product is COMPLEX. You think that it is too simple, it is uninteresting, plain, and lacks variety.

If you wish to change your mind you may turn back to page 10.

If you still think this product is not COMPLEX, score 0 for it in the COMPLEX column on your score sheet.

Turn to page 13.

CREATIVE FACTOR (4) INTEGRATED

PAGE 13.

An INTEGRATED product is organised, planned, arranged, etc. The various parts relate to each other; i.e. they look as if they belong together.

Look at page 4 in your example booklet D to help you understand this factor.

Is the product you are examining INTEGRATED?

If you think that it is integrated, turn to page 14.
If you think that it is not integrated, turn to page 15.

YES. You think that this product is INTEGRATED. You think it is organised, arranged, or planned well, and the parts relate to each other.

If you wish to think again turn back to page 13.

If you still think that this product is INTEGRATED, score 1 . for it in the INTEGRATED column on your score sheet.

Now turn to page 16.

NO. You think that this product is NOT INTEGRATED.
You think that it is haphazard, badly arranged, not planned,
perhaps not organised at all; the parts do not relate to
each other.

If you wish to think again you may turn back to page 13.

If you still think that this product is NOT INTEGRATED, score
0 for it in the INTEGRATED column on your score sheet.

Turn to page 16.

A product that has PERSONALITY has some signs of the personality, individuality, feelings etc. of the producer.

Look at page 5 in your example booklet D to help you understand this. It is not easy to see this factor in all products; in fact it may not be possible to see it at all with some products.

Do you think that this product shows PERSONALITY?

If your answer is YES, turn to page 17.

If your answer is NO, turn to page 18.

PAGE 17.

YES. You think that this product shows PERSONALITY. You think that it shows some signs of the individuality, personality, character, or feelings of the producer.

If you wish to think again turn back to page 16.

Score 1 for this product, if you still think that it shows PERSONALITY, in the PERSONALITY column on your score sheet.

Now turn to page 19.

NO. You do not think that this product shows much PERSONALITY. It looks as if anyone might have produced it; perhaps even a machine. It lacks character, individuality, and feeling.

If you wish to think again you may turn back to page 16.

Score 0 for this product, if you still feel that it lacks PERSONALITY, in the PERSONALITY column on your score sheet.

Now turn to page 19.

A product which shows MASTERY OF SUBJECT shows that the producer has studied all the things concerned with the job that the product has to do. He has also studied all types of the product that did this job in the past, if any have been made to do this job before, so that he will not repeat or copy an earlier product.

It is not easy to see this factor by examining the product itself. You need to know a certain amount about the subject yourself before you can judge if someone has mastered the subject.

The notes on the product card may help you to decide if the producer of this product has MASTERED HIS SUBJECT.

Does this product show MASTERY OF SUBJECT?

If your answer is YES, turn to page 20.

If your answer is NO, turn to page 21.

YES. You think that this product does show MASTERY OF SUBJECT. The producer has studied the job that the product is intended to do; he has a good knowledge of his 'subject' area.

If you wish to think again you may turn back to page 19.

If you still think that the product shows MASTERY OF SUBJECT, score 1 for it in the MASTERY OF SUBJECT column on your score sheet.

Turn to page 22

PAGE 21.

NO. You do NOT think that the producer of this product shows MASTERY OF SUBJECT. He has not bothered to study the job the product is intended to do, nor has he studied products made earlier that did the same or similar job.

If you wish to think again you may turn back to page 19.

If you still think the producer has NOT mastered his subject, score 0 for this product in the MASTERY OF SUBJECT column on your score sheet.

Turn to page 22.

A product which shows MASTERY OF MEDIA shows that the producer has considered carefully the following:

- (a) All the different MATERIALS the product could be made of,
and
 - (b) All the different METHODS by which the product can be made.
- The product will then be made as well as it can be, should work well, and last as long as intended.

It is not always easy to see this mastery of materials and methods of production (i.e. mastery of media) by examining the product itself. The notes on the product card may help you decide if this product shows MASTERY OF MEDIA.

Does this product show MASTERY OF MEDIA?

If your answer is YES, turn to page 23.

If your answer is NO, turn to page 24.

PAGE 23.

YES. You think that this product shows MASTERY OF MEDIA.
The producer has considered the best materials and methods for
producing the product.

If you wish to think again you may turn back to page 22.

If you still think the product shows MASTERY OF MEDIA, score
1 for this product in the MASTERY OF MEDIA column on your
score sheet.

Turn to page 25.

NO. You think that the producer of this product does not show MASTERY OF MEDIA. He has not bothered to think about the materials the product is made from, nor has he thought hard about the best methods of making the product. It is not likely to do the job well, and may not last long.

If you wish to think again you may turn back to page 22.

If you still think that the producer has not 'mastered his media' score 0 for this product in the MASTERY OF MEDIA column on your score sheet.

Turn to page 25.

A product which CHANGES THE ENVIRONMENT changes or adds to the way that people live.

Such products as the wheel, the steam engine, the printing press, the telephone, radio, frozen foods, etc. have changed the way we live since the days of the cave man. Music, fashion in clothes, painting, plays, novels, games and sports, ornaments, hobbies, etc. have added to our way of life. Even products to do with war: bow and arrow, slings, guns, tanks, aircraft, battleships, etc. have changed the way we live. The invention of the atomic bomb and atomic power has changed, and is changing, the way we live now.

Look at page 6 in your example booklet D to help you decide if this product has changed or added to our way of living.

Does this product CHANGE THE ENVIRONMENT?

If your answer is YES, turn to page 26.

If your answer is NO, turn to page 27.

YES. You think that this product does CHANGE THE ENVIRONMENT.
It changes or adds to the way that people live.

If you wish to think again you may turn back to page 25.

If you still think that this product CHANGES THE ENVIRONMENT,
score 1 for this product in the CHANGES ENVIRONMENT column on
your score sheet.

Turn to page 28.

PAGE 27.

NO. You do not think that this product CHANGES THE ENVIRONMENT.
It does not change or add much to the way that people live.

If you wish to think again you may turn back to page 25.

If you still think that this product DOES NOT CHANGE THE
ENVIRONMENT, score 0 for the product in the CHANGES ENVIRONMENT
column on your score sheet.

Turn to page 28.

You have examined the product and given it a score of 1 for doing the job intended. You have given it other scores when deciding whether it is creative or not, for eight 'creative factors'.

Look at your score sheet and add along the line the scores for this product in the nine columns you have scored. Put this added score in the TOTAL SCORE column on your score sheet.

Put a 0 if there is no score, i.e. for any product that you have discarded on page 1. of this programme book.

Discard the product you have just finished examining, and pick up the next product card and examine the next product.

TURN BACK TO PAGE ONE OF THIS PROGRAMME BOOK AS SOON AS YOU PICK UP THE NEXT PRODUCT.

IF THERE ARE NO PRODUCT CARDS AND PRODUCTS LEFT, TURN TO PAGE 29.

Now that you have examined each product and completed the TOTAL SCORE column for each product, give each product a 'judgement', as shown below, according to the total score that the product has.

<u>TOTAL SCORE</u>	<u>WRITE THIS IN THE JUDGEMENT COLUMN</u> (on score sheet)
0	Useless
1	Useful, but not creative
2 to 4	Less creative
5 to 7	Creative
8 to 10	Very creative

Now ask for the MASTER SCORE SHEET. When you have got it turn to page 30.

Look at the MASTER SCORE SHEET and compare it with your score sheet.

For each judgement (and total score) that is the same as the MASTER SCORE SHEET score ONE POINT in the POINTS COLUMN on your score sheet.

Now add up the number of points that you have in the Points Column on your score sheet. If you have the same number of points as the number of products that you have examined, it means that you agree with the MASTER SCORER, i.e. as to what is creative.

If you have less points than the number of products, try to see where you disagree with the MASTER SCORER, and think hard WHY you disagree. Do not be afraid to disagree. You can have your own opinions; you may be right, but you must say WHY you disagree and give the reasons, if asked.

You have now judged products as Useless, Useful, and Less Creative, Creative, or Very Creative, using SOME of the factors that are thought to show whether a product is creative or not.

You now know that 'creative products' must first of all DO THE JOB INTENDED, and then:

- (1) are ORIGINAL (this factor is essential)
- (2) are DYNAMIC
- (3) are COMPLEX
- (4) are INTEGRATED
- (5) show PERSONALITY
- (6) show MASTERY OF SUBJECT
- (7) show MASTERY OF MEDIA
- (8) CHANGES THE ENVIRONMENT

One or more of the last seven factors may be present, according to whether the product is more creative or less creative.

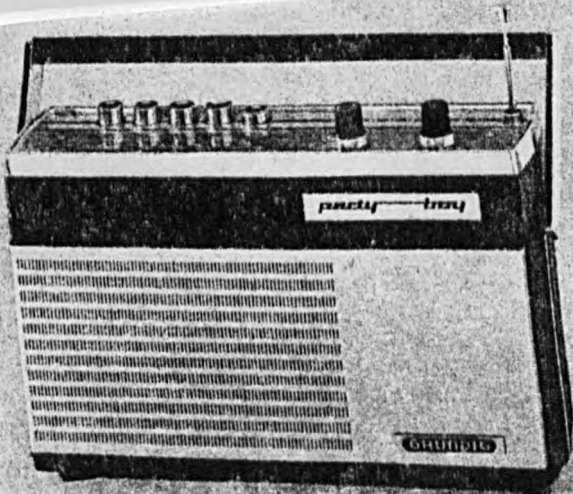
You now know what a CREATIVE PRODUCT is.

I hope that you will look at a products created, made, produced, invented, thought up, etc. by mankind and try and judge them in this way. You should also judge any work that you produce yourself, using the same methods of judging. Anything that you do produce e.g. paintings, music, cooking, models, clothes, stories, poems, collections, furniture, ideas, can all be judged in the way that you have just learned.

In the next Unit (UNIT TWO) you will learn what sort of PERSON is likely to be 'creative'.

Now hand back the MASTER SCORE SHEET and hand in your own score sheet. Put your PRODUCT CARDS in a pile, close up your example booklet D, close up you programme book B, and PUT THEM ALL BACK IN THE ENVELOPE.

You have worked hard, I hope you have enjoyed it.



A BATTERY OPERATED RADIO

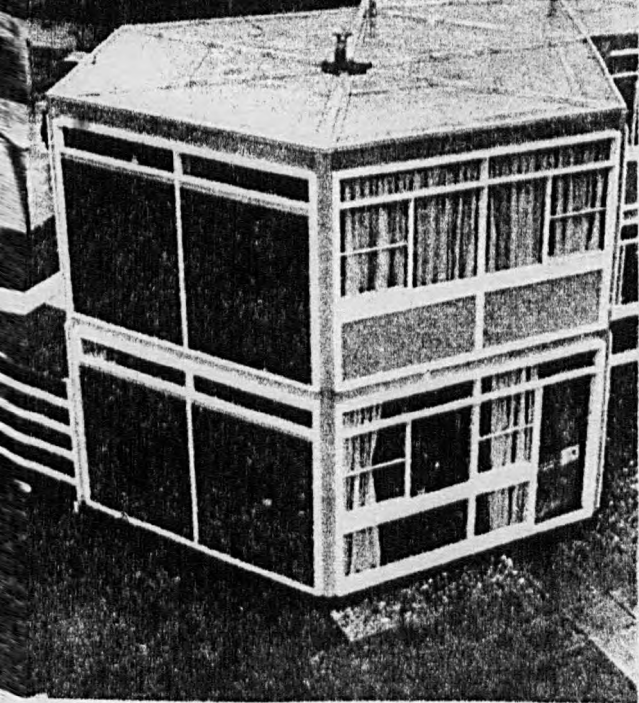
PRODUCT CARD No. 1

This product is intended to produce sound to be listened to. It does this very well.

The producer has learnt all about radio design and previous radio sets.

He has considered the best materials and methods of making radios, using the latest ways of doing it.

Many radios have been made before this one, but this product is an improvement in many ways.



MODERN HEXAGONAL HOUSE

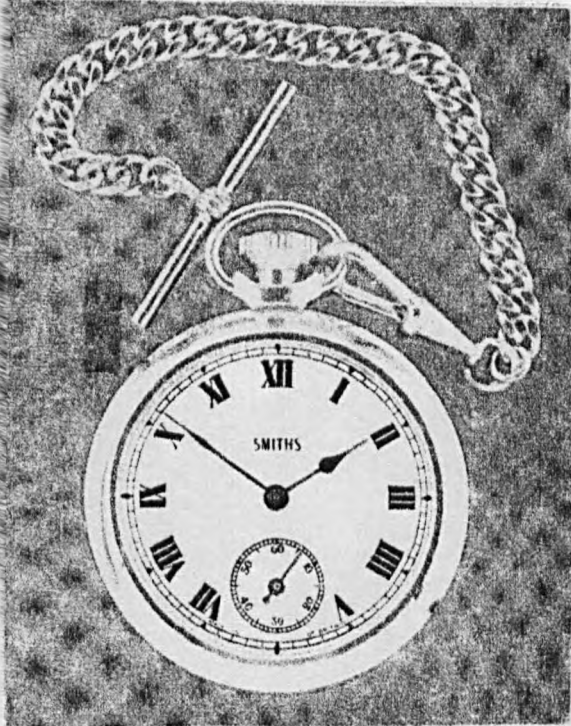
PRODUCT CARD No. 2

This product is a building to be lived in.

The designer has studied the needs of the type of people who wish to live in a modern house.

He has studied the materials and methods of construction carefully.

No buildings have been made like this in the past.



A watch made in 1968

PRODUCT CARD No. 3

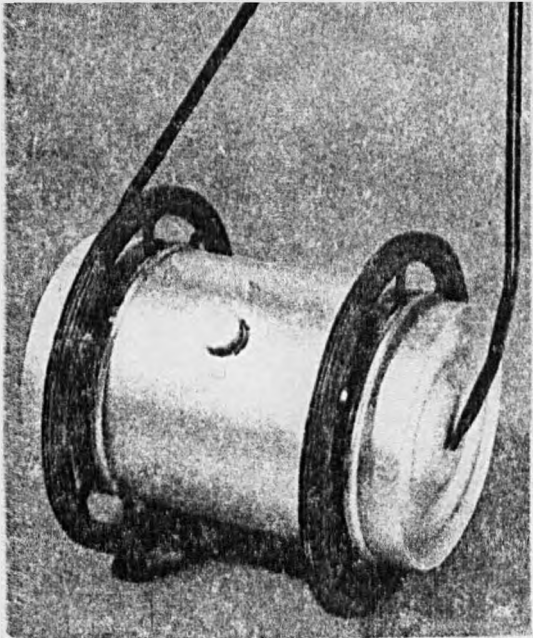
This product is intended to tell the user what the time is.

It is quite easy to read the time on this dial.

It works well as the producer has looked at other watches of the same type, and has learned how to make reliable timekeepers.

He has studied the watches of the past. We know this because this watch is a COPY of watches made about one hundred years ago. They have become popular today, and that is why the makers have made this type of watch again.

Do remember however that the design is copied from the first watch of this type



A 6 GALLON PLASTIC
WATER CARRIER OR
TRANSPORTER.

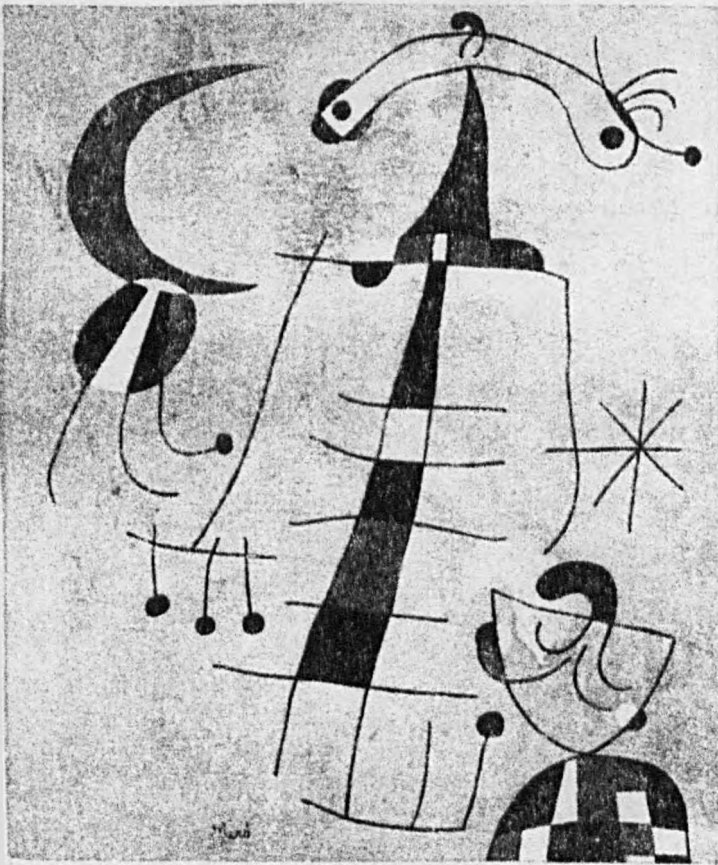
PRODUCT CARD No. 4

This product is intended to make it easy to carry liquids around, e.g. to carry water on a camp site.

The producer has studied the needs of people and the facts about carrying liquids.

He has considered the best and lightest materials and the best methods of making it simply and cheaply.

Nothing quite like this has been made before.



PRODUCT CARD No.5

This product is intended to be looked at.

The producer has studied the art of creating paintings to be looked at.

He has considered the methods and materials used to make this type of painting.

No other paintings look like this one. It is new and the only one of its kind in the world.

PAINTING BY J. MIRO (a colour picture of this is on the table if you wish to see it in colour)



FOAM SPONGE

(You can see this
sponge on the table)

PRODUCT CARD No. 6

This product is designed to soak up liquid when cleaning things, people, animals etc.

The producer has considered the needs of various people who might use this product. A number of them have used natural sponges in the past but they are very expensive now.

He has considered various materials but ~~those~~ that are used are not very good. This sponge will not last long and is not all that good. Better materials and methods of making sponges are now known.

Other man-made sponges were made before, but this is an improvement on those.



BABY CARRIAGE OF 1850
(an early pram)

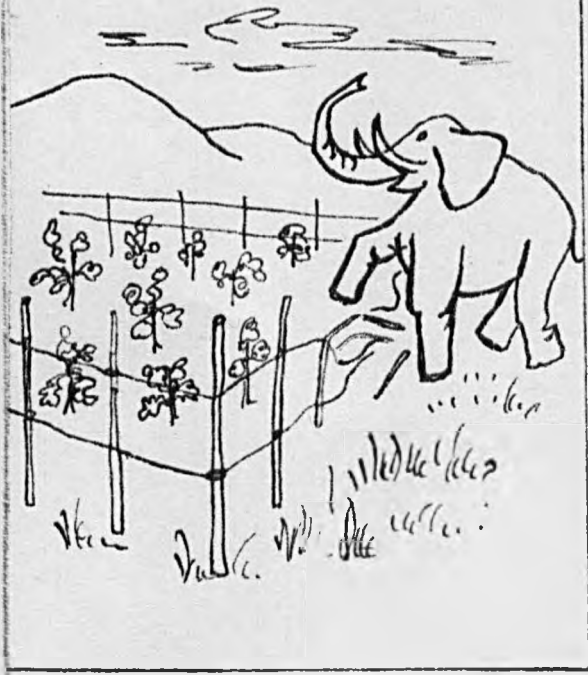
PRODUCT CARD No. 7

This product is intended to wheel babies around, so that they did not have to be carried.

The producer had considered the needs of the babies and the people who had to pull the product.

He had thought about the materials and the methods by which the 'baby carriage' could be made.

A simple cart had been used before by some people in 1820, but this was a great improvement on anything else.



AN ELEPHANT FENCE.
IT IS MADE FROM THIN BAMBOO
STICKS AND STRING. (You can see

PRODUCT CARD No. 8

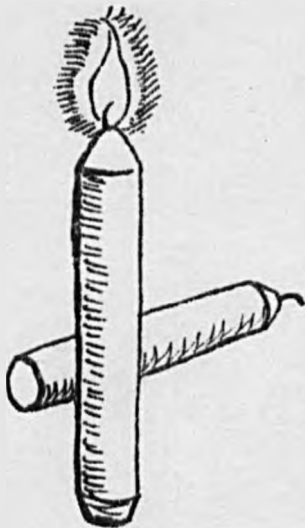
This product has been designed to stop the elephants from eating the young trees and shrubs.

The producer has not studied elephants at all; he cannot know that they are big and strong.

He has not thought much about the methods and materials either.

He has not studied other fences that have been built in the past that do keep out elephants.

a piece of this fence on the table)



A WAX CANDLE

(you can see an actual
candle on the table)

PRODUCT CARD No. 9

This product is intended to produce light.

The producer had studied the needs of the people for whom the product is intended, and had looked at the earlier types of lighting, and saw they needed a cheap easily stored light that would always work.

He has considered the best methods and materials to do this. Though he thought of this idea many years ago, this product is still used all over the world. It is made by dipping string in wax.

Other lights were in use before this, but it was a great improvement on lights of the same type, e.g. rushes dipped in oil.



RAFT MADE BY CHILDREN.
ODDS AND ENDS OF VARIOUS TYPES
HAVE BEEN USED TO CONSTRUCT IT.

PRODUCT CARD No. 10

This product is intended to float and carry people. It does do this; just about.

The producers have only a rough idea about craft that float on water. They have not studied the subject of rafts and boats thoroughly. This raft would probably tip over in a wind or rough water.

They have not use the best materials and methods of raft making.

Though it is like some other rafts, it is not an exact copy, and it is an improvement on some early rafts.