

FOSTERING CREATIVITY IN STUDENTS AS AN INDEX FOR NATIONAL UNITY

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Abstract: The need for creative thinking is more acute in our contemporary society than before. Therefore, this paper dwells on creativity and described it as bringing out new ideas and updating olds ones. This paper equally exhaustively identified characteristics of creative individuals like, over active physically and mentally and had a good sense of humour among others. The paper also looked at the creative product and creative potential. It also discusses on measurement of creativity, developing and fostering creativity and implication for teaching and education. Finally, the paper recommends that teachers, parents and the community in general should encourage creativity right from the type of child – rearing practices and ensure that the child has enough freedom to express himself usually in form of creative drawing, painting, modeling, dressing, constructing or writing in schools. The paper concluded that as a result of over – riding importance of creativity in the modern world there is a direct relationship between creative thinking and people’s standard of living.

INTRODUCTION

The need for creative thinking and behaviour is more acute in our contemporary society than before. This is so because human problems in the remote past were not as varied and complex as they are nowadays. The problem on ground here and now are created by constant, sophisticated changes at the individual, societal, economic, educational, business and political levels which have prompted human beings to generate new and creative ways for solution (Olawale, Adeniyi and Olubela, 2009). Thus accounts for creative roadmap on

education, business, health, safety, agriculture, technology, transportation, poverty alleviation and comfort as a departure from what it used to be in the stone ages. That man and his society cannot develop without creative thinking. Psychologists and researchers in the area of creativity believe that if society is to make the much needed progress, creativity is one tool that could be used to advantage. Akinboye (2001) stated that creative thinking is the most fundamental of all human resources and skills. However, psychologists and researchers expressed widely divergent views on the nature and concept of creativity.

Scholars in the area of creativity have used terms such as innovation, novelty, imagination, discovery, newness, uniqueness, intuition, to describe the nature of creativity. Thus, creativity refers to an uncommon or unique capacity for perceiving events or objects in a new ways. De Bono (1992) defined creativity as bringing out new ideas and updating old ones. Eruk 1992 cited in Olaweletal (2009) maintained that creativity is concerned with original thinking and generation of new ideas. Creativity provides us with new knowledge and new inventions that can improve the quality of human life (Baron 2001). Maslow (1970) defined creativity as essentially a way of thinking or a capacity to produce novel ideas or solutions to problems. This he stressed comes from divergent thinking. Guilford (1975) defined creativity as involving divergent thinking with respect to traits, fluency, flexibility and originality of thoughts process. Akinboye 2003 in Olawale (2009) emphasized that the quality of human thinking is the determinant of his living standard and future success. Creativity enables man to get the most out of experiences and resources. It is the engine which prospects growth, development and expansion of individuals, organizations and the society at large. Thus, without creativity, man would be locked up his tradition, habits, structures, patterns, conceptions and perceptions. Therefore, creative thinking is the driving force of human productivity and development.

Maslow (1970) observed that creative behaviours represented in any activity man engages in which imposes new order upon his environment. Maslow stressed that it is therefore, logical to look at creativity as the pillar of man's evolution from primitive man with simple tools to modern man with sophisticated gadgets. However for Lytton 1973 cited in Mburza (2005) to say that man is a creative animal is to say that he is predestined to strive consciously for an object and to engage in engineering – that is incessantly to make new roads. Thus he emphasized, a creative person in any sphere is one who tends to produce original work that represents his/her own way of looking at things in that sphere.

Rubenstein 2000 in Olawale(2009) categorized creativity into four "ps" namely: Product (end result), Person (personality of creator), Press (environment where creativity take place) and Process (how creativity takes place). Stenberg and Lubart 1996 in Olawaleetal (2009) enumerated importance of creativity both at individual and societal level; it is relevant when solving problems on the job and in the daily life. At societal level, it leads to new scientific findings, new invention and new social programmes.

Above all, individuals, organizations and societies must adapt existing resources to changing task demands to remain competitive and relevant in modern world.

Anyanwu (2008) posited that human beings become productive resource or human capital only when they are able and in a position to contribute meaningful to productive economic activities. This implies that humans have to be resourceful or creative to become agents of production or economic activities. Without this, then would remain passive, potentially vibrant and inactive as other factors of production. Thus, when people are trained in creative thinking, they are fashioned to lead useful lives, enhanced their capacity building and contribute to societal development. Blaug (1970) Maintained that this kind of training would lead to economic

expansion while the beneficiary would be able to secure qualitative life by being able to make the right choices and command higher earning profile.

Thus a society who wants to move forward must have people who are creative, able to invent new things or improve on the old ones. This ability is in all people in different amount at different levels of ability or intelligence. Teachers generally should be adequately prepared to meet the challenges of the 21st Century by being aware of the potentials of their learners. Tucker (1991) says that lack of creativity is costlier than creativity. According to him, lack of creativity implies continuing to do things in an inefficient way long after they could have been altered. He further noted, that lack of creativity means pursuing the same concepts after they have gone out of date. It is therefore, pertinent to review creativity and its implications to national development and national unity.

Meaning of Creativity

Creativity is a global term that cannot be defined very precisely. Creativity has been defined as an ability involving fluency, flexibility and originality (Guilford 1959), as the forming of associative elements into new combinations (Mednick, 1962), as a novel product (Stein, 1968), as moments of sudden, surprising insight (Bruner, 1962, Piaget, 1971), and as the process of bringing something new into existence (Johnson & F. Johnson, 1975). Psychologists in other words, do not agree on what creativity is. Some Psychologists have focused on identifying creative people and others have focused on the creative process, which all people can be trained to use. Thus, the nature of the term creativity is such that it can be defined in terms of a product; that is discovery or invention by some people. It can also be defined in term of the process that is as a kind of person or set of conditions.

Creativity should be objective or subjective.

Objective Creativity is seen by the appropriateness of the product. That is the product must make sense in the light of the demands of the situation and the specification of the producer. The product should provide satisfaction because it fits the contexts, "just right". The product should be unusual and judged by appropriate norms or should lead to an uncommon way of experiencing the world. It should have novelty.

Subjective Creativity can occur when a person combines things in ways that are individual to him. When he does not simply imitate, but regroups stimuli or data by means of his own thoughts or action, irrespective of the effect his creation has to others.

Torrance (1994:7) defined Creativity as: " The process of becoming sensitive to problems, deficiencies, gaps in knowledge, missing elements, disharmonies and so forth; identifying the difficulty. Searching for solutions, making guesses or formulating hypotheses about the deficiency, testing and re – testing these hypotheses (and possibly modifying and testing them) and finally communicating the result".

Torrance considers creativity as an analysis of the diverse ways of definition which keeps a programme or research focused on factors affecting creative growth in context. This definition described natural human process. It stresses needs. Ausubel believes creativity to be a highly particularized and substantive capacity and a generalized collection of traits and abilities. He does not deny the existence of a general trait but believes that there is a construct known as creativity" a generalized constellation of intellectual abilities, personality variables and problem solving traits". These abilities include fluency, originality, elaboration and the ability to sense deficiency, elaborate and redefine. This definition considers creativity as a type of problem solving behaviour.

Characteristics of Creative Individuals

Several characteristics seem to differentiate creative people from non – creative people. Generally, creative people are quite flexible in thinking patterns, are interested in complex personality patterns (Witting, 1977:257). Adeyanju (1996:42) stated that “freedom of expression and movements, lack of fear of descent and contradiction, willingness to break with custom, a spirit of play as well as of dedication to work” are the most prominent characteristics in the creative personalities. The creative individuals aesthetically sensitive, interested in the unusual or novel and show a relatively open personality (Alhmadu 2002).

Edward 1975 cited in Mburza (2005) stated that, fairly obvious characteristic of creativity is that what the creative person produces should be his/her own. In one sense of course he emphasized, anything that anybody produces is his/her own. That is, one of offers an opinion. It is one’s opinion. If an author writes a book, it is the author’s book and if one builds a house it is his/her building. Thus whatever is produced, must be the outcome of the individual’s reasoning planning or working out, it must therefore, represent one’s way of looking out whatever it is he/she produces.

Similarly, creative people often have a wider range of interests and are more independent and more interested in philosophical or abstract problems than are less creative individuals (Barron, 1990).

Gange (1977) emphasized that, the creative person is courageous and challenges the unknown, he/she is highly curious, willing to take risks, willing to attempt tasks too difficult for him/her to test the limits of his/her abilities, independent in judgement, non – conforming, a divergent thinker and a person who seek to impose order where it does not exist.

Jackson and Messick (1965) assert that the response properties of creativity are unusualness or novelty, appropriateness, transformation

and condensation. Creative individuals are those who have made new and original contributions to their discipline. Adeyanju (1996:43) listed these from the study of Taylor and Baron.

1. A high degree of autonomy, self sufficiency and self direction.
2. A preference for mental manipulation involving things rather than people. A somewhat distant or detached attitude in interpersonal relation and a preference for intellectually challenging situation rather than socially challenging ones.
3. High ego strength and emotional stability.
4. A preference for such defence mechanisms as repression and isolation in dealing with instinctual energies.
5. A high degree of control or impulse amounting almost to over control, relatively little talkativeness, gregariousness, impulsiveness.
6. A high degree of personal dominance but a dislike of personality toned controversy.
7. A liking for abstract thinking with considerable tolerance of cognitive ambiguity.
8. Marked independence in judgment and rejection of group pressures toward conformity in thinking.
9. An early very broad interest in intellectual activities.
10. A drive toward comprehensiveness and elegance in explanation.

Torrance as cited in Mukherjee (1978) study the characteristics of 150 subjects described as creative by their parents. It was found that most of the children had adjustment problems in school. Many teachers find it difficult to accept divergers. They were almost always in conflict with teachers. Torrance analyzed the letters and found that most of the subjects were:

- i. Over active physically and or mentally.
- ii. Annoying curiosity.
- iii. Forgetful and absentminded.
- iv. Good sense of humour.
- v. Doesn't participate in class.

- vi. Read in rooms while friends (boys) rough house with sisters.
- vii. Enjoys nature and outdoors.
- viii. Won't join scouts.
- ix. Mind wanders too much.
- x. Friends think him slightly unusual.
- xi. Like to work by himself
- xii. Imaginative; enjoys pretending
- xiii. Sensitive
- xiv. Likes colour.
- xv. Uncommunicative.
- xvi. Is a "what if" man.
- xvii. Day dreams get lost in thoughts.
- xviii. Feels left out of things.
- xix. Love to read.
- xx. Good only in science; good only in arts and music etc.

Reading through the list one finds that many of the creative persons of history would have satisfied some of the above criteria. One also notices that there are some behaviour items which would very likely make these children unpopular in schools and that may surely lead to their problems of adjustment in the institutions.

A study which compared highly creative people with average people in terms of their personalities cited by Adeyanju (1996) suggested that creative people are:

- More aware of existence of problems.
- Have a somewhat greater tendency towards emotional disturbance but also have more self control to deal with this tendency.
- Have a greater flexibility when presented with problems.
- Are able to be both analytic and intuitive in their thinking.
- Are able to think both convergently and divergently and demonstrate a greater determination and perseverance.
- Seem to have a need for disorder, which allows them to get greater satisfaction by bringing order to a chaotic situation.

- Are more open to experience and less defensive about accepting new information.
- See themselves responsible for most of what happens to them.
- Enjoy being a playful and childlike
- Engage more frequently in solitary activity especially as children.
- Are able to delay gratification for longer period of time.
- Are more likely to question the status quo. As a woman, she is more likely to be masculine than other women.
- As a man, he is more likely to be feminine than other men.
- Are more spontaneous and less inhibited.
- Are less frightened by the unknown, the mysterious.
- Are less afraid of their own impulses and hidden emotion.

Traits psychologists have also tried to identify the characteristics of creative people. Some of the personal qualities they have identified as common to creative individual are these (Barron, 1969; Deutsche, 1969; Steiner, 1965; Torrance, 1960) cited in Johnson (1979:265).

- Conceptual fluency: being able to express idea well.
- The ability to produce a large number of ideas quickly.
- The ability to generate original and unusual ideas.
- The ability to separate source from content in evaluating information deviance.
- Interest in the problems one faces.
- Perseverance in following the problems wherever they lead.
- Suspension of judgment and early commitment.
- Spending time in analysis and exploration.
- A realistic view of life.
- Acceptance of one's impulses.
- Playfulness and freedom in the exploration of ideas.
- Independence of judgment and freedom from conformity; autonomy.
- A preference for the novel and the complex; having unconventional thought process; thinking and associating ideas

in an usual ways; the capacity to make remote associations; being intuitive and imaginative.

- Enjoying esthetic impressions.
- High intellectual capacity.
- A receptivity to metaphors and analogies.
- Genuinely valuing intellectual and cognitive matters.
- Being productive and getting things done.
- Being concerned with philosophical problems such as religion and values.
- Having high expectations for one self.
- Having a wide range of interests.
- Being an interesting and arresting person.
- Appearing straight forward, forthright, and candid.
- Behaving in an ethnically consistent manner.
- Liking to engage in manipulative and exploratory activities.
- Enjoying fantasy.
- Being flexible, inventive, original, perceptive to problems, and sensitive to problems.
- Having a great deal of energy.

David and Housman 1968 cited in Johnson (1979) listed four methods of generating novel ideas that can be taught to students thus: Part changing, checker board, checklist and finding something similar.

The part changing method involves group member in indentifying the parts attributes of something that might be changed.

The checkerboard method involves making a checkerboard figure with spaces for entering words or phrases on vertical and horizontal axes. Different sets of properties or attributes are listed on the axes. Then group members examine the interaction or combination of each set of two things or attributes.

The checklist method involves developing and using checklist to make sure that something is not left out or forgotten. For instance, David and Housman suggest that the checklist should includes (1). Change Color (2). Change size (3). Change shape, (4). Use new or different material, (5). Add or subtract something (6). Rearrange things, (7) identify a new design. Thus, a group can apply this checklist to any object or problems in finding something. Similar method involves encouraging group members to come up with new ideas, by thinking of other people or animals, or social unit, in the world that perform the same acts the group wants to perform.

Developmental Stages of Creativity

Creative process occurs through the following stages as identified by Chauhan (1996) and Mukherjee (1978):

- a) *Stage of preparation.* This has to do with initial effort to formulate problem and thinking out relevant facts and possible solutions. Thus, the person has a problem worrying him, and he is devoting time to organize his understanding of the problems. It is a period of study, of learning and or attempting to relate facts in various ways. There is an inner urge to create in the individual.
- b) *The stage of incubation.* A period in creative thinking in which the problem solution process is allowed to rest for a while, while interfering ideas to the solution fade out. Thus, this is the period of no obvious activity and progress. The problem is being solved unconsciously.
- c) *The stage of illumination.* This is so called "Eureka" when the individual suddenly perceives theme and relationship among the various components of the problems. Thus, a sudden insight as a way to solve the problem.
- d) *Revision.* It is the last stage in the development of creativity. At this stage, the individual reflects, evaluates and submits to critical appraisal. There is a strong will to persist in order to see the job through.

Developing and Fostering Creativity

All pupils can be helped to become creative by being placed in an environment which is conducive to the kind of behaviour which creation requires. School can play an important role in developing a positive attitude for the development of creativity in children. School environment which may provide ample opportunity for freedom of thought and other enterprising activities may be a greater factor.

Mukherjee (1978) in another development maintained that if we are to teach for creativity, then we must consider the needs of creative child with high intelligence and divergence scores. Those needs can be met if an informal approach is used in place of formal or traditional approaches. In order to guide and encourage creativity in the classroom, the teacher must understand the characteristics of these children (Idama,2003). He must also become a fully function in a personality to achieve this, the teacher must himself participate in creative process and creative production. He must also be involved in original thinking process. Since these children have the tendency to challenge old ideas, the teacher must endeavour to eliminate well – established patterns of conventional and negative thought. He should learn to develop a more active awareness of divergent learning experiences never to enforce convergent type of learning experiences which do not build creative child.

Jones 1972 cited in Idama (2003) said that in order to encourage creative effort in children, the teacher must accept what the child does and should enlarge the background out of which he does it, and to try to develop his skill. If this is done by the teacher, it will create a good psychological climate for the exceptionally creative child to critical questions and to try to find solutions to them. The teacher should however give him enough time to explore different avenues for solving the problem. Thus teachers guide the entire process by direct supervision and the children keep elaborate records of their learning.

To encourage and develop creative children, Johnson (1979: 270) suggest procedures that can be used to promote creativity in the classroom:

1. Using a cooperative goal structure, give students problems to be solved through the use of inquiry procedures.
2. Structure the cooperative groups as heterogeneously as possible.
3. Promote controversy among ideas, opinions, information, theories and perspectives.
4. Model curiosity and inquiry, the ability to shift perspective, the recombining of already known facts into new combinations and relationships and general open – mindedness.
5. Allow students time to reflect on their ideas after periods of intense work.
6. Encourage persistence in the face of failure to solve problems; do not take students off the hook by giving them answers. Let them struggle, and be supportive of such struggling.
7. Be enthusiastic about originality in thinking and problem – solving. Reinforce it whenever you see it.
8. Introduce students to provocative ideas, books, people, things and procedures.
9. Encourage manipulation of objects and ideas.
10. Encourage students to immerse themselves in a specific area of interest if they become excited about it.
11. Communicate that creative insights are valued by such procedures as having students keep a personal notebook of their new and important ideas.

Cropley 1997 as cited in Olawaleetal (2009:78) revealed that a teacher can foster creativity in the learner either intentionally or inadvertently through the nine criteria stated below:-

- i. **Independence:** Encourage students to learn independently.
- ii. **Interaction:** Having a cooperative, socially integrative style of teaching.

- iii. **Motivation:** Motivating students to master factual knowledge to have a solid base for divergent thinking.
- iv. **Judgment:** Delaying judging students' ideas until they have been thoroughly worked out and clearly formulated.
- v. **Flexibility:** Encourage flexible thinking.
- vi. **Evaluation:** Promoting self evaluation in students.
- vii. **Question:** Taking students' suggestions and questions seriously.
- viii. **Opportunities:** Giving students opportunities to work with a wide variety of materials under different conditions.
- ix. **Frustration:** Helping students to learn to cope with frustration, failure and disappointment so that they can have the courage to try the new and unusual.

Lubart 1994 cited in Robert (2001), Creativity requires a confluence of six distinct resources:

- Intellectual abilities: The ability to see problems in new ways, the ability to recognize which of one's ideas are worth pursuing and persuasive skills – the ability to convince others of these new ideas.
- Knowledge: Enough knowledge about a field to move it forward.
- Certain styles of thinking: A preference for thinking in novel ways and an ability to see the big picture – to think globally as well as locally.
- Personalities attributes: such traits as willingness to take – focused motivation; creative people usually love what they are doing and find intrinsic rewards in their work.
- An environment that is supportive of creative ideas.

Only when all of these conditions are present, Lubart and others argue, can a high level of creativity emerge Sternberg and Lubart, 1996 cited in Robert (2001).

Relationship between Creativity and Intelligence

Many Scholars argue that creativity is part of or the same as general intelligence. However, the difference in the performance of people with the same IQ on creative achievement does not support this (Mackinnon 1962). It is evident that creativity is associated with IQ but IQ tests do not measure it directly. Wallach and Kogan (1965) revealed that the dimension of creativity and that of intelligence were independent of each other, thus the relationship between IQ and creativity test scores varies with the type of tests used. Moderate or even high correlation with IQ can be expected if the creativity tests have time limits and include convergent production test which call for a particular correct answer in addition to divergent production tests. Witting (1977) asserted that the relationship between IQ and Creativity is quite low indicating little or no relationship between them. This may be the result from variable, like the motivation of the subject.

Other studies have indicated low but significant correlation between fluency, flexibility and originality and IQ. Generally it can be said that there is a closer relationship between divergent production ability and general IQ at the lower levels of the IQ range than at the higher levels. This means that low IQ individuals generally do not score very well on divergent production tests. Also people who score highly on divergent tests usually have high IQ. There are many high IQ individuals who score very poorly on divergent production tests.

Getzels and Jackson were early leaders in explaining the relationship between divergent thinking, intelligence and creative performance they also noted a positive but low correlation between creativity test performance and IQ, using a sample composed of extremely bright students. It was noted that among the bright students some striking differences exist between those highest in IQ but lower in creativity (low divergent) and those highest in creativity (High – divergent) but low in IQ.

Measurement of Creativity

Scholars who view creativity as a trait have spend nearly thirty years trying to measure creativity in a way that separates it from intelligence (Wallach, 1971). They assume that if they can measure how much creativity a student possess, they can predict how creative he or she will be in virtually any situation. There are various tests for assessing creativity in children and adult. Both Torrance, (1966) and Yamamoto (1964), for example, have developed standardized, paper and pencil tests to measure such factors of fluency, flexibility and originality. Gallagher as cited in Johnson (1979) revealed that teachers miss approximately 20 percent of the most creative students in their classes.

Other Tests:

- i. **Word Association:** The subject is presented with ambiguous words and asked for as many meanings as he can think of for each of the words.
- ii. **Fable:** Here the individual is asked to make up three different ending for tables of which the last line is missing. One ending is required to be moralistic, the other humorous and the last sad.
- iii. **Circle test:** The individual is presented with a number of circles (10 – 15). The task is to use as many of the circles as are given in drawing anything that the individuals likes.
- iv. **Problem devising:** The individual is presented with a long paragraph, which contains many numerical problems as possible based on the data given in the paragraph.
- v. **Good enough draw a man test:** Here the subject is requested to draw a man, without further instruction. The scoring is based on the details included in the drawing.

Adeyenu (1996:26) stated this hints on administration of tests of creativity:

- a) There is no time limit for each of the tests.
- b) Administration should be by a familiar teacher.

- c) No threat of pass or failure should be indicated.
- d) Instruction should be very clear.
- e) Examples should precede each test.
- f) Paper and pencil should be provided.
- g) Provide tension free atmosphere.

The Creative Product

Criteria for judging creative responses include:- Originality, Appropriateness, Transformation and Condensation. Guilford considered that creativity was made up of four intellectual abilities which may be measured with some amount of accuracy. These are: Originality, Usefulness, Associational fluency and Ideational fluency. For responses to be considered creative they should be able to fit into the adaptable norms or standards within the society. These refer to the reaction of the society to the product.

- i. Originality (Unusualness): The product should be unusual in a way that brings about a reaction of surprise from the judges. This means that the creative response should be new and unexpected.
- ii. Appropriateness: The product should be able to meet the needs of the people. Thus, it should satisfy them. A product must fit its context. It must make sense in the light of the demands of the situation and the desires of the producer.
- iii. Transformation is another criteria that has to be satisfied. This requires the product to be refined. This involves the power to transform the constraints of reality. The product forces people to see reality in a new way. The product involves a transformation of material or ideas to break away from conventional constraints. "Just as the unusualness of a product is judged relative to norms and its appropriateness relative to the context, the transformation power of a product would be judged relative to the strength and nature of the constraints that were transcended" (Adeyanju, 1996:15).

- iv. Condensation refers to the finish or wholeness or final presentation of the product that have condensation after something new each time they are interacted with.

Creative Potential

All human beings have some measures of creativity. Individuals may not exhibit the potential, if the circumstances or the situation does not encourage or stimulate the construct. For example the child in the class may go unnoticed because the focus of attention has been on intelligence or convergent production. Another reason could be that the product was produced at the wrong time or occasion. If the product does not solve a problem or meet the need or is not worthwhile, it may go unnoticed or unacknowledged. Creativity can be stifled or killed depending on the environment and amount of stimulation. This could be through assuming that creativity is the exclusive pressure of gifted (few). It could be through assuming that creativity can not be learned.

Creativity can be encouraged while teachers realize that all children have the capacity and potential for it. It can be encouraged when it is understood and accepted that it can be learned like any other problem solving ability. It can be killed just like self confidence can be killed and it can be inhibited.

Does Creativity change with age? This is a difficult question to answer, because this concept is easier to define than to measure. However, there have been many studies designed to determine whether creativity changes with age. Cross – sectional research on this issue indicated that, as measured by standard tasks such as coming up with novel ways of using everyday objects, creativity does decline with age Simonton 1990 cited in Robert (2001) Creativity rises rapidly to peak usually in a person's late thirties to early forties than gradually declines Simonton 1988 cited in Robert (2001).

Implication for teaching and Learning

It is important to note that all individuals have the innate tendency or potentials for it. If we are to teach for creativity, then we must consider the needs of a creative child with high intelligence, and divergence scores. The needs can be made if an informal approach is used in place of formal approaches. It is important for teachers to understand and appreciate the value of creativity. This has to be even if it proves to be irritating or disruptive or even threatening to them. The school system hinders creativity when too much emphasis is placed on conformity, conservatism and obedience to rules.

Creativity can be fostered where there is a rich variety of experience for children. Therefore, there should be adequate and varied provision of material which the students can handle or manipulate. Students should be encouraged to ask questions and test their ideas through active experimentation. Thus, students are at liberty to undertake their own learning with as much freedom as they may need. In short, the school encourages new ideas coming from any quarters whatsoever. Teachers should be careful not to condemn prematurely, some so – called wild ideas. Students should be aware that everyone has creative potential. Teachers should engage in democratic teaching methods. Thus, teachers should be aware of the personality characteristics of potentially creative students, who need encouragement, guidance and continuous help from them. The teacher should make use of charts, maps, illustration and models while teaching. Posters, pictures and real objects should be abundant by used while teaching.

RECOMMENDATION

Based on the inferences drawn from this paper, the following recommendations are made:-

- 1) Teachers are urge to consider the needs of a creative child by using informal approaches in place of formal or traditional approaches.

- 2) Teachers should be aware of the personality characteristics of potentially creative children.
- 3) Children should be encouraged to develop the ability for manipulation of objects and ideas.
- 4) Creativity should be incorporated into the everyday teaching of a regular school curriculum.
- 5) Parents should identify and guide for creativity right from the type of child – rearing practices then adopt in bringing up their children.

CONCLUSION

Parents and teachers need to foster creativity in their children. They should be flexible and not rigid in dealing with their children. Since creativity is not confined to only one field of education so it should be properly guided to develop the child as a whole being. Creativity therefore, is viewed as the pillar of man's evolution from primitive man with simple tools to modern man with sophisticated gadgets, which need to be nurtured by teachers.

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