

INTRODUCTION: THE LEONARDO PROGRAMME AND THE CREATIVE LEARNING METHOD

The "Leonardo da Vinci" European Programme is part of the wider Lifelong Learning Programme 2007-2013, introduced by **Decision no. 1720/2006/EC of November 15, 2006**. In line with its general objectives, this programme aims to:

1. Support **participants in training courses and lifelong learning activities** in the acquisition and use of knowledge, competences and qualifications in order to facilitate their personal and professional development;
2. Support improvement of **quality and innovation** in the field of **education**;
3. Enhance **education's appeal**.

Financed within the scope of this Community Programme, the **Creative Learning Method** European Project has received a first funding for the years 2003-2005 and a second one for the years 2007-2009. The objective of the first funding round was that to **design, validate and implement a new teaching methodology geared towards primary school teachers**, to facilitate and improve their capability to learn new teaching strategies and to encourage the creation of teaching routes focused on teachers' and pupils' creativity.

The **first project edition**, which involved partners and researchers from a number of European countries (Germany, UK, Ireland, Italy, Portugal, Spain and Romania), aimed to proof CLM's applicability to different territories and school-systems.¹

The second edition instead, described in the present manual, has completed and extended the previous project through the transfer of the Creative Learning Method to a wide number of primary school teachers in Italy, Germany and Spain and has involved a sound partnership (Italy: Creative Social Cooperative, promoter of the project, AIMC, CIDI, Catholic University "Sacro Cuore"; Germany: Province of Enzkreis; Spain: Centro de Ensenanza Superior en humanidades y ciencias de la educación "Don Bosco").

After an **initial phase dedicated to further development and research**, the project has involved groups of primary school teachers from Italy, Germany and Spain in a teaching course on the **CLM's specific monitoring and planning**

¹ The documentation referring to the first phase of the project can be found in both the basic and the application texts in the project site's download section (www.metodoclm.eu).

instruments (April - December 2008) and on their use in class (January - May 2009) for the **creation of learning units**.

The present text contains:

- A presentation of the project, of the partnerships and of the working phases;
- A description of the cultural premises lying at the bottom of the CLM;
- A description of the elements which characterise the CLM-system;
- A presentation of the main planning instruments used in the CLM.

The cooperation between the project's cultural team and the teachers involved in the creation and implementation of the said teaching experiences has proved to be an important occasion to encourage a better integration of content-related, methodological and relational competences in the educational field.

Acknowledgements

We would like to thank all the people who have made it possible to develop this second edition of the CLM Project positively, in particular:

- **All the teachers** we had the chance to meet in different countries, for their enthusiastic and professional contribution of time and experience;
- **To the researchers and the members of the cultural team** selected by each partner, for their help in the development of the CLM and the precious support they provided to the participating teachers:

For the CES "Don Bosco" in Madrid (Spain):

- prof. Josefa Zaballos Crespo, prof. dr. José Antonio Fernandez Bravo, prof. Miguel Angel Blanco, prof. dr. Begoña García Domingo, prof. Leonor Sierra;

For the Catholic University "Sacro Cuore" in Piacenza (Italy):

- prof. Lucio Guasti, prof. Pierpaolo Trianì, dott. Alfredo Cenini, dott. Daniele Castellari;

For the Province of Enzkreis (Germany):

- Mr. Jürgen Hörstmann, Mrs. Daniela Rüdenauer;

For CIDI:

- dr. Caterina Gammaldi, prof. Jaime Amaducci;

For AIMC:

- dr. Fiorella Magnani, dr. Antonella Cattani;

For CREATIV:

- dr. Giulio Carpi, dr. Lara Montanari, dr. Andrea Farioli, dr. Fabrizio Carletti, dr. Nicola Simonelli, prof. Umberto Rosi, Mrs. Carolina Mazzoni, dr. Cristina Gubellini, dr. Elisabetta Calbucci.

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THE PARTNERS OF THE PROJECT

CREAtiv participated in the “Leonardo da Vinci II” Programme as promoting institution, i.e. as *ideas developer* for the CLM project and was solely responsible for its realisation.

What is Creativ?

Founded in 1994, CREATive gathers a large number of professionals with a year-long experience in the field of education, training, psychology, animation and live-show, thus representing a new and original reality capable of answering the needs, questions, problems and wishes of persons in communication with each other.

CREAtiv is active in all contexts where people relate, work, communicate, interact with each other to transfer their knowledge as well as their competences, strategies and methodologies to provide everybody with the possibility and the tools to re-learn to communicate with enthusiasm and professionalism.

CREAtiv's first 15 years of activity have been characterised by a long series of meetings with thousands of people, both adults and kids, in Italy and in Europe, during which the highest attention was paid to people and their needs.

CREAtiv's mission and philosophy base on one of the CLM's fundamental assumptions: every education project should achieve the most enjoiment possible and base on the belief that people can really learn only if their mental, emotive and cognitive dynamisms are “turned on”.

The goal therefore is to let everybody feel author of their own education by discovering and making the best use of their creativity.

CREAtiv is organised into 5 brands and numerous intervention areas:

CREAtiv Sociale

www.creativ.it

Educational Projects

Summer stays and camps

Psychopedagogical Coaching and Counseling



creative menti

www.creativementi.it

Training and On-demand Training
Meetings



IECR European Institute of Creativities

www.istitutocreativita.eu

Research on methodologies and creativity

Books and Audiovisual Publishing

Merchandising - STORE

Publishing - STORE

IECR's offices

www.animeventi.it

Animation activities and shows

Event organisation

Communication services and technologies
for animation and live shows

CREAtiveducare

Associazione di volontariato

Progetti di volontariato sociale

www.metodoclm.eu

CLM Creative Learning Method

Creativ and the Leonardo Project

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To achieve the desired results, CREATiv collaborated with 12 partners (6 from Italy and 6 from other European countries) during the first project edition and with 5 partners (3 from Italy and 2 from other European countries) during the second edition. CREATiv's partners participated in the Project taking on different tasks and carrying out different activities according to their competences and specific capabilities.

As main promoter, CREATiv took on the following tasks:

- **General coordination of the partnership** both from a cultural and a financial point of view;
- **Redefinition and editing of the CL-Method** through the work of a team of researchers;
- **Organisation and management of the method's transfer** in Italy;
- **Monitoring of the transfer** in Spain and Germany;
- **Organisation of the dissemination**, both *in itinere* (meetings with different sorts of subjects and use of a website specifically designed for the Project) and at the end (meetings, conferences and conventions).

CREAtiv's partners in the Leonardo project

The 5 partners which cooperated with CREATiv in the realisation of the CLM-project were chosen according to specific criteria. Indeed, it was in the intention of the promoters to involve a **variety of subjects**: a university, for the set-up of

the planning phase and for the development and the final systematisation of the CLM; different **structures operating in the field of education**, to interpret the needs of the learners, to involve them in the realisation of the CLM and to ensure a significant impact on the whole public school system; **local institutions**, which collaborated in the coordination and in the management of the project with their long experience in European programmes.

EUROPE

CENTRO DE ENSEÑANZA SUPERIOR EN HUMANIDADES Y CIENCIAS DE LA EDUCACION "DON BOSCO" - MADRID (SPAIN).



The Centro de Enseñanza Superior en Humanidades y Ciencias de la Educación "Don Bosco" (CES Don Bosco) is a private teaching institution founded in Madrid in 1953. It officially became the "**Don Bosco Teacher Training High School**" by Royal Decree in 1978 and it is currently associated with the **Complutense University of Madrid**. The CES "Don Bosco" has always been committed to the promotion of research activities aimed to improve the availability of **teacher training** courses, becoming an authoritative reference point in the field, not only at a national and European level, but also at an extra-European level, thanks to the **collaboration with UNESCO** and with several American Universities.

The CES "Don Bosco" played a fundamental role within this Leonardo Project, as it contributed to the method's re-definition and the completion, to the completion of the desk research regarding teachers' training needs and to the management of the activities involved in the CLM transfer in Spain. CES "Don Bosco"'s commitment to the project continued until the writing of the final products and the organisation of a **national meeting** for the official presentation of the obtained results.

PROVINCE OF ENZKREIS (GERMANY)

The Province of Enzkreis is situated in the South of Germany, in the region of Baden Würtemberg, between the two big cities of Karlsruhe and Stuttgart. It has a surface area of 574 Km² and about 190,000 inhabitants, divided into 28 towns.



The Province of Enzkreis is **twinned with the Province of Reggio Emilia**, while the town of Eisingen is twinned with San Polo d'Enza, where

CREAtiv has its site: this favours tourism as well as cultural exchanges, both of which are very important in the development of the Leonardo Project.

Thanks to its established collaboration with public institutions and its experience in European projects, the Province of Enzkreis has contributed to the methods re-definition and completion, to the collection of materials to extend the desk research regarding teachers' education needs and to the management of the activities involved in the CLM transfer in Germany. At the end of the project, the Province of Enzkreis has organised a national meeting for the presentation of the obtained results.

ITALY

UNIVERSITÀ CATTOLICA DEL SACRO CUORE

The Università Cattolica del Sacro Cuore (Catholic University "Sacro Cuore") was founded in 1921. With its **5 centres (Milan, Brescia, Piacenza-Cremona, Rome and Campobasso), 14 faculties, 53 specialisation schools, 6 high schools, 21 departments, 56 institutes, 68 research centres and 4 university centres**, it is the most complete and articulated of all free universities releasing qualifications with the same legal value as those released by any other public university. The training provision is particularly geared towards continuing education, thereby adding to the approximately **42,000 regular students** tens of thousands of people who take advantage from extra-curricular and post-graduate activities. More than 130,000 people graduated at this University, while the number of permanent teachers exceeds 1,400. Numerous are also the European and international Universities with which the Cattolica cooperates in the field of teaching, high-school education and research. This institution therefore stands out as the biggest Catholic university in Europe.



Sede di Piacenza

Within this Leonardo Project, the University has contributed to the method's re-definition and completion, to the collection of materials to extend the desk research regarding teachers' training needs, and to the management of the activities involved in the CLM transfer in Italy. At the end of the project, the Università Cattolica collaborated to the writing of the final products and organised a national meeting for the presentation of the obtained results.

CIDI (CENTRO DI INIZIATIVA DEMOCRATICA DEGLI INSEGNANTI)



An association of teachers from all types of schools and in all subjects, CIDI aims to promote the establishing of professional teaching figures appropriate to school's needs. To this end, it **promotes re-training initiatives, research activities in the field of didactics in every discipline**, discussions and debates on different topics, various publication, both at a regional and at a national level. The primary objective of the association is to contribute to **achieving a democratic school, more culturally prepared** and closer to the interests of both girls and boys. The first CIDI was set up in Rome in 1972; afterwards other Centres sprang up in other town, both large and small: these are **more than 100 today** and they are all coordinated by the National CIDI.

Within this Leonardo Project, CIDI contributed to the method's re-definition and completion as well as to the development of the transfer process by selecting the teachers in cooperation with AIMC. Furthermore, CIDI collaborated to the **dissemination of results**, both during and at the end of the project, also through the organisation of a final seminar.

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AIMC (ASSOCIAZIONE ITALIANA MAESTRI CATTOLICI)



The AIMC (Association of Italian Catholic primary school teachers) is a free and democratic professional association which brings together teachers, school managers and inspectors for the nursery and the first educational cycle. It numbers more than **15,000** members at a national level and it has been operating throughout the country with its provincial and regional bureaus since 1946. It is recognised by the Ministry as a *qualified training institution*.

In Emilia Romagna, AIMC numbers **1,000 members in 17 territories**. It operates in the field of personal services with its competences and collaborates with school Institutions, local Associations and Institutions and the Regional Directorate General for Education in Emilia Romagna within the context of the regional system of **in-service training for school staff**.

Within this Leonardo Project, AIMC contributed to the method's re-definition and completion as well as to the development of the transfer process by selecting the teachers in cooperation with the other partners. Furthermore, AIMC collaborated to the **dissemination of results**, both during and at the end of the project, e.g. through the organisation of a final seminar.

The second edition of the project saw the participation of other partners beside the ones described in the previous paragraphs, which also took part in its first edition. The following pages are dedicated to a brief description of these new partners.

MUINTEARAS (IRELAND)

Muintearas is a **cultural project carrying out social promotion activities**. It operates in all Gaelic-speaking areas. The aim of the Muintearas project can be described in many different ways, but each of them is **oriented towards people**: achieving equal opportunities in terms of **education and work for people who live in Gaelic-speaking areas**, offering opportunities in development and training for the men and the women who live in these areas, improving the quality of life for those who live in disadvantaged situations, enabling the full participation of parents in the education of their own children, encouraging the use of the Gaelic language in these areas and in every aspect of community life, according to law and justice.



PAULINAS EDITORA - LISBON (PORTUGAL)

In Portugal since 1950, this Institute carries out editorial activities via Paulinas MULTIMEDIA, whose main office is in Lisbon and which produces books, minimedia and audiovisual materials. The Institute numbers **5 sales points** in the country: **Lisbon, Porto, Faro, Funchal, Setubal.**



PAULINE BOOKS & MEDIA - LONDON (UK)

The Institute "Pia Società Figlie di San Paolo" was founded in 1915 by Don Giacomo Alberione in Alba (Cuneo, Northern Italy) to spread the Gospel and to promote human values by means of the instruments and the strategies of communication. The Daughters of St. Paul can be found in **50 nations**. They have been operating in Great Britain since 1957 carrying out editorial activities including the production of books, minimedia and audiovisual materials. 3 are their sales point in this country: London, Liverpool and Glasgow.



GENERATIE TANARA FOUNDATION

The Generatie Tanara Association, whose main office is in Timisoara (Romania) is a **non-governmental, non-profit organisation without political or religious ties**.



The aim of the Association is to **promote and implement the rights of the child**, in accordance with the Convention of the United Nations.

PROVINCE OF REGGIO EMILIA (ITALY)

The Province of Reggio Emilia employs 454 people and makes use of the help of about one hundred external collaborators. This institution is particularly **active** in the **field of education** and promotes the organisation of innovative courses for the training of new professional figures capable of fitting and succeeding in the working world. The presence of a **European Policy Office**, with its long experience in the management of projects financed by the European Community (such as the "Equal" project) has made the Province a valuable partner for the implementation of the CLM.



IRRE EMILIA ROMAGNA (ISTITUTO REGIONALE DI RICERCA EDUCATIVA)

The IRRE ER is an **educational research institute** which operates in Emilia Romagna with a Head Office in Bologna. It gives support to the educational establishments of the region via the following activities:



IRRE ER

- Planning and implementing research, educational and experimental programmes;
- Construction and implementation of training routes for teachers and school managers;
- Selection of particular training projects;
- Collaboration in the processing of proposals for the innovation of teaching systems and discipline methods.

GRUPPO EDITORIALE PAOLINE (Pauline publishing group)

The Group numbers 60 sales points (*Pauline BOOKSHOPS*) spread throughout the country and operates in the field of personal services, being dedicated to people's human, cultural, spiritual and Christian development. In Italy, it carries out editorial activities via:

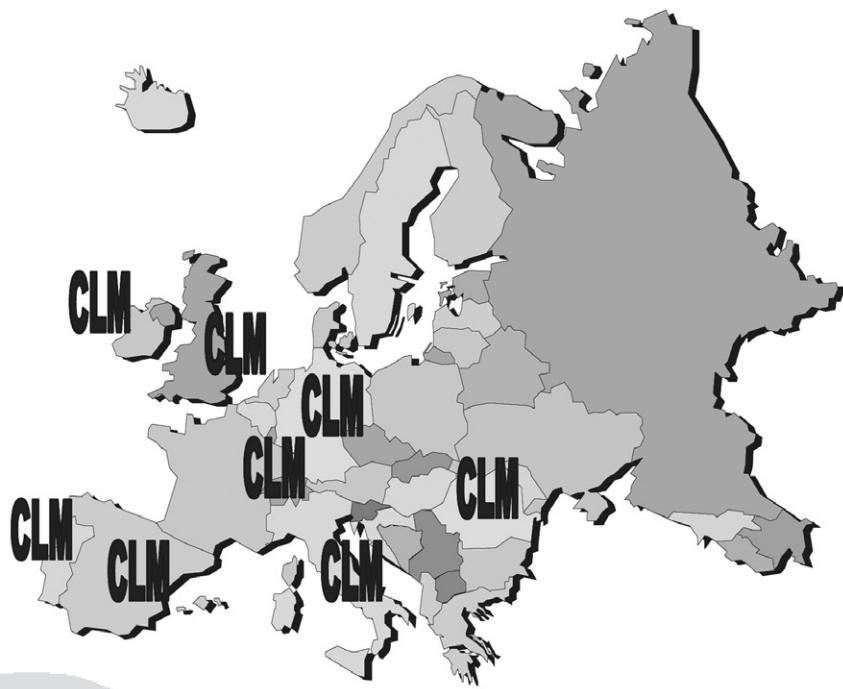


- **Paoline** EDITORIALE LIBRI - production of books and minimedia;
- **Paoline** EDITORIALE AUDIOVISIVI - production of music (CD's, cassettes, music sheets) and videos;
- **Paoline** RIVISTE - production of two magazines ("Catechisti parrocchiali" and "Via, Verità e Vita").

It also carries out promotional and distribution activities via:

- **Paoline** DIFFUSIONE (Rome).

THE TWO EDITIONS OF THE CLM PROJECT IN EUROPE



**ALCUNI MOMENTI
DI INCONTRO
DELL'ÉQUIPE
CULTURALE E
DEGLI INSEGNANTI**

Tabiano Terme (PR) Grand Hotel Astro - Ottobre 2008



Madrid - CES Don Bosco - gennaio 2009



Bologna - IRRE ER Gennaio 2008



Bologna - IRRE ER - Gennaio 2009



Tabiano Terme (PR) - Ottobre 2008



Enzkreis - Luglio 2009



THE PROJECT PHASES

It follows a short description of the 6 main phases of the project in its second edition.

I PHASE November 07 - September 08	Improvement and re-definition of the CL-method
Goals	General goal: designing a definitive and complete version of the CLM, starting the activities with partners and teachers
II PHASE November 07 - April 08	Updating the information regarding primary school teachers' training needs
Goals	General goal: completing the collection of information regarding primary school teachers' needs
III PHASE April 08 - January 09	Start of the experimentations with teachers
Goals	General goal: Starting the experimentations with the teachers with an initial training phase
IV PHASE January 09 - July 09	Developing and concluding the CLM's transfer and application in class
Goals	General goal: Continuing the experimentations with the teachers for the transfer of the CLM to in-class activities

V PHASE June 09 September 09	Outlining and realising the final products
Goals	General goal: Outlining contents and graphical aspects of the final products and proceeding with their realisation
VI PHASE June 09 - 14 November 09	Setting up promotional events
Goals	General goals: Setting up and promoting final promotional events

THE EUROPEAN INSTITUTE OF CREATIVITIES (IECR)



The European Institute of Creativities, conceived as a consequence and as a product of all research activities carried out during the development of the CLM-project, was founded by Creativ together with some of its partners. As a cultural research project, the IECR draws inspiration from the proclamation of 2009 as the European Year of Creativity and Innovation.

Goal of the European Community during this year is to increase the creative and innovative potential of its citizens in order to face the future challenges connected to our globalized world.

By organising promotional campaigns, events and initiatives at a European, national, regional and local level, the European Union also aims to stimulate children's creativity at school and to encourage them to keep their creative spirit alive for their whole life. Protecting cultural diversity and supporting the development of communication and information technologies as resources for creativity and innovation are also among its priorities. At last, the European Union aims to support an innovative intellectual approach to mathematical, scientific and technical disciplines and to promote the development of regional and local strategies, of an entrepreneurial mindset and of cultural and creative productive activities as a way to a sustainable economic growth.

A fascinating challenge that must be taken up courageously, e.g. by supporting the establishing of an adequate instrument in terms of efficacy and visibility to promote research and development in the field of creativity.

The project for the European Institute of Creativities (IECR), whose missions and activities will be shortly described in the following paragraphs, originates from this beliefs.

IECR's mission

Every person "becomes" his or herself in the course of a continued process named "growth", which is the result of a never-ending mediation between inborn inclinations and abilities learnt through the interaction with the surrounding environment.

Every life experience and everything one learns change and shape a person because of his/her extreme plasticity.

Before being trained in any particular way, life and learning experiences realise

what J-P. Pourtois names “pedagogical imprinting”, characterised by habits, abilities and peculiarities which will always influence a person’s choices.

Hence the need to set up the proper pedagogical processes to free persons’ latent potentialities: the best way to do this is favouring the activation of inborn creativity, which belongs to everyone and which sometimes needs to be recovered.

The IECR aims to reach this goals via the following processes:

- facilitating learning;
- letting people develop awareness and trust towards their own creative potential;
- allowing the flourishing of people's cognitive, relational, practical potential;
- enabling people to learn how to learn;
- supporting individuals in the process of *self-appropriation* of contents and behaviours;
- strengthening peoples' social attitudes;
- stimulating consciousness mechanisms;
- supporting an intentional, desired, wanted learning;
- exploiting the energy of the whole group participating in a particular learning experience to improve individual learning.

This shall occur through the setting-up of actions and initiatives aimed to:

- support and divulgate researches on creativity applied to education and innovation;
- divulgate initiatives, meetings, documents and studies relating to creativity and innovation;
- provide high-quality professional training services for educators, teachers, trainers and for the working world in general;
- spread innovative methodologies among persons, institutions and bodies directly or indirectly operating in the field of education and knowledge divulgation or dealing with the problem of introducing social improvements;
- defend the necessity of introducing innovative methodologies whose effectiveness in improving education, science, technology as well as social, emotional and cultural development of children has been proved;
- defend the interests of the professionals who make use of innovative methodologies contributing to the progress of scientific and technological education as well as to the social, emotional and cultural development of

- children and which prove to be positive for children themselves, as they introduce improvements without negatively influencing other aspects relating to their social, personal, cultural, scientific and educational welfare;
- promote quality of teaching, improvement of learning and social development on a life-long basis;
 - organise activities whose goal is to improve professional competences of the people operating in the field of education and socio-educational training;
 - promote and encourage meetings among professionals, scholars, associations and any other body in order to achieve IECR's goals;
 - produce a series of texts on the topic of creativity and its relation to the educational and professional sphere;
 - promote internships and the writing of thesis centred on topics of interest for the IECR.

IECR's activities

- In order to achieve its goals, the Institute organises the following activities:
- organisation of professional training courses, internships and seminars;
- organisation of high-level courses, internships and seminars for educators and teachers;
- production of publications to promote its own researches as well as studies on topics of interest for the IECR which are carried out by external advisors;
- organisation of internships and mentoring for thesis centred on creativity-related topics;
- creation and maintenance of IECR's official web-portal, in order to make it a reference point for the topics of creativity and innovation;
- management of training projects, from their design and development, to their evaluation and implementation; continued, distance, on-line etc. learning;
- promotion, organisation and management of congresses, courses, interviews, meetings, awareness campaigns, conferences, debates, contests, exhibits, leisure activities, social, professional, cultural, scientific, educational and sport animation activities as well as of any other activity which may contribute to IECR's mission; elaboration of own publications;
- promoting the development, diffusion, use, evaluation and integration of

innovative methodologies with any other information or communication instrument for the progress of children's educational, scientific, technological, social, emotional and cultural development;

- promotion of common activities for the exchange of information and experiences among IECR's members;
- promotion of a cultural exchange among different countries in the name of respect towards their peculiarities and of the exploitation of those similarities which make the IECR stronger and more united.

THE HEART OF THE CLM

Premises for the CLM

Research and study in the context of the CLM base on the following premises:

- refusal of an education far too often centred on the mere transfer of information and which therefore does not prepare people to **active life** (i.e. it does not answer their concrete needs);
- acknowledgement of **creativity** as a natural value for every man and woman and as a force capable of orienting people towards the best choices;
- awareness that creativity, which is not at all to be confused with eccentricity or imagination, corresponds to the ability to **see the same things with different eyes** and from different points of view, what improves effectiveness in facing reality;
- the idea that the driving force behind learning is **discovery**, which implies **exploration, research, surprise, amazement** and **wonder**: these elements should be proper of a learning process to be experienced as an adventure;
- the idea that learning improves when the content presented is perceived as **meaningful and important** for one's life;
- the conviction that **fun** and learning can (and must) go together in the learning process;
- the experience that education can only succeed when it addresses a **person in his/her whole**;
- the **concrete structuring of the learning experience** as the basis for making a content interesting (or boring);
- the clearing of the **dichotomy between theory and praxis**, because persons are the point of departure of any teaching process: any theory is taught through practical "models" and its validity is assessed against praxis.

The CLM bases on the idea that creativity should **inform every action**, evaluation and decision and should not be only seen in connection with aspects such as that of novelty or artistic expression.

Creativity should be deemed an "**all-round" tool** capable of orienting people's choices, behaviours and interpersonal relations at best. It is thanks

to creativity that one can solve problems, prevent difficulties from turning into insurmountable obstacles and "read" and interpret surrounding reality correctly.

This said, it is clear that creativity should be central to any learning and teaching process. We should also underline that **creativity belongs to everybody and can be "learnt"**. We all are born creative and endowed with a vivid imagination which however is undermined by habits, routines and behavioural patterns with the passing of time. Nevertheless it is possible to re-learn creativity with a diligent practice and motivations combined with the proper strategies. Indeed, good ideas come up when we want them to.

Hence the need of a teaching action and methodology capable of freeing people's inborn creativity by turning off its "**enemies**", such as:

- stereotyped thoughts;
- fixities and resistances;
- fear of failure;
- biases and prejudiced behaviours.

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and by turning on:

- fluid thinking
- readiness to changes and willingness to put oneself at stake
- elaborative thinking
- empathy
- imagination
- reactivity to spurs

Goals of the CLM

The CLM suggests sequences which can be useful to the development of educative creativity with the specific goals to:

- facilitate learning,
- develop awareness and trust in one's creative potential,
- facilitate meaningful changes in the learner,
- support the flourishing of people's cognitive, relational and practical potential,
- let people learn how to learn,
- support people in the process of *self-appropriation* of contents and behaviours,
- strengthen people's social attitudes,
- stimulate consciousness mechanisms.

Our brain is flexible because it is creative

Creativity is connected with our brain's plasticity and ability to elaborate a number of mental patterns and views of the world. Creativity then originates from the typically human ability not only to record information and store them in mind, but also to re-elaborate them in a flexible, personal way. Our brain continues to grow for our whole life: this statement is important in that it explains brain's plasticity, **i.e. its perpetual change, which is both a passive action (carried out by the surrounding context) and an active one (product of our free willpower and creativity)**.

The latest discoveries on stem cells in the brain have swept away the old neurology's dogma according to which brain's neuronal cells cannot reproduce themselves. On the contrary, today we know that neuronal re-generation can also occur in adult subjects in fully stimulated contexts: re-generation originates from the so-called totipotent stem cells, undifferentiated precursors able to diversify into various cellular forms.

Furthermore, well known is the existence of stabilisation processes slowing down neurons and reducing their number in the brain. Such processes also slow down the growth of newborn neuron cells. The brain of the foetus develops very rapidly and neurons multiply very fast as well. From the sixth month on, such a rapid neuron production begins to slow down, while the creation of interneuron connections (axons and dendrites) accelerate. Such connections also multiply up to child's fourth year of life. Then experience and learning contribute to stabilize integration processes among brain's different areas: while one grows up, a reduction of brain's plastic potentialities takes place, a phenomenon indicating the ongoing stabilisation and specialisation of the brain's functions.

As a consequence, **the number of neurons and interneuron connections tends to decrease with the progressive stabilisation of cerebral functions**: this represents the brain's answer to a vital process of cognitive adaptation.

The stabilisation of the learning system also corresponds to a process of "myelinisation" of interneuron connections. Myelin is the proteinaceous-lipidic polymer making up the insulating sheath surrounding neuron cells. It carries out a protective function which is extremely important to inhibit bio-electric fields dispersion in the axons, i.e. in the nerve fibres spreading information in the brain as well as in the whole human body. As myelin is whitish, cerebral growth and development imply a progressive reduction of grey matter and an increase of cerebral white matter due to the process of myelinisation of the brain's interaction fibres. This process ends around the twentieth year of life (although it may also continue for the whole life at a slower pace).

Our present knowledge lets us think about the possibility of exploring new forms of learning capable of improving cerebral plasticity, thereby trying to avoid a rigid type of education merely aiming to stabilize long-term memorization processes in a repetitive way.

We should therefore move on towards alternative training strategies with a weaker influence on cerebral stabilisation processes and more oriented towards the preservation of brain plasticity.

It is reasonable to think that one individual should learn much about his/her own brain formation; his/her brain should not only acquire notions connected to the cognitive world and the surrounding context. **A full interrelation between subject and object of learning therefore creates a new opportunity capable of generating an integrated view on changing things.**

The goal is to break the old logic-linear scheme which is to be replaced by the reticular scheme of creativity.

We are born creative and we can become creative again

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The etymology of the word "creativity" is to be found in the Indo-European term "kerè", meaning "*to grow up*": in this sense, "creative acts" allow a development which cannot be seen as a prerogative of a few persons only: creativity is a fundamental trait of all human beings.

Creativity belongs to everybody and can be "learnt"

Creativity is not a privilege of a few lucky persons, but it can be re-learnt by anybody through exercise, assiduity, motivation and the proper techniques.

Creativity is therefore the product of much effort, even though of a mental kind only, so to speak.

Creativities and trainability

School activities, like all situations where people meet up and are confronted with each other, implies that both kids and their teachers make choices, more or less consciously.

Being trainable means taking the field and practicing, i.e. seeing mistakes as a chance to learn and to open up to the others accepting their comments, opinions and feedbacks as an opportunity for development and confrontation.

Those who decide to stand aside often criticize and judge the other people's and his/her own actions, distinguishing good from bad and right from wrong.

The concept of trainability, applied not only to sport, but also to school contexts, training projects and interpersonal communication, lets us realize that it is not at all easy to relate to the others in an effective, constructive and friendly way: this does not originate from some inborn talent, but it requires a continual practice instead. Nonetheless, even though anyone would deem it *logic, due* and *comprehensible* that it takes years, much effort and practice to master a music instrument, a sport or even an art or a profession, only a few persons would say the same about interpersonal relations and the process of teaching and learning.

It is impossible not to communicate. This first postulate of the Pragmatics of Communication, in our opinion, has to be completed with another postulate: it is impossible not to learn! It is up to anyone of us to choose between doing it randomly, thereby "suffering" such ineluctability, or rather doing it in a consciously creative, constructive and positive (for ourselves as well as for the others) way.

The "enemies" of creative thinking

According to the constructivist approach, whose origins are to be found in the pre-Socratic, sophistic and epicurean philosophies, it is the person that builds up and attach meanings to the reality in which he lives through his thoughts, actions and behaviours. This leads us to think of a situation in which persons continuously come to contact with themselves, with the others and with reality and carry out actions of categorisation, interpretation and classification aimed to make reality readable and comprehensible.

This way, as pointed out in neurophysiological researches, people develop behaviours to perceive, interpret and react to reality and circumstances, which in the context of the strategic approach (see G. Nardone, P. Watzlawick, "L'arte del cambiamento") are defined as perceptive-reactive systems, i.e. the consolidated modalities in which everyone perceives him/herself, the other people and reality and reacts to all of them.

Such perceptive-reactive systems are functional to human life, in that they allow the construction of an ordered, comprehensible reality, of firm meanings, of socially adequate and acceptable behaviours; they also facilitate the creation of thought and behavioural patterns allowing to save energies in new situations by connecting them to known experiences.

However, contrarily to such firm patterns, reality always offers new situations and changes as a constant traits of every human's life. For this reason, consolidated perceptive-reactive systems are sometimes inadequate to face

novelties and unknown situations, because persons' usual strategies of reaction may not be applicable to all present and future situations, even though they might have proved right in the past.

To this point, brain may get stuck and insist on the repetition of known strategies, thought clearly ineffective, and the natural human tendency towards energy saving is no longer functional, but totally dysfunctional and harmful for life prosecution.

It is clear that no perception or reaction modality is absolutely wrong nor inadequate: it becomes so when it is no longer functional to existing situations, thereby creating difficulties, blocks and problems, instead of solving them.

It is in such self-nourishing problem-solving attempts that stereotypes, prejudices and fixities originate.

In a situation where the brain gets stuck among repeated failures and ineffective solutions, returning to an adequate interaction with ourselves, the others and reality requires a change which is not to be intended as a mere re-combination of elements from existing thought patterns ("first degree change", see P. Watzlawick, J. H. Weakland, R. Fish, "Change"): this change must import new elements from the outside which can modify the patterns themselves ("second degree change", *ibid.*), thereby helping us find new solutions, re-order reality, make new experiences capable of generating new thoughts and knowledge.

When a thought pattern gets stuck in a repeatedly dysfunctional perceptive-reactive circuit, creativity can introduce these new elements, which can gradually break up repetitions and fixities by importing and consolidating behaviours and thoughts and activating creative abilities to invent, connect, explore and build up relations and to manage emotions.

The driving forces behind changes and creative learning

As vectors, creative abilities (see following pages for a detailed description) drive and support the creative process and generate a second degree change by importing new and original elements into a person's thought patterns.

Every person can acquire such abilities, thanks to which one can face life efficiently and adequately by overcoming resistances to change as well as obstacles to creativity. Learning and growth also have to be supported by the acquisition and development of such abilities. One of the tasks of the teaching process should be to stimulate creative abilities to ensure that every person can take advantage from an integral and complete development. A way to

foster and strengthen creative learning, i.e. the fields of creative abilities, is to stimulate what we consider to be the *driving forces behind change*:

- research
- discovery
- adventure
- surprise
- amazement
- wonder
- curiosity
- emotion

These act as spurs pushing persons into making corrective emotional experiences capable of tearing down "walls" and defeating resistances, drawing a subject's attention from the newness of an experience (in fact, this may even scare him/her) to the positive, involving emotions this experience can generate. These spurs also strengthen vector abilities: they work as impulses accelerating development, as they motivate persons to learn (a concrete example: it is well known that a child will be less hesitant and more motivated to face difficult, boring tasks, when these are presented to him as a game or as a challenge; in this case, positive emotions and a certain interpretation of the situation help bypass people's natural resistance to change).

Hence the need of the proper teaching approach at school: indeed, it is only through the right methodological approach that the teaching process can successfully stimulate the driving forces behind learning. These allow to strengthen one's abilities and facilitate the acquisition of contents and competences. As explained further below, the CLM system comprehends a didactical approach (that of "ACIGAVA") which aims to stimulate the forces which drive personal development in order to support students as they are confronted with novelties and as they learn.

CLM'S SPECIFICITIES

In a society characterized by the increasing use of various forms of multi-media as well as by the existence of many stereotypes, creativity has to face many obstacles. Spaces have become excessively definite, structured and protected (this also applies to the spaces offered by many teaching subjects) and this hinders and limits kids' creative and imaginative potentialities. Mechanical, depersonalized, demotivating toys are soon put aside and forgotten. Children have turned to customers and are not seen as creators anymore. And their

actions show a lack of adventure, surprise and joy, as they are no longer asked to invent the world, but to make use of it.

The CLM aims to break with these tragic educational approaches by proposing active, involving teaching modalities centred on children's experience. Such modalities aim to:

- support intentional learning;
- structure theoretical and practical moments more efficiently;
- exploit a whole group's energy to foster individual learning;
- encourage people's assumption of responsibilities and participation;
- promote the formation of meaningful, dialogical interpersonal relations and dynamics;
- re-activate people's latent energies and different types of intelligence;
- avoid the distinction between intellectual and emotive dimensions.

The CLM-system

It follows the scheme of the CLM-system comprehending all its elements, all of which are fundamental parts of the teaching process.

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The most significant of these elements will be described in closer detail.

The fields of individual and group abilities necessary to the creative process

Before proceeding with the classification of the mentioned abilities, it is firstly necessary to draw a distinction between competences and abilities.

Competences

Competences can be defined as the evident capacity to apply knowledge, abilities and personal, social and/or methodological skills in work and study situations as well as in personal and/or professional development. Within the European Qualification Framework, competences are described in terms of responsibilities and autonomy (see Recommendation of the European Parliament 2006).

Quoting DESECO ("Definition and Selection of Competences: Theoretical and Conceptual Foundations", an OSCE research started in 1997), OSCE ("Key competences for a successful life and a well-functioning society", final report on the DESECO research, published in 2005) and EU (Annex to the Recommendation of the Parliament and of the Council on the Key competences for Lifelong Learning, 2005), **competences consist in the capacity to carry out a task or an activity efficiently, to face a particular situation appropriately,**



THE SYSTEM

SCREENING

Gathering abilities

Contents

Goal:
Activating abilities

PLANNING

DIDACTICS

SCREENING



Monitoring



to answer to individual or collective needs by combining together knowledge, abilities, aptitudes, motivations, values and emotions.

Common competences are for example (see also Eurydice: 2002 and EC: 2005):

- transversal competences, i.e. competences which do not relate to any specific subject: problem solving capacity, leadership, creativity, motivation, capacity to work in group, capacity to learn how to learn;
- social competences (sense of belonging to a community).

However, according to the CLM's perspective, creativity cannot be seen as a mere competence, although actually treated as such in some documents. Creativity instead is a constituent of the various competences. Indeed, competences, which are not just to be intended as a cluster of abilities (see above), constitute a complex ensemble which can also include creativity. Competences basing on the areas of creativity can more easily conform to reality and adapt to the most various situations.

Abilities

The predominant definition of abilities provided by official documents as well as by the specific literature is of an operative kind: an ability would correspond to a simple executive operation, i.e. to the fundamental component of a competence. Abilities then fall within the field of practical knowledge, although they cannot be merely associated to manual skills.

Law nr. 53 of 28 March 2003, proclaimed by Letizia Moratti, Minister of School and University at that time, within the frame of so-called "Moratti reform", defines competences as an ensemble of abilities and knowledge. Abilities also comprehend *relational skills*, beside *autonomy, powers of judging and the exertion of both personal and social responsibility*.

The most recent of the European documents operating a distinction between contents and competences was emanated by the **European Council: Recommendations of September 2006**:

(h) The term **Ability** indicates the capacity to apply knowledge and know-how to carry out tasks and to solve problems. The European Qualification Frameworks distinguishes between **cognitive** abilities (logic, intuitive, creative thinking) and **practical** abilities (implicating manual skills as well as the application of methods and the use of materials and instruments).

This definition proves to be wider-reaching than many others, yet it is still incomplete, in that it does not encompass a range of abilities which are not directly connected to the fields of executive and intellectual skills. The document

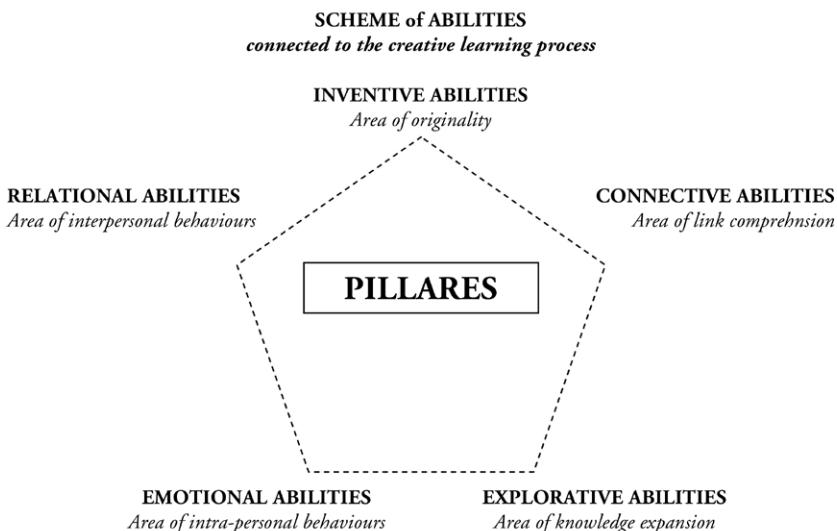
"Life skills education in schools", emanated by the World Health Organisation in 1993, also identifies human personal and relational abilities: self-consciousness, management of emotions and stress, decision-making skills, creativity, efficient communication, empathy, capacity to relate to other people and problem-solving capacity.

The present study aims to highlight those **abilities** which could be defined as **creative**, i.e. those basic abilities enabling individuals to generate thoughts and actions which are not merely mechanical, boring, de-personalising but innovative, more adapted to reality, "dissonant" and yet more consistent with one's actual living context.

It is now possible to provide a first definition of the **AREA OF CREATIVE ABILITIES**: groups of creative abilities (i.e. pushing individuals to think or act creatively) which differ from each other in terms of the individual sphere they tend to stimulate.

In the CLM, creative abilities have been subdivided into 5 areas:

- area of **connective** abilities
- area of **inventive** abilities
- area of **explorative** abilities
- area of **emotional** abilities
- area of **relational** abilities



INVENTIVE ABILITY (area of originality)

Keywords: PROBLEM SOLVING AND IMAGINATION

Abilities establishing a direct contact to an individual's originality, as they allow his expression and determine his style. These abilities contribute to a better integration between acquired knowledge and learner's mental patterns, world and experiences. They are therefore fundamental in the process of motivation to learning and of self-esteem development. Developing such abilities is vital to the development of creative intelligence, what is connected with the removal of the mechanisms causing functional fixities. This mind-accelerating process is more and more necessary to succeed in a world which is increasingly linked with innovation.

CONNECTIVE ABILITY (area of link comprehension)

Keywords: IDENTIFYING AND ESTABLISHING LINKS

Abilities orienting individuals towards deep understanding and meaningful learning. They base on knowledge construction and de-construction operations through which the learner can move and find his/her way among acquired notions in a dynamical and autonomous way. Improving these abilities is especially fundamental within an increasingly systemic and reticular concept

of knowledge which requires that our conceptual maps are constantly re-elaborated and updated.

EXPLORATIVE ABILITY (area of knowledge expansion)

Keywords: RESEARCH AND CURIOSITY

Abilities relating to the possibility to research, discover, acquire and expand knowledge within a certain sector. These abilities establish a special, though not exclusive, relation with the basic know-how from the various spheres of human knowledge. They allow to take the most advantage from the natural curiosity expressed by people as they learn, and they prove to be fundamental to stimulate learners' sense of self-efficacy.

EMOTIONAL ABILITY (area of intra-personal behaviours)

Keywords: FEELING MANAGEMENT AND INVOLVEMENT

Abilities relating to people's intra-personal behaviours, which determine the relation between learning process and an individual's emotive experiences. This area encompasses those productive behaviours which are directly bound to the good management of emotiveness and the feelings raised and challenged when learning. The attention paid to this type of abilities aims to embrace and clarify a teaching perspective which closely relates readiness to learn and emotive facets of intelligence.

RELATIONAL ABILITY (area of interpersonal behaviours)

Keywords: PARTICIPATION AND EFFICIENT COMMUNICATION

Abilities relating to interpersonal behaviours, social skills and management of relationships. These abilities turn out to be strategic in a process basing on the synergic strengthening of both individual and group energies, whereby one's actions are never geared to competition as an end in itself, as they turn out to be a functional resource for any group member. Among these abilities are the capacity to communicate (both verbally and non-verbally) in an efficient, situation-consistent way, thereby also transmitting feelings, wishes, needs, opinions; the capacity to listen to the others; the capacity to establish positive relationships to the others, thereby becoming able to manage conflict situations in a constructive way.

ONE CREATIVITY, OR MORE CREATIVITIES?

The researches on ability areas and in particular in the field of creativity carried out within the frame of the CLM have led us to hypothesize that it is not correct nor complete to talk about one single creativity: there exist many different types of creativity expressed through different behaviours and attitudes and corresponding to the predominance of some of the ability areas described before.

Hence the formulation of the so-called *Model of complex creativities*, whereby creativities are intended as wide, broad, articulated, manifold, multiform, complex, heterogeneous and interdependent.

Complex creativities' main characteristics can be defined as follows:

- they can inform any of the fields of human activity;
- they cannot be seen only as a product, but also as a process;
- they relate to the integrated and global use of brain's both right and left hemispheres and their functions;
- they contribute to the valorisation of the divergence-convergence relation;
- they are intended as the conditions for a full, complete life as well as for self-realisation;
- they allow us to re-think, accept and combine previous experiences in new forms to attach original, personal meanings to the present ones;
- they offer many occasions for creativity expression: realising useful ideas or products, solving problems, formulating operation strategies, or even playing (as an end in itself) or changing the system substantially.

Hence the hypothesis about the existence of more creativities, starting from the intersection of the ability areas described before.

By intersecting the meaningful combinations between ability areas, we have designed an heuristic model aiming to be realistic and representative without neglecting system's complexity and transversality; we have then detected 5 Creativities connected with 2 of the ability areas, which determine them in their inner dynamicity.

These five complex creativities are also categorisations, i.e. abstractions used to reduce reality's complexity. All of them are seen as characterised by the intervention of two ability areas. However, a role is also played by the other areas, though a minor one and to a different extent from person to person. The model accounts for the two areas which more than the others need to be activated by one person in order to generate a certain type of creativity.

It follows a description of the resulting Creativities:**LIGHT CREATIVITY**

Areas connected: inventive and emotional abilities

Lightness as levity and weightlessness. Escaping the heaviness of incidents and reality to overcome fixed thoughts and rigidities which require extra inner efforts to be broken... just like a spaceship launched out to space which has to win the heavy ground attraction before it can freely and lightly wander through the Cosmos.

This creativity originates from inventive power (this being frequently confused with creativity itself) on the one hand and from the management of our inner instinct on the other. This creativity is not to be confused with passionate nor with ecstatic experiences, but rather as a controlled impulse to learn to see reality in a new way and from other perspectives.

The area of emotions generates the movement which uncloses new meanings, thereby allowing to free them in inventive terms in order to produce creativity.

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CONTEXTUAL CREATIVITY

Areas connected: relational and emotional abilities

“Contextual”, because it is capable of perceiving the relational, situational and emotive context at best.

The word is derived from the Latin term “contextu(m)”, past participle of verb “contessere” (“to weave together”), i.e. the weaving of inter-personal and intra-personal movement. If this inner intensity, this inner impulse longing to be satisfied is efficiently managed with a continuous reference to the others, it allows to understand the surrounding context at best as well as to accept the risks connected with what is new and has never been seen before.

This creativity originates from the continual exchange in the relation between intra-personal and inter-personal spheres.

RETICULAR CREATIVITY

Areas connected: connective and explorative abilities

Reticular like our mind, which draws lines, links among explored points, spaces, places and objects to be bound together in order to generate new meanings, paradigms, ideas through a scrupulous, meticulous and careful research.

This creativity originates from the impulse to explore and de-structure knowledge in its closest details and to re-elaborate it by re-combining its parts in new forms. This is the type of creativity which can be most properly defined as "scientific", even though we know that intuition (like a sort of illumination), typical of lateral creativity, sometimes plays a major role in this sense.

The meticulous search for details and for the procedure are carried out with open-mindedness and the awareness that every step taken is part of a process and in any case of a bigger whole.

VISIBLE CREATIVITY

Areas connected: relational and explorative abilities

"Visible": from the Latin verb *video* (to see) and the ending -bilem, which indicates possibility and/or capacity. We are talking about a type of thought which can be seen and observed in the actual course of human relations.

Thoughts become concrete in our relations with the others. This creativity is used in "practical" actions - in manual actions and activities as well as in group actions and activities whose outcome is not a specific product.

Attention is paid to the product of the exchange, confrontation and cooperation processes, i.e. the product of the sum of different points of view. This creativity especially concerns our actions. In other words, it represents the concrete realisation of the relational exchange in terms of acts and actions.

This creativity influences the exchange with the others and the effort to shape reality in order to interpret it in different ways. Once more, the driving force behind this is curiosity, which is proper of exploration: observing things from a distance is not as satisfying as breaking down and re-arranging reality. This creativity characterises both team and individual working (in terms of relationships established with the others).

LATERAL CREATIVITY

Areas connected: inventive and connective abilities

The adjective "lateral" denotes a type of thought which is not linearly formulated, as it is open to other dimensions (width, dissonant extension towards new paths, diverging from the linear, usual one).

A type of creativity originating from the impulse of innovation, which can become productive through the more rigorous connective abilities.

A strongly cognitive process basing on the uninterrupted relation between

convergence and divergence, whereby the latter plays the major role. This is probably the kind of creativity which closely corresponds to the common definition of creativity itself, mostly conceived as difference, originality, laterality, mould-breaking and so on.

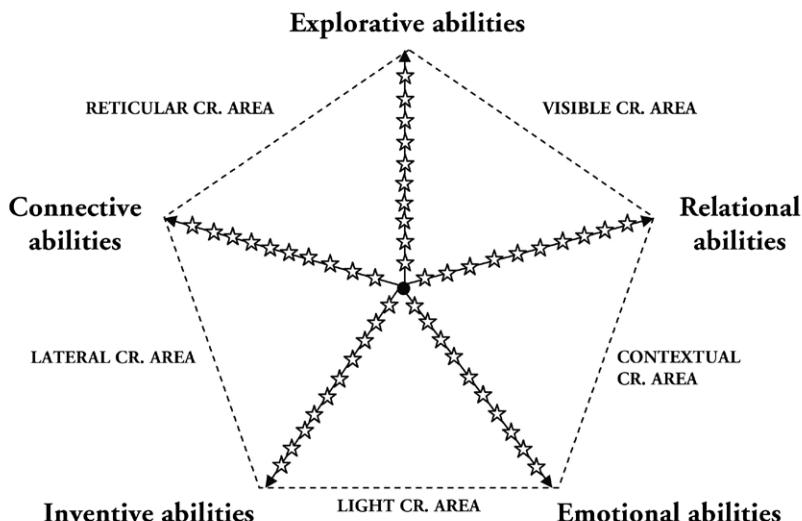
This is the creativity which directly challenges fixed beliefs and bypasses difficulties. It is both an innovative tool and a system "control" device, aiming to improve the system itself. In this sense it can be defined as a "challenging creativity", according to Popperian criteria.

ACTIVATION IN THE CLM

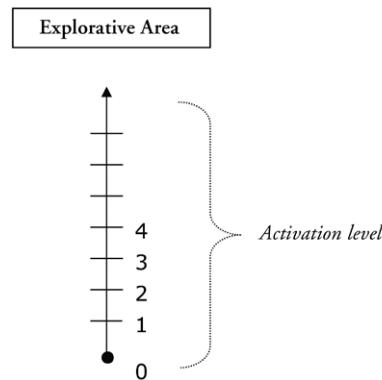
The galaxy of creativities: individual activation

The model of creativities described before bases on the explicative force of an image, that of a galaxy, i.e. an ensemble of stars, some of which (creative abilities) can combine into visible structures (constellations).

We can imagine this galaxy as a pentagon, whose vertices host the 5 areas of creative abilities.



The activation (or the non-activation) of the different ability areas are characterised by points which are to be placed along the axe going from the centre of the pentagon to its vertices, e.g.:



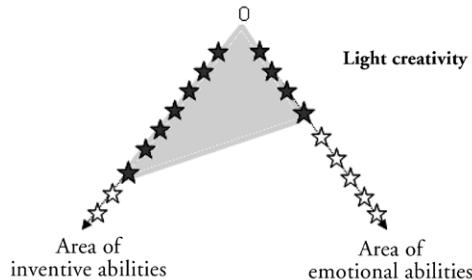
This representation insists on the association abilities - movement vectors: the more these vectors are activated, the more they can contribute to the production of creative thoughts or actions.

Just like galaxies, this pentagon has also got a *centre of gravity* acting like a centre of attraction for the stars it encompasses. It is from the centre of the pentagon that vectors originate. The activation of creative abilities corresponds to the departure movement from this gravitational force. Activation, which corresponds to the gradual lighting of the stars on these vectors, allows to illuminate the areas of creativity.

Activation can be intuitively represented as the progressive illumination of the stars placed on the vector axes: the more they are lit up, the brighter the adjacent areas (those of creativities) will be.

If every area of creativity was fully activated, the resulting constellation would correspond to our galaxy (the pentagon). This represents the ideal goal of education to which we all should aim: all ability areas should be activated in every learner in order to let him/her take advantage from his/her creative potentialities at school as well as in the entire course of his/her life.

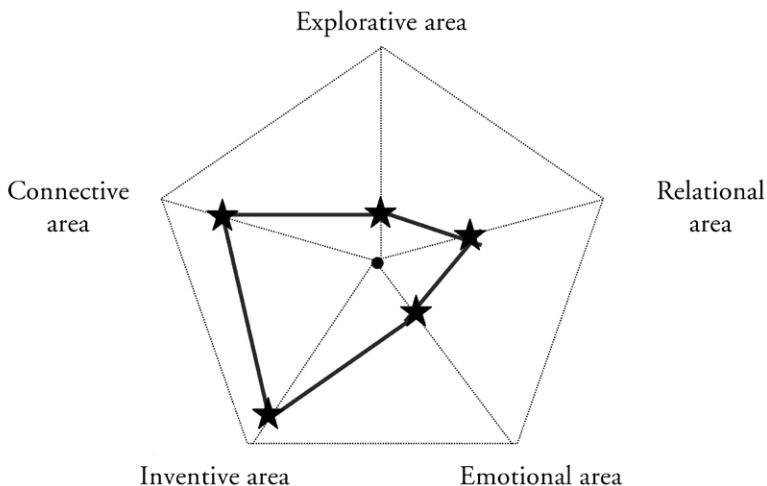
To sum up, every creativity is mainly (as previously described) the product of two areas of abilities: for example, light creativity is the product of the activation of the abilities belonging to the inventive and the emotional areas. The more these are activated, the more light creativity turns to a resource to exploit.



The previous image represents a detail of our pentagon. The two points placed on both ability vectors indicate the activation levels detected in one individual during the screening phase. The area comprised between both points reveals to what extent one individual exploits his/her creative potential with regard to Light Creativity and at the same time it indicates which abilities need to be improved (i.e. on which vectors it will be necessary to work) to increase such creativity.

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Let us think of an actual example, the case of a pupil named Francesco. The data noted down during the ability screening phase are reported on the corresponding vectors:



This is a real, specific creativity constellation showing learner's good Lateral Creativity as well as the need to enhance his Emotional, Relational and Explorative Areas.

This visual representation immediately allows to highlight the areas which need to be improved, thereby offering teachers and educators practical tips as to how to proceed.

(See annex: Table for individual activation with a list of abilities)

Group activation

In the context of the CLM, group takes on an important role as it fosters and improves learning and as it creates a situation where every individual feels good, welcome, accepted and stimulated.

For this reason, teachers also have to monitor the group progress and to project activities making use of the indicators and elements detected.

The expression "group activation" refers in particular to two aspects:

- ATMOSPHERE and group COHESION, determined by reciprocal attention, by the satisfaction for being part of a group, by the capacity to confront with the other and to take up challenges, by the awareness of being in a group;
- ACCEPTANCE of TASKS and of the ORGANISATION, determined by the capacity of the group to take on and carry out assignments, to distribute roles, to organise working times and resources, to respect rules and changes.

If both these dimensions are developed and strong enough, it will be possible for the teacher to design more complex activities; if not, s/he has to follow easier working procedures capable of supporting group development and activation.

(See annex: Table for group activation)

THE DIDACTIC OF "ACIGAVA"

In the CLM, the fundamental structure, the backbone of teaching following the analysis of both individual and group activation levels consists in the seven phases of the "ACIGAVA". Such phases, representing the steps for the teaching of subject-related contents, are shortly described in the following paragraphs. The teachers involved in the Project, who have studied them, confirmed their validity as a specific tool for the design of learning units.

A	<h2 style="text-align: center;">LAUNCH</h2> <p>First important meeting with contents which are new or only partially known (and which might be considered of little importance by the learners)</p>
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- Development of emotions and attitudes of **curiosity**, **amazement** and **pleasure** at the beginning of the course
- Proposal of a learning experience which starts to stimulate an appropriate sense of **adventure** and which creates **surprise** and **positive expectations**
- Contents are approached without particular **ties** and without allowing oneself to be conditioned by possible **fixed opinions** and **prejudices**
- First **comparison** with personal experiences

C	<h2 style="text-align: center;">UNDERSTANDING intuitively</h2> <p>Initial comprehension of the content, which links to the learner's personal experiences at the beginning of the learning process (Comprehension gradually becomes more and more refined and of a higher level)</p>
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- The **knowledge** assimilated into one's **cultural code** are **linked** to current mental map;
- One starts to grasp the **value** and **sense** of what one is learning;
- On the path of discovery one starts to accumulate data and **information** also via **comparisons** with dissonant elements;
- Questions start to be formulated or stimulated in a specific way, and doubts and perplexities begin to be expressed;
- The importance of the groups for the individual learning experience becomes clear and explicit (group as a resource);
- The goals of the learning process are shared;
- The criteria of evaluation, which will be used at the end of the process, are introduced

I	<h2>HYPOTHESISING/CREATING IDEAS</h2> <p>Various hypothesis for the prosecution of the learning process are formulated and/or solutions to contingent problems are found Use of strategies of lateral thought favouring the breaking of fixed beliefs, prejudices and routine thinking</p>
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- Formulation of hypothesis to **devise learning/activity procedures/process** to structure and link the information collected, to interpret it and to continue the learning process
- Formulation of hypothesis to **solve contingent problems**

G	<h2>JUDGING/DECIDING</h2> <p>The hypothesis formulated in the previous phase are analysed and judged to decide which to take on board in the implementation phase</p>
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- The ideas from the previous phase are analysed
- The ideas and the proposal which have been made are judged
- The ideas/solutions considered most efficient are chosen, clearly defining the characteristics of the tasks and concretely re-defining the goals previously identified

A**IMPLEMENTATION**

The procedures/activities/solutions chosen are implemented (both individually and at group level) as experiences which are "coherent" with the first 3 phases

The procedures/activities/solutions chosen are implemented, thereby insisting on the development of:

- Amazement, curiosity, pleasure, surprise
- Sense of adventure
- Continuous comparisons
- Discovery, value and sense of experience
- Comprehension

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V**EVALUATING**

The learning process is evaluated comparing goals and actual outcomes and considering the opportunity to return to any of the previous phases

- The effect of what has been implemented on the teaching sphere is evaluated
- The effect of what has been implemented on the social and relational sphere is evaluated
- An evaluation is made as to whether the content has been assimilated
- It is checked whether the content can be transferred to other spheres/disciplines
- An evaluation is made as to what step of ACIGAVA it may be advisable to return

A	<h2 style="text-align: center;">APPROPRIATION</h2> <p>The full comprehension of the content, actively built up and extended to other spheres and situations by the learner, enables the implementations of the abilities which can also be transferred to other contexts and disciplines. Appropriation is to be considered both for specific and privileged contents/concepts and for others of larger dimension and quality and has its own gradual and partial progression</p>
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- The appropriation fo contents and competences is reinforced
- A final feedback is collected and the process is concluded

THE 7 PILLARS OF THE CLM

The CLM envisages that the learning experiences designed on the basis of the ACIGAVA procedure are structured via the selection and implementation of activities relating to 4 pillars referring to the learner and with a continual attention to specific behaviours and attitudes on part of the teachers (the 3 pillars referring to the teacher).

More specifically:

- **The 4 pillars referring to the learner** represent procedural possibilities or groups of activities by means of which learners' abilities can be trained. The mindful and varied use of these pillars in the teaching helps create a context of opportunity to develop individuals' complex creativities.
- **The 3 pillars referring to the teacher** instead can be considered as:
 - Contents a teacher can prepare, study and develop in order to become able to teach them at best (CLM minimum application level)
 - An evaluation and self-evaluation system enabling teachers to improve his/her awareness (extended CLM application)
 - "Relational accents" which a teacher can consciously and variedly apply when proposing activities (CLM integral application).

The interaction between working modalities (selected according to one pillar) and the relational accents chosen by the teacher results in the teaching style actually performed in a specific case.

The ideal effect of the relation-interaction between teaching style and pupils' abilities is the activation of the various creativities.

Hereinafter we are going to summarise the main characteristics of the 7 CLM pillars, i.e. their specific identity.

The 4 CLM pillars referring to the learner

1. Dialectic group dynamics

Dialectic group dynamics enable the structuring and experiencing of learning experiences centred on a revision and selective implementation of *Learning Together* (one of the main trends of cooperative learning) and on the focused use of techniques of dialectic and creative group dynamics.

We firmly believe that it is necessary to get over the “foolishness” that makes us all sit for years at school without this community experience really being exploited for a better efficiency in individual learning. Often, the group experience is just “put up with” or considered incidental; sometimes, just putting people together in a room is considered a group experience.

The revision and selective implementation of Learning Together

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On the basis of some of our specific reflections, indications and additions to *Learning Together*, which we once more interpret in the light of creativity and of a more creative and flexible use of group dynamics, it would be necessary:

1. to place more attention and care on recreational dynamics developing originality, variety, efficiency and involvement
2. to introduce specific techniques and dynamics for the development of group creativity
3. to increase the flexibility of some sequences in order to avoid an excessively “mechanical” application of the approach.

Using group dynamics facilitates the development of a sense of belonging, accelerating the processes of socialisation and reciprocal knowledge, creating shared rules, routing individual's energies towards common goals; this condition makes communication within the group itself more fluid and clear, it reduces embarrassment and vindications, it enables individuals to use more resources in learning (being less worried about the management of interpersonal relationships) and it therefore impacts indirectly on the level of learning.

Obviously, all of this presupposes a good knowledge of the theory relating to group dynamics on part of the trainer/teacher as well as a efficient management of such dynamics, skillfully interpreting the roles and the functions that are established.

Moreover, we are talking about *dialectic group dynamics*, as it is necessary to direct the group appealing to two completely different dimensions:

- *cooperative dynamics*, incentivating collaboration, cohesion and goal sharing;
- *competitive dynamics*, promoting antagonism, challenge and the desire to assert one's own abilities.

Questo perché da ognuna di esse si possono ricavare motivazioni che spingono The reason for this is that from each of them it is possible to get motivations which push towards activation and which, in any case, favour a more complete explosion of all an individual's competences and resources.

A calibrated interaction of these dynamics exalts the creative potential of the individual and the group involved in the dialectic game between "external pressure" and "internal interdependence".

The nature of the group dialectic dynamics enables the trainer to:

- create the optimal conditions for the cognitive and emotional formation and development of the group;
- intervene to interpret and modify the communicative network, roles and function efficiently;
- specifically favour the learning/acquisition of knowledge and content;
- use structured and formal activity which contemplate organised individual and group work routes;
- anticipate and measure cognitive and emotional involvement;
- make use of specific materials.

With regard to creativity, the learning experience experienced through group dialectic dynamics aims to lead individuals towards these experiences:

- to experience *problem solving* in a group;
- to do experiences via the techniques for the development of group creativity;
- to know how to restructure one's own way of thinking in view of the perspectives presented by the other group members;
- to develop the capacity of imagining and immersing oneself with contexts and situations which are different from the current ones.

2. Simple game

The *simple game* enables to structure and to let individuals do experiences centred on **recreational activities** which promote a favourable context for creativity, in that **the presence and use of materials as well as the structure of games** enable the development of **curiosity, amazement, sense of adventure, imagination**.

The simple game therefore offers itself as an uncomplicated, unpretentious, essential game based above all on people and on the dynamics they can put in motion, without requiring particular instruments, objects, spaces or material to be applied.

In order to be implemented, it only requires to focus on ourselves as well as on the others, applying in this way the criteria of maximum exploitation of the resources available in a certain situation and of the research of simple solutions to complexity.

The simple game also exploits informal moments as well as playing situations involving individuals or small groups; the didactic/educational finalization does not preclude (rather it requires) some form of de-structuring essential to the development of creativity.

The nature of simple game therefore aims to:

- involve people's emotional elements more strongly;
- favour the use and development of all senses;
- exclude the necessity for specific and sophisticated materials;
- facilitate the exploration of situations.

Within the context of creative learning, the prompted "simplicity" aims to support people's need to relate and to "make use" of the others in order to develop integrally their creative potential. Through this learning experience, the individual is no longer bound to the functional steadiness of predetermined materials, which can harden thoughts and courses of actions more strongly than the ties placed by interpersonal relationships.

Simplicity favours the processes of imagination as well as the development of fantasy in an extremely significant way.

Plato said that "*necessity is the mother of invention*".

Leonardo da Vinci maintained that "*necessity is the greatest inventor of all*".

In addition to that, creative persons love to play because playing often favours the following opportunities:

- creating occasions to act spontaneously and inventively;
- testing oneself, running risks, learning strategies to deal with lacks of success;
- bonding with the world;
- improving physical, intellectual and moral development;
- developing all perceptive modalities;
- moving temporarily to a fantasy world;
- seeing reality from new points of view;
- producing new ideas;
- being protagonists of the experiences one lives.

3. Empathetic problem solving

This pillar allows to structure and to let individuals do experiences centred on activities for the acquisition of competences related to **problem solving and empathy**, with the aim to emphasize the **expression of different intelligences and abilities** through the development of the adequate individual strategies of **problem setting and problem solving**, enriched by the **empathetic approach**, which favour mental flexibility and improve perception and the experience of reality as well as the capacity to restructure.

Problem solving essentially defines an experience which favours the capacity, as previously described, to find the most effective solutions and strategies to deal with everyday problems, to exploit personal resources to become able to face and solve them, and to develop attitudes to flexibility and the capacity to adapt to the most various situations.

The learner should be given the opportunity to make his perception of himself, the others and the world more flexible and to react with functional behaviours and attitudes, so as to find new and efficient solutions to new problems every time.

The relevance of empathy then underlines the need of a complex and complete approach to reality and to people surrounding the learner.

To do this, the learner himself needs to be able and to know how to empathise (in accordance with the definition that we gave of it previously) with the surrounding people and reality.

The combining of empathy with creativity and problem solving bases, on

the one hand, on the assumption that group learning experiences centred on problem solving increase individuals' empathetic capacity to "decentralise", to catch other people's points of view and to identify with their positions and emotions; on the other hand, it bases on the belief that **the development of empathetic capacities increases individuals' capacity to face up to difficulties and problems in a more creative and effective way.**

The learning experiences relating to this pillar, on the one hand, are therefore facilitated by empathy and, on the other, they facilitate empathy itself.

This particular learning experience therefore aims to bring learners to take on problem solving (as previously described) as a normal strategy to know and learn, fed and made more effective by the continuous effort of putting oneself in another's shoes, of respecting his/her originality and cultural code, of seeing situations always from new and original points of view, of knowing how to re-structure situations.

A constant concern and propensity for the adoption of an empathetic attitude increases the probabilities that an individual might achieve successful problem solving processes, implementers of second degree changes, as he improves his ability to see situations from numerous, different points of view, to catch other people's perspectives, to anticipate possible future scenarios, to overcome problems and then to find unexpected, unforeseen situations to them.

Empathetic problem solving is therefore closely linked to **creativity** in that:

- it favours the original expression of the learner's characteristics;
- it favours the assumption of new roles which are different from one's own;
- it enables to see reality from more points of view;
- it develops a flexible attitude with regard to the resolution of problems;
- it allows to bypass and anticipate one's own resistances to change as well as those of the others;
- it facilitated the assumption of the language of the others;
- it develops active listening;
- it favours a flexible, interdisciplinary use of one's own intelligences;
- it integrates strategies of convergent and divergent thought.

4. Focussing interaction

Focussing interaction enables to structure and to let individuals do experiences centred on activities which create a **strong link between contents/disciplines with the learner's reality and experiences**, thereby favouring the development of his own **creativity**.

Interaction refers to the process by which the learner interacts with reality and effectively learns something new when this is equated to something known, i.e. with the cognitive patterns, structures and categories of the learner; indeed, all that is dissonant with this provokes immediate resistance to change which impedes learning and which therefore must be predicted and by-passed.

The significance of a content is given by the relation it establishes with the experiential world of the person involved. A content gains on importance if it has a meaning for the learner, i.e. if it enters the learner's conscience as a vital element, otherwise it remains a factor outside his life.

It is the normal way in which we all learn.

It is therefore necessary to distinguish the effective immediate exemplification of the contents/discipline from an action emphasising learners' immediate and future needs, to make them appreciate immediately the value of the contents themselves.

In this sense, the interaction process can also not be an everyday occurrence. This "comparison", this "bridge" to "reality" can be set back, even if it has to be crossed sooner or later... a person can for example listen to very abstract concepts expressed with a very pregnant language, which is immediately barely referable to his own experience; but if he consciously understands that all this "has something to do" with his own life, he will be more motivated to learn even more.

Focussing interaction is not limited to this operation (linking new contents to learn with a person's experience, cultural code and background), but it completes the action continuously exemplifying in current and immediate everyday reality

- the usefulness it can have, for that determined person, the learning of the content to which he is applying himself;
- the urgency that "thing" represents for him/her;
- the centrality with regard to his life.

From this point of view, the learning experience proposed must therefore start from the learner and return there.

It is then easier to understand the suggestion of proposing activity of an **experiential** kind, not only in the sense that the learners do "things" (being active and not just "passive" listeners), but especially in the sense that the actions proposed speak and dialogue with their experience (i.e. are significant for their cultural code).

A learning experience done through focussing interaction directly favours the **development of creativity** too, in that it stimulates the learner to:

- extend the vision of his own existence and link his life with new facts and people;
- increase the possibilities of intervention;
- catch new meanings;
- improve a person's planning capacities and extend the range of his own abilities;
- apply the competences developed at school to other external contexts;
- draw on real life knowledge and competences in a significant way to use them in other contexts.

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The 3 CLM pillars referring to the teacher

THE 4 TYPES OF LEARNING EXPERIENCE ARE THEN PROPOSED BY THE TEACHER THROUGH

1. THE INTEGRATED ANIMATION STYLE

Characterised by a teaching style which enlivens the group learning experiences by combining the **potential of animation** with the educational (relational and didactic) requirements of the learners.

this is an **integrated approach** to the needs of the learners (both as individuals and as a group) and to the educational/didactic goals to be reached

By **style of animation** is meant the capacity to involve the participants effectively and in an interactive, "nice" way.

The style of animation:

- manages to make seemingly insignificant or repetitive actions special
- emphasises the protagonism of the group participants, who therefore feel actively involved in the process;
- bases above all on "how" experiences are proposed and takes care of all

details and situations so that these take place in the most fascinating, exciting, involving and "active" (in the widest sense of the word) way possible.

The **integrated style of animation** is not limited to the effectiveness of the methods used or to the teacher's ability to involve persons (e.g. animator of a tourist village), but it takes great care that the actions proposed (according to the style previously mentioned) are *integrated* with a strong didactic and educational consideration (i.e. they have a significant value for the learning and for personal development).

It refers to the SPHERE: **DIDACTICS AND CLASS MANAGING**
and it therefore relates to the

**Capacity to
MANAGE A GROUP IN A GOOD,
EFFECTIVE WAY**

2. RESPECT FOR AND EFFECTIVE MANAGEMENT OF THE RULES OF INTERPERSONAL COMMUNICATION

The **learning environment** should be characterised by a positive social atmosphere. That is, it is the relational atmosphere which determines a child's feeling of security to face up to reality in personal and critical terms. **Rogers** emphasises how important it is to achieve conditions (suspension of judgement, attitude of congruence and empathy on part of the teacher) to produce that atmosphere of psychological freedom and security which allows the child to express and achieve his own tendency to focussing, i.e. his own creativity, in order to obtain an original and participated learning from him.

In other words, the teacher must be able to **use and apply the rules of interpersonal communication adequately**, putting himself at stake with the people involved and respecting his role as the "route tracer", like a film director of the training, i.e. above all the one who prepares, organises, stimulates and verifies the action.

However, by saying "film director" is not meant that he should distance himself from the action, as his personality and his actions influence the atmosphere in the group and its motivation to learning in any case.

Fundamental beside the **dialogic element**, mainly linked to the management of

the relationships, is also the aspect of **significance** of the trainer, who needs to gain on credibility and value for the learners so that the indications and messages he sends out take on an important meaning to those who listen to and live them.

So, in order to gain on significance and credibility, the trainer should dedicate time and attention to **caring for the interpersonal relationship** with all participants, the **sharing** of the different aspects of the learning process (expectations, doubts, contents, socialisation, conclusions, conflict, etc.) and the **exploitation** of the experience itself through his own actions.

The importance of the teacher and the teaching process directly increases the motivation of the learner, an indispensable element, as stated by Mencarelli, in any discussion about educability, which "lacks foundations if it does not place its roots in human motivations, i.e. in everything which guides and stimulates humans through their decisions, initiatives, the following of his more or less immediate aims or the very definition of their ideals of life, because this mean understanding them better and therefore educating him more effectively".

It is important for the teacher to have a positive perception of the pupils as well as to have positive expectations from them, to live space to their initiative and self-learning capacity, thereby looking beyond immediate results and using mistakes not as a negative element to be condemned, but rather as a useful element to have information on what has been poorly or wrongly understood.

The teacher should therefore establish a real communicative relation with the pupil, based on dialogue and reciprocal respect and listen to him both verbally and non verbally.

The care for informal and de-structured moments represents an opportunity for teacher-pupil communication during the learning process.

It refers to the SPHERE: **SCIENCE OF BEHAVIOUR**

and it therefore relates to the

**Development of a
SOUND TEACHER-GROUP RELATION,
linked to the extent the teacher “sees” his pupils as a value and
consequently to how he BEHAVES in terms
of his way of communicating.
In particular, it determines the effects
of the teacher’s behaviour on the group.**

3. THE FACILITATION OF SIGNIFICANT AND DIALOGICAL RELATIONSHIPS

The teacher should not only apply himself to establishing effective relationships with his pupils, but he should also promote attitudes, situations and activities which enable the establishing of positive relations among them, so that a good atmosphere, the capacity to work together, empathy and competence in conflict management develop within the group too.

It refers to the SPHERE: **INTERPERSONAL RELATIONSHIPS**

and it therefore relates to the

**Development of a
SOUND PUPIL-GROUP RELATION,**

**linked to the particular importance of promoting the group atmosphere and
good relationships among its members on part of the teacher**

(See annex: Table for the analysis of the 3 pillars referring to the teacher)

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(See annex: Table for the planning of Learning Units and Single Activities)

CLM APPLICATION LEVELS

As a system, the CLM and its elements can be used and applied to different extents, from a lighter, partial application to a more complete and extended one.

This also allows teachers to adapt the method to his own habits and experience as well as to the most frequently used methodologies.

The three CLM application levels have been named as follows:

- descriptive level
- functional level
- systemic level

The three levels are characterised by the features described in the following table.

KEY ELEMENTS	DESCRIPTIVE level	FUNCTIONAL level	SYSTEMIC level
Pedagogical and cultural acceptance of the method	In its basic elements	In its basic elements	In all its elements
Acceptation of the complex creativities theory	Especially with regard to the basic idea that creativity should not be limited to artistic activities only	The theories of complex creativities are used as the key to the interpreting of creative thinking	In all elements described
Nature and command of the discipline	Especially with regard to the basic idea that commanding the discipline enables the teacher to focus better on children	With regard to the basic idea that commanding the discipline meets the need to dedicate oneself to the most important aspect of teaching, i.e. to the pupils	One is concerned with reflecting on the epistemology, the structure and the didactic effects on the teaching implicated by the more or less deep command of a discipline
Monitoring abilities and complex creativities	The results of the monitoring process are deemed a mere indicator	The results of the monitoring process turn to a fundamental indicator for the choice of the activity to be proposed	It is part of the system, completely applied

KEY ELEMENTS	DESCRIPTIVE level	FUNCTIONAL level	SYSTEMIC level
4 pillars of learning	They are mere "containers" qualifying activities and on which the teacher can freely draw	They represent containers qualifying activities which refer to some specific methods the teacher has already chosen and on which he can draw	They are part of the system, completely applied
3 pillars of teaching	They are merely qualified contents from which one can freely draw inspiration	They represent containers qualifying activities which refer to some specific methods the teacher has already chosen and on which he can draw	They are part of the system, completely applied
Individual activation	It is analysed, but it only represents a qualified indicator from which one can freely draw inspiration	It is analysed, but it only represents a qualified indicator from which the teacher can start when designing activities	Fully inserted in the system, completely applied
Group activation	It is analysed, but it only represents a qualified indicator from which one can freely draw inspiration	It is analysed, but it only represents a qualified indicator from which the teacher can start when designing activities	Fully inserted in the system, completely applied
ACIGAVA	Completely	Completely	Completely
Table for the planning, II degree variables and other elements of the system	A table is provided which considers the elements previously mentioned	A table is provided which considers the elements previously mentioned	A table is provided which considers all the elements so that it is possible to implement the system in its entirety

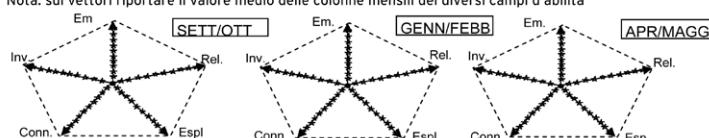


ANNEX

- Table for individual activation with a list of abilities
- Table for group activation
- Table for the analysis of the 3 pillars referring to the teacher
- Table for the planning of Learning Units and Single Activities

CAMPPI DI ABILITÀ' Alunno/a	RILEVAMENTO DELLE ABILITÀ' PER DETERMINARE L'ACCENSIONE PERSONALE VARIABILI di 1º LIVELLO (specifiche per l'accensione)			
	Sett/Ott	Genn/febbr	Aorile/Maggio	
INVENTIVA (campo dell' originalità)	0-10	0-10	0-10	0-10
1- Formula varie ipotesi per risolvere una situazione 2- Coglie diversi aspetti di una situazione 3- Comprende e utilizza metafore 4- Rielabora in modo personale 5- Individua soluzioni originali 6- Genera grandi di idee e risposte 7- Espande ragionamenti o idee	media del campo MAI = 0	media del campo MAI = 0	media del campo MAI = 0	media del campo MAI = 0
CONNELLATIVA (campo della comprensione dei nessi)	0-10	0-10	0-10	0-10
1- Coglie relazioni di causa/effetto 2- Utilizza strategie note in situazioni nuove 3- Fa domande pertinenti 4- Coglie somiglianze e differenze 5- Intuisce le conseguenze di un'idea 6- Coglie collegamenti interdisciplinari 7- Organizza le informazioni raccolte	media del campo MAI = 0	media del campo MAI = 0	media del campo MAI = 0	media del campo MAI = 0
ESPLORATIVA (campo ampliam. conoscenze)	0-10	0-10	0-10	0-10
1- Ascolta attivamente 2- Gioca in situazioni non strutturate 3- Sperimenta e ricerca 4- Osserva con attenzione 5- Si mostra curioso verso situazioni non note 6- Formula numerose domande 7- Individua gli elementi di un problema	media del campo MAI = 0	media del campo MAI = 0	media del campo MAI = 0	media del campo MAI = 0
EMOZIONALE (campo atteggiamenti intrapersonali)	0-10	0-10	0-10	0-10
1- Riflette sul proprio comportamento 2- Contiene risposte e atteggiamenti impulsivi 3- Riconosce errori senza scoraggiarsi 4- Si espone al fallimento tentando di indovinare 5- Intraprende iniziative personali 6- Prende decisioni da solo 7- Accetta di impegnarsi e assumersi responsabilità	media del campo MAI = 0	media del campo MAI = 0	media del campo MAI = 0	media del campo MAI = 0
RELAZIONALE (campo attegg.interpersonali)	0-10	0-10	0-10	0-10
1- Rispetta le regole 2- Partecipa e collabora attivamente 3- Accetta il confronto 4- È disponibile alla negoziazione e al compromesso 5- Chiede aiuto 6- Rispetta i tempi e le capacità degli altri 7- Sa incoraggiare l'altro	media del campo MAI = 0	media del campo MAI = 0	media del campo MAI = 0	media del campo MAI = 0

Nota: sui vettori riportare il valore medio delle colonne mensili dei diversi campi d'abilità



ACCENSIONE DI GRUPPO

<i>Classe:</i>			
<i>Numero alunni:</i>			

CLIMA E COESIONE	0- 10	MEDIA	SEMPRE ↑ 10 9 8 7 6 5 4 3 2 1 MAI ↓ 0	
Si mostrano tranquilli	0- 10	Media		
Manifestano attenzione e ascolto per i compagni				
Manifestano attenzione e ascolto per l'insegnante	0- 10	Media		
Rispettano cose/spazi altrui				
Manifestano soddisfazione per i successi ottenuti nel lavoro in comune	0- 10	Media		
Parlano utilizzando il noi				
Esprimono opinioni personali nel gruppo	0- 10	Media		
Dialogano integrando positivamente opinioni, progetti e strategie				
Si incoraggiano a vicenda durante le attività	0- 10	Media		
Accettano i conflitti e cercano di risolverli				
ACCETTAZIONE DEL COMPITO E DELL'ORGANIZZAZIONE	0- 10	MEDIA	SEMPRE ↑ 10 9 8 7 6 5 4 3 2 1 MAI ↓ 0	
Manifestano il desiderio di assumersi compiti	0- 10	Media		
Svolgono i compiti loro assegnati				
Accettano di svolgere incarichi differenziati e complementari assegnati dall'insegnante	0- 10	Media		
Mettono in relazione risorse e tempi per il raggiungimento degli obiettivi				
Formulano ipotesi per il raggiungimento degli obiettivi	0- 10	Media		
Confrontano ipotesi, strategie e procedure di gioco e lavoro				
Manifestano disponibilità ai cambiamenti se necessari per il raggiungimento degli obiettivi	0- 10	Media		
Rispettano le regole del gruppo				
Accettano la suddivisione in gruppi di lavoro	0- 10	Media		
Manifestano fiducia nelle possibilità di successo del lavoro di gruppo (sia verbalmente che con linguaggio non verbale)				
ACCENSIONE DI GRUPPO (Media delle due medie sopra ottenute)	Med.	Med.	SEMPRE ↑ 10 9 8 7 6 5 4 3 2 1 MAI ↓ 0	
	ALTA	7-10		
	MEDIA	4-6		
	BASSA	0-3		

GRIGLIA PER LA DEFINIZIONE DELLO STILE D'INSEGNAMENTO IN RAPPORTO ALLE CINQUE AREE DI CREATIVITÀ'

Atteggiamenti dell'insegnante afferenti alle ABILITA' CONNETTIVE degli alunni/e

PAROLE CHIAVE: chiarire, richiedere chiarimenti, stimolare domande/risposte, stimolare confronti

RELAZIONI SIGNIFICATIVE E DIALOGICHE	Media Piastro 0-10	REGOLE DELLA COMUNICAZIONE	STILE DELL'ANIMAZIONE INTEGRATA	Media Piastro 0-10	MEDIA DEI 3 PILASTRI IN RELAZIONE ALLE ABILITA' CONNETTIVE
					SEMPRE
1.Mi distanzio per offrire osservazione alle attività e dinamiche del gruppo classe.	9	1. Descrivio una situazione senza giudicarci	9	1. Dedicò tempo alla preparazione di una lezione ben costruita	8
2. Chiedo aiuto e collaborazione.	6	2. Favorisco le domande	6	2. Strutturo le lezioni in modo da stimolare diversi tipi d'intelligenza	6
3. Sono attento a tutti	3	3. Uso un linguaggio espositivo chiaro	3	3. Controllo che tutti abbiano capito	5
4. Richiedo spiegazioni e motivazione riguardo a scelte e comportamento	1	4. Utilizzo strategie di ascolto attivo	0	4. Utilizzo differenti mediatori didattici (simbolico, iconico, ludico, ...)	0
5. Richiedo spiegazioni e motivazione riguardo a idee e proposte				5 Utilizzo anche strategie ludiche ed animative per ottenere silenzio e concentrazione	
6. Chiedo pareri su comportamenti, strategie e idee alternative				6 Chiedo di produrre mappe concettuali	
				5- Anticipa le conseguenze di un'idea	4- Coopile collegamenti interdisciplinari
				6- Coopile collegamenti interdisciplinari	7- Organizza e informazioni raccolte

Insegnante:

GRIGLIA PER LA DEFINIZIONE DELLO STILE D'INSEGNAMENTO IN RAPPORTO ALLE CINQUE AREE DI CREATIVITÀ

Atteggiamenti dell'insegnante afferenti alle ABILITA' EMOZIONALI degli alunni/e

RELAZIONI SIGNIFICATIVE E DIALOGICHE	0-10 Media Piastra	REGOLE DELLA COMUNICAZIONE	STILE DELL'ANIMAZIONE INTEGRATA	Media Piastra 0-10	Media Piastra 0-10	Media Piastra 0-10	Media Piastra 0-10	MEDIA DEI 3 PILASTRI IN RELAZIONE ALLE ABILITA' EMOZIONALI
								Sempre
1. Esprimo verbalmente le mie emozioni davanti al gruppo	10 Sempre	1. Sottolineo e lodo comportamenti positivi	10 Sempre	9	9	9	9	10 Sempre
2. Riconosco eventuali errori	8	2. Evito generalizzazioni (tutto/niente, sempre, mai)	8	7	7	7	7	8 Sempre
3. Favorisco l'espressione di emozioni	6	3. Richiamo attenzione anche con segnali convenzionali evitando di dare ordini	6	6	6	6	6	6 Sempre
4. Fornisco indicazioni e descrizioni a fronte di errori e sbagli nell'eseguire compiti e attività	5	4. Fornisco indicazioni e descrizioni a fronte di errori e sbagli nell'eseguire compiti e attività	5	5	5	5	5	5 Sempre
5. Riformulo parafrasando quanto ascoltato	4	5. Evito di lasciarmi influenzare nel giudizio da elementi non inerenti alla prestazione	4	4	4	4	4	4 Sempre
6. Richiamo il gruppo a concentrarsi sul "qui ed ora"	3	6. Utilizzo un linguaggio in "io"	3	2	2	2	2	3 Sempre
				1	1	1	1	1 Sempre
				0	0	0	0	0 Sempre
								Abilità Emozionali degli alunni/e
								1- Sa riflettere sul proprio comportamento
								2- Contiene risposte e atteggiamenti adeguati e chiari
								3- Riconosce errori senza scoraggiarsi
								4- Si espone al fallimento tentando di indovinare
								5- Intraprende iniziative personali
								6- Accetta di assumersi responsabilità
								7- Accetta di impegnarsi e prendere decisioni

Insegnante:

GRIGLIA PER LA DEFINIZIONE DELLO STILE D'INSEGNAMENTO IN RAPPORTO ALLE CINQUE AREE DI CREATIVITÀ'					
Atteggiamenti dell'insegnante afferenti alle ABILITÀ RELAZIONALI degli alunni/e					
RELAZIONI SIGNIFICATIVE E DIALOGICHE	REGOLE DELLA COMUNICAZIONE		STILE DELL'ANIMAZIONE INTEGRATA		MEDIA DEI 3 PILASTRI IN RELAZIONE ALLE ABILITÀ RELAZIONALI
	Media Pilastro 0-10	Media Pilastro 0-10	Media Pilastro 0-10	Media Pilastro 0-10	
1. Ringrazio i bambini per i loro contributi	SEMPRE 10 Pilastro	SEMPRE 10 Pilastro	SEMPRE 10 Pilastro	SEMPRE 10 Pilastro	SEMPRE 10 Pilastro
2. Concordo con il gruppo regole e procedure	9 Pilastro	9 Pilastro	9 Pilastro	9 Pilastro	9 Pilastro
3. Attivo modalità per richiamare la classe al rispetto delle regole	7 Pilastro	7 Pilastro	7 Pilastro	7 Pilastro	7 Pilastro
4. Invito i bambini ad ascoltare uno di loro	5 Pilastro	5 Pilastro	5 Pilastro	5 Pilastro	5 Pilastro
5. Utilizzo modalità di lavoro cooperativo	0 Pilastro	0 Pilastro	0 Pilastro	0 Pilastro	0 Pilastro
6. Assegno ruoli per il mantenimento di un buon clima nella classe	0 Pilastro	0 Pilastro	0 Pilastro	0 Pilastro	0 Pilastro
					Abilità Relazionali degli alunni/e
					1- Rispetta le regole
					2- Partecipa e collabora attivamente, integra punti di vista diversi al compromesso
					3- Accetta il confronto e rispettando i tempi e le capacità di
					4- È disponibile alla negoziazione e al compromesso
					5- Conosce e utilizza tecniche e dinamiche per esprimere e favorire l'energia di gruppo
					6- Utilizza il role playing o altre tecniche di immedesimazione
					7- Sa mediare e rinunciare
					incoraggiare l'altro

Insegnante:

GRIGLIA PER LA DEFINIZIONE DELLO STILE D'INSEGNAMENTO IN RAPPORTO ALLE CINQUE AREE DI CREATIVITA'			
Atteggiamenti dell'insegnante afferenti alle ABILITA' INVENTIVE degli alunni/e			
PAROLE CHIAVE: incoraggiare, assicurare, valorizzare il particolare, lasciare spazio e libertà		MEDIA DEI 3 PILASTRI IN RELAZIONE ALLE ABILITA' INVENTIVE	
RELAZIONI SIGNIFICATIVE E DIALOGICHE		STILE DELL'ANIMAZIONE INTEGRATA	
0-10 Media Pilastro	0-10 Media Pilastro	0-10 Media Pilastro	0-10 Media Pilastro
1. Accetto e utilizzo idee e suggerimenti	1. Incoraggio verbalmente ed anche con gesti ed espressioni	1. Utilizzo una programmazione delle attività elastica ed aperta a variazioni anche sostanziali	SEMPRE → 10 SEMPRE → 10 SEMPRE → 10
2. Chiedo pareri e suggerimenti	2. Evito di interrompere anzitempo chi vuole esprimersi	2. Attiro l'attenzione su singoli particolari di una situazione	7 6 5
3. Mostro accettazione incondizionata ed evito giudizi svalutanti sulla persona	3. Uso la voce, corpo e spazio in modo vario	3. Evito d'incalzare e di mettere sotto pressione	4 3 2
4. Stabilisco regole per assicurare l'ascolto reciproco	4. Mostro apprezzamento	4. Preparo sorprese	1 1 1
5. Predispongo spazi strutturati per la soluzione di problemi in gruppo	5. Evito giudizi svalutanti sulla persona	5. Propongo attività di problem solving	0 0 0
6. Predispongo spazi di lavoro e di riflessione destrutturati	6. Evito minacce	6. Alterno stili comunicativi differenti (uditivo, visivo, cinestetico)	0 0 0
<i>Abilità inventive degli alunni/e</i>		<i>Abilità inventive degli alunni/e</i>	
1- Formula varie ipotesi per risolvere una situazione		1- Formula varie ipotesi per risolvere una situazione	
2- Coglie diversi aspetti di una situazione		2- Coglie diversi aspetti di una situazione	
3- Produce e utilizza metafore		3- Produce e utilizza metafore	
4- Rielabora in modo personale		4- Rielabora in modo personale	
5- Individua soluzioni originali		5- Individua soluzioni originali	
6- Genera grandi quantità di idee e risposte		6- Genera grandi quantità di idee e risposte	
7- Espande ragionamenti o idee		7- Espande ragionamenti o idee	

GRIGLIA PER LA DEFINIZIONE DELLO STILE D'INSEGNAMENTO IN RAPPORTO ALLE CINQUE AREE DI CREATIVITÀ'		Atteggiamenti dell'insegnante afferenti alle ABILITA' ESPLORATIVE degli alunni/e		
PAROLE CHIAVE: indagare, motivare, controllare il processo, facilitare il processo, monitorare, stimolare, incuriosire.		MEDIA DEI 3 PIASTRI IN RELAZIONE ALLE ABILITA' ESPLORATIVE		
RELAZIONI SIGNIFICATIVE E DIALOGICHE		REGOLE DELLA COMUNICAZIONE	STILE DELL'ANIMAZIONE INTEGRATA	MEDIA DEI 3 PIASTRI IN RELAZIONE ALLE ABILITA' ESPLORATIVE
0-10	Media Piastra	0-10	Media Piastra	0-10
1. Invito il gruppo a esprimere dubbi, curiosità e problematiche	SENSE ↑ 10 SENSE ↓ 9	1. Motivo la finalità delle mie scelte e delle mie richieste	SENSE ↑ 10 SENSE ↓ 9	1. Curo le presentazioni con stile ludico
2. Utilizzo strategie per motivare il gruppo ad individuare e raggiungere i propri obiettivi	SENSE ↑ 7 SENSE ↓ 6	2. Valorizzo interventi disperanti	SENSE ↑ 7 SENSE ↓ 6	2. Chiarisco l'ordine di lavoro e come procedere
3. Sottolineo i successi del gruppo	SENSE ↑ 5 SENSE ↓ 4	3. Utilizzo frasi ed espressioni di controllo per verificare/facilitare il lavoro di tutti	SENSE ↑ 4 SENSE ↓ 3	3. Presento utilizzo materiali nuovi e ne suggerisco l'uso
4. Distribuisco ruoli e compiti diversi	SENSE ↑ 0 SENSE ↓ 0	4. Fornisco feedback chiarimenti	SENSE ↑ 0 SENSE ↓ 0	4. Crea un clima disteso e piacevole
5. Creo un'interdipendenza positiva	SENSE ↑ 5 SENSE ↓ 4	5 Formulo domande aperte e non retoriche	SENSE ↑ 5 SENSE ↓ 4	5. Strutturo tempi e spazi di lavoro in modo equilibrato.
6. Seguo con attenzione il processo di lavoro del gruppo al fine di richiamare l'obiettivo	SENSE ↑ 6 SENSE ↓ 6	6. Fornisco informazioni e offro aiuto	SENSE ↑ 6 SENSE ↓ 6	6. Favorisco riflessione su obiettivi raggiunti e modalità utilizzate (metacognizione)



SCHEDA DI PROGETTAZIONE UNITÀ DI APPRENDIMENTO (UDA)

TITOLO UDA:	
DISCIPLINA	
TEMPI di REALIZZAZIONE	
DESTINATARI	
OBIETTIVI GENERALI	Focalizzare ed indicare 1-2 obiettivi generali dell'attività
CONTENUTO PRINCIPALE	Conoscenze, significati e ambiti principali che sono fatti oggetto dell'attività proposta Apprendimenti chiave che si intendono ottenere
MATERIALI e SPAZI OCCORRENTI	Quantità e tipologie di materiali necessari per lo svolgimento dell'attività nonché le caratteristiche di eventuali spazi appropriati per la realizzazione della medesima
ELEMENTI DA CONSIDERARE PRIMA DELLA GESTIONE DELLA ATTIVITÀ	PREREQUISITI PROPEDEUTICI ALLO SVOLGIMENTO DELL'ATTIVITÀ Indicare eventuali caratteristiche che devono essere già presenti nei destinatari al fine di un proficuo svolgimento dell'attività Interesse per l'argomento (motivazioni, atteggiamenti, conoscimenti, atteggiamenti, conoscenze, disponibilità a mettersi in gioco, ecc.)

SVOLGIMENTO E SEQUENZA

ATTUATIVA (ACIGAVA)

Inserire titolo e sottotitolo della/e attività scelta dal docente e afferente le varie fasi:

1) APPRODARE

Dinamica relazionale introduttiva che favorisce un "approdo" affascinante (e che faccia eventualmente esprimere aspettative ed eventuali resistenze o difficoltà rispetto o ai contenuti)

2) COMPRENDERE INTUITIVAMENTE

Breve attività metaforica che faccia intuire e introduca l'argomento e che crei stupore meraviglia curiosità "parlando" dell'idea chiave e dei 2-3 contenuti principali.

3) IDEARE / IPOTIZZARE

Ideazione su come proseguire nello sviluppo della attività

4) GIUDICARE/DECIDERE

Scelta condivisa della "rotta"

5) ATTUARE

Si propongono quindi le attività previste per la strada scelta.

6) VALUTARE

Dinamica o attività per avere un feedback finale e generale.

7) APPROPRIARSI

Riflessioni e/o breve dinamica che aiuti la comprensione di come estendere ad altri campi ciò che è emerso.



FOLLOW UP	VALUTAZIONE GENERALE DATA DAI PARTECIPANTI		
	DIFFICOLTÀ E PROBLEMI INCONTRATI		
	PUNTI FORTI		
	VALUTAZIONE DEL RAGGIUNGIMENTO DEGLI OBIETTIVI SPECIFICI		
	SPUNTI DI RIFLESSIONE PER IL FUTURO POSSIBILI COLLEGAMENTI INTERDISCIPLINARI ALTRI MATERIALI UTILI		
	Indicare ogni tipo di riferimento culturale in grado di aiutare chi conduce l'attività nella gestione della stessa		

Scheda attività CLM

TITOLO ATTIVITA':

(evidenziare le voci riguardanti l'attività)

PILASTRI DI RIFERIMENTO (quello sottolineato è il prevalente)	<ul style="list-style-type: none"> • Dinamiche di gruppo dialettiche • Gioco disadorno • Problem solving empatico • Interazione attualizzante
FASE ACIGAVA PIU' ADATTA PER QUESTA ATTIVITA'	<ul style="list-style-type: none"> • Approdare • Comprendere intuitivamente • Ideare • Giudicare/decidere • Attuare • Valutare • Appropriarsi
ATTIVITA' UTILE PER LO SCREENING	<ul style="list-style-type: none"> • SI • NO
ATTIVITA' UTILE PER IL MONITORAGGIO	<ul style="list-style-type: none"> • SI • NO
ABILITA' SOLLECITATE MAGIORAMENTE NEL GRUPPO	<ul style="list-style-type: none"> • Inventive • Emozionali • Relazionali • Esplorative • Connettive
ABILITA' SOLLECITATE MAGIORAMENTE NEI SINGOLI ATTRaverso RUOLI O PROCEDURE SPECIFICHE	<p>Descrivere se ci sono singoli ruoli e procedure previsti dall'attività che vanno a sollecitare specifiche abilità nei singoli alunni</p> <ul style="list-style-type: none"> • Inventive • Emozionali • Relazionali • Esplorative • Connettive
INDICATA PER LIVELLO DI ACCENSIONE DI GRUPPO	<ul style="list-style-type: none"> • Basso • Medio • Alto
STRUTTURA DEL GRUPPO	<ul style="list-style-type: none"> • Individuale (....) • Sottogruppi (....) • Gruppo unito) • Circle time (....) • (....) <p><i>(in caso di differenti strutture mettere il numero tra parentesi secondo l'ordine temporale)</i></p>
ETA' CONSIGLIATA	
TEMPI DI LAVORO	
MATERIALI	
NOTE SU DISPOSIZIONE ARREDI E UTILIZZO SPAZI	
NOTE SU EVENTUALI RUOLI E PARTICOLARI SITUAZIONI DA ATTIVARE	



Scheda attività CLM

DESCRIZIONE SINTETICA DELLA ATTIVITA'

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SPUNTI DI RIFLESSIONE (DOPO ATTIVITA')



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