Creativity and learning: what theories? What researches?

Today, creativity is considered in the world of the work as a factor of interest of companies for their employees who are supposed "to adapt themselves to markets always in evolution" (Lubart, 2003, p. 1). This adaptation is a development or a strengthening of certain vocational skills. Thus, creativity has become a criterion of social evolution which has today impact on the goals of the school. In a more and more complex society, students have to learn to develop between the walls of the school this capacity necessary for their vocational life (Craft, 2005; Robinson, 2011). So, what the creativity? How can a formal education allow the learner to develop its creativity? According to Lubart (2003), creativity would be "the capacity to realize a production which is at the same time new and adapted to the context in which it occurs" (p. 10). In the school context, this concept gives the value on creativity like a process, act and think constructed. It is not to leave everything and create anything from the perspective of developing a so-called creative genius. Contrary to popular belief, in a learning situation, the capacity to be creative develops by and through focused learning. In a more specific way, it is particularly wonder about the variables that are involved in creative practices: how dovetails creativity, emotion and cognition in the context of teaching / learning organized around a pedagogy of creativity? What theoretical frameworks would be potential tools for data analysis and theoretical foundations for the development of tasks supporting the development of creativity through the appropriation of the subject of learning? Based on research in the psychology of creativity (Lubart, 2003; Csikszentmihalyi, 2006; Besançon & Lubart, 2008, Gardner, 2009) and creativity and emotion in learning (Arnold & Brown, 2000; Piccardo & Puozzo Capron, 2013, forthcoming; Puozzo Capron, 2012b, 2012c, forthcoming), a point of view of neuroscience (Damasio, 1999), socio-cognitive (Bandura, 1997/2007; Brewer, 2006; Puozzo Capron, 2009, 2011, 2012a), this paper presents some theoretical potential frameworks to develop a pedagogy of creativity in language classes around the triad including: creativity, emotion and cognition (Puozzo Capron, in press) and reflects on the characteristics and
transversal and cognitive objectives of a creative device.

**Method**

This paper proposes to cross the results of two surveys on creativity in order to compare the results of both devices. This two surveys are qualitative with a research-action (Barbier, 1996) and a participant-observation (Becker, 2003) in the second. Both research were conducted in Italy during a French course. They were realized in two classes of an hotel management school (sample of 43 students) and a class of vocational agricultural school (sample of 15 students). The sighting lasted one year (September 2008-June 2009) in the first case and five months in the second case with 8 interventions from January to May 2012, approximately 15 hours of video recording. The socio-cognitive (Bandura, 1997/2007) and the multivariate approach (Lubart, 2003) established the theoretical frameworks to develop tasks and then analyze its (Barbier, 1996). The research question was: does the creativity favor the learning? And how? What kind of environment can teacher build it so that emotions are a lever for learning and not a hindrance? Students should develop a creative oral performance who mobilizes learning object with the teacher learned through an art (theater, drawing, painting, crafts, music, singing, movies, etc.) or technology of their choice. Creativity becomes the mediator to temper emotions parasites and promote ownership of the learning object.

**Expected Outcomes**

Data of both researches are analyzed comparatively to determine the degree of mastery of the learning by quantitative analysis of student results and analyze the processes involved to measure if the hypothesis can be validated or not. The analysis of various performances elaborated by students can highlight the fundamental role of the teacher in the understanding of what creativity is. Which raises the issue of teacher formation in creativity. Moreover, the analysis of a transversal point of view shows that the freedom offered by a creative process allows students to develop their divergent thinking and not design identical performances and that the conative process of creativity can also be an inhibitive variable. From the point of view of research, it is difficult to understand the emotional processes involved, only the inference of emotions from outside elements is possible. The results, in terms of score, however, show that even if all the knowledge and skills are not yet fully mastered by all students, the performance proves a superior level in the first experience, but not the second.

**References**

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