

*Multiple Creativities: A Task to Set up a New Model to Creative Thinking*

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Abstract

This study seeks to provide a new understanding of what it is called *Multiple Dimensional Creativities* by setting up new model explaining the dynamic process of creativity. This study aims to focus on new arena of psychology by raising the question whether we have one and only one form of creativity or creativity can be represented through different forms. In other words, are we talking about one sort of creativity or multiple interconnected sorts of creativity? This study will give a new account of what we call multiple dimensional creativities abbreviated as MDC.

Keyword : " Multiple Creativities" , " Fluently" , " Flexibilities" , "Originalities" , " Multiple Dimensional Creativities MDC".

## Introduction:

It is claimed by Gardner(1993) that intelligence is not one form as it is approved by others, but it can be argued it is multiple intelligences. In other sense, it is not fair to characterize a person that he is an intelligent or not, or his intelligence has certain scale or degree. This theory is not fair in terms of the fact that it does not explain why an individual is a unique in particular field or he got a talent in particular arena and in the same time, he is not unique in other fields. Another aspect of Gardner's theory is that it put an end to the former concept of measuring intellectual ability by reducing it to the IQ test. In addition, it set up a profile for intellectual abilities of individual as an objection to the classical theories which paid attention and concern to the linguistic and mathematical logical abilities ignoring the others.

*Multiple Intelligences Theory was originally developed as an explanation of how the mind works—not as an education policy, let alone an education panacea. Moreover, when we and other colleagues began to consider the implications of the theory for education, the last thing we wanted to do was multiply educators' jobs ninefold. Rather, we sought to demonstrate that because students bring to the classroom diverse intellectual profiles, one "IQ" measure is insufficient to evaluate, label, and plan education programs for all students.*( Moran.et al., 2006).

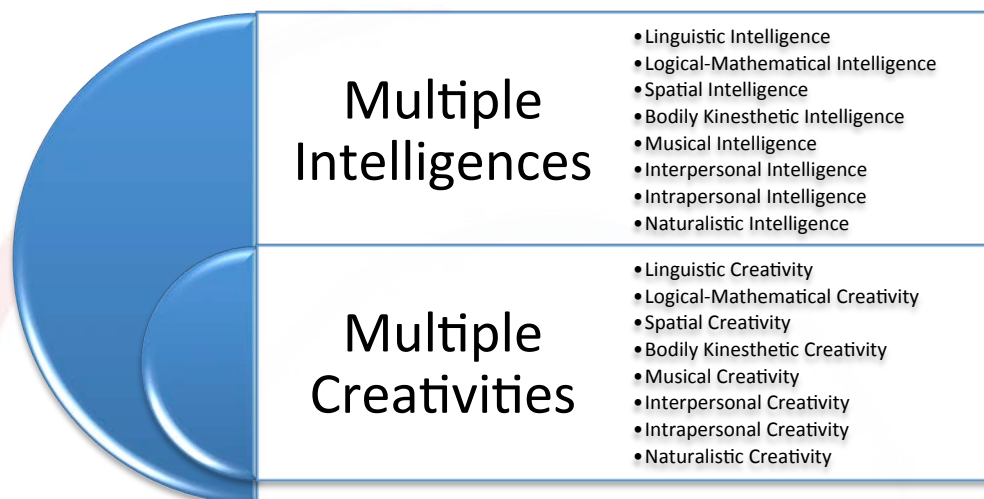
Due to this lack of explanation, another call raised by Gardner to find out an answer to that problem. It is argued that intelligence is a structure and that structure is consisted of eight different multiple intelligences. This theory leads us to raise the question about the relationship between multiple intelligences and creativity whether we have one form of creativity or accordingly we have multiple forms of creativities. For instance both Eliot and Einstein focused on what is called linguistic intelligence for the former and mathematical-logical intelligence for the latter.

This account of creativity matches with Gardner's theory of intelligence where intelligence is as a structure consisting of independent abilities separated from each other's referring to certain form of intelligence. For example, having progress in linguistic fluently does not necessarily mean having progress in rational abilities such as numerical or spatial abilities. In other words, all people, in respect to their Varsity, have creative abilities that vary among individuals.

Therefore it can be indicated here in that context that creative thinking is a **dynamic cognitive process** leading to new product described as flexible and original. In other terms, the outcome of this process is not haphazard or chaotic but an outcome of intellectual creative activities as it can be traced by scientists, philosophers and artists. Shi (2004, 176) indicated that most of theories deal with creativity focus on social behavior of human being and his surroundings. This account claims that creative behavior of an individual takes place due to his cultural background and accordingly his society will be assessed in the light of individuals' creative activities and behaviors. Accordingly, it can be said that emergence of MIT and its application to learning domain led to new approaches supporting the differences between learners where individual works and communicates in such way that enables him to achieve his self actualization and satisfies his desires. In respect to that understanding, we are trying here to develop a new account based on our understanding of MIT and trying to bridge between MIT from one side and creativity from another side. This bridging will lead to set up a model of what we call *multiple dimensional creativities* model or MDCM as we will explain now. We will try here to create a new profile which

emerges from MDC where it shed light to the importance of profile in the field of education which goes up with Gradner's concept of profile.

*The greatest potential of a multiple intelligences approach to education grows from the concept of a profile of intelligences. each learner's intelligence profile consists of a combination of relative strengths and weaknesses among the different intelligences: linguistic, logical-mathematical, musical, spatial, bodily-kinesthetic, naturalistic, interpersonal, intrapersonal, and (at least provisionally) existential (Gardner, 2006).*

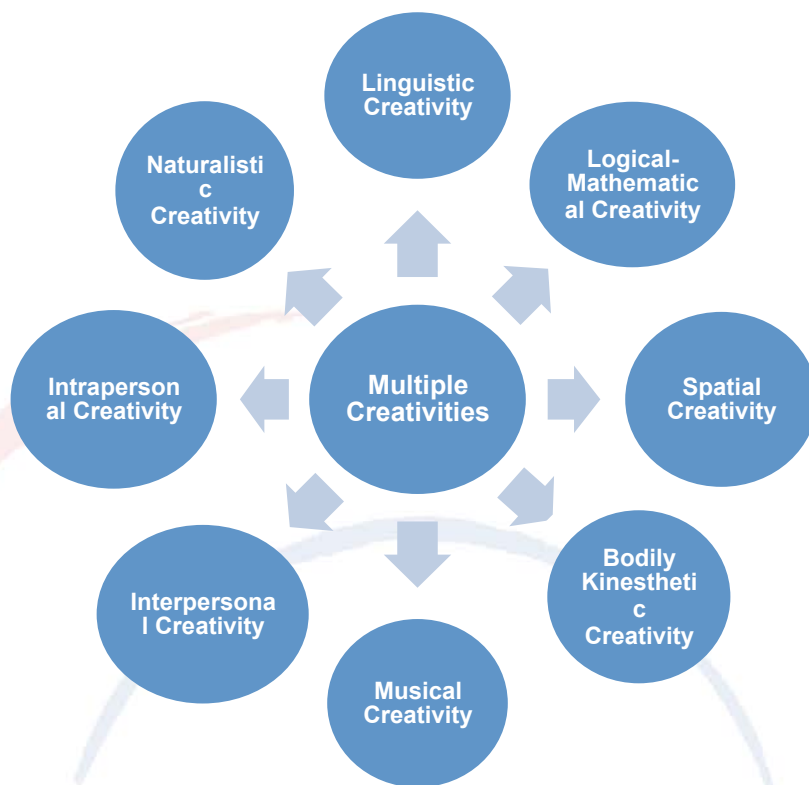


(Figure 1) indicates the bridge between MIT and MDC

### Intelligence and Multiple Dimensional Creativities:

In this section we will try to discuss the idea whether is possible to talk about one form of creativity or we are indeed talking about multiple forms of creativity. I argue here that it is appropriate not to talk about one form of creativity but about different forms or aspects of creativity. In this context, we are trying to take the structure of MIT to further field of creativity. The importance of MIT is based on the fact it shows that there is no an univocal dimension of intelligence but we have multiple aspects of intelligence. The same thing can be applied also to the field of creativity. This application leads us to eight different forms of creativity as well. These forms of creativity can be classified to the followings:

- 1- Linguistic Creativity.
- 2- Logical-Mathematical Creativity.
- 3- Visual Spatial Creativity.
- 4- Bodily Kinesthetic Creativity.
- 5- Musical Creativity.
- 6- Interpersonal Creativity.
- 7- Intrapersonal Creativity.
- 8- Naturalistic Creativity.



**(Figure 2) indicates the eight different forms of creativity.**

This view of multiple creativities will lead us to the claim that the three compounds of creativity that are fluently, flexibility and originality can be seen from the perspective of multiplicity as well.

### **2-1 Multiple Dimensional Creativities and Fluentlies:**

It has been claimed earlier that the three features of creativity can possibly be seen from the same point of multiplicity. Here it will be shown that fluently is no longer considered one fluently but we are talking here about multiple aspects of fluently. Fluently is defined as the ability to produce much numbers of ideas and responses in certain time. It is argued that there are eight forms of fluently matching with the eight forms of creativity as the following:

Linguistic Fluently: defined as the ability to create a great deal of words or terms submitted under certain condition such as beginning or ending with exact letter.

Logical Mathematical Fluently: defined as the ability to create a great deal of logical mathematical responses submitted under certain conditions.

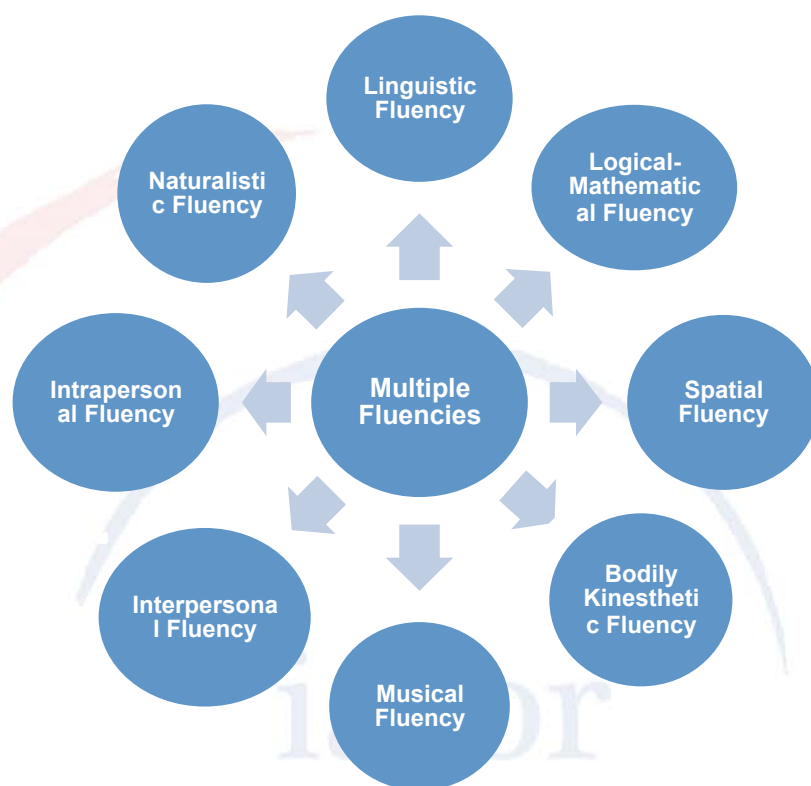
Spatial Fluently: defined as the ability to create a great deal of visual spatial responses submitted under certain conditions from one side and depended on both visual and spatial dimensions and 3D space.

Musical Fluently: defined as the ability to create a great deal of musical responses such as composing tunes and producing harmonic sounds. In addition creating numbers of melodies, ringtones and rhythms submitted under certain conditions.

Motional or Kinetic Fluently: defined as the ability to use someone body to create a great deal of motional responses. mathematical responses submitted under certain conditions.

Intrapersonal Fluently: defined as the ability to create a great deal of responses where an individual shows his own abilities and self faculties.

Interpersonal Fluently: defined as the ability to create a great deal of interpersonal responses in different social situations.



(Figure 3) indicates the multiple aspects of Fluently

## 2-2 Multiple Dimensional Creativities and Flexibilities:

Here in this section we will show that flexibility is no longer considered one form of flexibility but we are talking here about multiple aspects of flexibility.

Flexibility is defined as the variety of ideas produced by an individual, or the speed of creating ideas belonging to different domains of life.

Linguistic Flexibility: defined as the speed of producing items and words belonging to different domains of life meeting certain conditions.

Logical and Mathematical Flexibility: defined as the speed of producing solution either mathematical or logical to various situations solutions meeting certain conditions.

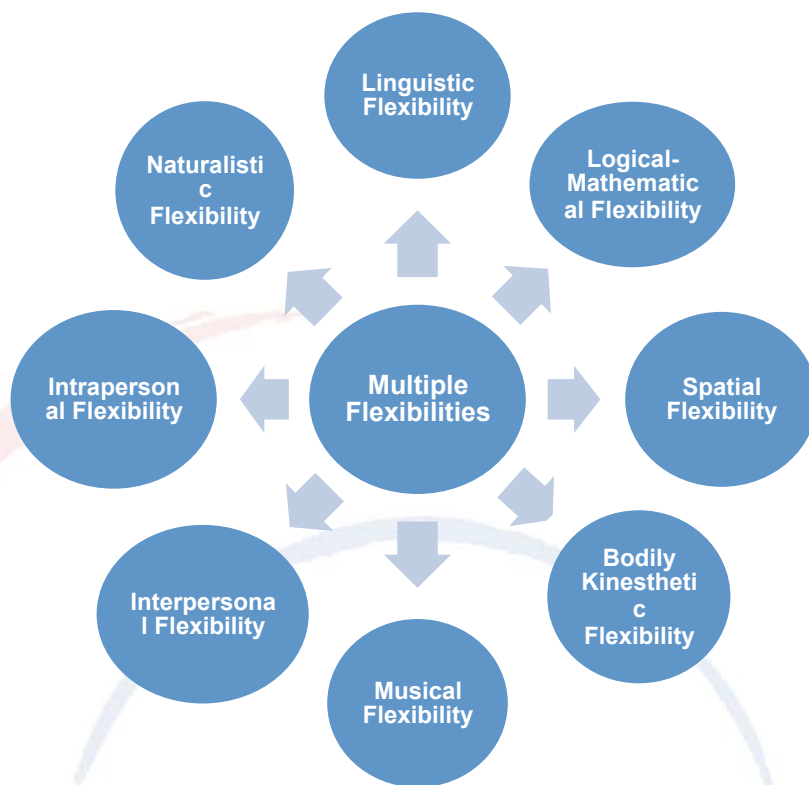
Spatial Flexibility: defined as the speed of finding out spatial solutions in various situations meeting certain conditions.

Musical Flexibility: defined as the speed of responses to various melodies and tunes from one side and producing rhythm meeting certain conditions.

Motional Flexibility: defined as the speed of producing bodily motions meeting certain conditions.

Intrapersonal Flexibility: defined as the speed of producing intrapersonal responses meeting certain conditions.

Interpersonal Flexibility: defined as the speed of producing solutions to different social and interpersonal situations meeting certain conditions.



(Figure4) indicates the multiple aspects of Flexibility

### 2-3 Multiple Dimensional Creativities and Originalities:

Here in this section we will show that originality is no longer considered one form of originality but we are talking here about multiple aspects of originality.

Originality is defined as the ability to create original ideas that are neither frequent nor common among group of individuals.

Linguistic Originality: defined as the ability to produce original items and verbal expressions are not common among the group, an individual belongs to it.

Logical and Mathematical Originality: defined as the ability to produce original logical and mathematical ideas that are neither frequent nor common among the group ,an individual belongs to it.

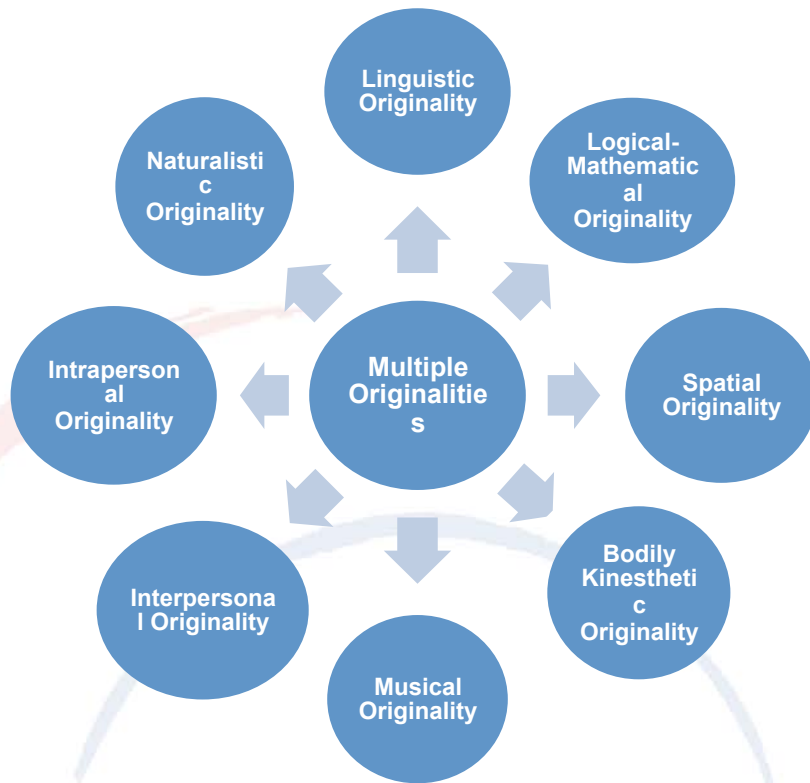
Spatial Originality: defined as the ability to produce original spatial responses that are not common among the group, an individual belongs to it.

Musical Originality: defined as the ability to produce original melodies and rhythms that are not common among the group, an individual belongs to it.

Motional Originality: defined as the ability to produce original motional responses that neither common nor frequent among the group, an individual belongs to it.

Intrapersonal Originality: defined as the ability to produce original intrapersonal and subjective responses that are not common among the group, an individual belongs to it.

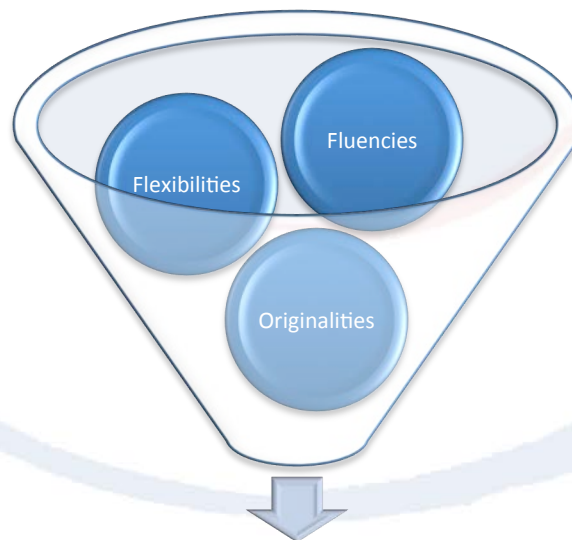
Interpersonal Originality: defined as the ability to produce original social and interpersonal responses that are not common among the group, an individual belongs to it.



**(Figure 5) indicates the multiple aspects of Originality**

### **1-3 Inter-relationship and Multiple Creativities:**

In this section we will answer the question how MCTM works out and what are the main characteristics of that model



**Creativities**

**(Figure 6-A)**

**Flexibilities**

**Fluencies**

**Creativities**

**Flexibilities**

**(Figure 6-B)**  
**(Figure 6-A&6-B) indicate the inter-relationship between the elements of  
creativities**

#### **Basic Features of MDC:**

From what has been discussed so far, one can claim that the individuals' creativities can be seen through a profile that distinguishes between stronger creativities and weaker or feeble creativities. There are differences in creativities can be found among people, and these differences are quantitative not qualitative. On the other hand, these creativities are not detached from each other but they are interacted to produce certain outputs. This case of harmonic and systematic interaction leading to new and unique creative output is similarly to the harmonic tune brought by different musical instruments. This understanding leads us to derive three basic features distinguishing our MDC. These features are the followings:

##### 1- Interference

It is not necessarily that all forms of creativities work systematically, however they can work contradictory. For instance, an individual can show high level in mathematical creativity, but he may encounter a certain difficulty if he has lack of linguistic and intrapersonal skills.

##### 2- Compensation

It can be found sometimes that one form of creativities compensate another form of creativity. For instance, an individual may have not high level of musical creativity, but he may have high level of kinesthetic creativity which can be effectively used to compensate the shortage or lack of musical creativity that he or she suffers.

##### 3- Enhancement:

It has been comprehended here in this context as when a particular form of creativities got enhanced or reinforced by another form of creativity, for example, spatial creativity may enhance an individual's to compose new ideas about mathematical concepts and problems. In other sense, certain form of creativity can be motivated by another form of creativity.

This model suggests that before providing an answer to the question why a particular student encounters such difficulty. It has been shown in this context that the strength



of an individual cannot be measured in respect of creativities degrees based on multiple creativities list meaning that if one form of creativities is feeble and weak then the total sum will necessarily be weak.

### **Conclusion:**

It has been claimed here that to develop a holistic picture about an individual's abilities, we no longer talk about one form of creativity, flexibility and originality. MCD multiple creativity model suggests that a holistic profile where we no longer have one form of creativity, but multiple forms of creativities, flexibilities and originalities. Our concern was to show how dynamically MCD works and how systematically it is activated. It has been suggested that three basic features distinguishes MDC that are interference, compensation and enhancement. Finally this model is recommended to be applied to school where it clearly offers a holistic profile of mental abilities of the students who encounter certain difficulties in their studies instead of giving concern to one ability only. This reflects the importance of a profile which we tried to discuss through this paper.

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