

Mtafiti Mwafrika

(African Researcher)



Creaducation

A Focus on Dynamic Education for Development in Uganda

Solome Najjuka



**Centre for African Studies
School of Postgraduate Studies and Research
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Mtafiti Mwafrika (African Researcher) is a peer-reviewed monograph series of the Centre for African Studies (CAS) at Uganda Martyrs University. The series is intended to offer a platform where those interested in African issues can express and exchange their ideas, and contribute towards a better knowledge and understanding of the African reality. The opinions expressed in the series are not necessarily those of CAS. Contributions to the series can be sent to the Editor and those deemed to be appropriate will be published in subsequent issues.

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About the Author

Sr. Dr. Najjuka Solome is an all-level educator who has special expertise in Primary education, Secondary education, Teacher education, as well as University education. She has studied and specialised in History and English (Single main) at diploma level, and she still holds a love of languages and culture. Najjuka has studied and done research in Development Studies at B.A, M.A, and Ph.D level. This has been complemented by her regular participation in Justice and Peace issues at different levels, and she now works as Congregational - Justice and Peace Commission Member, representing Africa. She has participated in writing Justice and Peace materials in both English and French, and has served on Justice, Peace, and Integrity of Creation related committees.

Najjuka has taught Infant methods at Moroto Teachers College and worked at the Philosophy Centre in Jinja from 2002 to 2008 as Dean in the Social Sciences Department. She is now serving as Associate Dean in the School of Arts and Social Sciences at Uganda Martyrs University, Nkozi. As an educator and development worker, she looks at development realisation in Uganda, and systematically identifies, weaves, and explains a new and specialised discipline of **Creaducation** as a possible pathway to development for Uganda today.

Abstract

*In discussing **creaducation** as a new focus forming a critical part of dynamic education for development in Uganda, this discourse builds on the work of five key theorists namely: Csikszentmihalyi (1996); McClelland (2015); Sternberg and Lubart (1995); and Levinger (1996); to propose an education pathway that will propel us to development on our African continent and specifically in Uganda. **Creaducation** is prescribed as a new type of education that focuses on, and awakens the creativity of a learning individual to metamorphose into “**a development individual**”. This education aims to hone within an individual, the tools that will be fundamentally contributory to the development endeavours in our country and elsewhere. **Creaducation** arouses, creates, and invigorates the latent elements within an individual to begin a fathomable process of creative thinking, problem solving, process improvement, and to actions leading to self-betterment and community development. This form of education calls forth the latent genie that lies within us, to a perpetual unleashing of creative works of profundity and brilliance.*

KEY WORDS: creaducation, maleducation, partagogy, creativity, field, domain, imagination.

Introduction

“Imagination is more important than knowledge, for knowledge is limited while imagination embraces the whole world” (Albert Einstein, 1952).

Debates rage in the development circles as to what really drives development. In simple terms and from an idealistic approach some scholars posit that development is engendered by ideas that lead to appropriate actions that in consequence bring on change in people’s lives. Yet again, another school of thought believes that it is the material that brings on development. From great inventions, it is hypothesised, ideas have come that have changed societies leading to better livelihoods for the greatest number of people. In line with the idealistic view of development, thinkers such as McClelland (2015) see the driver of change and, therefore, development in societies, in the creation of a

“**development individual**” with traits and capabilities incessantly oriented towards change and self-betterment.

While other factors reign in the battle lines quickly formed over the contention of factors that drive development, I do believe that the idea of forming a “**development individual**” rides on higher horses. In this presentation, the process of **creaducation** is advanced as the viable mould to realise the creation of this primarily unique individual. It is stated succinctly:

Unless humanists find new values, new ideals, to direct our energies, a sense of hopelessness might well keep us from going on with the enthusiasm necessary to overcome the obstacles along the way. Whether we like it or not, our species has become dependent on creativity (Csikszentmihalyi, 1996:318).

This conception is the conveyor belt on which this discussion rotates. Our source and sense of direction in education today based on whichever philosophy, should be woven around **creaducation** which works as a bridge between content and action, school and society (Sawyer *et.al.* 2003). This discussion on creaducation heavily leans against the conviction of VanGudny (2005:10) that: “our minds are reservoirs of ideas. What we know is a sum total of all we have experienced and learned. The ideas are there, all we have to do is get them out.” Challenged by the millennial events does then imply that we equally be forced on finding means to retrieve the creative force that was primordially couched within us for our wellbeing. This also stands on Jesson’s (2012:4) conviction that every individual “has the ability to be creative, if they are given the opportunities, knowledge, environment, and skills.”

Understanding education

Before justifying the whys and wherefores of education it is important that we come to a deeper understanding of this ageless process, that is

often honeycombed with misconceptions. History is replete with stories of early communities and survivors who lived close to nature and eked out a living by collecting berries and hunting animals (Coffin et.al, 2002). Such communities are reported to have passed on useful hunting and edible fruit identification and collecting skills to their children, in order to survive into the next generation. Alongside such training was the learning and acquisition of another regime of survival techniques and practices that were passed on spontaneously through processes of intent watching and later trial and error phases.

It is understood that this was a process of **education** that prepared these early homo-sapiens to face life and live on. In this way, education would be understood as a way of passing on life skills for survival. In antiquity, education was always typified by a low level of sophistication, but a high level of functionality. To some extent it was also understood that these individual early earth travellers would make their own miniscule contributions to the repertoire of skills and tools that had helped their grandparents and parents to live on, and surmount the harshness of the elements in the vast wildernesses. What was central at this point was survival which amounted to beating off the claws of the vicious nature, and finding nourishment for the body for just the next few days ahead. In a gist, the objective of education from the start has been primordially the enhancement of survival and sustenance on the planet.

Time has seen an unfolding of new life experiences throughout the centuries and, therefore, the change in the patterns and roles of education. What we cannot steer away from is the fact that education has overtime been connected to the level of human consciousness, their level of sophistication, and the environment in which humans have lived. In sum, education has been closely tied to the meaning of human existence and what man has perceived as the ultimate reality (Palmer, 1996).

Banking on both our objective and subjective senses, human beings have passed on education in form of tacit knowledge and skills to the young ones. For it is believed that: “as beginners in life we learn by doing” and doing in large parts means to see, to hear, to taste, to feel, and so on.

Our senses are exploratory organs that we use to get to know and to deal with the world we live in (Christian, 1986; Ary *et. al.*, 2009). The human senses, both interior and exterior, remain so much as the anchors of the process of education and its firm execution. Additionally, education can be best understood following its component features namely: its goal, content, methodologies, and processes, all of which have changed in time. Let us briefly look at these features:

1. The salient goal of education

As shared above, the salient feature of education has been and remains preparing humans to live in their environment and with their fellow human beings, plus nature, in reasonably good harmony. As Levinger (1996) posits, education must also aim at preparing the individual to make a contribution to life in order to open up more chances and possibilities for others after them. Following this main goal, we understand that various communities work out specific goals of education set to help them achieve different functions and articles that make up and enable good livelihoods for them (Ornstein *et al.* 2009).

2. Content of education

The content of education is found in the curriculum in the main, and this encompasses a number of elements. Based on the education goals of a community, the content of education is given in various programmes, schemes, schedules, classes, procedures, learning activities, and instructions worked out by a particular community. In recent times, curriculum foundations and principles is a discipline that is well developed and studied. In the past, curricula developed spontaneously being led by necessity and the nature of life-style.

For example, in the 18th Century and early 19th Century the Zulu Kingdom under the kingship of Shaka Zulu could have had a rather militaristic curriculum, meaning to hue out men and women that would contribute to one of the greatest kingdoms South of the Sahara (Curtin *et.al*, 1995). At around the same time, we note that for the first schools in

North America and among the first settlers in schools like Harvard and Yale, the curriculum would have consisted of courses in Latin, grammar, logic, rhetoric, arithmetic, astronomy, ethics, metaphysics, natural sciences, Greek and Hebrew, to suit the Puritan faith inclinations of the time (Ornstein *et.al*, 2009).

Today in our rapidly moving world, it is imperative to societies, developmental states, and non-developmental states to scientifically and technically handle issues of education content because leaving it to spontaneity would not prevail the pace and content required. China under Mao Zedong and after the period of the Great Leap, unleashed a seismic cultural revolution that aimed at banishing the four olds; old customs, old habits, old culture, and old thinking. This hard episode that led to many deaths and abuses, did call for a special curriculum among the youthful red guards and beyond (Curtis and Blondel, 1997). With the rise of the technological era, curricula in most countries are more focused on mathematical disciplines and other sciences that may lead to paced up inventions.

In Latin America, where nations have in the past decades after World War II fought dictatorships, and where there has been popular participation to evade the reoccurrence of bloodbaths, Paulo Freire and similar educators and politicians have come up with education for critical consciousness and action (Freire, 1974; Freire, 1995). Popular education that tries to enskill and conscientise the local people has been the hallmark of development in most parts of Latin America over the past decades to date.

In North America, after Russia sent Spatnik to outer space in 1957, the United States of America (USA) feverishly designed a new curriculum with “New Mathematics” to spur their race in the struggle to win dominance in outer space and in aeronautics”. This innovation in their curriculum catapulted North America to greater achievements as evidenced first in the sending of Apollo 11 to outer space and in other giant steps as seen in the works of the National Aeronautics and Space Administration (NASA) (Coffin *et.al*, 2002).

The guidelines that societies and institutions follow to develop a certain curriculum are mainly interest, validity, self-sufficiency, significance, utility, learnability, and feasibility (Ornstein *et. al.*, 2009). This may be testified in the present curricula all over the world (Nilson, 2010). The proposition of **creaducation** falls back on this same understanding and solely utilises these guidelines towards curriculum development.

3. Methodologies and processes

After the extrication of the content of education, we now look at the methodologies and processes through which education is delivered. The discussion on methodologies and processes of education bring us to consider teaching methods and learning methods. It is unequivocal that people are “born learners beginning from infancy with an insatiable curiosity and an increasing awareness of their learning and they learn through elaborate rehearsal” (Nilson, 2010: 4). There are other ways of learning of course, and Nilson gives us some facts about how people learn:

- People learn what they regard as relevant,
- People learn socially by constructing knowledge in a group,
- They learn when they are motivated to do so by the inspiration and enthusiasm of other people in their lives,
- They learn when they are actively engaged in an activity or a life experience,
- People study when they have materials,
- People learn more when they actively monitor their learning and reflect on their performance,
- People learn better when the material evokes emotional and not just intellectual or physical involvement.

In considering any form of education and its realisation, these and more principles must be cornerstones. Lastly, education must introspect on itself and this is done in its evaluation as given below.

4. Evaluation of education

Education gains direction from examining itself and, thus, evaluation of curricula and its various components takes centre stage when we discuss education. As Ornstein (2009:273) states: “Curriculum evaluation is essential to curriculum development, implementation, and maintenance”. This realisation is pertinent to this paper, as in forwarding creducation, we posit that education must revitalise itself by introspecting on its objectives, content, and methodologies, to remain credible and useful to its beholders. In this way then, we would see the birth of different pertinent education forms. In this vein, **creducation** comes then as a nestling of the idea that for a developing country seeking avenues to bring wellbeing to its populace, while competing with the rest on the globe, there should be new forms of education to bring a new dimension to the quest (Sen, 1999).

In our expounding on education we continue to underscore that education begins with every birth and every step humans make in their lives. As Naess (2002) notes, humans have in them a potent creator and formator, as well as a creature and dynamic malleable form, and they do engage themselves in using their creative force to bring positive change. In the process of education, humans prepare each other for a process of life betterment and growth, albeit in a whole gamut of ways, styles, and different paces (Johnston et al., 2011: Sawyer *et al.*, 2003). Education in this way may also be perceived in the words of Carnoy (1992),

as a process that is intended to create healthier families, to increase economic productivity, to develop higher social and psychological morale that creates a greater sense of social and political participation, which in consequence may lead to longer-term structural change (Carnoy in Levinger, 1996:55).

The Norwegian word for education – **Utdannelse** is significant in understanding education. **Utdannelse** means “to do something special with the development of a human being from childhood to adulthood” (Naess, 2002:143). In this regard, education is envisioned as a conscious

and unconscious process that does something special with the development of a human being in preparation for his/her future and for his/her contribution to his/her life and to that of others in turn, as given by Levinger (1996). It is then this “special” attribute that individuals and society must toil to uncover and cultivate.

It is noteworthy here that the education process depends entirely on the particular individual in question, albeit in his/her particular cultural, social, and political reality. It aims at cultivating a series of social-cultural values in an individual through specific pedagogies and environs. The Norwegian National Curriculum has the following core values stated: “education must demonstrate how creative energy and inventiveness have constantly improved the context, content, and quality of human life” (Gardner, 2001:1).

In our own understanding and in the African context, we must recognise the creative force of our forefathers in their genius to create family relationships and the taboos that were walls and demarcations that saved the group from inbreeding, incest and such like, the creativity in weaving complex healing and grieving rituals that saved them from various neuroses and many maladjustments after life’s calamities and so much else (Weiner, 2000; Williams, 1987). Our indigenous knowledge that lies in the history of the black person before the destruction of the black civilisation, in the creativity that nurtures unchallengeable resilience, and in the present practices of our indigenous gurus, myth holders, and stone shapers, must be retrieved, reinstated and used in the process of **creaducation** as it will be expounded later (Gordon *et.al.*, .2012).

Erroneous conceptions of education

Although education sounds such a commonplace term, we often than enough find varying misconceptions of this term. We do not need to go back to the writings of Plato, Rousseau, Dewey, Pestalozzi, and Montessori to unearth the misconceptions of education because our contemporary writings are equally flawed in its conception. However, we may pick one observation that John Dewey makes of the understanding

of education in the West. In his synthesis on Dewey, Martin posits that he challenged a number of assumptions concerning education that engender paradigms that: “most notably divorce the mind from body, thought from action, and reason from feeling and emotion; but also radically separate school and society” (Martin, 2011:1). McCowan (2013:88) also advises that we cannot confuse “teaching with learning, grade advancement with education, a diploma with competence, and fluency with ability to say something new”.

We begin understanding education by looking at: a) what constitutes education? b) who is an educated person? c) How should education be carried from one person to another? and d) What time should we assign education? Much of this we have done in the preceding pages. The answers to these questions must be structural and particular according to the specific world cultures and in line with their comprehensive world view. In Africa, scholars tend to believe that the notion of education on the continent has been derided by the West (Europeans) to mean memorising rhymes, writing, and reading literary thesis among others. The confusion about education on the continent is an age old phenomenon. It is noted:

The school systems of most of the late-developing nations are in a state of crisis. In the eyes of their students, the education system’s primary function is to provide the paper credentials necessary for a job in the modern economic sector. As this occurs, the reputation of a school and often the careers of its teachers become more dependent upon obtaining a respectable pass rate of students on the examinations for the next higher level of schooling? (Unger, 1982:1).

It is noteworthy that such a misorientation of education that is focused on “making the grade” can be crippling and misleading. Education does not only supply book knowledge, but it is expected to provide societies with values, social skills, and various practical skills that should enable one to live well and to contribute to his/her society. It is at this point

that the proposition of creducation becomes clearly timely and relevant (Levinger, 1996).

In other quarters, education is often identified with schooling, leaving aside the transformative encounters that happen outside the school confines. In understanding education, McCowan (2013:69) states:

Education in this context goes far beyond formal schooling to embrace the broad range of life experiences and learning processes which enable children, individually or collectively, to develop their personalities, talents, abilities and to live a full and satisfying life within society.

In this regard, **creducation** is found in both school curricula as well as in informal settings that have the capacity to evoke the elements that arouse creativity.

Quite often, the formalisation of education has been critiqued and viewed as symptomatic of many ills of society. Formation of schools and other places of schooling do not guarantee the presence of education as we understand it here. McCowan states succinctly:

The consequence of this formalisation of education is that smaller numbers of individuals with great potential to contribute to the life of their local communities of origin are systematically extracted into a separate and largely alien culture of bureaucratic power, while the majority of those enrolled in school leave it with a sense of frustration and personal inadequacy (2013:70).

Following these precepts we understand that education can be facilitated and guided to create a certain individual with special developed and a gamut of fired capabilities. This may be as specified above, by altering the physical and social environments and by working out methodologies that can cause a change in attitude, aptitude, and in the skills base. The conception of education, on which **creducation** is built, is well

elaborated by UNICEF (2000) while following its five elements of learners, environment, content, processes, and outcomes. Education in this respect implies:

1. **Learners** who are healthy, well-nourished and ready to participate and learn and supported in learning by their families and communities.
2. **Environments** that are healthy and safe, productive, gender sensitive, and provide adequate resources and facilities.
3. **Content** that is reflected in relevant curricula and materials for the acquisition of basic skills, especially in the areas of literacy, numeracy, and skills for life, and knowledge in such areas as gender, health, nutrition, HIV/AIDS prevention and peace.
4. **Processes** through which trained teachers use child-centred teaching approaches in well-managed classrooms and schools, and skilful assessment to facilitate learning and to reduce disparities.
5. **Outcomes** that encompass knowledge, skills, and attitudes, and are linked to national goals for education and positive participation in society.

These elements are heavily bequeathed to **creducation**. Creaducation, in essence then, singles out the “**development individual**” as the cornerstone of the development process and it commits itself to hew this person into this creative and life-changing agent of all forms of development for the benefit of the individual and others. It assumes certain processes, suitable environments, a set content, and finally, clear outcomes leading to holistic development. Let us at this point, try to unpack the notion of development that is pivotal to our discourse here.

Development: A transformative process

There is a plethora of definitions of development according to disciplines and interests. Many scholars and practitioners have taken their shot at giving the actual meaning of development. Many of the definitions are enlightening while some remain with gaping gaps that

have been identified and filled in the last decades. Thomas and Chan, (2013: 2) reiterate this when they write:

Development is a concept which is contested both theoretically and politically, and is inherently both complex and ambiguous ... recently (it) has taken on the limited meaning of the practice of development agencies, especially in aiming at reducing poverty and the achievement of the Millennium Goals.

In the last three decades development has moved away from poverty alleviation per se to a consideration of other factors such as the attainment of spiritual and psychological freedom. This is more developed in the work of Armatya Sen when he looks at development as the attainment of a level of capabilities leading to a high level of freedom from a number of human externally inflicted enslavements (Sen, 1999).

In this paper, development is approached as a phenomenon encompassing the enhancement of all elements of human life (Kotze *et al.*, 1997; Preston, 1996; Haynes, 2008; Sen, 1999). Development extends much further than poverty alleviation and what we envision as the work of many development organisations and Non-Governmental Organisations.

Hence, development is defined as a positive change in all facets of human life that engender better human living and integrity. In my view, development would, therefore, entail a betterment of the economic, political, social, cultural, and spiritual aspects of human life for the benefit of the individual and all people (Hunt, 1989; Preston, 1996; Marfleet and Kiely, 1998; Handelman, 1996). Close to Prescott-Allen (2001:13), development can also be seen as a process towards human well-being which is defined as: “a condition in which all members of society are able to determine and meet their needs and have a range of choices and opportunities to fulfil their potential.”

Often times, development has been termed as positive social, economic, and political change in a country or society by development theorists. Although this definition would still need some expansion in explaining exactly what “positive change” means for different countries and situations (Kotze, 1997), I believe we are able to derive this from engaging in discourse with the specific communities and individuals in the concerned regions. I feel this is an all-embracing definition that will leave each society to work out what “positive” is for them, and after making their choice to work in freedom towards it.

The definitions of development above may also be complemented by Dudley Seers’s reflection and statement on development, which poses three pertinent questions as a checklist for development. These three questions are: what has been happening to poverty? What has been happening to unemployment? and what has been happening to inequality? (Seers in Hunt, 1989; Todaro and Smith, 2006). However, to these questions I would add a question about the spiritual realm of the people, the state of a country’s self-determination, and freedom of the people. One fact that cannot be left out in the definition of development is the fact that it is a continual process that calls on a complex combination of factors in human life (Peet and Hartwick, 1999). Also to be considered is the inclusion of each one in the development process, according to his/her rightful place as contributor and genitor of the development endeavour” (Philippine Council of Sustainable Development, 2012:18). This point leads us to the primacy of the “**development person**” in the development process. It is then understood that:

Women, youth, indigenous people, fisherfolk, peasants, elderly, urban poor, formal labour, workers in the informal sector, children and persons with disabilities are recognised as equal partners in shaping, crafting, and implementing development programmes. Their contribution, including a significant economic role, is recognised in creating a healthy and safe-living environment; their rights are respected by cultural norms as well as the laws and practices of the

country (Philippine Council of Sustainable Development, 2012:18).

Sen (1999) defines development as freedom. Development can be seen, as a process of expanding the real freedoms that people enjoy. Development requires the removal of major sources of unfreedom: “poverty as well as tyranny, poor economic opportunities as well as systematic social deprivation, neglect of public facilities as well as intolerance or over-activity of repressive states” (Sen, 1999:3). It is an integrated process of expansion of substantive freedoms that connect with one another. The freedoms may be spelt out as five distinct types of freedom namely: political freedoms, economic facilities, social opportunities, transparency guarantees, and protective security. While we have been able to succinctly define and explain what development is, a daunting question lurks; what is the agent of development and how can we realise it? These two questions position us in a space where we cannot extricate ourselves from looking at the process and the impetus behind development in a nation. This discourse now leads us to think of an education that leads to development as we have expounded, thus - **creducation**.

Discussing “creativity education”: Creducation

Questions abound around the age-old debate of the type of education required to bring on the death knell of poverty, incapacity, and infrastructural stagnation, lack of freedom in many parts of the developing world and in Uganda in particular. For those tasked with the role of en-skilling people and forming people to effect marked changes in their own lives and in the national state of affairs, the right type of education to prepare them and their replacements, has been a momentous impasse. Following our discussion above, the answer to this conundrum is spelt out as **creducation**. A number of years ago, Unger (1982) succinctly noted:

The school systems of most developing nations are in a state of crisis. In the eyes of their students, the education

system's primary function is to provide the paper credentials necessary for a job in the modern sector. For this reason, hoping for a decent job, a great many young people have flooded into the schools. But a vicious circle has ensued – for as the numbers of students crowding the schools have expanded, the numbers of their graduates have inevitably expanded in similar fashion ... (1982:1).

The increase in the number of graduates has exponentially led to the dwindling of jobs and thus leading to unemployment and the miserisation of many young people who have not been prepared to utilise their gifts and skills in a creative manner. Considering the unemployment situation and desperation that manifests itself in the youth that loiter on the city streets, a number of scholars have pointed their fingers to “**maleducation**” as the pivotal reason of Africa's stagnation and in turn, Uganda's poverty trap and underdevelopment. Unger (1982:66) back then drives the point home when he reiterates:

A great deal of the current stress on memorisation in Third World (*SIC*) schools is induced by competition to climb the education ladder. With the schools intent upon promoting as many pupils as possible into higher schools, students from their earliest years of study learn to consider education as the memorisation of facts in order to pass classroom tests.

The impasse of Uganda's **maleducation** is highly premised on the nation's failure to resolutely revise the nature of education required in Uganda and the concrete steps to realise it. For long, Ugandan education has been trapped in the script of its historical and colonial past and the reactionary stance that followed the un-doings of the colonial skewed education. Statistics in school performance in Uganda display grades besides any form of relevant skills required to bring change in the communities in both the rural and urban communities. Even when certain schools show a selection of skills to be imparted as part of the curriculum, we readily learn that these schools have no time to realise

this plan as they have to prep up their students to pass the stiff national examinations.

The shocking chase after excellence exhibited in the percentage of ‘first grades’ has led schools to ‘sell off’ some of their weak students to nearby schools in order to keep a good record of first grades in the media and to be hailed as ‘A’ schools. Unethically and with so much impunity, headmasters of schools that masquerade as super performers push their students to register and sit for their exams in ‘weaker Schools’. This vicious circle of lies goes on unchallenged by both the ministry of education and the parents who are numbed by the audacity of the head teachers and their spineless staff members (The Republic of Uganda, 2009).

Considering Uganda’s state of affairs in the education realm, Robinson notes well:

Current approaches to education and training are hobbled by assumptions about intelligence and creativity that have squandered the talents and stifled the creative confidence of untold numbers of people (Robinson, 2011: 2).

The grade-focused education in Uganda has not only given wrong assumptions of creativity, but has completely eliminated creativity development and discourse from its curriculum. This is a cause of great concern and a preoccupation of this work, which seeks to provide a lasting redress.

In designing the type of education a nation needs, and in the development of a curriculum, the aims and goals of the type of education a country aspires for, come from local citizens, state organisations, interest groups, and the local and central government. However, the educator in the main, determines and often has the last word on what should be taught (Ornstein *et al*, 2009). In Uganda, this onus still lies on the shoulders of our educators who should push the government hard enough to listen to their voice and make their much-expected contribution to the state. A task only possible if the “first

grade” chase and greed for money tapers off their foreheads. As Jesson strongly states, “our aim must be to create a nation where the creative talents of all the people are used to build a true enterprise economy for the twenty first century (2012:6).” This is a realisable task as history tells us. Let us now look back to the first focused educators of antiquity, albeit in the context and limitations of their consciousness and awareness then.

Learning from antiquity

Taking the example of the early Spartans and Greeks, we do see that these early city states did not support ambivalence when it came to the type of life they envisioned, and thereafter, the type of education that would engender the virtues and the state of affairs they wished to bequeath to posterity (at least as far as they envisioned it in the limitations of the consciousnesses then). During the age of Pericles, 455-431 BCE, the city state of Sparta, a militaristic state that always glorified military might and sought military ambitions, garnered an education centred on developing ideas such as courage, patriotism, obedience, cunning and physical strength. It is noted that this type of education prepared the young Spartans to be subject to command, to endure labour, to fight, and to conquer (Johnston, *et.al*, 2011:31). The Spartans duly achieved the objectives of their type of education.

On the other hand, the Athenians had an education that focused on intellectual and aesthetic objectives. They taught their children to read, write, to count, and they maintained a repertoire of disciplines like gymnastics, music, games, sports, history, drama, poetry, rhetoric, and science to call on the potential of their citizens and to polish them off with refinement and mental, emotional and psychological acumen. Military training was given for defence but not stressed; what was emphasised was individual development, aesthetics, and culture. It is small wonder that the first great philosophers and artists came from Athens as the city state had envisioned (Socrates, Plato, and Aristotle) (Johnston, *et al.*, 2011:31).

Likewise, in Africa, we also meet figures from the West African kingdoms in momentous traders like Mansa Musa in the merchant empires, and great administrators and managers in the emperors of the mighty kingdoms of Songhai, Ghana, Mali, and Kanem Bornu. We have a record of arts that capture life and the attention of the world. In preparation of the young for the sustenance of the splendour of the great African kingdoms, and for the perpetuation of the rituals, and skills that functionally served the tribes and held them together, various African cultures taught their young ones an array of practical skills and wisdom full of inspiration in their stories, riddles, and sayings. Age set trainings, and jungle retreats, plus women camps and household initiations formed as schools for conveying the whole fabric and future of the people (Curtin, 1995; Iliffe 2007).

With the discussion of the beginnings of Western education as well as briefly looking at the form of African education in the few examples given, we have an idea of how it is possible to envision paradigms and restate proper educational goals and hitherto pave way to achieve the desired state of education and a desirable nation. According to Robinson), our education systems should be able to produce,

... creative, self-confident people: people who are literate, numerate, who can analyse information and ideas, who can generate new ideas of their own and help to implement them. People who can communicate clearly and work well with others (2011:2.

| As the Sustainable Development Goals (SDGs) deadline year inexorably moves closer, new solutions to the appropriate education required to prepare Africa are incessantly sought. Levinger (1996) coined partagogy as the required type of education that should be adapted to effect development in the near future. Partagogy is defined as:

A science of learning specifically designed to foster human capacity development. Partagogy views human capacity development as a twofold process which involves augmenting

the degree to which an individual firstly accesses extant participation opportunities and secondly, contributes to the creation of new participation opportunities (Levinger, 1996:28).

Levinger (1996) sees education as an enabling experience that engenders a multiplier effect process that like the nuclear fission process, continues to mount the dynamism to open up opportunities for others. According to Levinger, an educated individual is one who is awakened to possibilities as of essence and also opens opportunities continually for others. Levinger's approach is a step towards **creaducation**, for it puts emphasis on the engendering of an incessantly creative individual. The idea of forming a "creative individual" in order to realise development is a concept assigned to McClelland (2015). The centrality of creativity is nuanced:

The world would be a different place if it were not for creativity. We would still act according to the few clear instructions our genes contain, and anything learned in the course of our lives would be forgotten after our death. There would be no speech, no songs, no tools, no ideas such as love, freedom, or democracy. It would be an existence so mechanical and impoverished that none of us would want any part of it (Csikszentmihalyi, 1996:317).

It is important then to underscore that our millennial education in our country must come round to a deliberate focus on creativity. Creaducation here becomes an imperative for tomorrow's world or state. Creaducation embraces the three related key aspects of the human mental process that are closely related to development, named by Robinson (2011:1) as : *imagination* - a process of bringing to mind things that are not present to our senses, *Creativity* – a process of developing ideas that have value, and *innovation* which is the process of putting new ideas into practice.

In tandem, Fresco (2002) proposes a redesigning of education for the millennial posterity considering the following goals among others:

- Working toward the common heritage of all the world's resources.
- Transcending the need for all of the artificial boundaries that separate people.

This approach is geared more to preparing an individual for future global challenges from a wider world perspective and it calls for a lot of creativity and adjustment tools. **Creaduaction** in the same vein focuses on the basis of development, which is the “individual person”. It proposes dealing with each learner to help him/her develop the creative side that will enable the learner to incessantly “think change” and to, therefore, find solutions to all new breeds of world concerns. The leading phrase of those that would undertake **creaducation** would be: “must things remain this way?”

Understanding creativity and unpacking creaducation

Creativity as banal as it may seem is a complex phenomenon to unravel. In this paper we shall understand creativity as: “a purposeful activity (or set of activities) that produces valuable products, services, processes, or ideas that are better or new” (De Graff and Lawrence, 2002:4). In accordance with the definition it will also be held that creativity can be performed by a single individual, by a group or an organisation who may be working together to come up with a novel product in terms of knowledge, craft, quality, expression, ad infinitum. At its simplest level, creativity is deemed as making, forming or bringing something into being. Fisher and Williams (2004:6) state the three principles of creativity as *generation*, *differentiation*, and *originality*. This indicates that creativity blooms on variation and novelty. They continue to state the bedrock of creativity as the realisation that:

What is, is, but it does not have to be or stay like this way. The message of creativity is that you can do something with what you are given or what you have, to change it. The world as it is presented to us, is not the only possible world (Fisher and Williams, 2004:6).

Creativity can further be understood as the Scotland Education paper notes: “a process which generates ideas that have value to the individual. It involves looking at familiar things with a fresh eye, examining problems with an open mind, making connections, learning from mistakes and using imagination to explore new possibilities” (Scotland Education Paper, 2016:1). The National Advisory Committee on Creative and Cultural Education (NACCCE) (1999:29) sees creativity as: “imaginative activity fashioned so as to produce outcomes that are both original and of value”. The four key concepts NACCCE notes as imbedded in this definition are listed as: using imagination, pursuing purposes, being original, and judging value. These concepts are in concordance with all the aforementioned definitions and we shall keep these notions at the centre of our discussion.

Creativity is the fulcrum on which **creaducation** is levered and so we shall now see how creativity weaves into, and spawns creaducation; the type of education that this paper proposes for Uganda’s development. The conceptualisation of creaducation works around a new focus on creativity as a process and as a key component in the curriculum. In a gist, creaducation is intentional creativity education with a focused intent to lift the learner beyond some of the routine, mediocre, and sterile visions of the present to new landscapes that may contribute to her/his wellbeing and that of her society. Creaducation is not just an art but a way of life that is taught to a learner to have original thoughts about something. This is way above what we see in today’s education that consists in memorisation, a regime of central control and inspection by the instructors, prepping, swotting and testing (Fisher and Williams, 2004).

There is an age-old contention around creativity that it is innate and those that are endowed with the knack of creativity will use it to produce creative work and to progress in leaps and bounds. On the contrary, other scholars such as Csikszentmihalyi underline that “a genuinely creative accomplishment is almost never the result of a sudden insight, a light bulb flashing on in the dark, but comes after years of hard work (1996:1).” Creativity may be well launched by the innate giftedness of a person, but can also be honed by training, hard work, and focused commitment. Tan notes that creativity can either be encouraged or discouraged. She states the main elements that promote the habit of creativity as “opportunities to engage in it, encouragement when people avail themselves to these opportunities and rewards when people respond to such encouragement and think and behave creatively (2007:7)”.

Hence, it is believed in this paper that perhaps one of the first traits, (but not the only essential one) that facilitates creativity is a genetic predisposition for a given domain (Tan, 2007). As Csikszentmihalyi (1996) notes, it makes sense that a person whose nervous system is more sensitive to colour and light will have an advantage in becoming a painter, a person with long legs will have speed to his advantage, that a person with strong bones will do well in high energy activities related to athletics, while someone born with a perfect pitch will do well in music. That having been said, it is also true that there are people who have stood out in their creativity, and there are people we can call from the onset creative. These are people that are said to have a clear set of traits as listed by Claxton (2003: 16):

- a. Immersion: an ability to steep oneself in experiences and looking out for them.
- b. Inquisitiveness: a questioning disposition
- c. Investigation: research skills to find what one needs to know
- d. Interaction: mixing and discussing with others to develop ones ideas.
- e. Imagination: to seek other possibilities.

- f. Intuition: to be aware of other possibilities.
- g. Intellect: to use intelligence to work things out.
- h. Imitation: one needs mentors as springboards.

These traits can be born in extreme measures in someone but it is also believed that they can be cultivated in most people.

It has been clear from various research works that it is not solely the inborn talents that determine the creative individual. It is believed that everyone is creative and can come up with profound works of art and great ideas. Robinson (2011:1) says: “when people say to me that they are not creative, I assume that they haven’t yet learnt what is involved.” We all have a genie of creativity within us, however, it would be important to note still that without a good dose of curiosity, wonder, and interest in what things are like and in how they work, it is difficult to recognise an interesting problem that may push you to use your gifts. Without such interest it is difficult to become involved in a domain deeply enough to reach its boundaries and then push them farther to come up with a novel idea of invention (Csikszentmihalyi, 1996). We note clearly that openness to experience, a fluid attention that constantly processes events in the environment, is a great advantage for recognising potential novelty. Every creative person is more than amply endowed with these traits.

While discussing creativity, we have to entrain on our tail the issue of access to five areas namely: the traits of the individual, the domain, the field, training, and luck, which translate into being in the right place at the right time and with the right people or circumstances. Let us unravel some of these requisites.

The **domain** means a situation where one can ably develop, cultivate, and use her/his creativity. For creativity to unfold, one needs an enabling environment that gives her/him wings to thrive. When we take the example of Albert Einstein we shall soon discover that the family placement at the time did lend him a feather. Being born to a relatively affluent family or close to good schools, mentors, and coaches is obviously a great advantage (Csikszentmihalyi, 1996). However, it is still

good to know that there are those people who, being born away from any privileging domain, will look up places, people, or situations and seek recourse to them in order to avail themselves any strain of chance. Sadly though, much of our rural Ugandan parenting presents a prohibiting environment, where cultural norms of subservience to one's elders and standing out and apart from the common trends form a prison that is often difficult to break loose out of.

To come up with a class of creativity, one needs cultural capital, interesting books, stimulating conversation, expectations for educational advancement, role models, tutors, and useful connections. It is clear now that the scheme of creativity takes a plethora of factors that in consonance and in their great measure mould a creative individual. In envisioning **creaducation**, we aim to suggest that any kind of viable education for development should commit itself to avail the requisites for creativity in the greatest measure possible. Later, this will be expounded further.

It is equally important to note that to be creative one also needs a **field**, a place where one can easily flower and unfold. Some people are terribly knowledgeable but are so unable to communicate with those who matter among their peers or in their circle of possible mentors that they are ignored or shunned in the formative years of their careers. It is noted that Michelangelo was reclusive, but in his youth was able to interact with leading members of the Medici court long enough to impress them with his skill and dedication (Csikszentmihalyi, 1996; De Bono 1992; Craft 2001).

When we develop our creativity we need people who can recognise our work and help us to get it known out there where possible sponsors and chaperons could be. The conviction is that for creativity to blossom one needs a stamp from known people or promoters who can speak to the creative work and put it at a plane where it can be acknowledged in the corpus of knowledge or inventions. It is a firm conviction that creativity needs advocates and promoters to grow (Tan, 2007).

In principle, when we try to draw the portrait of a creative person's personality we run the risk of disillusionment, because the analyses of many researchers often conclude by only underscoring the complexity and intricacies of the creative individual's personality. It has been up to this point next to impossible to draw up a single personality that fits all the geniuses that have creatively given tremendous legacy to the world. It is haphazardly recounted that creative individuals have a great deal of physical energy. They tend to be smart, yet also naïve at the same time. It is also noted that they have a related combination of playfulness and discipline, or responsibility and irresponsibility - they are patient and focused (Csikszentmihalyi, 1996; Sawyer *et.al.*, 2003). What we know for sure, is that our creative individuals do have a selection of traits among those that have surfaced in our discussion and in some individuals these traits are glaringly noticeable.

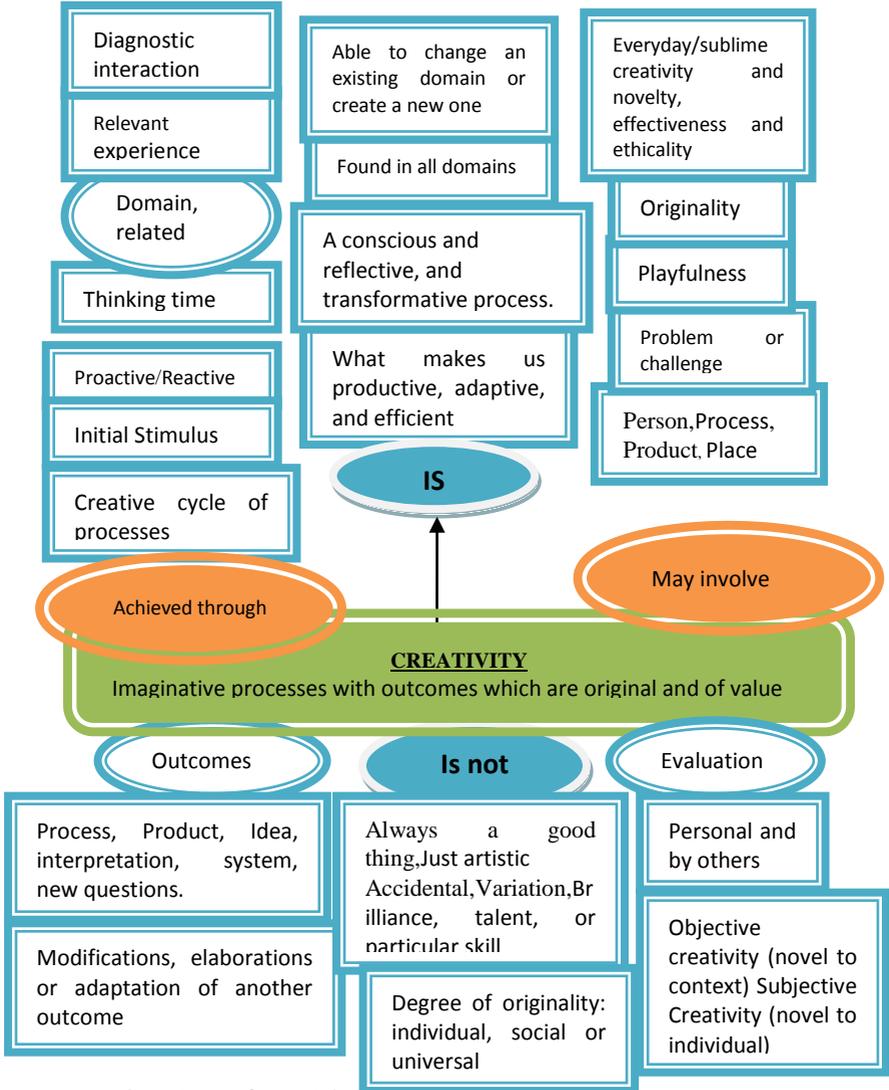
In our understanding of creativity we come to one focal point that even when a good portion of a person's acumen in creativity comes from his/her natural giftedness, coupled with a person's access to a domain and good luck, there remains a space to fill. Creativity can be reinforced and taught to a good number of humans despite all the discussed trappings above. This would be the task of **creaducation**.

Creativity can be taught according to the investment theory of creativity as stated by Sternberg and Todd (2004). According to this theory, creative people are said to be those who are willing and able to "buy low and sell high" and this is possible for those that chose so (Veale, 2012:134). As Sternberg and Todd explain:

Buying low means pursuing ideas that are unknown or out of favour but that have growth potential. Often when these ideas are first presented, they encounter resistance. The creative individual persists in the face of this resistance, and eventually sells high, moving on to the next new, or unpopular idea.

From Sternberg and Todd (2004), it is also given that the investment theory requires six inter-related resources, namely: *intellectual abilities* – to see problems in new ways and to escape the bounds of conventional thinking, *knowledge* – to know enough about a field and to move it forward, *styles of thinking* – making a decision to think in new ways, thinking both globally and locally, *personality* – to stand above the crowd and a willingness to overcome obstacles and to take sensible risks, *motivation* – to do what one wants and to keep going on, and a *favourable environment* – of those individuals around the person plus the physical features and articles present to the creative individual. This understanding is in line with the work of Csikszentmihalyi (1996) as already discussed above. Creaducation as a new focus would endeavour to incorporate all the given aspects of creativity forwarded by Sternberg and Todd and then devise means to inculcate them or invigorate them where they already exist in a learner. Here next we have a summary of our extrapolation of creativity.

FIGURE: UNDERSTANDING CREATIVITY (and CREADUCATION)



Adapted from Jesson (2012:12)

Developing creativity in our learners: Furthering CREADUCATION

It is always understood that Creative individuals have their own theories – often quite different from one another. It may also be true that creative people do not have those outlandish theories that we expect them to have and are quite ordinary people with the same intellectual and physical acumen that we own, save for some few special qualities or focuses that make them who they are. Galvin says that creativity consists of anticipation and commitment.

Anticipation involves having a vision of something that will become important in the future before anybody else has it; commitment is the belief that keeps one working to realise the vision despite doubt and discouragement (Galvin in Csikszentmihalyi, 1996:77).

Although it is not completely agreed that creative people have the same qualities that engender their creative streak, there are some elements that seem to fit for many of these special people. The following are given as some of the characteristics that spread among most creative people that we may know; a passion for order, a steely ambition, a desire to control, constantly extending one's reach, hunting for patterns, a sunny pessimism, the synergy of arrogance and modesty, making the visible invisible among others (Csikszentmihalyi, 1996; De Graff and Lawrence, 2002). De Graffe and Lawrence reiterate:

Individuals with the imagine profile tend to be generalists or artistic types who enjoy exploring and easily change direction when solving a problem. The culture that supports their work is characterised by experimentation and speculation, the focus is on generating ideas (2002:8).

Creaducation in essence tries to capture all the different attributes to creative people and focusing on ways to foster them and inculcate them in learners at the appropriate time.

Teaching creaducation in Uganda

Creaducation is an indispensable notion that should be seated high in the echelons of school formative programmes in our developing country. It must be taught in all our schools in Uganda. It is important to note that creativity is an ultimate goal of education; central to an individual's wellbeing (Jesson, 2012). We discover after World War II, in Europe and in America, it was perceived that there was need to train scientists, engineers, and designers to be more creative and innovative in response to global competition (Fisher and Williams, 2004: 6). Fisher and Williams compound this with their realisation that: "A new consensus has grown around the view that attending to the basics and encouraging creativity, far from being mutually exclusive, are both needed for success in learning and in life." Thus the intentional teaching of creativity, fostered by creaducation, should take centre stage with no doubt.

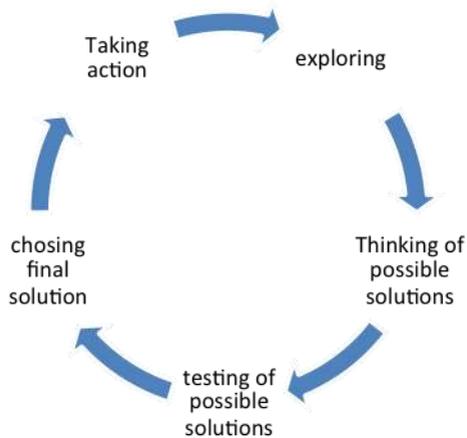
Our beginning point should be to acknowledge first that our curricula, especially at the initial stages of education at primary level, lack a culture to support and inculcate creativity. We must know that nothing comes from nothing, so our educators and planners need to underscore the importance of creativity and, thus, **creaducation**. If we need to see new responses, artifacts, ideas, and theories to bring our country through the coming centuries we must look to **creaducation**. Our schools should commit themselves to initiating and teaching creativity even where the Ministry of Education in the country does not rise to the occasion of developing and supporting a culture of creativity in our young children and in our youth. The importance of teaching creativity is hammered home by Tan (2007:7) in the words:

Creativity is important because the world is changing at a far greater pace than it ever has before, the people need constantly to cope with novel kinds of tasks and situations. Learning in this era must be life-long, and people constantly need to be thinking in new ways. We need to think creatively to thrive and at times to even survive.

The essence of teaching creativity is to ensure that an individual who is endowed with the art of creativity or the one who has to work at causing it as a habit and a way of being, can explore what is at stake, respond to the need in order to finally take action. This needs a set of relevant strategies that can engender creative thinking. It is incumbent on teachers then to develop a repertoire of skills which can be invariably used to apply to different situations (Gardner, 2001; Sternberg, 1999). This fact is also brought home by Krimsky (1999:7) saying: “an adult can best help the developing of a child by being a catalyst, a facilitator, an observer, and a friend” also “that talent requires a favourable social climate, a viable market for the skill, and pure luck if it must be realised.” It is no doubt then that creducation bases its success on the readiness of the instructor to draw out that which lies within the learner, an intuitive voice to be developed through an ongoing process of introspection and self-unfolding (Krimsky 1999; Thomas and Chan, 2013; Kaufman, 2005). Fisher and Williams note well that:

The challenge for schools and social institutions is clear: the focus of education must be on creating people who are capable of thinking and doing new things, not simply repeating what past generations have done, but equipped for a world of challenge and change (Fisher and Williams, 2004:11)

The process envisioned for creducation adopts the model given by Fountain (1995) for the cycle of learning in education for development as presented here. It is a five-step cycle:



In order to come to the level of creativity that is desirable we must aim at producing a set of qualities in the learner. These range from openness, receptivity, a positive rather than a negative attitude among other key requisites. The model above cannot be developed here but is left for all educators to work with as a framework.

It is important to note that creativity skills help learners to be:

- Motivated and ambitious for change;
- Confident in their capabilities and the validity of their own viewpoint;
- Able to transfer their creativity skills to other contexts;
- Able to lead and work well with others (Scotland Education Paper, 2016:1).

Creativity envisioned in the main as a habit that one grows in and into, can be developed in children in a school context. Jesson (2004:4) states five creative behaviours that children can be trained in namely: questioning and challenging, making connections and seeing relationships, envisioning alternatives and seeing things in new ways,

exploring ideas and keeping options open, and finally, reflecting critically on ideas and outcomes. In this same line, Tan (2007) and Krimsky (1999) propose the following 12 keys to creativity training listed together as:

Redefine problems: this essentially means extricating oneself from the box. It is encouraged in this way to let children choose their own way of solving a problem. In letting children make choices, it helps them to develop taste and good judgement, which leads to creativity (Tan, 2007).

Children should be encouraged to question and analyse assumptions: Tan (2007) notes that the impetus of those who question assumptions allows for cultural, technological advancement. Questioning should be made the daily experience of children.

Learners must learn that they must sell their ideas: This means that they must persuade people of the value of their ideas and products. This is a crucial idea of creative thinking and work.

Encourage idea generation: This is helped by the environment you create around the learner, both in terms of the people around him/her and the circumstances around him/her. Harsh criticism can damage creativity.

Recognise that knowledge is a double-edged sword and act accordingly: This means that one has to be open to learn from the learner while s/he too prepares to learn from you. The student should be prepared to learn as well as to teach.

Encourage children to identify and surmount obstacles: All problems have a solution if one remains open to recognise and look for a solution. Learners should have the fortitude to withstand criticism and resistance from others. Children are required to lessen their dependence on the opinions of their peers.

Encourage sensible risk taking: In taking risks, creative people sometimes make mistakes, fail, and fall flat on their faces. Nearly all major discoveries or inventions entailed some risk, but wise risks.

Learners should have the tolerance of ambiguity: Creative work entails some grey areas. Creative people have to tolerate the ambiguity and uncertainty until they get the idea right.

Help learners build self-efficacy: Instructors should endeavour to instil in the learners to believe in the value of what they are doing and in their own capacity. They should know that they can make a big difference in whatever small ways. The adage goes: “the main limitation on what children can do is what they think they can do” (Tan, 2007: 14).

Doing what they love to do: It is noticed that people who excel creatively in pursuit of something, almost always genuinely love what they inner-mostly want to do. Help learners do what they have at heart and what really interest them.

Learners must be helped to know the importance of delaying gratification: This means they must know life demands sacrifices from them. They must learn to work for a long time on a task without immediate results, that is, they must learn to postpone gratification and to believe in fortitude. It should be imprinted upon them that they must endure and wait for rewards in due course.

Teaching creativity demands that the learners be given an environment that fosters creativity, both in physical terms and otherwise. Role models that show what makes creativity can help people grow in creativity. Time and space should be given for children to think creatively and there should be great encouragement for those learning creativity to connect ideas from all fields thus profiting from a cross-fertilisation of ideas. It is important too that creativity should be assessed and rewarded. This would be a great motivator and driving force for those who need this kind of push. Fisher and Williams (2004:13) note that “good schools foster natural impulses to creativity by building creative capital”. This is seen as the sum of resources needed to tackle a task including:

1. The creative self-skills – which is the commitment and talent brought to the task.

2. The creative environment – the creative resources needed, material and otherwise
3. The creative partnership – learning partners that support one another.

One great hint to all teachers would be the attention that needs to be given to the freedom that engenders creativity. This supposition lessens the control and enlarges the space for free rein by the learner. For it is understood:

Creative minds exercise freedom of thought, they are able to think beyond the given, beyond the world of necessity, to engage in thought experiments, thereby to imaginatively create possible worlds out of the raw materials of this world (Fisher and Williams, 2004:11)

Essentials of creaducation

In ensuring creaducation certain tenets must be born in mind and, therefore, should be impressed on the learners. These include what we refer to as habits of strength:

1. Much hard work is needed to bring a novel idea to completion and to surmount the obstacles a creative person inevitably encounters.
2. A willingness to spend long times in thinking, with a definite possibility that you come up with insights and great ideas for the beginning. It is astounding how much little time people in Africa and in Uganda take to consciously do the exercise of thinking as a step of coming up with new ways, new approaches, and new formula.
3. Creative individuals alternate between imagination and fantasy at one end and a rooted sense of reality at the other. They go beyond what we now call real, and create a new reality.

4. They focus on strong habits and leave other lower things like cloths, trinkets and lower forms of gratification to what they need to focus on. This can be seen against the choices our children and youth in activities like betting games and excessive hanging out.
5. Creative people on the whole, tend to take charge of their schedule, it is noted that every hour saved from drudgery and routine is an hour added to creativity. This should be embedded in our children's psyche at the very start of life (Csikszentmihalyi, 1996: Sternberg, 1999).

Creaducation would, as it is already clear, demand that we create a whole body of knowledge that encapsulates and imparts a set of skills and attitudes that would form what we would call a culture of creativity. It would be the commitment of every educator then, to see that we imbed into our systems keynote points to enable the kind of learning we desire.

Bottlenecks of creaducation

Creaducation may meet hurdles in its delivery and content due to some factors. As it builds on the framework of creativity, creaducation can be hampered by a number of factors, namely: improper environment that is not conducive to generating inspiration and high value work, poverty that does not help someone to have time, space, and the resources to carry out trial and error exercises that engender creativity. It is also important to purge one's self of attitudes and practices that would stifle creaducation. Some examples of such stiflers among others are: a complacent atmosphere that does not goad one to go ahead, spinning out into chaos, thinking anything goes, bureaucracy, overreliance on scientific thinking, excessive data analysis and gathering, competing for everything, a win-or-lose mentality, and such like (De Graff and Lawrence, 2002).

Revising our curriculum

Teaching **creaducation** presupposes that our children learn about their creative ancestors and what they have bequeathed to the nation. My first

question would be, has Uganda made any record of its creative individuals and their productions to pass on to posterity. The eminent question would be: How do we expect to garner creativity in creaducaiton without any recourse to our creative past?

In April 2013 in the USA, David McCullough aroused the senate by his words: “We are raising a generation of people who are historically illiterate We can’t function in a society if we do not know who we are and where we came from” (Johnston *et al.* 2011:29). He pointed out later that the solemn duty of all educators is to make certain that children know the nation founders, about their ideals, character, courage, vision, and the tenacity with which they acted. In the Ugandan context, it would be imperative that our young ones get to know about the achievements of our ancestors and the record of skills and works that speak of their creativity, so as to be inspired to do the same or to develop **creativity as a habit**.

In teaching creaducation and in view of its tenets, our curriculum should be revised to heavily incorporate two important learner-centred educational philosophies. These are in effect, *progressivism* and *constructivism*. Let me expound on these two pathways. Progressivism is defined as: “an educational theory that emphasizes that ideas should be tested by experimentation and that learning is rooted in questions developed by learners” (Johnston *et. al:* 2011:114). This philosophy has the following implications:

- a) Human experience is the basis of knowledge rather than authority.
- b) It allows for beliefs of individuals
- c) And it stresses programmes of student involvement to enhance their ability to learn how to think rather than what to think.
- d) It prepares students to think and live change
- e) It encourages divergent thinking, moving beyond conventional ideas to come up with novel ideas or innovations
- f) It is geared towards the improvement of society.

- g) Progressivism sees the learner as an experiencing, thinking, exploring individual.
- h) It is about having the student acquire functional knowledge that can help him/her come up with new solutions.

It is also encouraged that supervisors should look out and deepen those other philosophies that would help them understand and develop creducation even further. Fisher and Williams (2004:16) also give us some guidelines when they highlight some resources that enable creativity in a supportive environment. These are:

1. Motivation fed by passion as well as an internal and external encouragement.
2. Inspiration which thrives on curiosity fed by fresh input both inside and outside the classroom and which results in involvement in engaging activities.
3. Gestation time for ideas to emerge – this requires space and expanses of free time.
4. Collaboration whether with peers, teachers, or professional creative partners.

Conclusion

Creducation is about developing a “**development individual**”, this is a person who is able to imagine, generate, and apply ideas in novel ways that help propel a whole society into a new future. This new focus of education sees the learner at the centre of learning being open-minded rather than closing down to consume what has always been the order of things. It is about pursuing purposes, being original, and producing articles and ideas of value. We also know that the power to create has always been linked to the power to destroy. Creducation would be alert to the double –edged side of creativity teaching of life and respect at the same time.

Those that are prepared to teach **creducation** should be aware of some of the obstacles of creducation which include laziness, living in abject poverty where one’s creative forces are left only for survival, child abuse

that maims people's psyche leaving them nursing wounds for the rest of their lives, and selfishness that does not allow one to give time and self for the betterment of others. Let **creducation** take over the coming decades and the future.

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