COMMON TRAINING

PROFICIENCY LEVEL FOUR

INSTRUCTIONAL GUIDE

SECTION 9

EO C409.04 – PARTICIPATE IN A CREATIVE LESSON-PLANNING WORKSHOP

Total Time: 90 min

PREPARATION

PRE-LESSON INSTRUCTIONS

Resources needed for the delivery of this lesson are listed in the lesson specification located in A-CR-CCP-604/PG-001, *Phase Four Qualification Standard and Plan*, Chapter 4. Specific uses for said resources are identified throughout the instructional guide within the TP for which they are required.

Review the lesson content and become familiar with the material prior to delivering the lesson.

Photocopy Attachments A–C.

Photocopy and three-hole punch the handouts located at Attachments E–G, J and M for each cadet.

Photocopy Attachment K for each group.

Photocopy and cut out the Benefits of Creative Lessons Strips located at Attachment I for each group.

Photocopy a sample lesson plan (from Phase One) for each group.

Prepare a piece of flip chart paper by writing the goals of the workshop:

1. define creativity;
2. identify the benefits of a creative lesson;
3. explain the creative process; and
4. incorporate creativity in the lesson-planning process.

Select music to play in the background for the entire workshop.

PRE-LESSON ASSIGNMENT

Ensure the cadets bring the binder provided in EO M409.01 (Identify Methods of Instruction).

APPROACH

An in-class activity was chosen for this lesson as it is an interactive way to provoke thought and stimulate interest in the creative process and how to incorporate creativity into the lesson-planning process.

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INTRODUCTION

REVIEW

Nil.

OBJECTIVES

By the end of this lesson the cadet shall have participated in a creative lesson-planning workshop to define creativity, identify the benefits of creative lessons, explain the creative process and learn how to incorporate creative elements into lesson plans.

IMPORTANCE

It is important for cadets to incorporate creative elements into their lesson plans to make their lessons more interesting, enjoyable and engaging for the cadets.

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Teaching point 1 **Conduct an activity where the cadets will define creativity.**

Time: 15 min Method: In-Class Activity

ACTIVITY

OBJECTIVE

The objective of this activity is to have the cadets define creativity.

RESOURCES

- Mixer worksheet located at Attachment A,
- Pigture This... worksheet located at Attachment B,
- Cliche Stretching worksheet located at Attachment C,
- Mixer Answer Key located at Attachment D,
- Flip chart paper,
- Markers, and
- Stereo.

ACTIVITY LAYOUT

1. Set up three workstations.

2. Label the workstations as A, B, and C and place flip chart paper and the corresponding attachments at each station.

3. Ensure the lesson location:

   a. is physically safe;

   b. allows for manipulation of the physical setting such as lighting, temperature and colour to make it more conducive to learning;

   c. is large enough to accommodate small group and whole group activities; and

   d. allows for the incorporation of movement into the lesson.

ACTIVITY INSTRUCTIONS

1. Divide the cadets into equal groups at each station.



Display the chart paper illustrating the worksheet goals.

2. Introduce the goals of the workshop. Read the goals of the workshop together.

3. Instruct the cadets to work in their groups brainstorming ideas about creativity and write their responses on flip chart paper.

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4. Instruct the cadets to follow the directions at their station to complete the activity.



Play music in the classroom while the cadets are completing individual and group work.

5. Provide the cadets with two minutes to present an example of their activity and to explain how their activity was creative. Encourage the cadets to use a visual representation of their activity on flip chart paper.

6. Explain to cadets that:

   a. thinking creatively does not always make sense; and

   b. sometimes the brain must think in different ways to find the answer.

7. Present the cadets with the following problem and answer:

   a. If you throw a ball as hard as you can, how does it come back to you?

   b. It doesn't hit anything, no one catches it, and no one else throws it back.

   c. Answer: If you throw the ball up in the air.

8. Provide the cadets with the following definition of creativity:

   a. Creativity is the combining of elements in a new way.

   b. A new idea or product is often a combination of unlike elements previously thought to be completely unrelated.



There are two types of creativity:

- **Technical.** People create new theories, technologies or ideas; and
- **Artistic.** Involves unique methods of self-expression.

Creative people have three qualities:

- an **ability** to imagine relationships between unlike items,
- a **playful attitude** towards new ideas, and
- a **willingness** to work at changing and improving ideas and solutions.

9. Compare the definition with the ideas that the cadets brainstormed on their flip chart paper.

SAFETY

Nil.

CONFIRMATION OF TEACHING POINT 1

The cadets' participation in the activity will serve as the confirmation of this TP.

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Teaching point 2 **Have the cadets participate in activities that celebrate and encourage creativity.**

Time: 10 min Method: In-Class Activity

ACTIVITY

OBJECTIVE

The objective of this activity is to have the cadets participate in activities that celebrate and encourage creativity.

RESOURCES

- Celebrate Success handout located at Attachment E (one per cadet),
- Flip chart paper, and
- Markers.

ACTIVITY LAYOUT

Nil.

ACTIVITY INSTRUCTIONS

1. Explain to the cadets that upon hearing the attention signal Two Snaps and a Clap, they will:
   a. repeat the signal immediately by snapping fingers on both hands twice and clapping once;
   b. stop, look at the instructor and wait for an announcement; and
   c. carry on when told to do so.
2. Have the cadets practice the two snaps and a clap.
3. Distribute the Celebrate Success handout located at Attachment E to each cadet.
4. Read Attachment E together.



STIMULATE THE BRAIN TO THINK CREATIVELY

The right side of the brain is the creative side and the left side of the brain is the mathematical side. One side of the brain usually dominates the other with scientific people having a more dominant left side and artistic people having a more dominant right side.

Creativity can be improved by having both sides of the brain switched on and functioning. The left side of the brain controls the right side of the body and the right side of the brain controls the left side of the body. Physical activity increases oxygen flow to the brain and helps it function better.

5. Divide the cadets into four groups to represent each cheer.
6. Provide the cadets two minutes to practice each cheer.

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7. Provide each group one minute each to demonstrate each cheer to the class and have them participate in their cheer after each demonstration.

8. Debrief the cadets by emphasizing the importance for motivation and physical activity in lessons.

SAFETY

Nil.

CONFIRMATION OF TEACHING POINT 2

The cadets' participation in the activity will serve as the confirmation of this TP.

Teaching point 3 **Conduct an activity where the cadets will identify the benefits of a creative lesson.**

Time: 15 min Method: In-Class Activity



Present the following information to the cadets prior to conducting the activity.

The preparation of a well-developed lesson:

- provides structure and organization;
- guides the instructor through each stage of the lesson; and
- ensures that all essential information is delivered.

A well-developed lesson does not ensure the cadet is interested and engaged in the learning process. Well-planned lessons that creatively challenge and involve the cadets in a variety of activities engage the cadets in the learning process and ensure that learning outcomes are achieved.



Ask the cadets to think about a time when they were bored during a lesson and a time when they were interested during a lesson. Have them think about the two experiences as they take part in the brainstorming activity.

ACTIVITY

Time: 10 min

OBJECTIVE

The objective of this activity is to have the cadets identify the benefits of a creative lesson.

RESOURCES

- The Benefits of Creative Lessons handout located at Attachment F
- The Benefits of Creative Lessons Worksheet located at Attachment G,

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- The Benefits of Creative Lessons Answer Key located at Attachment H,
- The Benefits of Creative Lessons Phrase Strips located at Attachment I (one set per group),
- Flip chart paper,
- Markers,
- Pencils / pens, and
- Tape.

ACTIVITY LAYOUT

Nil.

ACTIVITY INSTRUCTIONS

1. Divide the cadets into groups of three or four.

2. Distribute the Benefits of Creative Lessons handout located at Attachment F to each cadet and review the handout together.

3. Distribute the Benefits of Creative Lessons worksheet located at Attachment G to each cadet.

4. Give the cadets five minutes to work together to complete the worksheet.

5. After five minutes review the answers using the Benefits of Creative Lessons Answer Key located at Attachment H.

6. Distribute the Strips located at Attachment I, flip chart paper and tape to each group.

7. Have each group divide their sheet of flip chart paper into two columns:

   a. uncreative lesson, and

   b. creative lesson.

8. Have each group place each strip in the appropriate column.

9. Review the cadets' posters and debrief the cadets.



All strips are located under the creative lesson column.

Many instructors do not engage cadets because they do not use enough creativity in their teaching. Some aspects of the cadet program are personally interesting to the cadets which helps compensate for this. Some lessons however, are not personally interesting to the cadets and depend more heavily on the instructors' creative ability.

SAFETY

Nil.

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CONFIRMATION OF TEACHING POINT 3

The cadets' participation in the activity will serve as the confirmation of this TP.

Teaching point 4 **Conduct an activity where the cadets will identify the stages of the creative process.**

Time: 20 min Method: In-Class Activity



Present the following information to the cadets prior to conducting the activity.

THE CREATIVE PROCESS

A lesson plan is an organized outline for a single period of instruction. It is a necessary guide for instructors because it tells them:

- what to do,
- in what order to do it, and
- what method(s) to use in teaching the material.

Each time an instructor is faced with the challenge of planning a creative lesson they can apply the creative thinking process as outlined below.

ACTIVITY

Time: 15 min

OBJECTIVE

The objective of this activity is to have the cadets participate in the creative process.

RESOURCES

- The Creative Process handout located at Attachment J (one per cadet),
- Forced Analogy worksheet located at Attachment K (one per group),
- Forced Analogy Guide located at Attachment L,
- Empty match box (one per group), and
- HB # 2 pencil (one per group).

ACTIVITY LAYOUT

Nil.

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ACTIVITY INSTRUCTIONS

1. Distribute the Creative Process handout located at Attachment J to each cadet.

2. Review the process with the cadets.

3. Distribute an empty matchbox and the Forced Analogy worksheet to each group.

4. Provide five minutes for the groups to compare the matchbox to their local squadron. Guide the groups through this step by offering assistance as required. Encourage them to be creative in their comparison.



Circulate around the room to ensure that the cadets are processing the information. Use Attachment L as a guide to cadets experimenting difficulty.

5. Have the cadets copy their responses in the forced analogy blank template for the matchbox activity.



If groups finish early, they can continue with the second analogy.

(1) Distribute a HB # 2 pencil to each group.

(2) Have the cadets use forced analogy to compare parts of the pencil to the Canadian Cadet Organizations (CCO).

(3) Have the cadets write their responses on the Forced Analogy worksheet.

6. Have each group assign one of its members to share their chart with the whole group.

7. Have the cadets work in their groups and alternately ask the questions from the Forced Analogy worksheet. Allow them to refer to The Creative Process handout located at Attachment J to help answer the questions.

SAFETY

Nil.

CONFIRMATION OF TEACHING POINT 4

The cadets' participation in the activity will serve as the confirmation of this TP.

Teaching point 5 **Conduct an activity where the cadets will incorporate creativity into the lesson-planning process.**

Time: 20 min Method: In-Class Activity



Present the following information to the cadets prior to conducting the activity.

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INCORPORATE CREATIVITY INTO A LESSON PLAN

Instructors are constantly challenged to plan lessons that engage cadets in the learning process. Often the only difference between creative and uncreative instructors is self-perception. Creative instructors see themselves as creative and have the confidence to attempt new things. Uncreative instructors do not think about creativity and do not give themselves the opportunity to create anything new.



The first step towards becoming more creative is to relax. It is far more difficult to be creative when the body is tired or stressed. Creativity is found in the subconscious mind which is more accessible in a relaxed state.

To be creative during lesson planning instructors set aside time to examine if there is a better way of instructing a previously taught lesson or to play around with different ways of instructing a new lesson. This process should become a habitual part of the instructor's thinking.

Creative lessons are filled with physical and mental activities that involve all the cadets. The instructor should ensure that the cadets always feel emotionally safe in the learning environment and can take part in all learning activities without fear of being embarrassed, put down or ridiculed. Instructors can do this by:

- showing a positive attitude;
- showing interest in the lesson topic;
- treating cadets respectfully and demanding that cadets treat their peers respectfully;
- challenging cadets with fun activities that are not too easy or too difficult;
- rewarding effort as well as results;
- appealing to different learning styles;
- providing specific feedback;
- encouraging the cadets;
- communicating clear expectations and routines; and
- providing processing time.

ACTIVITY

Time: 15 min

OBJECTIVE

The objective of this activity is to have the cadets incorporate creative elements into the lesson-planning process.

RESOURCES

- Ways to Incorporate Creativity handout located at Attachment M, and
- Sample lesson plan (one per group).

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The sample lesson plan can be any lesson plan that has been developed for Phase One training. A sample lesson plan should be developed if none are available.

As an alternative, cadets may use the lesson plan they developed for EO M409.05 (Instruct a 30-Minute Lesson).

ACTIVITY LAYOUT

Nil.

ACTIVITY INSTRUCTIONS

1. Distribute the Ways to Incorporate Creativity handout located at Attachment M and review as a class.

2. Distribute the sample lesson plan to each group.

3. Allow each group 10 minutes to adapt a lesson plan by incorporating some of the creative elements at appropriate places throughout the lesson.

4. Circulate around the room providing assistance as required.

5. Give each group two minutes to present their ideas for their lessons to the class.

SAFETY

Nil.

CONFIRMATION OF TEACHING POINT 5

The cadets' participation in the activity will serve as the confirmation of this TP.

END OF LESSON CONFIRMATION

The cadets' participation in the lesson-planning activity will serve as the confirmation of this lesson.

CONCLUSION

HOMEWORK / READING / PRACTICE

Nil.

METHOD OF EVALUATION

Nil.

CLOSING STATEMENT

Lessons that creatively challenge and involve the cadets in a variety of activities engages them in the learning process and ensure that learning outcomes are achieved.

INSTRUCTOR NOTES / REMARKS

This EO should be scheduled as one training session.

This EO shall be conducted after EO M409.05 (Instruct a 30-Minute Lesson).

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MIXER

Proctor and Gamble very creatively combined Pringles potato chips and printing to produce Pringles Prints Potato Chips. Words and images are printed on one side of individual crisps in blue or red. (http://www.junkfoodnews.net/PringlesPrints.htm)

Combine the two elements to make a new phrase / word. The first one is done for you.

A TROLLEY AND A SUITCASE TO GET

luggage on wheels

AN IGLOO AND A HOTEL TO GET AN

_____

A PHOTOCOPIER AND A TELEPHONE TO GET A

_____

A BELL AND A CLOCK TO GET AN

_____

A SURF BOARD AND A SAIL BOAT TO GET

_____

FRENCH FRIES AND CHEESE TO GET

_____

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PIGTURE THIS...

Look at each picture and discuss how the pictures are creative.



Note. From Creativity Portal: Nit Wits, by C. Dunmire, 2007, Copyright (2007) by Chris Dunmire. Retrieved April 23, 2009, from http://www.creativity-portal.com/becreative/activities

Figure B-1 Creative Pictures

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Creativity / Writing Prompt:

List five ways the little gloved one can have its reflection, seeing all of his fingers upright. Tap into that imagination of yours and take it away!

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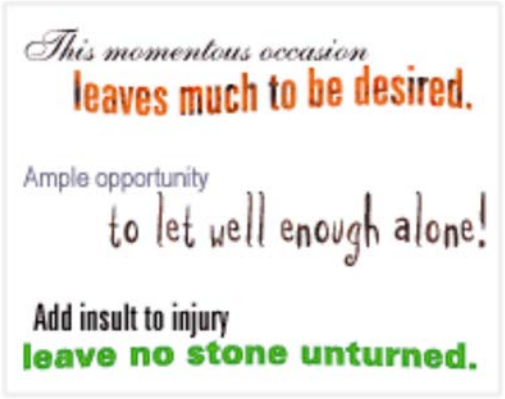
CLICHE STRECTCHING

cliche *n* : a trite phrase or expression : trite *adj* : used so commonly that the novelty has worn off — *Merriam-Webster Dictionary*

This creativity exercise forces your brain to buzz. Skim through the list provided and identify the phrases that you find interesting. Then combine two or three cliches to form new coherent or funny phrases. Read the examples below for ideas.



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a bad scene
add insult to injury
agree to disagree
all things considered
all too soon
along these lines
ample opportunity
armed to the teeth
as a matter of fact
at a loss for words
at one fell swoop
avoid it like the plague
awaiting further orders

back at the ranch
back to the drawing board
bated breath
beginning of the end
before you know it
benefit of the doubt
best-laid plans
better late than never
better left unsaid
beyond the shadow of a doubt
bite the bullet
bitter end
bone of contention
bottom line
budding genius
burning question
busy as a bee
by leaps and bounds
by the same token

calm before the storm
call of the wild
casual encounter
chain reaction
charged with emotion
checkered past
cherished belief
circumstances beyond my control
clear as crystal
come full circle
contents noted
cool as a cucumber
curiously enough
cut a long story short
cut down in his prime

leave no stone unturned
leaves much to be desired
leave up in the air
lend a helping hand
let well enough alone
line of least resistance
little woman
lit up like a Christmas tree
live and let live
lock, stock, and barrel
long arm of the law
look before you leap

marked contrast
matter of life and death
mecca for travelers
method to his madness
milk of human kindness
miraculous escape
moment of truth
momentous occasion
monumental traffic jam
moot point
more than meets the eye
more the merrier
motley crew

narrow escape
nearest and dearest
needs no introduction
never a dull moment
never before in the history of
nipped in the bud
no sooner said than done

one and the same
ongoing dialogue
on more than one occasion
open secret
order out of chaos
other things being equal
outer directed
overwhelming odds
own worst enemy

pales in comparison
paralyzed with fright
paramount importance
pay the piper
peer group

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days are numbered
dead as a doornail
deafening crash
depths of despair
diamond in the rough
dig in your heels
do not hesitate to
drastic action
due consideration

each and every
easier said than done
eat, drink, and be merry
eminently successful
engage in conversation
epic struggle
even tenor
exception that proves the rule
existing conditions
express one's appreciation

fall on bad times
fall on deaf ears
far and wide
far be it from me
fateful day
fate worse than death
feel free to
feel vulnerable
festive occasion
few and far between
final analysis
finishing touches
fit as a fiddle
food for thought
fools rush in
foregone conclusion
foul play
from the sublime to the ridiculous

generation gap
give the green light to
go down the drain
goes without saying
good team player
grave concern
green with envy
grim reaper
grind to a halt

hands across the sea
pet peeve
pick and choose
pie in the sky
pinpoint the cause
pipe dream
place in the sun
play hardball
play it by ear
poor but honest
powder keg
powers that be
pros and cons
proud heritage
proud possessor
pull one's weight

rack and ruin
ravishing beauty
red-letter day
regrettable incident
reigns supreme
reliable source
remedy the situation
right on
ripe old age
round of applause

sadder but wiser
saw the light of day
scathing sarcasm
sea of faces
seat of learning
second to none
select few
selling like hotcakes
shattering effect
shift into high gear
shot in the arm
sigh of relief
silence broken only by
silhouetted against the sky
simple life
skeleton in the closet
snug as a bug in the rug
social amenities
spectacular event
spirited debate
stick out like a sore thumb
stick to one's guns
straight and narrow path
structure one's day

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happy pair
hastily summoned
have the privilege
heartfelt thanks
heart of the matter
heart's desire
heated argument

heave a sigh of relief
herculean efforts
hook, line, and sinker
hook or crook
hope for the future
hot pursuit
hunker down

ignorance is bliss
ill-fated
immeasurably superior
in close proximity
infinite capacity
innocent bystander
in no uncertain terms
in our midst
in reference to
in short supply
in the limelight
in the nick of time

in the same boat with
in the twinkling of an eye
in this day and age
into full swing
irony of fate

irreplaceable loss
it dawned on me

keep options open

labor of love
lashed out at
last analysis
last but not least
last-ditch effort
leaps and bounds

such is life
superhuman effort
supreme sacrifice
sweat of his brow
sweeping changes
sweet sixteen

take the bull by the horns
telling effect
terror stricken
thanking you in advance
there's the rub
this day and age
those present
throw a monkey wrench

throw a party
throw caution to the wind
tie that binds
time of one's life
tongue in cheek
too funny for words
too numerous to mention
tough it out
tower of strength
trials and tribulations
trust implicitly

uncharted seas
unprecedented situation
untimely end
untiring efforts

vale of tears
vanish into thin air

watery grave
wax eloquent/poetic

weaker sex
wear and tear
whirlwind tour
wide open spaces
words fail to express
word to the wise
wrought havoc

Note. From Creative Slush by C. Dunmire, 2009, Copyright 2005–2009 by Chris Dunmire. Retrieved April 23, 2009, from http://chrisdunmire.com/fun/mixedcliche.shtml

Figure C-1 Brain Bender

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MIXER ANSWER KEY

Proctor and Gamble very creatively combined Pringles potato chips and printing to produce Pringles Prints Potato Chips. Words and images are printed on one side of individual crisps in blue or red. (http://www.junkfoodnews.net/PringlesPrints.htm)

Combine the two elements to make a new word. The first one is done for you.

A TROLLEY AND A SUITCASE TO GET

luggage on wheels

AN IGLOO AND A HOTEL TO GET AN

ice hotel

A PHOTOCOPIER AND A TELEPHONE TO GET A

fax machine

A BELL AND A CLOCK TO GET AN

alarm clock

A SURF BOARD AND A SAIL BOAT TO GET

wind surfing

FRENCH FRIES AND CHEESE TO GET

poutine

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CELEBRATE SUCCESS

BRAIN KISS

1. Kiss the fingers on your open right hand.
2. Transfer the kiss to your brains by tapping your foreheads with the kissed hand.
3. Finish the kiss with flair by throwing the kissed hand in the air.

TRUCK DRIVER

1. Put your hands on the steering wheel of your pretend big rig.
2. Reach your left hand up and pull the cord of your air horns.
3. Let out two throaty honking roars, "honk, honk!"
4. Reach up with your right hand for your walkie talkie and speak into it, saying, "Chhhsshhh. Good job, good buddy. Chhhsshhh."

CHEESE GRATER

1. Hold an imaginary block of cheese in one hand and an imaginary grater in the other.
2. Slide the cheese against the graters five times and say, "Grate, grate, grate, grate, grate job!"

FIREWORKS

1. Push your palms together in front of your chests.
2. Raise your palms above your head, imitating a firework shooting into the sky, complete with a "whooooooosh" sound.
3. When the firework reaches its highest point of ascent, clap your hands above your head, snap your fingers, and wiggle your facedown fingers as you slowly lower your hands.

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THE BENEFITS OF CREATIVE LESSONS

Prevent Disruptions

Many times cadets misbehave during a lesson because of boredom. When they are bored, their minds begin to wander and they start to wonder " what would happen if I …" The cadets' attention is not focused on the lesson and soon little disruptions occur which often become big disruptions. Creative lessons focus the cadets' attention on the instructional activity and they are too busy to become disruptive.

Engage Cadets

When the instructor develops a fresh approach to a lesson, the cadets become interested in the lesson and motivated to pay attention. If the instructor conducts activities that physically and mentally involves the cadets, a transfer of power from the instructor to the cadets occurs. The cadets assume more responsibility for their own learning and the instructor becomes a guide.

Involve More Cadets

In a traditional lesson, the instructor talks more than two thirds of the time, mostly giving instructions and answering questions. Less than one third of the time is spent on individual interactions with cadets in the form of praise, encouragement, specific feedback and guiding cadets as they work with others. In creative lessons the instructor communicates less to the whole group and more with individual cadets or small groups of cadets. By using techniques, such as those described at Attachment M, the instructor can involve at least half of the cadets in an interaction at one time and all of the cadets before the lesson is over.

Bridge the Gap Between Watching (Passive) and Doing (Active)

Learning is an active social process and occurs best when the cadets participate with their peers and their instructor to experiment with new ideas and complete exercises. Creative lessons encourage cadets to actively participate by providing them with interactive opportunities, rather than simply sit and watch or listen to the instructor.

Identify Cadets' Weaknesses

Continually involving cadets in interactive activities provides an observant instructor with numerous opportunities to identify who is doing well and who is experiencing difficulty. The instructor can then intervene and make changes to immediately meet that need rather than wait for the lesson or a series of lessons on the one topic to be concluded and tested.

Encourage the Cadets to Interact With One Another

Creative learning activities actively encourage social interactions between the cadets and their peers, and the cadets and their instructors. Learning is an active social process which cadets need to practice if they are to get the most out of the Cadet Program.

Pace Learning

To pace learning is to challenge the cadets just beyond their present level of ability. If challenged too far, cadets give up but if challenged too little, they become bored. The trick is to stimulate cadets to the point of mild discomfort, forcing them to learn something knew.

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BENEFITS OF CREATIVE LESSONS WORKSHEET

Prevent Disruptions

Many times cadets _____ during a lesson because of boredom. Creative lessons _____ the cadets'_____ on the _____ and they are too busy to _____.

Engage Cadets

If the instructor conducts activities that physically and mentally involve the cadets they assume more _____ for their own learning and the instructor becomes a _____.

Involve More Cadets

In a _____ lesson, the instructor talks more than _____ of the time mostly giving _____ and _____. In _____ lessons the instructor communicates _____ to the whole _____ and more with individual _____ or _____ of cadets.

Bridge the Gap Between Watching (Passive) and Doing (Active)

Creative lessons encourage cadets to _____by providing them with _____ rather than simply _____ and _____ or _____ to the instructor.

Identify Cadets' Weaknesses

Involving cadets in interactive activities provides an observant _____ with numerous opportunities to identify who is doing _____ and who is experiencing _____. The instructor can then _____ these cadets rather than wait for the lesson to be over.

Encourage the Cadets to Interact With One Another

Creative learning activities actively encourage _____ between the cadets and their _____ and the cadets and their _____.

Pace Learning

Creative lessons challenge the cadets just _____ their present level of ability. If challenged too far, cadets _____ but if challenged too little, they become _____.

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BENEFITS OF CREATIVE LESSONS ANSWER KEY

Prevent Disruptions

Many times cadets ***misbehave*** during a lesson because of boredom. Creative lessons ***focus*** the cadets' ***attention***on the ***lesson*** and they are too busy to ***become disruptive*.**

Engage Cadets

If the instructor conducts activities that physically and mentally involve the cadets they assume more ***responsibility***for their own learning and the instructor becomes a ***guide*.**

Involve More Cadets

In a ***traditional*** lesson, the instructor talks more than ***two thirds*** of the time mostly giving ***instructions*** and ***answering questions*.** In ***creative*** lessons the instructor communicates ***less*** to the whole ***group*** and more with individual ***cadets*** or ***small groups*** of cadets.

Bridge the Gap Between Watching (Passive) and Doing (Active)

Creative lessons encourage cadets to ***actively participate*** by providing them with ***interactive opportunities*** rather than simply ***sit*** and ***watch*** or ***listen*** to the instructor.

Identify Cadets' Weaknesses

Involving cadets in interactive activities provides an observant ***instructor***with numerous opportunities to identify who is doing ***well***and who is experiencing ***difficulty*.** The instructor can then ***help*** these cadets rather than wait for the lesson to be over.

Encourage the Cadets to Interact With One Another

Creative learning activities actively encourage ***social interactions*** between the cadets and their ***peers*** and the cadets and their ***instructor*.**

Pace Learning

Creative lessons challenge the cadets just ***beyond*** their present level of ability. If challenged too far, cadets ***give up*** but if challenged too little, they become ***bored*.**

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BENEFITS OF CREATIVE LESSONS PHRASE STRIPS

Cut-out each strip.







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IDENTIFIES CADETS' WEAKNESSES

MORE CADET INTERACTIONS

PACE LEARNING

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THE CREATIVE PROCESS

STAGE	DESCRIPTION	ACTION
Preparation	Look at the lesson content in as many different ways as possible. Brainstorm possible creative elements to include in the lesson. Decide generally where to include creative elements in the lesson.	Use visualizations such as diagrams, charts, and webs. Individually brainstorm at first. Group brainstorm with other creative people if necessary. Take time to reflect on the lesson and mentally picture what you would like to see happen during the lesson.
Incubation	Collect and sort all relevant information. Continue to analyze and imagine ways to deliver the lesson. Make connections between the two like or unusual items. Prepare for the accident or eureka moment when everything falls into place.	Become an expert on the subject of the lesson. Do the homework. Combine and recombine ideas, hunches and thoughts into different combinations no matter how much they are unlike or unusual. Use the forced analogy. Use reversal. Ask "How can the lesson be made boring?" This may kick start your creativity. Use provocation by making the statement: "Lessons should not be creative". Ask "What have I done?" rather than "Why have I failed?".
Illumination or Eureka	Everything falls into place often when the problem is not being thought of at all.	Relax. Creativity is found in the subconscious mind which is more accessible in a relaxed state.
Verification	Decide if the new idea, insight, hunch or thought works. Continue testing and improving the new idea, insight, hunch or thought.	Decide if the new idea improves the lesson or is merely a gimmick. Write the lesson. Never create something to be used forever.

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FORCED ANALOGY

FORCED ANALOGY—MATCHBOX

MATCHBOX	LOCAL SQUADRON
Striking surface on two sides	
Two Parts	
Sliding Centre	
Cardboard	
Decorated with print and colours	
Contains Matches	

FORCED ANALOGY—PENCIL

PENCIL	ASPECT OF THE CANADIAN CADET ORGANIZATION (CCO) SYMBOLIZED
Silver Ring	
Yellow Colour	
Six Sides	
Flat Sides	
Eraser	
Wood Shaft	
Lead	
Write	
Inexpensive	

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FORCED ANALOGY

QUESTIONS:

1. What is the first stage of the creative process?

2. What is one technique which can be used in the incubation stage to make a connection between unlike elements?

3. What happens during the illumination or eureka stage?

4. What happens during the verification stage?

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FORCED ANALOGY GUIDE

The following is a list of possible answers. Use these answers to help guide cadets if they are having difficulty with the activity.

FORCED ANALOGY—MATCHBOX

MATCHBOX	LOCAL SQUADRON
Striking surface on two sides	Flexibility
Two Parts	Officers and Cadets
Sliding Centre	More than one way to do things
Cardboard	Easily broken / can not be careless
Decorated with print and colours	Lots of fun activities
Contains Matches	Danger–always practice safety

FORCED ANALOGY—PENCIL

PENCIL	ASPECT OF THE CANADIAN CADET ORGANIZATION (CCO) SYMBOLIZED
Silver Ring	Cadets receive medals and awards
Yellow Color	At Cadet Summer Training Centres different trades are identified by different colors
Six Sides	Cadet leaders have to remember to do many things
Flat Sides	Some aspects of cadet life are traditional
Eraser	Some cadets / officers / aspects of cadet life should be changed
Wood Shaft	Customs and traditions
Lead	Cadets can be challenging–get the lead out
Write	Cadets write lessons, orders, logbooks, attendance rolls, etc.
Inexpensive	The CCO offers many opportunities at little cost

FORCED ANALOGY—PENCIL (alternate)

PENCIL	ASPECT OF THE CANADIAN CADET ORGANIZATION (CCO) SYMBOLIZED
Silver Ring	Highest Rank
Yellow Colour	Value excellence
Six Sides	Different types of training
Flat Sides	Things will not always run smoothly–pencil does not roll smoothly
Eraser	Colour represents the poppy
Wood Shaft	The Cadet Program is structured
Lead	In the centre of the pencil representing the aims of the CCO
Write	Good experience to put on a resume
Inexpensive	Can not always do things because of lack of money

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QUESTIONS:

Q1. What is the first stage of the creative process?

Q2. What is one technique which can be used in the incubation stage to make a connection between unlike elements?

Q3. What happens during the illumination or eureka stage?

Q4. What happens during the verification stage?

ANTICIPATED ANSWERS:

A1. The first stage is the preparation stage.

A2. The forced analogy, reversal and provocation techniques can be used in the incubation stage.

A3. An answer falls into place often unexpectedly.

A4. In the verification stage the instructor must decide if the new idea improves the lesson or is merely a gimmick, write the lesson and continually update the lesson.

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WAYS TO INCORPORATE CREATIVITY

INTRODUCTION–USE ATTENTION-GETTING DEVICES

In the introduction, the instructor should capture the cadets' interest and motivate them to learn by using attention-getting devices, such as:

- an interesting fact related to the lesson topic that shocks, surprises or arouses curiosity;
- an unusual statistic related to the lesson topic;
- a personal anecdote related to the topic;
- a rhetorical question—the instructor does not want or expect the cadets to answer;
- an overt-response question—the instructor does want or expect the cadets to answer;
- an interesting quotation by a famous person;
- a visual demonstration such as an object, picture or some other representation that relates to the topic; and
- an explanation of how the topic is relevant to the cadets' lives or in their best interest.

BODY–USE INFORMATION-PROCESSING TECHNIQUES

Rally robin. In pairs, cadets alternate generating oral responses.

Round robin. In teams, students take turns responding orally.

Pairs check. One partner solves a problem while the other coaches. Then they switch roles. After every two problems, pairs check their answers with another pair and celebrate.

Rally coach. Partners take turns, one solving a problem while the other coaches.

Timed pair share. In pairs, cadets share with a partner for a predetermined time while the partner listens. Then partners switch roles.

CONFIRMATION–ACTIVITIES

Jigsaw worksheets. Instead of having cadets complete a worksheet individually, break them into small groups and assign a portion of the worksheet to each group. Each group must complete its assigned portion of the worksheet and use a poster or some other presentation aid to present the information to the whole group.

Graphics. Have the cadets create graphic organizers such as webs or mobiles to summarize information.

Creative writing. Have the cadets create rhymes, poems or songs to summarize information. If teaching terminology, symbols or similar information, have the cadets write a fairy tale or children's story using the information.

Create a chart. Type chronological information using a large font and cut it up into strips. Organize the cadets into pairs or small groups and give each pair or group an envelope with the strips of information and have them work together to place the information in the correct order and paste it on a sheet of chart paper. Time the activity for fun.

Information chain. Have each cadet write one fact that they have learned during the class on a piece of coloured paper, if possible. Have the class line up in front of the room and invite the first cadet to read their slip then fold it into a link and staple it. Invite the next student to read a fact and attach it to the chain and continue in this fashion until all cadets have created a link.

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Scavenger hunt. Teach identification lessons by planting clues around the room and having cadets engage in a scavenger hunt. The clues may be actual items or pictures of items. When cadets find an actual item or some representation of it, they must describe the item to the group.

Road trip. Create a road trip. Place stop signs around the room containing information describing what the cadet must do. The cadets travel to each place, complete the activity and have their passport stamped.

CONCLUSION

Read the closing statement directly from the lesson plan. Re-motivate the cadets by referring back to the introduction and stress how the material is relevant to their personal lives or in their best interest.

Finish in a dramatic manner with an attention-getting device such as that used to introduce the lesson.

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