



UNDERSTANDING FINAL YEAR LABOUR RELATIONS PERSPECTIVES ON CREATIVITY

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OBJECTIVE OF THE STUDY

- IT ALSO ATTEMPTS TO CAPTURE THE MEANING VARIATIONS OF CREATIVITY IN ORDER TO COMPARE THEM WITH THOSE OF THE TEACHERS AND STUDENTS AS ELICITED THROUGH INTERVIEWS IN THE EMPIRICAL STUDY TO BE PRESENTED IN LATER CHAPTERS.

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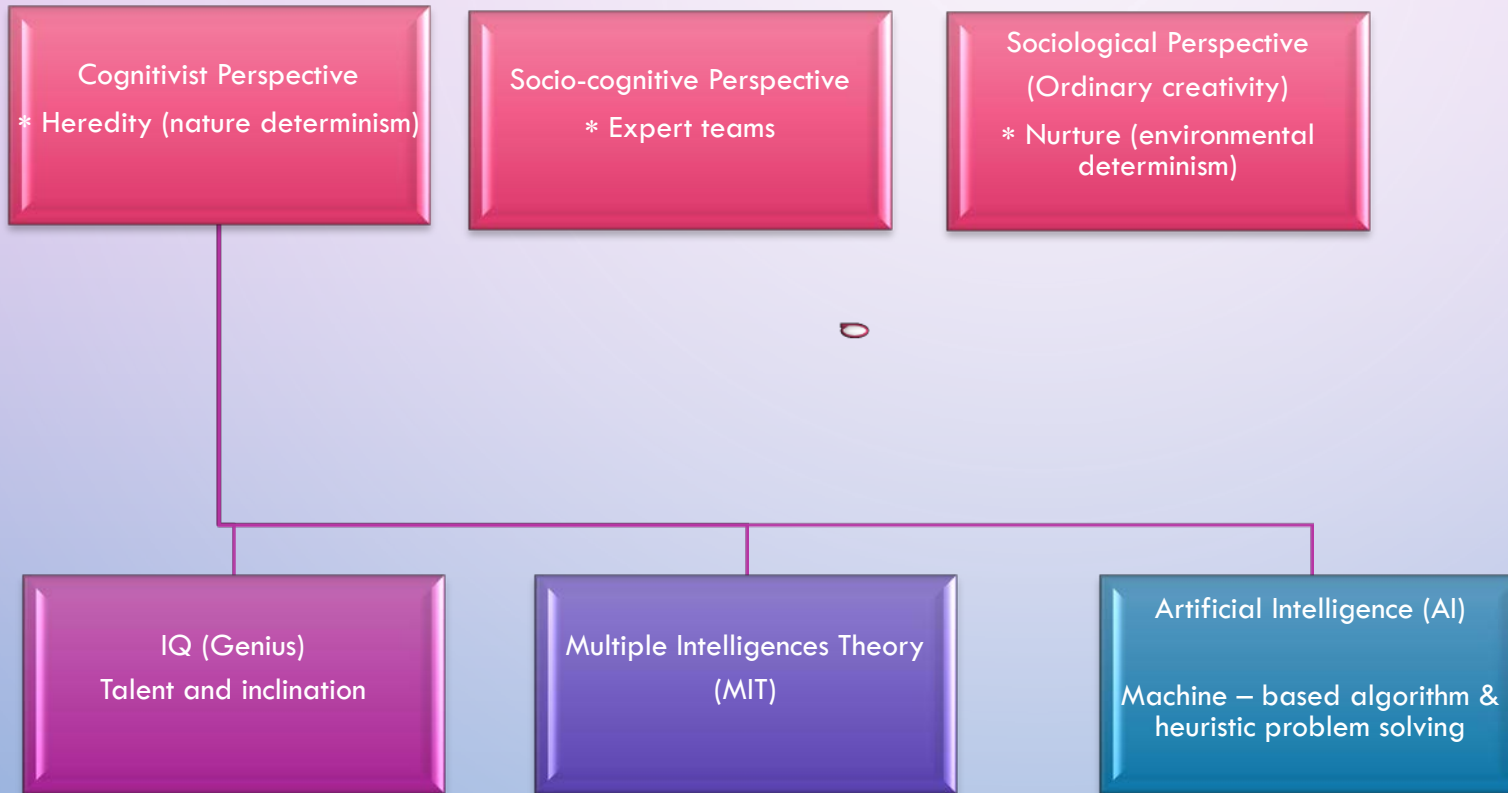
BACKGROUND OF THE STUDY

- NEW ECONOMIC PARADIGM
- LABOUR STILL SOURCE OF VALUE CREATION (GOOD NEWS FOR WORKERS & LABOUR RELATIONS)
- NEEDS SELF-PROGRAMMABLE LABOUR WITH BUILT-IN CAPACITY TO GENERATE VALUE THROUGH INNOVATION AND INFORMATION (IMPLIES PROACTIVE, INQUIRY-ORIENTED, OUT-OF-BOX THINKERS)
- FIRMS AND NETWORKS ORGANISE THEMSELVES TO BE ACTIVE ON A GLOBAL SCALE BOTH THROUGH SUPPLIES AND MARKETS THEY SEEK (IMPLIES A HIGHLY MOBILE LABOUR FORCE)
- PUSHES FOR FLEXIBLE LABOUR AS A NORM (NEW CHALLENGES FOR WORKER RIGHTS , PREDICTABLE CAREER PATH AND COLLECTIVE BARGAINING (CASTELLS, 2001)

IMPLICATIONS OF NEW ECONOMY ON TEACHING LABOUR RELATIONS

- TEXTBOOK-BASED KNOWLEDGE INADEQUATE, REPLICATION
- NEW OR IMPROVED IDEAS AND THEIR TRANSFORMATION INTO TANGIBLE RESULTS ESSENTIAL IN NEW ECONOMY
- TEACHING BECOMES ONE OF MANY WAYS STUDENTS LEARN (ONLINE LEARNING)
- SITES OF KNOWLEDGE BECOME MULTIPLE (FORMAL INSTITUTIONS, INDUSTRY, COMMUNITIES)
- CREATES A TEACHING PARADOX: USE WHAT WE KNOW TODAY TO TRY AND PREPARE STUDENTS FOR UNCERTAIN, COMPLEX FUTURE SITUATIONS WE HAVE NOT YET EXPERIENCED AND WHICH ARE BECOMING INCREASINGLY BORDERLESS
- CHALLENGES OUR UNDERSTANDINGS OF TEACHING AND THE MEANINGS OF QUALITY TEACHING (BOWDEN AND MARTON 1998, PITSO 2009, 2011, LEBUSA & PITSO 2012)
- TEACHING IS NOW EXPECTED TO BE ORGANIZED IN SUCH A WAY AS TO MAKE A POSITIVE CONTRIBUTION TOWARDS PREPARING GRADUATES THAT CAN ADDRESS SEEMINGLY INTRACTABLE WORK-RELATED AND SOCIETAL CHALLENGES (BREW 2003, GRIFFITHS 2004, WILCOXSON, MANNING, JOHNSTON AND GETHING 2011).

MEANING VARIATION IN CREATIVITY



STUDENT'S VIEWS ON CREATIVITY

COGNITIVIST VIEWS

6 OF 9 RESPONDENTS HAVE A COGNITIVIST VIEW OF CREATIVITY CONSTITUTING ABOUT 67% OF INTERVIEWED STUDENTS, THAT IS, THEY BELIEVE CREATIVITY IS LINKED TO TALENT.

- “CREATIVITY IS SOMETHING THAT COMES NATURALLY.”
- “CREATIVITY IS ACTUALLY THINKING OUT OF THE BOX.”
- “CREATIVITY IS CREATING NEW OR IMPROVING ON EXISTING TECHNIQUES”
- “CREATIVITY IS SOMETHING THAT IS UNIQUE AND IS SOMETHING ONLY YOU CAN DO; IT’S ALMOST LIKE A GOD GIVEN TALENT.”
- “CREATIVITY IS TAKING SOMETHING THAT WAS NEVER THERE AND PUTTING IT THERE.”
- “CREATIVITY IN A WAY IS THAT YOU WOULDN’T DO THAT BUT BIRDS CAN DO THAT.”

SOCIOLOGICAL (ORDINARY CREATIVITY)

3 OF 9 RESPONDENTS BELIEVE CREATIVITY CAN BE PERFORMED BY ORDINARY PEOPLE (33%)

- “CREATIVITY IS SOMETHING THAT IS IN YOU MIGHT KNOW OR NOT KNOW...
- ...YOU DON'T HAVE TO ENGINEERING; YOU DON'T HAVE TO BE SCIENTIST TO TAKE THAT THING AND INVENT IT.
- “CREATIVITY IS WORKING ON SOMETHING THAT EXISTS, BUT PUTTING MORE THINGS WILL CHANGE THE LOOK OF THAT PARTICULAR T

CONCLUSION AND RECOMMENDATIONS

- THERE IS A STRONG COGNITIVIST VIEW OF CREATIVITY MEANING MOST STUDENTS' BELIEVE CREATIVITY IS ONLY FOR THE TALENTED AND THOSE WITH HIGH IQ AND THUS CANNOT BE TAUGHT
 - THE COGNITIVIST VIEW OF CREATIVITY ALSO SHOWS A GENERAL MARGINALISATION IN LABOUR RELATIONS CLASSROOMS
- THERE IS A NEED TO PROMOTE CREATIVITY AT THE COALFACE OF LEARNING – THE CLASSROOM



THANK YOU!!

MEANING MODALITY / VARIATION IN CREATIVITY
BY?