

A SOCIOCULTURAL APPROACH TO CREATIVITY

by Marie McCarthy

The systematic study of human creativity has a relatively short history, and many writers on the topic identify J. P. Guilford's 1950 paper on creativity as a landmark publication in launching this area of inquiry. Whatever we claim to know today about musical creativity has been influenced by the psychological theories of creativity since the 1950s. Significant advances have been made in our understanding of the attributes of musical creativity and their measurement and assessment, dimensions of creative thinking in music, and the nature of the creative process.

Now, as we come together to discuss and further the dialogue on creativity, we are asked to make connections between the concepts of creativity and community.¹ Partnering these two concepts is highly valuable because of its relevancy to the potential role of music in today's schools, and also because recent thinking about creativity and

learning is dominated by ideas closely related to community—for example, Lev Vygotsky's social-constructivist view of learning; Mihaly Csikszentmihalyi's systems view of creativity, which implies an interactive relationship among society, culture, and the individual; views of cognition as socially shared or as culturally situated; the emerging view of the classroom as a learning community; and the widespread use of cooperative learning strategies in education (Kaplan & Stauffer, 1994).

Sociocultural Approach

Approaches to creativity have changed in the past two decades from focusing on the intellectual and personality traits of creative individuals to situating creative performance in its complex social and cultural frames of meaning. The psychometric approaches that dominated research from the 1950s to the mid-1970s gradually broadened to acknowledge the social dimensions of creative performance (Feldman, Csikszentmihalyi, & Gardner, 1994, 4). This interactionist view of creativity recognizes the reciprocal relationship between social environment

and creative performance. The view was supported by two related developments, one in the study of cognition and the other in the view of culture in playing a role in the construction of meaning. It is now generally accepted that cognition is context-sensitive and that life in a given culture relies on communal meanings, concepts, and modes of discourse.

There are some theories of creativity that recognize the social and cultural dimensions of creative performance—those of Mihaly Csikszentmihalyi and Howard Gardner. Csikszentmihalyi has developed a comprehensive systems view of creativity that involves three forces: society ("field"), culture ("domain"), and the individual. He believes that "we cannot study creativity by isolating individuals and their works from the social and historical milieu in which their actions are carried out" (Csikszentmihalyi, 1988, 325).

There are some aspects of Csikszentmihalyi's systems view that may have implications for nurturing creativity in the music classroom: (1) creativity results from interaction among the three systems, and not just an individual

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