

# “Self-Perpetuating Mechanism” in Experiences Stimulating Academic Teachers to Creative Didactic Work - Research Report\*

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## ABSTRACT

**Objective:** The main aim of paper is to present results from research concerning creative didactic work understood as consciously taken actions whose aim is to invent/implement and popularize new and valuable teaching strategies, methodical and organizational solutions. The paper presents an area of experiences that stimulate academic teachers to innovative didactic work. **Methods:** In a qualitative research conducted with the use of a theoretical-methodological approach of Gruber (1989) titled The Evolving Systems Approach to Creative Work (ESA). In it, the author applied a case study and conducted an Interpretative Phenomenological Analysis (IPA) to contents deriving from semistructured interviews carried out with 13 academic teachers-innovators that for at least 5 years invented/implemented new strategies/methods/techniques/programmes/didactic aids in the process of teaching-learning with students. **Results:** Such experiences of didactic work as: positive emotions accompanying the process of inventing and implementing creative didactic solutions, good feedback from students, reaching educational goals, and encouragement from: students, co-workers, and significant persons make up the “self-propelling mechanism” for creativity in didactic work. **Conclusions:** Each stage of didactic work: from idea through implementation of the solution to its popularization is connected with pleasure and satisfaction taken by teachers. It makes them eager to continue their work in the form of various activities that create an internally related “weave of actions.” Thus, teaching in a creative way becomes a “self-propelling mechanism” thanks to which it is also subject to a process of continuous evolution of it.

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## INTRODUCTION

Creative didactic work is understood by the author of the present paper as consciously taken actions whose aim is to invent/implement and popularize new (for teachers, students and at least their own academic institutions) teaching strategies, conceptions, methodical and organizational solutions connected with educational process. Referring to Schulz's (1994, p. 84) theory, the author of this paper assumes that the area of the results of creative didactic work of academic teachers includes: adaptations of solutions proposed by others, modifications of existing solutions, as well as authorial proposals of didactic solutions. The research used the theoretical-methodological approach of Gruber - *The Evolving Systems Approach to Creative Work* (ESA; Gruber, 1988, pp. 27-51; Gruber, 1989, pp. 12-35; 286-294). The ESA falls into a constructivist paradigm in ontological, epistemological and methodological area. In line with constructivism individuals try to understand the world they live and work in by giving subjective meanings to their experiences which are oriented towards some subjects and phenomena. This paradigm implies the thesis that "people interact with the world and give meaning to it from their own historical and cultural perspective (...). While trying to understand the context understood as conditionings-which participants of qualitative studies are subject to, researchers enter this context and in person gather data which is subsequently interpreted (Creswell, 2013, pp. 33-34). This is a systemic theory. In line with a conventional definition, a system is "a set of components coupled to each other in such a way that they create a distinct whole in a given environment; it is then a set of elements in mutual interaction" (Bertalanffy, 1992, p. 13). A systemic approach in learning and analyzing creativity means taking into account a number of factors (not only one of them, e.g., talent), since they work together and interact.

The main theses of the ESA are as follows: (1) Creative work evolves over a long time, has an incremental character, and resembles building a complex structure: step by step, brick by brick. One may say that it is a "patient type of building" (Gruber, 1989, p. 18); (2) Work of a creative individual has a number of dimensions. This is the so-called "network of enterprises". It consists of a few projects that are conducted simultaneously and usually interrelated, but their significance is not the same. This network is interactive and interdependent (Gruber 1983, p. 4-15; Gruber, 1989, p. 22); (3) A creative individual (while working) takes advantage not only of expert knowledge in a given field or fields in which he/she specializes and which may be perceived as "basic" for any creative actions taken but also uses metaphors, social relations, projects and heuristics - indicators that support creative thinking and finding effective solutions to various problems (Gruber,

1989, pp. 13-14; Gruber & Bödeker, 2005, p. 48): (4) The process of creative work consists of examples of “repetitive” actions. Before creative work is considered complete, it is often necessary to take many attempts and repetitions until the final effect is considered satisfactory by the author (Brower, 2003, p. 63); (5) An important role in the work of creative people is played by specificity of its organization, which is connected mostly with a strong focus on achieving the planned goal and determination while accomplishing tasks that lead to it (Gruber, 1980, p. 278; Gruber, 1989, pp. 16-18). Focus on the goal causes blurring of the boundaries between life and work. For creative individuals often “life is work and work is life” (Wallace, 1989, p. 36). Moreover, creative individuals have some kind of a concept of their life tasks. Creative people are more task-oriented than “ego-oriented” (Gruber, 1989, p. 22); (6) Creative work lasts for years, it is not like “lightning”. It takes at least five years, during which there are phases of dynamic and slower work, pauses, and “sudden” brainstorm moments that lead to new intensive actions (Gruber, 1989, pp. 23-24); (7) Creative individuals are able to work hard for a very long time even if their actions do not bring immediate results or rewards, but the work itself is pleasant to them (Gruber, 1980, p. 278); (8) Creative work is oriented towards innovations - implementing ideas into real life, embodiment of thoughts that appeared in brains of creative people who believe that they are doing something that has not been done before and want to do something new (Gruber, 1989, pp. 21-22; Gruber & Bödeker, 2005, pp. 58-62).

### **METHOD**

The aim of the research was to cognize, describe, analyze and interpret academic teachers' experiences concerning creative didactic work.

The main research problem was stated as follows:

1. What are the experiences of academic teachers in creative didactic work, what meanings they give to them and how these relations may be interpreted light of the ESA theory and other theories of creative work?

The Author of this paper paid special attention to: experiences that inspire and stimulate academic teachers to taking creative actions; experiences in gaining teaching tools; experiences in creating and implementing new didactic solutions and forms of actions that are connected with them; obstacles and feedback from students and co-workers experienced by teachers, and experiences in the area of work and time management. Of interest were also experiences of teachers in reference to the National Qualification Framework introduced in Poland in 2011.

Further, the author took into account specific outcomes of creative didactic work of academic teachers, namely: new educational strategies, concepts, teaching techniques, innovative workshops, exercises, didactic means, teaching programs, evaluation systems

and the like, which led - the author of this paper to also formulate the following additional -research problems:

2. What is the subject and properties of didactic solutions created by academic teachers?
3. What are the main characteristics of the workshop of didactic work created by academic teachers?

In line with the tenets of the theoretical-methodological approach of the ESA, a researcher who examines creative work of individuals has two roles to play: 1) phenomenological - connected with showing experiences of participants together with the meaning they ascribe to these experiences, namely - "the way research subjects see it" and 2) critical - connected with the process of interpret in narrators' accounts and relating them to theory in order to explain them. In other words, a researcher is using a "theoretical framework" to interpret the meaning of interlocutors' utterances (Gruber & Bödeker, 2005, p. 60; Wallace, 1989, pp. 42-43; Kvale, 2014, p. 218).

A descriptive, multiple-case study was used to examine experiences of academic teachers in creative didactics. The aim of such a study is to get at "the description of a phenomenon [case] in the context of reality" (Yin, 2015, p. 269). As written by Konarzewski (2000, p. 79), "a case study is invaluable when a phenomenon of our interest is rare. Case study of a didactic or educational innovation usually is much more informative than mass superficial review study".

### **Participants**

Thirteen academic teachers who have for at least 5 years been introducing such solutions in their academic work participated in the research. Gruber (1989) proves that creative work in every field lasts for years. It is its immanent feature, just like goal orientation. Selection of research participants was carried out using the "snowball" method, which consists of "moving from one case to the next based on the respondents' indications who else - according to the case definition adopted in the study - could also take part in it" (Flick, 2010, p. 61).

In this paper, academic teachers-innovators participating in the research are described as follows:

Case 1: Author of new, original educational techniques and exercises taken from drama who combined drama with: movement, multimedia, dance, and motives of oppression.

Case 2: Promotor of mind mapping, sketchnoting, and visual animations during lectures. Author of new solutions in the teaching-learning process, for instance "Science in a tin", or painting natural motives on stones and slates.

Case 3: Author of original LARP (Live Action Role Playing) scripts used in the process of language teaching and learning. Author of new solutions in the area of implementation of

gamification in education.

Case 4: Author of a methodical model where a case study is incorporated in the process of learning/teaching.

Case 5: Author of an original methodical model of workshops with autobiographical references (techniques, exercises, tools).

Case 6: Author of original didactic games (scripts, tasks, assessment system). Author of new solutions in the area of students' learning motivation.

Case 7: Author of new courses, trainings, modules with e-learning. Author of a new, modified model of RID (Rapid Instruction Design).

Case 8: Inceptor of Education through Play in Poland, author of new techniques, exercises and plays used in the learning-teaching process with students, pupils and seniors.

Case 9: Inceptor of the Constructivist Approach in Education in Poland. Author-Broacher of Strategy of Preemptive Education.

Case10: Author of a new, original model of the Creative Workshop with Artistic Creation.

Case 11: Author of the Workshop with Philosophical Inquiries model.

Case 12: Author of original exercises based on the Design Thinking approach in education.

Case 13. Author of original exercises based on Coaching and Tutoring in education.

According to Gruber (1989), the purpose of research into creative work conducted with the use of case studies is to understand how the creative work of particular individuals has evolved (Wallace, 1989, p. 46; Rostan, 2003, pp. 45-60). For each of them individually, it is important to discover "the theory of individual" (Gruber, 1980, pp. 274-275) operating in a specific context including the historical and social circumstances of its functioning (Vidal, 2003, pp. 73-75). Therefore, the first phase of the research included vertical analysis, which resulted in 13 individual portraits of academic teachers-innovators. In the second stage, a horizontal analysis was carried out - covering the search for regularities and differences in relation to all participants (Flick, 2010, pp. 171-172).

## RESULTS

When talking about the experiences stimulating surveyed teachers to implement new didactic solutions, they pointed out that didactic work as an area of academic teacher's activity has always been and is particularly important for them. For many of them (cases: 1, 2, 3, 4, 6, 8, 9, and 11) this is the most important area of activities carried out in the profession of academic teacher, which enables them to create, implement and popularize new/valuable/useful didactic solutions. All surveyed teachers have at least one common characteristic - predilection for teaching. In one case (10), it may be more accurately described as passion for artistic and educational work. Conducting classes with students,

workshops and trainings is a pleasant experience for surveyed academic teachers. However, they do not want to conduct them in a traditional, schematic, boring way. The main goal of their didactic work is to "teach in a different way," "beyond the scheme," as they often say. Consciously, over the years, they have been improving the teaching tools they use to fix the ways of teaching they disapprove of. The surveyed teachers seek alternative teaching methods, propose new teaching-learning techniques, implement their own solutions in working with the students, develop new education programs, new majors and so on. They intentionally go beyond direct teaching in many aspects of education. Such actions bring them satisfaction. They give them a sense of accomplishment and encourage further actions.

For the surveyed teachers, the building blocks of satisfaction with their didactic work is also the feeling that:

- they do what they like and are able to do it;
- their work is relevant, valuable, needed, and useful;
- students appreciate their work;
- they are doing their "own" work. The solutions they create truly belong to them;
- nobody - at least at their university - has done anything like that before them or concurrently;
- their actions are to some extent unique;
- their actions are connected with the main goal of their didactic work, which is to "teach in a different way";
- their actions allow them to achieve their educational goals - those officially included in the curricula and those important for them as teachers;
- these actions are spread in Poland and worldwide by participants of their classes, workshops and courses - (source: own research).

Important aspect of creative didactic work realized by surveyed teachers is their passion connected with it. In most cases studied it is a passion of education - alternative, creative, different than a direct model. In some cases, the passion related to teachers' interests (programming, gamification, etc.), comes to the fore. However, passions of these people are combined - as in other cases - with the desire to educate "in a different way." Some participants of this study transferred their passions (coming from the period of their lives before they had started working at the university) to academic teaching: case 1 (passion for using drama), case 3 (passion for writing and playing RPG and LARP games), case 5 (passion for biographical method), case 6 (playing passion), case 7 (passion for programming), case 8 (passion for using games at work with others and organizing the environment). Teachers participating in the study are also passionate

about developing teaching processes with students and using particular teaching methods and techniques. They are characterized by great commitment to didactic work and great enthusiasm. Such a passion is defined by Szmidt (2019, p. 360) as creative passion. While working at the university, participants of the study came to the conclusion that it could be a good place to develop their own passion while working with the students. They realized that their own further development is possible and it made them eager to organize their didactic work so that they can do what they like in a way that gives satisfaction. At the same time, they wanted to be able to implement and popularize their ideas for teaching solutions while bearing in mind their own vision of education (“different” from the direct one). Conscious combining of one’s own passion and didactic work (which is also a source of joy and satisfaction itself) makes the examined teachers perceive it not as tiring and aggravating but as *pleasure* (cases: 1, 5, 10, 11), *fun* (case 6), *live-motive* (9), *the most creative area of academic teacher’s actions* (cases 2, 8). These teachers feel the joy of inventing, implementing and popularizing new teaching solutions, which stimulates them for further action. “Continued motion” in the field of implementing didactic solutions: creating, testing, evaluating new proposals, modifying existing ones, changing some elements is exactly what makes teachers content and stimulates them to take further actions. Conceptual actions connected with the development of new solutions for the purpose of teaching are for the teachers a kind of “creative fun,” which brings joy and generates the desire to continue this type of activities.

Awareness that thanks to the undertaken actions they can also develop their passion, knowledge, and skills is additionally stimulating for teachers. Striving for their own growth and development is combined with intrinsic motivation, typical for creative work. These factors make up an individual’s internal resources conducive to creativity (Szmidt, 2013, p. 200). It is presumed, therefore, that creative activity is conditioned by many types of motivations acting together, but mutual proportions of different types of these motivating factors may change along with subsequent stages of the artist’s development or the stages of the creative process. Amabile (1996) defines this state as motivational synergy.

The examined academic teachers are aware of the fact that - at least in their environment, and often at a national and international level - they are often precursors and promoters of various approaches, concepts, methods, techniques, workshops, and educational programs, contributing not only through educational actions, but also through their own publications to the development of academic didactics (cases: 1, 3, 4, 5, 8, 9, 10, and 11).

Positive feedback from the recipients of their actions (mainly students) is also stimulating for teachers participating in the study. Their satisfaction, enthusiasm, words of recognition (said in person or presented during evaluations) give those teachers a sense that

what they do makes sense, is needed, and utilitarian. At the same time, it is an incentive to propose further solutions, surprise students, introduce something new - inspiring and stimulating for both sides. Academic teachers - open to the opinions of students regarding their own work also receive some tips on what to change, improve in the way of conducting classes and even what to give up.

Therefore, students and other recipients of creative actions become not only reviewers of proposals, but to some extent also their co-authors, having their influence and contribution to how these proposals evolve and how they are implemented both during classes with them and also during classes, workshops, and trainings with other participants.

Positive transformations observed in the students with whom they conduct classes also stimulate creative didactic work. To teachers' satisfaction, many students change under the influence of their actions from the state of withdrawal to gradual opening and active participation in classes, from the negation of the proposed solutions to their implementation, and often to their further independent continuation in their own professional/educational work (cases: 3, 4, 6, 7, 8, 9). Observing such changes is for the teachers another signal that assures them that their work makes sense, that the solutions they propose are not only valuable/useful/applicable - they "work" - and lead to achieving didactic and educational goals and affect their recipients by: changing something in them, inciting them to open, direct, "unblock" what often took the form of a complex or deficit for them or simply was a taboo topic (cases: 1, 2, 5, 8, 10, 13).

In most cases when academic teachers talked about stimulating cooperation with other people from a given university, such groups could be described as duos (case 6) or teams of several people (cases: 3, 4, 9, 13). West (1999) explains that small groups exert the best stimulating influence on creative work related to innovation. This is mainly connected with easier communication in a small group, more frequent interactions and opportunities to make joint decisions in a more effective way (West & Rickards, 1999, p. 49).

However, not all of the participants of the study experience such support. In some cases (2, 5, 8, 10, 11, 12), teachers implement and popularize the didactic solutions they propose "on their own," but with a sense of approval from university authorities and other academic teachers who - although they do not always approve of their proposals - realize that this is their "field of creative activity," part of their individual professional portrait. Interestingly, some surveyed teachers more often experience interest and positive feedback on their actions from academic teachers from other universities (cases: 1, 2, 5, 8).

Participants of the study pay particular attention to the effectiveness and usefulness of the proposed solutions which in their intention are to be created and applicable for stu-

dents, PhD students, and other teachers. Therefore, all signals indicating that this goal has been achieved stimulate them to take further actions. Most of the examined teachers develop and implement new didactic solutions in the sense of “accepting consent” for such activities on the part of faculty and university authorities. They have a sense of freedom while creating and implementing their solutions. One of the surveyed teachers (case 6) said:

*Fortunately, universities are oases of freedom when it comes to individual work. There is no pressure, no bans, good results are expected, no one really interferes, at least there are no situations where someone would forbid using a particular teaching method.*

Due to numerous forms of activity undertaken by the surveyed teachers related to the implementation and popularization of proposed teaching solutions and solutions influencing private life, acceptance and support of relatives is also stimulating for further work. Relatives often become consultants of proposed solutions, understand the conditions for their implementation, and often help by giving advice and guidance (cases: 1, 3, 9, 11).

Experiences stimulating teachers to creative work are also connected with support and words of recognition for the actions undertaken expressed by people who are important and significant to them, namely: thesis and doctoral dissertation supervisors, professors and researchers dealing with the area of academic didactics, especially in its creative version (cases: 1, 5, 8, 10).

## DISCUSSION AND CONCLUSIONS

The surveyed teachers do not receive additional monetary gratuities for their creative teaching activities. A “reward” for them is a positive image of conducted classes, achievement of anticipated teaching goals, and favorable feedback from their participants. Students’ approval of their proposals is often more important to them than official recognition of the university authorities for didactic work (some of the teachers received such recognition, (cases: 3, 6, 9). Actions taken by the surveyed teachers related to creative work, including: inventing, implementing, and popularizing the proposed solutions are therefore rewarding for them themselves.

Gruber and Davis (1988) explain that creative people are ready to work hard for a very long time, even if such work does not bring immediate results or rewards, but this work is simply pleasant for them (pp. 243-270). What makes creative work so absorbing are: inspiring visions, hopes connected with them, the joy of discovery, love of truth and pleasure from the creation process (Gruber, 1980, p. 294). Kocowski (in Sękowa & Tokarz, 1991, p. 58) emphasizes that creative work is self-stimulant as long as it gives good results. In creative didactic academic work, the immanent motivation prevails. Intrinsic, immanent motivation consists of drawing satisfaction from the rewards contained in the ac-

tivity itself (Deci, 2005, p. 89). The presence of this type of motivation makes an individual eager to work intensively, for a long time, and despite obstacles. In such cases, the rewards contained in the activities performed are enough and no other external rewards or other motivating factors are necessary. As emphasized by Kaufman (2011), when intrinsically motivated, a person takes action because it gives joy or a personal sense of meaning. An individual simply does something because of liking it or feeling that it has great value (p. 88). Amabile (1996) also thinks that people are more creative when they feel motivated by interests, pleasure, challenges connected with the work itself rather than when they encounter external pressure or temptations (in Szmids, 2013, p. 189). Kocowski (in Sękowa & Tokarz, 1991, p. 71) adds that in the case of creative work we are dealing with a motivational system with self-stimulating properties.

Pleasure felt in the course of carrying out activities related to creative work is a stimulating factor for authors (Miller, 1989, p. 265). In turn, West (2000, pp. 25, 44) emphasizes that individuals who work on innovation derive special pleasure and satisfaction not only from the creation process itself but also from the achievements of creative work - innovations. Along with gaining satisfaction related to the performance of a given activity, intrinsic motivation appears and the role of rewards and other external factors decreases (Amabile, 1996; Nęcka, 2005). Szmids (2017) also explains that creative people are characterized by true joy of creation and final satisfaction, especially when it is about implementing of a difficult and complex task, when it requires patience, persistence, postponing gratification and continuous corrections, and, as a result, leads to creating of something better and newer. The great joy of bringing the initially immature and imperfect idea to the final perfect form is second to none in human activities (p. 214).

Emotions, such as joy and curiosity are called procreative and are conducive to the creative process (Tokarz & Sękowa. 1991, p. 31). According to Nęcka (2005, p. 76), they not only affect the course of the creative process but are also an important part of it. They perform motivational, stimulating, and quasi-cognitive functions consisting in controlling the creative process. It also turns out that the more complex task a person performs, the greater the meaning of positive emotions is. In the creative process, such emotions are conducive to bisociation, intuitive thinking and overcoming barriers (Dobrołowicz, 1997, p. 120). Rowat (2009) also emphasizes that creative activity, although sometimes difficult and hard, enriches life and makes it joyful. The proof of this is the ability of a person to get involved in what the person does. Full dedication to working on creating something new or exploring an exciting problem (especially if this state comes from simple motivation, e.g., a question: "I wonder what will happen if I do this?") contributes to achieving a state of satisfaction that motivates a person to take further steps/actions (in Neil, 2009, pp. 90-91).

Passion accompanying the surveyed teachers in didactic work is a key element in creating, implementing, and popularizing new didactic solutions. Passion, or “great love of something,” (Sobol, 2003, p. 639) if it is related to doing one’s own work, allows an individual to get involved in the (often time-absorbing) process of doing it. It makes an individual “eager to take the paths set by the project” (Brower, 2003, p. 63). As it may be observed on the basis of biographical research, passion for work is a feature of artists (Szmids, 2017, p. 148-149). It can be found, among others, in the component model of Urban’s (2003) work. According to Day (2008), passion accompanying the teacher at work is the key factor when it comes to deriving satisfaction from the job (p. 131). According to Deci and Ryan (2000, pp. 227-268), there is a relationship and similarity between passion and intrinsic motivation to work. Both phenomena are connected with an individual’s interests and predilection for a given type of action. Another issue is “sharing” passion with students which also contributes to deriving satisfaction by teachers from doing this and from their didactic work in general (Keene, 2019, p. 178).

The surveyed teachers receive mainly positive feedback from their students. West and Rickards (1999) treat positive feedback as an important factor motivating individuals to work on innovation. They emphasize that they are conducive to overcoming the deficiencies of the proposed solutions and also contribute to initiation of new actions by individuals experiencing them (p. 49). Sackstein (2019) also draws attention to this role in the process of building educational innovations. Paradoxically, negative feedback from recipients is also stimulating for further creative didactic work and modification of proposed solutions. It makes teachers think how to take advantage of it while improving their proposals. Teachers who participated in the study also often take into account the opinions of recipients on the solutions they propose. However, this does not equal uncritical acceptance of all negative opinions. They also do not surrender to the expectations of the students when these are contrary to the vision of education and teachers’ views. They listen to the opinions of others, consider them but do not act against themselves in order to please recipients of their actions. As Gruber (1989, p. 18) explains, people doing creative work are strongly focused on their goal. The result is that they are sure of what they want to do and are able to work effectively for a long time despite diverse obstacles. It also means that it is not easy to change the direction of their actions.

Some of the academic teachers are also encouraged to take further creative teaching actions by other teachers who work at the university. They popularize their solutions among other academics and conduct didactic and scientific projects together (cases: 3, 4, 6, 7, 9).

Gruber (1980) argues that people who do creative work do not always isolate themselves from other people. Quite the contrary - they actually work very well with other peo-

ple. They often devote their skills and time to establish environments and groups of people they can work with (pp. 294-295). The author believes that the creator, in order to be effective, must be in good contact with others to ensure that the creator's work can be adopted. Even a creator who is "far ahead" needs a community to interact with (Gruber, 1989, pp. 14-15). West and Rickards (1999) also believe that within a given organization/institution, a group of innovators can achieve more than an individual, which is connected, among others, with the process of knowledge integration within the team. The group the person works with also helps to implement the developed solutions (p. 49).

The surveyed teachers feel freedom in the process of inventing and implementing new didactic solutions. Gruber (1989) emphasizes that creative work requires a sense of freedom (pp. 288-289). West (2000, p. 48) is of a similar opinion. These factors truly support the internal conditions of being creative. They signify social tolerance and empathy for human differences and evoke a sense of subjective freedom and ability to carry out creative work against social pressure (Popek, 2001, p. 32). Creativity and innovation flourish in the conditions of personal freedom, especially when the rigid rules of social life loosen or when overcoming dictatorship (Szmidt, 2013, p. 447). Also Liu, Chen, and Yao (2010, pp. 1-2) point out that the sense of autonomy in the workplace combined with a passion positively influences creativity of an individual.

Much of what teachers give in the process of educating others, namely: their own knowledge, skills, enthusiasm, ideas, new proposals of activities, openness to opinions and needs of students, "comes back to them" in the form of enriched knowledge and skills, energy for further work, inspiration for new solutions or their modifications, as well as recognition from students. Each stage of didactic work: from an idea through implementation of a solution to its popularization is accompanied by pleasure and satisfaction that makes teachers eager to continue their work in the form of various activities that create an internally related "weave of actions." Thus, teaching in a creative way becomes a "self-propelling mechanism" thanks to which it is also subject to a process of continuous evolution. It changes - under the influence of subsequent ideas, implementations and various forms of activity related to their use and popularization - but does not stop. The example of case 8 shows that creative didactic work may be continued even after retirement, in new forms, and, variants, but constantly. The "self-propelling mechanism" of creative didactic work is also a strong and effective counterweight to emerging frustration states, a sense of overload with numerous actions and various other types of difficulties. It helps the surveyed teachers to overcome difficulties and to continue constructive creative actions.

As Runco writes, (2003, p. 1) creative individuals change the fields in which their work. Csikszentmihalyi (1996, p. 28) also claims that “creativity is any act, idea or product that changes an existing field or transforms an existing field into a new one.” Creative didactic work realized by surveyed teachers changes higher education towards being more creative, attractive and effective.

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