



2025 National Capital Area Council University of Scouting - College of Cub Scouting

CUB 100: The Cub Scout Within You

Jeep Fortuna
White Oak District
bsa.jeep@gmail.com

THE CUB SCOUT WITHIN YOU ... BEYOND BASIC TRAINING

G.P. "Jeep" Fortuna, PhD

College of Cub Scout Science;
NCAC University of Scouting
bsa.jeep@gmail.com



AN EXERCISE IN CREATIVITY

From Ned Herrmann's book "The Creative Brain"

1. Imagine you have been given 10 million dollars a year income, tax-free, that no-one knows about, and you are free to do whatever you like with it for the rest of your life. How would you live your life?
2. Imagine that you have a year to live in good health with no money problems. List the things you would do with that time. How does that list compare with how you're spending your time now?
3. Write your epitaph. What does it say? What would you like it to say? What would you have to change in your life in order to make that epitaph true? What would that take? Are you willing to do it?

"Creative people live as if there were no tomorrow, which is part of what enables them to be passionate about today."

ISN'T CREATIVITY FOUND IN A FEW PEOPLE, LIKE INVENTORS OR ARTISTS?

Most (if not all) people are creative to various extents. It's just that some people act on their ideas and others ignore them. Inventors and artists take action on their ideas. How many people have said, "I could have done that". The response to that is "Well, why didn't you?" or "Too late...someone else thought of it first".

That is the whole purpose of creativity training...to develop one's ability to generate and implement new ideas.

Different people have different levels and abilities of creativity, much like anything else that is a skill. However, everyone can be creative if they want to be.

And like other skills, creativity can be developed. Often people will think they aren't creative because they are basing their opinion on a skill they don't have, e.g. "I am a lousy painter." But that doesn't mean I can't be creative as a painter even though I make horrid stuff. A lack of creativity is not what is limiting my output as a painter.

Creativity, the ability to generate novel responses to problems and challenges, is a basic human ability. Some people are encouraged to express their creative ability more than others and may even get rewarded for doing so. Artists, in addition to expressing their creativity, also have traits like manual dexterity; good eye-hand coordination and other skills that enable them to more fully express their creative thoughts. Similarly, athletes, teachers, scientists and auto mechanics have special skill sets that enable them to express their creative ideas.

In western societies people seem to assign certain universal human abilities, like creativity, to only a subset of all people (usually artists, musicians and architects) making it more difficult for all members of society to see themselves as creative people. This is a Western myth that we must be aware of and work to overcome.

Some people have extraordinary talents in fields that have been recognized as "creative." When they combine these extraordinary talents with the determination and persistence that it takes to achieve skill mastery, they are recognized as creative artists. Inventors are generally better than average at channeling their creativity towards practical ends, whereas artists are better at expressing themselves creatively.

There are, however, many ways of being creative. Each of us can be creative if we recognize our unique talents and develop mastery in those areas. That is no guarantee that the world will recognize us... but it does provide the soul satisfaction that comes with living a creative life.

Thus, we can freely assert that creativity is found in all people and that creative talents can be increased with study.

Highly Creative Individuals map:

1. Display a great deal of curiosity about many things; is constantly asking questions about anything and everything; may have broad interests in many unrelated areas. May devise collections based on unusual things and interests.
2. Generate a large number of ideas or solutions to problems and questions; often offers unusual ("way out"), unique, clever responses.
3. Are often uninhibited in expressions of opinion; are sometimes radical and spirited in disagreement; are unusually tenacious or persistent -- fixating on an idea or project.
4. Are willing to take risks, are often people who is described as a "high risk taker, or adventurous, or speculative."
5. Display a good deal of intellectual playfulness; may frequently be caught fantasizing, daydreaming or imagining. Often wonder out loud and might be heard saying, "I wonder what would happen if..." or "What if we change...". Can manipulate ideas by easily changing, elaborating, adapting, improving, or modifying the original idea or the ideas of others. Is often concerned improving the conceptual frameworks of institutions, objects, and systems.
6. Display keen senses of humor and see humor in situations that may not appear to be humorous to others. Sometimes their humor may appear bizarre, inappropriate and irreverent to others.
7. Are unusually aware of his or her impulses and are often more open to the irrational within him or herself. May freely display opposite gender characteristics (freer expression of feminine interests in boys, greater than usual amount of independence for girls).
8. Exhibit heightened emotional sensitivity. May be not only sensitive to beauty but visibly moved by aesthetic experiences.
9. Are frequently perceived as nonconforming; accept disordered or chaotic environments or situations; are frequently not interested in details, are described as individualistic; or do not fear being classified as "different."
10. Criticize constructively, and are unwilling to accept authoritarian pronouncements without overly critical self-examination.

– Adopted and adapted from the scale for Rating Behavioral Characteristics of Superior Students by Renzulli and Hartman

MIME IT DOWN THE ALLEY

Game Type: Skills Development

Number of Participants: 8-10/line

Materials: None

Explanation: A pantomimed version of "Whisper down the alley". Participants try to communicate an object or idea to each other so that the last person has the same "message" as the first.

How to Play:

- 1) Participants are divided into groups of eight to ten people.
- 2) Each group sits in a straight line, facing backward except for the first person.
- 3) Participants are not allowed to talk at any point in the game.
- 4) The first person in each line is given an object to mime (i.e., a toaster, a computer, a jack-in-the-box) – the only requirement is that it can be shown in pantomime in a seated position.
- 5) The first person taps the second person in line on the shoulder so that they turn to face each other.
- 6) The first person mimes the object, and when the second person thinks he knows what the object is, he nods.
- 7) Then the object is mimed to the next person, traveling down the line to the last person.
- 8) The objective is for the pantomime of the object to be clear enough each time that it stays the same object all the way down the line. Usually, the object changes into something entirely different – the interesting thing is to see how it changed along the line. Each person should tell the others what they thought the object was, and discuss what they saw the others demonstrating.

Notes: *There are many variations that can be played with this game, by changing the object to a movie or book title, or incorporating concepts from a curricular area into the game. For example, the pantomime could be of a preposition or a science concept.*

PERSONALITY TRAITS ASSOCIATED WITH CREATIVITY

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EXAMPLES

One often-cited example of creativity is George de Mestral's observation of how **cockleburs** attach to clothing, which led him to invent the hook-and-loop fastener known as **Velcro®**. He transformed a common nuisance to a useful product. When one looks backward in time to analyze how a creative act was made, one often finds that creators made a novel interpretation of a well-known fact or occurrence. Often the interpretation converted a disadvantage into an advantage.

Another commonly cited example of creativity is Art Fry's development of **Post-It®** removable notes at 3M Corporation in 1974. Dr. Spencer Silver, another 3M scientist, had developed a polymer adhesive that formed microscopic spheres instead of a uniform coating, and thus was a poor adhesive that took years to set. Fry wanted a better bookmark for his church hymnal, so he used Silver's adhesive. The conventional wisdom is that every adhesive must be strong. By ignoring the conventional wisdom, Fry developed a highly successful office product. However, not only did he need to develop the idea, but he also had to sell the idea to his management and marketing departments, which were resistant to his new idea. A creative manager, if there be such a person, would have redefined the problem to find a use for a weak adhesive, but the conventional wisdom that *all* adhesives must be strong is apparently overpowering. There is a second exception to the "all adhesives must be strong" rule: thread locking compounds that prevent machine screws and bolts from loosening during vibration must be weak enough to allow removal of the screw or bolt during repair.

"The most powerful way to develop creativity in your students is to be a role model. Children develop creativity not when you tell them to, but when you show them."

– Robert J. Sternberg in [How to develop student creativity](#)

Take care of the **BIG** stuff

FBI

Family/**B**usiness/**I**ndividual (FBI)

KSA: Knowledge/Skill/Attitude

Attitude = need + want + can + will + show

YOU'RE "SMARTER" THAN YOU THINK

"STACKING" or memory pegs:

1. **Delco** Battery
2. blue **Pen**
3. **Jersey** Cow
4. **Georgia** Peach
5. **Connecting** Rod
6. **Massive** Ice
7. **M.D.**
8. **South** Bound **Cargo** Ship
9. **New** ham
10. Miss **Virginia**
11. Empire State Building (**NY**)
12. **Northbound** **Cargo** Ship
13. **Rhode Island** Reds

CREATIVITY SELF-ASSESSMENT

John G. Young, M.D.

Psychological wellness in individuals and organizations occurs when you stop applying yesterday's solutions to today's problems. Creative/innovative thinking results in better problem solving abilities that enhance your productivity decreases stress and helps you avoid future shocks. What is your understanding of creative/innovative attitudes?

A. SELF-ASSESSMENT

- | | |
|--|---|
| 1. Do you consider yourself creative?
a. Very
b. Moderately
c. Not at all | b. No |
| 2. What creative accomplishments have you achieved in the past?
a. Many
b. Some
c. None | 5. When you were growing up, did the following apply?
a. Moved frequently
b. Given freedom and independence to think for yourself
c. Given clear standards of right and wrong
d. Parents were independent and effective in their work
e. Parents respected you and your abilities
f. Intense closeness was avoided
g. Consistent and effective discipline
h. Many positive models to identify with
i. Lack of pressure to find professional identity |
| 3. Do you want to be more creative?
a. Yes
b. No | |
| 4. Do you think it's your destiny to develop something creatively?
a. Yes | |

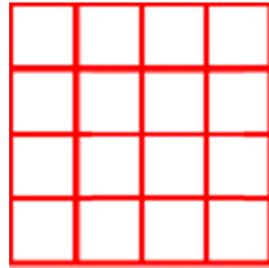
- j. Parents had more artistic, cultural, and intellectual interests than neighbors
6. Do you
 - a. allow free time during the day to do nothing?
 - b. feel guilty when not working?
 - c. alternate between work and play?
 7. Do you love the work that you want to be creative?
 - a. Yes
 - b. No
 8. Do you ask questions that might seem stupid by others?
 - a. Yes
 - b. No
 9. Do you
 - a. "Strike while the iron is hot?"
 - b. "Make the iron hot by striking?"
 - c. "Strike out?"
 10. Do you believe?
 - a. "If it ain't broke, don't fix it."
 - b. "It's always broke."
 11. Do you
 - a. need a logical explanation for everything?
 - b. delight in uncertainty and mystery?
 12. Do you
 - a. prefer to work alone?
 - b. prefer to work in groups?
 13. Do you
 - a. need to put everything in its proper place?
 - b. tolerate ambiguous situations well?
 14. In problem solving do you
 - a. need to have a clear plan before moving ahead?
 - b. try anything to find a direction to move?
 15. When someone suggests a new idea, do you
 - a. immediately evaluate it, looking for weaknesses?
 - b. defend it, trying to find its strengths?
 - c. play with the possibilities suggested by the idea?
 16. In solving problems do you
 - a. logically figure the situation out?
 - b. look for as many possibilities as you can think of?
 - c. rely on hunches that you check out later?
 17. Do you believe that intuition is
 - a. a reality worth relying on?
 - b. the inability to be logical?
 18. Do you
 - a. like excitement and change?
 - b. prefer peace and a reliable routine?
 19. How willing are you to take a chance?
 - a. Comfortable with risking
 - b. Depends upon the situation
 20. If you were given a new toy or game to play, would you
 - a. always go by the instructions?
 - b. play around, improvising with the materials?
 - c. devise variations after learning the correct way?
 21. Do you agree (A) or disagree (D) with the following?
 - a. What other's think about you is important.
 - b. Rules are made to be broken.
 - c. Dreams are useless.
 - d. It's bad to change your mind frequently.
 - e. Wishing makes it happen.
 - f. Curiosity killed the cat.
 22. Do you most go by?
 - a. a situation's potential
 - b. the practical consequences
 - c. how others' might react
 - d. the beauty of the solution

B. YOUR UNDERSTANDING OF CREATIVITY

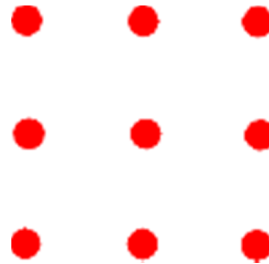
23. Which of the following are characteristics of creativity?
- a. Spontaneity
 - b. Deliberateness
 - c. Newness
 - d. Value
 - e. Skills
 - f. Play
 - g. Work
 - h. Convergence
 - i. Divergence
24. Does an idea have to be carried out to be considered "creative?"
- a. Yes
 - b. No
25. Do you believe creative production
- a. is best rewarded?
 - b. is hindered by rewards?
26. Do you believe creative behavior
- a. is a sign of compensation for unmet emotional needs?
 - b. is an expression of the healthy personality?
27. Creativity
- a. is an all or none phenomena—you're creative or you're not?
 - b. exists on a continuum?
28. Which is more important to originality?
- a. Asking the right question
 - b. Finding the right answer

C. SOME CHALLENGES

29. Count the squares.



30. Connect the dots with four straight lines.



31. What different uses can you find for a plastic milk bottle?
32. Take a word beginning with "C." Then consider the problem of war.

Force fit as many metaphoric solutions using your "C" word. For example, how is war "cow-like?" "car-like?" "candle-like?"

What new perspectives can you come up with for solving the problem of war?

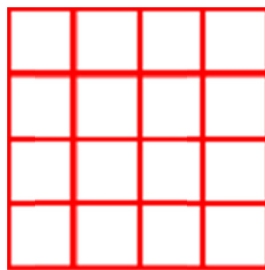
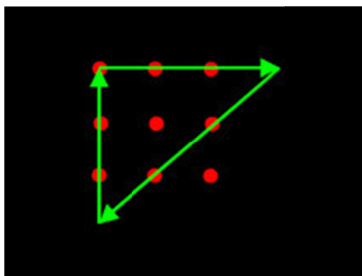
CREATIVITY SELF-ASSESSMENT

ANSWERS

John G. Young, M.D.

1. If you think you are creative, chances are you're right.
2. Your history of creative accomplishments, even more than "creativity test" scores, tends to indicate how creative you will be in the future.
3. If you want to be more creative, you must know your field, understand creative problem solving approaches, then with the right motivation, you will meet your goals. Desire is as important as ability. Those who do not care or dare to be creative, won't.
4. Those who are gifted in creativity have a sense of destiny about what they are trying to do. It helps them persist when others might give up.
5. All these characteristics have been found in the early life of creative people.
6. Paying attention to ideas that pop up during free time leads to imaginative breakthroughs. Alternation between work and play is important to creative fitness. Innovation often results from purposeful play.
7. If you don't love what you are doing, it is unlikely you will ever be inspired.
8. Only those who don't ask questions are stupid.
9. You need to do both (a) and (b) or you'll strike out creatively.
10. Those who believe (a) will always fall into the adequacy trap.
11. The drive to find a logical explanation often motivates creative individuals, but frequently they do not get original solutions through a logical route. The nonlogical, sometimes random, but purposeful play of the creative individual is fueled by curiosity and delight in uncertainty and mystery.
12. Although many creative ideas come in brain storming groups, highly creative individuals often are introverts who value working alone with a problem more than gaining approval and acceptance from others.
13. A rigidly ordered life is governed too closely by outmoded rules from the past. Because creative people have one foot in current reality and another in the future, they have to tolerate ambiguity well. They seek ambiguous situations to impose their particular order on the world.
14. Innovators question the way even when it seems right. They continually seek a better way. Consequently they stir things up just to see what might happen. Plans are primarily useful to get you going, then you readjust as you see the results.
15. Immediate evaluation--any kind of judgment-- will kill off the next creative idea. Be curious rather than critical. Creative people play with others' ideas and build upon them if they can. Then all gain.
16. Logic can be useful if the logical system is up to date. But if you want to get ahead of the crowd, you need to find new possibilities and new paradigms. Hunches are OK, if you check them out later.
17. Intuition is a sudden holistic insight, not processed serially like logical thinking. One who is creative uses both logical and illogical methods. Anything is OK in creative thinking if it is the means to a better end.
18. Creative people must seek change where they hope to be creative, but change in every area of life can be chaotic. The more internal stability individuals have, the more freedom they have to change externally. Rigidity, however, is an anathema to creativity.

19. Those who dare to take a chance will be creative. Luck comes to those who work hard, and to those who see what others are afraid to see. Creativity is often persistence with a twist.
20. When everything fails, re-read the instructions. But innovative solutions do not come with instructions for their discovery. So practice the improvising life style, trying things out, just to see what might happen. Then you will be ready to deal with unexpected events.
21. Creative people cannot be too dependent upon another's judgments which are often based upon past criteria, for the future has its own requirements that others might not yet understand. To the innovator, rules are made to be broken. Imaginative solutions often come to those who pay attention to the metaphors of their dreams. Be willing to change your mind--it shows you are learning something new. Your wishes drive imaginative solutions to the surface. Though curiosity killed the cat, information brought it back to investigate further.
22. Innovators look to the situation's potential and the beauty of a solution. Yet the practical consequences and how others react often decide if an idea ever gets a hearing.
23. All these are characteristics of creativity.
24. If you do not try to carry out a new idea, how will you know how good it is? Besides you may never get valuable feedback to make improvements.
25. Rewards tend to alter the focus from the creative process to externals. Intrinsic motivation from the joy of the work stirs most creativity.
26. Some people create to compensate for unmet needs, but they sustain little joy in the work. Healthy people express creative attitudes in all they do. As they fulfill the creative potential in the work they do, they fulfill themselves.
27. Creativity exists on a continuum. Although some people have more creative talent than others, all can become more creative.
28. The most original thinkers spend more time analyzing the problem than trying to find a quick answer to an inadequate question.
29. Sometimes the right answer is not always the best solution. Too often it causes us to stop investigating further. If you answered 16 (counting all the small squares), you were right. If you answered 25 (adding also the nine four squares), you were right. If you said 29 (adding also the four nine squares), you were right. If you said 30 (adding the large sixteen squares), you may have the best answer possible . . . till someone comes along with a better one.
30. Sometimes you have to go outside your internal boundaries, challenging the assumptions and the unconscious gestalt of the square. Can you find ways to connect the dots with three lines or even one line?
31. To put milk in, water in, anything in. To use as a buoy, a plant holder, a club, a bat. Cut it up and use it as a bailer, a funnel. The more you list, the more likely you will come up with original answers. Usually these are toward the end when you run out of remembered solutions.
32. Any word can be used as a metaphor to serve as a bridge to a better solution. Shifting perspective through the right metaphor may help us find some paths to ending war. We all need to be more creative, or we are not going to live on this planet much longer. I hope you came up with some good new ideas.

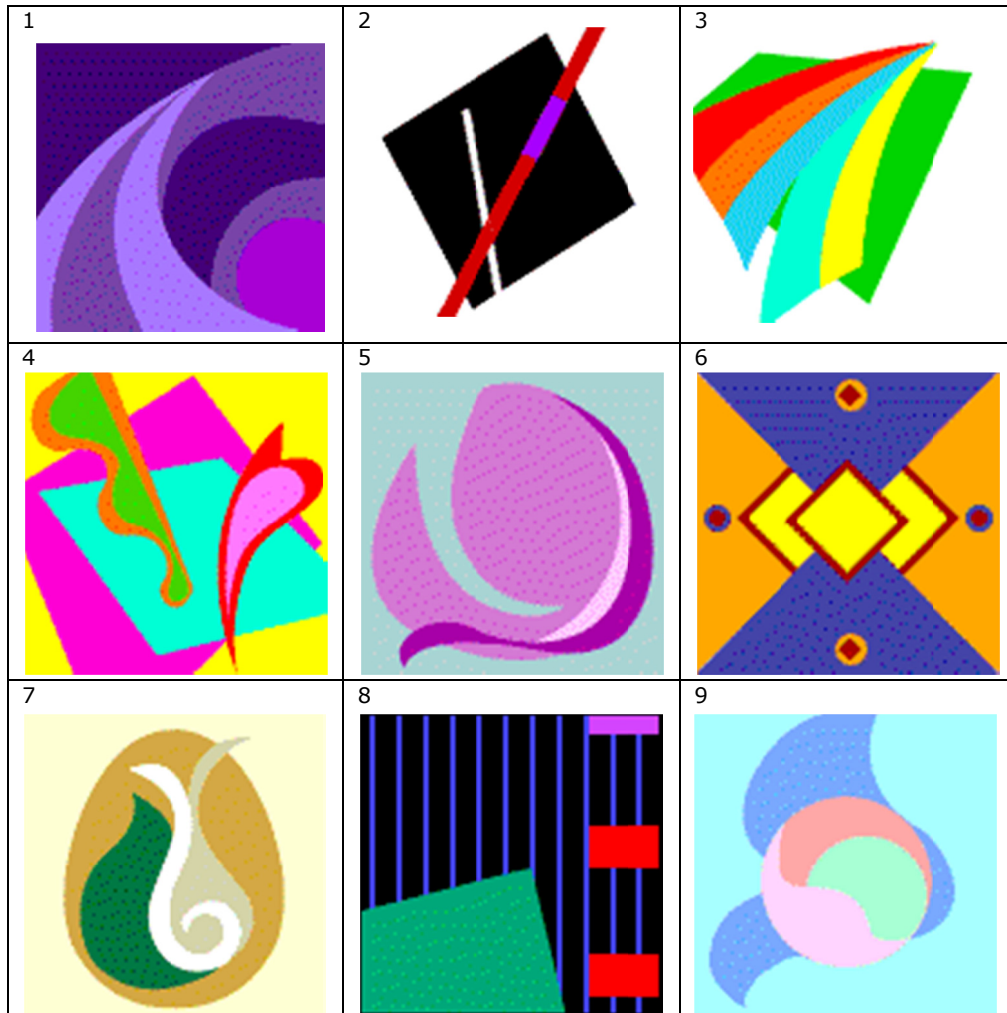


= 30 squares

ANSWER to "Connect the dots with four straight lines".

Select a shape below that appeals to you the most

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Insights may be found here: <http://www.personalityquiz.net/shapes/ullazang.htm>