

ABSTRACT
TOWARDS A TRANSFORMATIVE PEDAGOGY:
A HERMENEUTIC PHENOMENOLOGICAL INVESTIGATION
OF
CREATIVE PEOPLE AT WORK

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This dissertation finds its etiology in the crisis between curriculum and creativity. A deconstructive critique of the contemporary discourses and theoretical literature reveals that the moribundity of the Guilford (1950) conceptual framework as well as the Tyler (1950) rationale is a consequence of a scientific *zeitgeist* which assumed that causal explanations and predictability are achieved by disassembling complexity “into as many parts as possible” (Descartes, 1637 [1950,p. 12]) and then seeking to abstract the axioms through which the parts are associated.

This review has therefore brought me into agreement with those researchers who have abandoned measurement as an efficacious methodology in the field of creativity research and who have commenced to embrace systemic perspectives which focus on unambiguous instances using the case study method. Such an approach takes into account the evolving social milieu, the particular

cluster of historical events which impinge on the individual, the many *forms-of-representation* with which the creator interacts, and the developmental trajectory of significant others who impact on the creator's development.

To obtain fundamental preliminary perspectives to guide the inquiry with the two principal subjects six prelusive case studies were conducted. Wallace's (1989) case study method was deployed since it advocates the use of personal documents, phenomenological interviews, diachronic reconstruction, historical description and hermeneutic-phenomenological descriptions of aspects of the finished work. Gruber's (1989) *Evolving Systems Approach*, which is sensitive to a number of contextual systems or frames, provided the conceptual basis for the empirical qualitative analysis of the data.

To proffer plausible explanations and to functionally combine the range of perspectives invoked, the investigative strategy decided upon was to use the frames of the case to generate *levels of evidence*. In all cases, data from each of the frames of the case were used to create a mosaic to illuminate the creative life and each case study was

conducted using a distinct configuration of qualitative tools. Furthermore, each case was reported in terms of those contextual systems that were deemed to be most appropriate to the individual's life-world. The work therefore celebrates the diversity of the creative mind, but achieves coherence by its unity of approach.

Implications for education take the form of a construal. The principal cases were treated as "texts" within the hermeneutic tradition in order to generate meaning from the contents of the cases to the context of education.

The recommendation from this process is that the creator's "*network of enterprise*" can serve as a heuristic for a *polyfocal curriculum*- one which is non-linear and non-sequential and filled with intersecting foci and related webs of meaning. Such a curriculum will provide opportunities for *forms-of-representation* and perspectives to interact so that new levels of complexity can emerge spontaneously, self-generatively and unpredictably. The problematics, possibilities, and perturbations inherent in such a curriculum are what will give the curriculum its sense of *dasein*.