

Chapter 1 : Popular Creativity Theories | Thomas Cotterill

The Five Major Theories of Creativity There are five major theories of creativity each with its own unique viewpoint on what creates creativity in people. These theories are Psychoanalytical, Mental illness, Psychoticism, Addiction and Humanistic.

What are the main principles of Stoic philosophy? Who were the Stoics? What are ways people practice Stoicism today? Where can I learn more about Stoicism? Introduction to Stoicism Simply put, Stoicism helps you live your best life. Practicing Stoicism tends to produce all sorts of positive effects e. Please feel free to discuss in the comments section. Back in those days, people spent a lot more time thinking about how to live a good life. Folks felt compelled to understand how they could live righteously, happily and possess an excellent soul. More than just a way to seem deep at cocktail parties, existential questions were a vital part of public discourse. They talked about this stuff in the streets! It provided solutions to big problems like anxiety, stress, and fear. And Stoicism dealt with these issues of the human condition in a simple and elegant way. The Stoic answer essentially went as follows: When you think about what it means to live well, be happy, or achieve a good life Well, Stoicism is incredibly popular for a reason - it works. Stoic principles may have been developed long ago, but the strategies are as useful today as they were in ancient times. Modern people still find that Stoicism makes them better. They all stem from the Stoic worldview and a desire to live a good life by practicing virtue. They are meant to be practiced every day of your life. Literally set some reminders in your to-do list and start practicing today, and every day. Taking control of your thoughts and behaviors may not be easy, but few endeavors are as rewarding. In this quote, you can also see the Stoic concern for righteous living. Stoics think that a good life is one of moral integrity. Want to be a kind person? You must commit to acts of kindness. Want to be a writer? More important than wealth or even health, excellence of character is the highest good. A Stoic knows that as long as they think and behave virtuously things which are always under their control, they need not concern themselves with the impact of external events that lay outside of their control. Whether or not people are rude to you, or you encounter a streak of bad luck is irrelevant. You are in control of how you respond to daily events. Remember that, and be sure to respond as your best self. Which you can erase right now. For two people who undergo the same hardship, their differing assessment of that same misfortune can result in entirely different emotions and behaviors. Where one may feel utter despair at the loss of a job, another may feel liberated and hopeful about the opportunity. The Stoics would instead have you practice changing your thoughts to maintain tranquility of mind. The next time you encounter an adverse event, remember that your thinking plays a huge role in your emotional and behavioral reaction. To sum up this strategy another way: In fact, the Stoics think that material goods are fine to the extent they serve your ability to live virtuously. However, Stoics are hyper-aware of the power of consumerism over our emotions and actions. Many people spend a lot of time disturbed about not having a cooler car or a bigger home, despite having excellent health and more possessions than most. Stoics consciously try not to suffer over what they lack. Instead, they guide their awareness towards gratitude for what they have. A person of great character lives a good life, irrespective of their lack of bling. Seneca the Stoic was known to practice days of poverty, where he would fast and wear unfashionable clothing. The exercise was intended as a reminder to himself - that people do not require luxuries to live a good life. You have passed through life without an opponentâ€”no one can ever know what you are capable of, not even you. They expect mishaps and use them as opportunities to hone their virtues. Imagine breaking a leg and needing to sit in bed for four months while it heals. They might, say, try to reframe the event as a way to cultivate their patience and become more creative. Where there is an adverse event, Stoics try not to let it ruin their tranquility, and instead, they work to derive character-building benefits wherever possible. Let us postpone nothing. When you remember that your life is not infinite, it tends to clarify what is truly important. The point is to get out and live today. Where then do I look for good and evil? They think that worrying about uncontrollable things is unproductive if you want to attain tranquility and a good life. What matters is what you CAN control. The Stoics would remind you daily: This usually just makes people feel angry and sad, without providing any real

benefit. This is a living Document and more strategies will be added as time goes on. Please feel free to discuss these strategies or to add your own in the comments section! A handful of thinkers helped to form the Stoic philosophy. This section will provide pertinent information about several of the most famous Stoics, as well as what they contributed to the Stoic philosophy. He was the head of the Roman Empire for two decades, at a time when it was one of the largest and most powerful civilizations the world had ever seen. And despite being an individual of limitless power - who could do whatever he pleased with impunity - emperor Aurelius ardently practiced and lived the Stoic philosophy. He wrote nightly in his journal about his struggles to live as a restrained, wise and virtuous human being. His writings are a direct look at the thoughts of a practicing Stoic, and he stands as an incredible example of how Stoic strategies can help individuals deal with stressful situations. He had a particularly simple, entertaining and memorable way of explaining Stoicism, which has placed his writings among the very best ways for beginners to engage with the philosophy. Zeno of Citium Stoic philosophy started with Zeno of Citium. Having shipwrecked near Athens, he turned his misfortune into an opportunity by taking advantage of all the philosophical resources available in the city. He sat in on lectures from the other schools of philosophy e. Many of his teachings have become recognizable, without being known as his. For instance, one of his principles is at the basis of the: For instance, I will regularly, three continuous days per month minimum, practice fasting. I will do that from early Thursday dinner to an early Sunday dinner to simply expose myself to the rather, often unfamiliar, sensation of real hunger. The more you schedule and practice discomfort deliberately, the less unplanned discomfort will throw off your life and control your life. Everyone talks about positive visualization. Think about what could go wrong, accept that it is a possibility, prepare for it, proceed anyway. It is far richer, deeper and more nuanced than I could possibly discuss in this more psychologically oriented description.

Chapter 2 : Creativity - Inspiration and Reading for Creatives

Creativity , Second Edition (Psych Series) and millions of other books are available for Amazon Kindle. Learn more Enter your mobile number or email address below and we'll send you a link to download the free Kindle App.

Ancient views[edit] Most ancient cultures, including thinkers of Ancient Greece , [10] Ancient China , and Ancient India , [11] lacked the concept of creativity, seeing art as a form of discovery and not creation. The ancient Greeks had no terms corresponding to "to create" or "creator" except for the expression "poiein" "to make" , which only applied to poiesis poetry and to the poietae poet, or "maker" who made it. Plato did not believe in art as a form of creation. Asked in *The Republic* , [12] "Will we say, of a painter, that he makes something? Boorstin , "the early Western conception of creativity was the Biblical story of creation given in the Genesis. However, none of these views are similar to the modern concept of creativity, and the individual was not seen as the cause of creation until the Renaissance. This could be attributed to the leading intellectual movement of the time, aptly named humanism , which developed an intensely human-centric outlook on the world, valuing the intellect and achievement of the individual. However, this shift was gradual and would not become immediately apparent until the Enlightenment. In particular, they refer to the work of Francis Galton , who through his eugenicist outlook took a keen interest in the heritability of intelligence, with creativity taken as an aspect of genius. In his work *Art of Thought*, published in , Wallas presented one of the first models of the creative process. In the Wallas stage model, creative insights and illuminations may be explained by a process consisting of 5 stages: Wallas considered creativity to be a legacy of the evolutionary process, which allowed humans to quickly adapt to rapidly changing environments. Simonton [21] provides an updated perspective on this view in his book, *Origins of genius: Darwinian perspectives on creativity*. It should be noted that the London School of Psychology had instigated psychometric studies of creativity as early as with the work of H. Hargreaves into the Faculty of Imagination, [25] but it did not have the same impact. Statistical analysis led to the recognition of creativity as measured as a separate aspect of human cognition to IQ -type intelligence, into which it had previously been subsumed. Kaufman and Beghetto introduced a "four C" model of creativity; mini-c "transformative learning" involving "personally meaningful interpretations of experiences, actions, and insights" , little-c everyday problem solving and creative expression , Pro-C exhibited by people who are professionally or vocationally creative though not necessarily eminent and Big-C creativity considered great in the given field. This model was intended to help accommodate models and theories of creativity that stressed competence as an essential component and the historical transformation of a creative domain as the highest mark of creativity. It also, the authors argued, made a useful framework for analyzing creative processes in individuals. Craft makes a similar distinction between "high" and "little c" creativity. Mihaly Csikszentmihalyi [31] has defined creativity in terms of those individuals judged to have made significant creative, perhaps domain-changing contributions. Simonton has analysed the career trajectories of eminent creative people in order to map patterns and predictors of creative productivity. Interpretation of the results of these studies has led to several possible explanations of the sources and methods of creativity. Incubation[edit] Incubation is a temporary break from creative problem solving that can result in insight. Ward [34] lists various hypotheses that have been advanced to explain why incubation may aid creative problem-solving, and notes how some empirical evidence is consistent with the hypothesis that incubation aids creative problem-solving in that it enables "forgetting" of misleading clues. Absence of incubation may lead the problem solver to become fixated on inappropriate strategies of solving the problem. This allows for unique connections to be made without your consciousness trying to make logical order out of the problem. Guilford [38] drew a distinction between convergent and divergent production commonly renamed convergent and divergent thinking. Convergent thinking involves aiming for a single, correct solution to a problem, whereas divergent thinking involves creative generation of multiple answers to a set problem. Divergent thinking is sometimes used as a synonym for creativity in psychology literature. Other researchers have occasionally used the terms flexible thinking or fluid intelligence , which are roughly similar to but not synonymous with creativity. Some evidence shows that when people use their imagination to develop new

ideas, those ideas are heavily structured in predictable ways by the properties of existing categories and concepts. The EII theory relies mainly on five basic principles, namely: The co-existence of and the difference between explicit and implicit knowledge; The simultaneous involvement of implicit and explicit processes in most tasks; The redundant representation of explicit and implicit knowledge; The integration of the results of explicit and implicit processing; The iterative and possibly bidirectional processing. A computational implementation of the theory was developed based on the CLARION cognitive architecture and used to simulate relevant human data. This work represents an initial step in the development of process-based theories of creativity encompassing incubation, insight, and various other related phenomena. Conceptual blending In *The Act of Creation*, Arthur Koestler introduced the concept of bisociation "that creativity arises as a result of the intersection of two quite different frames of reference. In the s, various approaches in cognitive science that dealt with metaphor, analogy, and structure mapping have been converging, and a new integrative approach to the study of creativity in science, art and humor has emerged under the label conceptual blending. Honing theory[edit] Honing theory, developed principally by psychologist Liane Gabora, posits that creativity arises due to the self-organizing, self-mending nature of a worldview. The creative process is a way in which the individual hones and re-hones an integrated worldview. Honing theory places emphasis not only on the externally visible creative outcome but also the internal cognitive restructuring and repair of the worldview brought about by the creative process. When faced with a creatively demanding task, there is an interaction between the conception of the task and the worldview. The conception of the task changes through interaction with the worldview, and the worldview changes through interaction with the task. This interaction is reiterated until the task is complete, at which point not only is the task conceived of differently, but the worldview is subtly or drastically transformed as it follows the natural tendency of a worldview to attempt to resolve dissonance and seek internal consistency amongst its components, whether they be ideas, attitudes, or bits of knowledge. A central feature of honing theory is the notion of a potentiality state. Midway through the creative process one may have made associations between the current task and previous experiences, but not yet disambiguated which aspects of those previous experiences are relevant to the current task. It is at that point that it can be said to be in a potentiality state, because how it will actualize depends on the different internally or externally generated contexts it interacts with. Another example is in the environmental stimulus for creativity. Creativity is commonly considered to be fostered by a supportive, nurturing, trustworthy environment conducive to self-actualization. However, research shows that creativity is also associated with childhood adversity, which would stimulate honing. Everyday imaginative thought[edit] In everyday thought, people often spontaneously imagine alternatives to reality when they think "if only It makes use of the results of divergent thinking tests see below by processing them further. It gives more weight to ideas that are radically different from other ideas in the response. Plot Titles, where participants are given the plot of a story and asked to write original titles. Quick Responses is a word-association test scored for uncommonness. Figure Concepts, where participants were given simple drawings of objects and individuals and asked to find qualities or features that are common by two or more drawings; these were scored for uncommonness. Unusual Uses is finding unusual uses for common everyday objects such as bricks. Remote Associations, where participants are asked to find a word between two given words e. Fluency "The total number of interpretable, meaningful, and relevant ideas generated in response to the stimulus. Originality "The statistical rarity of the responses among the test subjects. Elaboration "The amount of detail in the responses. Such tests, sometimes called Divergent Thinking DT tests have been both supported [50] and criticized. When compared to human raters, NLP techniques were shown to be reliable and valid in scoring the originality. Semantic networks were also used to devise originality scores that yielded significant correlations with socio-personal measures. Kaufman and Mark A. Runco [56] combined expertise in creativity research, natural language processing, computational linguistics, and statistical data analysis to devise a scalable system for computerized automated testing SparcIt Creativity Index Testing system. This system enabled automated scoring of DT tests that is reliable, objective, and scalable, thus addressing most of the issues of DT tests that had been found and reported. In these studies, personality traits such as independence of judgement, self-confidence, attraction to complexity, aesthetic orientation, and

risk-taking are used as measures of the creativity of individuals. Compared to non-artists, artists tend to have higher levels of openness to experience and lower levels of conscientiousness, while scientists are more open to experience, conscientious, and higher in the confidence-dominance facets of extraversion compared to non-scientists. These methods use quantitative characteristics such as the number of publications, patents, or performances of a work. While this method was originally developed for highly creative personalities, today it is also available as self-report questionnaires supplemented with frequent, less outstanding creative behaviors such as writing a short story or creating your own recipes. For example, the Creative Achievement Questionnaire, a self-report test that measures creative achievement across 10 domains, was described in and shown to be reliable and valid when compared to other measures of creativity and to independent evaluation of creative output. It is the self-report questionnaire most frequently used in research. This joint focus highlights both the theoretical and practical importance of the relationship: Threshold Theory "Intelligence is a necessary, but not sufficient condition for creativity. Displays of creativity are moderated by intelligence. Creativity is a subset of intelligence Intelligence is a subset of creativity Creativity and intelligence are overlapping constructs Creativity and intelligence are part of the same construct coincident sets Creativity and intelligence are distinct constructs disjoint sets Creativity as a subset of intelligence[edit] A number of researchers include creativity, either explicitly or implicitly, as a key component of intelligence. To demonstrate this, Gardner cited examples of different famous creators, each of whom differed in their types of intelligences e. Picasso spatial intelligence ; Freud intrapersonal ; Einstein logical-mathematical ; and Gandhi interpersonal. Experiential sub-theory "the ability to use pre-existing knowledge and skills to solve new and novel problems " is directly related to creativity. The Cattell-Horn-Carroll theory includes creativity as a subset of intelligence. Specifically, it is associated with the broad group factor of long-term storage and retrieval Glr. Glr narrow abilities relating to creativity include: Martindale [77] extended the CHC-theory in the sense that it was proposed that those individuals who are creative are also selective in their processing speed Martindale argues that in the creative process, larger amounts of information are processed more slowly in the early stages, and as the individual begins to understand the problem, the processing speed is increased. Type 1 is a conscious process, and concerns goal directed thoughts, which are explained by g. Type 2 is an unconscious process, and concerns spontaneous cognition, which encompasses daydreaming and implicit learning ability. Kaufman argues that creativity occurs as a result of Type 1 and Type 2 processes working together in combination. The use of each type in the creative process can be used to varying degrees. Intelligence as a subset of creativity[edit] In this relationship model, intelligence is a key component in the development of creativity. The creative individual has to persevere, and convince the others of the ideas value. According to this theory, six distinct, but related elements contribute to successful creativity: Intelligence is just one of the six factors that can either solely, or in conjunction with the other five factors, generate creative thoughts. Creativity requires a confluence of all components. High creativity will result when an individual is: Amusement Park Theoretical Model. The researchers make use of the metaphor of the amusement park to demonstrate that within each of these creative levels, intelligence plays a key role: To get into the amusement park, there are initial requirements e. Initial requirements like intelligence are necessary, but not sufficient for creativity.

Chapter 3 : Home Page: Learn Everything You Need to Be A Better Therapist Here!

Creativity serves as a brief, engaging introduction to the field of creativity. Dr. Dr. Kaufman presents the cutting-edge research and analyzes new and emerging theories in the field.

I have developed two theories of creativity: Investment Theory of Creativity The investment theory of creativity, proposed in collaboration with Todd Lubart, holds that creativity is in large part a decision. In particular, it is a decision to buy low and sell high in the world of ideas. Creative people, like good investors, generate ideas that, at the time are viewed as novel and perhaps slightly ridiculous. Creative individuals, by their nature, tend to defy the crowd. They resist merely thinking or doing what others are thinking or doing. Rather, they tend to go off in their own direction, seeking to propose ideas that are both novel and useful in some way. Such limitations, however, may derive from processes of enculturation and socialization, so that it often is not clear whether restrictions on creativity are internal or, down the line, externally imposed. Creativity is a decision in the same way investing is. People are not born creative or uncreative. Rather, they develop a set of attitudes toward life that characterize those who are willing to go their own way. Such attitudes are teachable and can be ingrained in students through instruction that encourages students to think for themselves. Creativity comprises several different aspects: It is thus crucially important, especially in schools, to provide an environment that allows creativity to flourishâ€”not just in word, but also in deed. At the same time, an individual can have a creative attitude but without the skills of creativityâ€”such as looking for reconciliation of opposing ideas and dialectical thinkingâ€”may not reach his or her full creative potential.

Key References Sternberg, R. An investment theory of creativity and its development. *Human Development*, 34 1 , 1â€” Buy low and sell high: An investment approach to creativity. *Current Directions in Psychological Science*, 1 1 , 1â€”5. An investment approach to creativity: Cultivating creativity in a culture of conformity. *American Psychologist*, 51 7 , â€” How to develop student creativity. *Association for Supervision and Curriculum Development. California Management Review*, 40 1 , 8â€” Wisdom, intelligence, and creativity synthesized. *The nature of creativity. Creativity Research Journal*, 18 1 , 87â€” The assessment of creativity: *Creativity Research Journal*, 24 1 , Propulsion Theory of Creative Contributions Creative contributions can be of multiple kinds. I originally proposed, and then further developed, in collaboration with James Kaufman and Jean Pretz, a propulsion theory of creative contributions that seeks to delineate the different ways in which contributions can be creative. Some kinds of creative contributions move forward in an already existing direction. The most basic kind of creativity is 1 conceptual replication, which is a product that basically repeats what has been done before with slight variation. For example, an artwork originally done in watercolors might essentially be copied in oil paints. A 2 redefinition is a reconceptualization of a creative idea, so that an idea that was originally proposed for one purpose subsequently is used for another purpose. An example, would be aspirin, originally used for analgesia but more recently used to help prevent recurrence of heart attacks. A 3 forward incrementation is the next step in a usually long chain of ideas. It might be the next scientific experiment in a series or the next novel coming out of the last one. Forward incrementations are the ideas that are often preferred by society because they are relatively less threatening to certain stakeholders than are many other kinds of creative contributions. An 4 advance forward incrementation is a next step that is a large leap beyond the last idea. Advance forward incrementations often more too fast or too far for people to grasp or appreciate them, and thus frequently encounter resistance. An example would be the kind of iconic representation in personal computers that was first proposed by Xerox, before people were ready for it, and then proposed by and accepted from Apple in its Macintosh line of computers. Other kinds of creative contributions take a new direction from previous work. A 5 redirection is a contribution that moves a field in a direction different from that in which it has been moving. They therefore tend to encounter stiff resistance. An example would be the neuroscience revolution, which tends to view in terms of the brain phenomena that previously were viewed in other terms. A 6 regressive redirection is a contribution that takes a field in a new direction, but a direction that has been proposed earlier and perhaps discarded. A 7 reinitiation is a contribution that not only moves a field in a new direction but also essentially starts a field over. Reinitiations

tend to be the most threatening kinds of creative contributions. Finally, a synthesis brings together previously divergent lines of thought, such as the invention of the seaplane. A propulsion model of types of creative contributions. Review of General Psychology, 3, 83â€” Journal of Creative Behavior, 35 2 , 75â€” A propulsion model of kinds of creative contributions. A propulsion model of creative leadership. Leadership Quarterly, 14, â€” The international handbook of innovation pp.

Chapter 4 : Psychology of Creativity

Creativity Models and Theories There are a lot of different ways to examine the complex concept of creativity; we'll look at some of them and continue to build our own creativity. *Divergent and Convergent Thinking: Applying What You've Learned*

English social psychologist Graham Wallas gave us the famous five-stage theory of the creative process. English mathematician and philosopher Alfred North Whitehead coined the term creativity in while delivering the Gifford Lectures at the University of Edinburgh. Almost immediately, it became the word of choice in literature, the arts, and science. In fact, the term went into wide use so quickly, we have forgotten its recent origins in the twentieth century. **Creativity Basics** Basic definitions of creativity tend to fall within a narrow range. The most modern of these claims creativity is the result of the interaction among rich combinations of ingredients. In other words, the creative process involves the ability to link together disparate things in a way that makes some sense. Can you combine canoeing with Shakespeare and a fighter jet, for example? In this model, the alchemical metaphor is a useful and powerful one, with its seemingly magical process of transformation and combination. Here only a few related elements are in play, but they must be strikingly new and adventurous. Merely being quirky is not enough. The American jazz musician Charles Mingus put it this way: In a sense, this merges the combination theory with the originality theory. Familiar frames of reference not regarded as related are combined to produce strikingly new ideas. Based on cognitive research, it maintains that creativity has its origins in the self-organizing, self-improving nature of a worldview. The process is reciprocal in that creators use the creative process to hone an integrated worldview. This theory claims that creativity is associated with childhood adversity, which activates the honing process. **The Creative Process Has Five Stages** Pioneering creative process theorist Graham Wallas believed creative insights and illuminations emerge from a five-stage process: The level of dedication to creativity can extend beyond the work itself to include even lifestyle. Creative individuals often embrace nonconforming attitudes and behaviours that are notably flexible.

Chapter 5 : Stoicism An introduction to Stoicism, Stoic Philosophy and the Stoics. | The Creativity Post

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Welcome to Creative Counseling This site has over free pages of Creative Counseling ideas, techniques, lessons, and much more! Free, colorful, worksheets you can reproduce for your clients and students! Let this site show you what they often neglect to teach you in graduate school! Learn trade secrets from a college graduate school professor and many experts who write for this site! Announcing the Newest eBook from Creative Counseling Learn everything taught in a graduate school art therapy class. See the right hand column for more information. Over pages of art therapy techniques and activities for all mental health professionals! What Exactly is Creative Counseling? Creative Counseling offers more to clients than the traditional therapies do. Let us show you the secrets of therapy and counseling with our free activities and techniques. She has also taught graduate counseling classes online. The Creative Counseling approach offers a creative way of doing therapy for clients in order to promote emotional well being and healing. Let us show you what they teach in graduate school and give you the tools you need to be a Creative Counselor or Therapist! Creative Counseling can also be modified to use in the school counseling sector for students. Stangline has worked as a school counselor for the past twelve years, as well as a private practice therapist. It is a conglomeration of many therapy styles and schools of therapeutic thought. It is an eclectic way of doing therapy that promotes healing on a deeper level for the client. The Creative Counseling way allows the therapist to have greater access to tools and techniques to promote this deeper level of healing. When a therapist uses Creative Counseling they rarely get "stuck"! Creativity is the guide for the therapist and the client. Creative Counseling is much more than just "talk therapy". Creative Counseling offers therapist more tools to use in their counseling sessions with clients. This website contains many basic tools using Creative Counseling. This type of therapy is geared for the beginning therapist, as well as the advanced, seasoned, therapist who is looking for more to offer to their clients. The activities shown have been used in the private practice setting and the school counseling setting for clients of all ages. Every age group, culture, and gender responds well to Creative Counseling! I have taught these activities to college students in graduate counseling programs, as well as private practice and the school counseling setting. These creative counseling activities work well for all age groups. There is no age limit for Creative Counseling! Are you ready to be a creative counselor, or psychotherapist? Are you ready to move forward in your career and never get "stuck" again in a therapy session? Then let me show you what I have shown hundreds of other therapists, graduate students, and clients! See Anger Management Link for free worksheets. This is the place to be if you are willing to go further in your training. On this site you will see over five hundred pages of examples in the following disciplines:

Chapter 6 : Creativity - Free eBooks Download

; Theories of creativity ; The structure of creativity ; Measures of creativity --The creative individual. Creativity and personality ; Creativity and motivation ; Creativity and intelligence ; Creativity and mental health -- The big picture.

Lines of children, teens, and parents, many dressed as their favorite Harry Potter characters, queued up for hours, sometimes overnight, in front of bookstores to get their copies. So many lines, in fact, filled with so many people, that stores sold 8. The books sold to another equally enthusiastic 3 million readers in other markets within the same time frame. Even before its release, the frenzy surrounding this book was unlike any other in book publishing history, similar to at least a few of the previous Harry Potter book releases. The books launched J. Rowling, once on welfare, into becoming the first billion-dollar author in history. She also won numerous awards and received many honors, too numerous to list. Could a better case study of a truly creative product produced by a highly creative individual exist? Divergent thinking Convergent thinking refers to intelligence rated by IQ tests, or tests that measure rational, problem-solving abilities. Convergent thought is analytical, logical and controlled. Standardized tests and intelligence tests measure convergent thinking. It refers to associative and intuitive thought, and thinking that requires flexibility. Yet psychologists who study creativity scientifically have a much stronger litmus test than commercial success for defining creativity. In addition to understanding big-C creative contributions, researchers also refer to an academic definition of creativity when studying consequential and life changing acts of creativity. Simonton explains this definition as having two connected parts: They claim that these books brought excitement back to an activity quickly becoming eclipsed by digital forms of entertainment. Other psychologists, depending on their theories of creativity, might disagree. They would say that Rowling simply built on a long tradition of fantasy literature, established by authors like J. Lewis, and that her commercial success does not translate into a new function or criteria of usefulness. In short, determining whether J. However, in a speech to the American Psychological Association in , psychologist J. Guilford proclaimed that creativity had been overlooked as a research topic, and challenged researchers to study it empirically “to come up with a plausible way of describing how creativity actually occurs. Guilford, a psychologist who questioned the common thinking that IQ tests measure only one type of intelligence, was the first to differentiate between convergent and divergent thinking. Divergent thinking has since become a characteristic identifier for creative thinking. His research along with his admonition for others to begin studying the psychology of creativity led to an explosion of studies and numerous theories on creativity. The plethora of creativity theories developed over the past thirty years necessitated that scientists group the current theories into 10 categories. These categories include economic theories, stage and componential process theories, and systems theories, among others. Many categories of creativity theories overlap in thought and definition. Some psychologists, such as cognitive psychologist Robert J. Sternberg, develop theories that encompass both types, little-c and big-C. Psychologically, however, the processes may be quite similar. In other words, fields such as fiction writing will consider the contributions of J. Rowling much differently than the work of a creative writer who has published a few traditional short stories in obscure literary magazines. This unfortunately is the case regardless of any reserves of skyrocketing creativity that reside within the largely unread, unrecognized writer. He explains that creators decide to buy low and sell high in ideas, meaning that they generate and pursue ideas and concepts that seem too unusual or out-of-the mainstream. However, these are the ideas that have the potential for the most growth. Even when an unorthodox or novel idea receives a great amount of resistance from the field, the creative individual pursues and persists, eventually persuading others of its merit, and sells the idea high. And then the creative individual moves on to the next unorthodox and novel idea. Sternberg calls his theory a confluence theory, or a theory that hypothesizes that several components must converge in order for creativity to take place. These components might include: Process refers to how creative processes take place cognitively, or more specifically what types of processing occur during creative thought and invention. Research psychologists rate and quantify the creativity of a particular creative output, such as a Harry Potter book, a painting by Pablo Picasso, or a new product, such as Facebook. Scientists rate the ingenuity and novelty of a

product against more traditional, conventional, and less creative outputs. Early research tended to focus heavily on personality traits, as certain traits apply to creative individuals across domains, such as mathematics, science, business, or the arts. Most theories today regard personality traits as only one aspect or influence of creative behavior. Potential research focuses on potential creative outputs, or the as-of-yet unfulfilled creative potential of individuals. Types of Creativity Theories.

Chapter 7 : Creativity (Book,) [www.nxgvision.com]

James C. Kaufman, PhD, is a professor of educational psychology at the Neag School of Education at the University of Connecticut. An internationally recognized leader in the field of creativity, he is the author/editor of more than 35 books, including the.

From Human Motivation, 3rd ed. Creativity is defined as the tendency to generate or recognize ideas, alternatives, or possibilities that may be useful in solving problems, communicating with others, and entertaining ourselves and others. Among other things, you need to be able to generate new possibilities or new alternatives. Tests of creativity measure not only the number of alternatives that people can generate but the uniqueness of those alternatives. Ways that "creativity" is commonly used: Persons who express unusual thoughts, who are interesting and stimulating - in short, people who appear to unusually bright. People who experience the world in novel and original ways. These are personally creative individuals whose perceptions are fresh, whose judgements are insightful, who may make important discoveries that only they know about. Individuals who have changes our culture in some important way. Because their achievement are by definition public, it is easier to write about them. What counts is whether the novelty he or she produces is accepted for inclusion in the domain. Creative individuals tend to be smart, yet also naive at the same time. Creative individuals have a combination of playfulness and discipline, or responsibility and irresponsibility. Creative individuals alternate between imagination and fantasy ant one end, and rooted sense of reality at the other. Creative people seem to harbor opposite tendencies on the continuum between extroversion and introversion. Creative individuals are also remarkable humble and proud at the same time. Creative individuals to a certain extent escape rigid gender role stereotyping and have a tendency toward androgyny. Generally, creative people are thought to be rebellious and independent. Most creative persons are very passionate about their work, yet they can be extremely objective about it as well. The openness and sensitivity of creative individuals often exposes them to suffering pain yet also a great deal of enjoyment.

Chapter 8 : Creativity – Robert J. Sternberg

Creativity serves as a brief, engaging introduction to the field of creativity. Dr. Dr. Kaufman presents the cutting-edge research and analyzes new and emerging theories in the the field.

Kaufman, PhD A few years ago, I was being interviewed by a journalist who asked me, "Engineers give us better machines. What does studying creativity do? Does it make better art? Creativity affects a lot of different people. Studying creativity and learning more about it also helps make the case that creativity is important. Yet, if creativity is so essential, why is it so absent from most educational or business assessments? With a few notable exceptions that I will discuss later, why do so few college admissions committees consider applicant creativity? If we want our employees to be creative, then why not toss in a measure of creativity in the personnel screening process to go with the ability, personality, interest, and integrity measures? The answers to these questions are complicated. Many people have a gut reaction about studying and measuring creativity; one of my favorites is from Sherry Lansing, a one-time CEO of Paramount Pictures and a University of California Regent. How would Faulkner have been graded? The idea of "grading" Einstein or Bill Gates is a little absurd, too, yet we still have an awful lot of science and math questions on the SATs, GREs, AP tests, and so on that could theoretically provide a reasonable grade for them. Some of the reasons lie in the nature of creativity itself. Many of the most common discussions of creativity are spiritual, psychoanalytic, or business-oriented. Yet, creativity researchers often like using these mystical kinds of words in their article titles. Why am I discussing my own use of these words, other than to illustrate my own hypocrisy? But my guess is that agencies that fund grants are more impressed with titles such as, "Neural Interactions in Incremental and Episodic Memory" a real NIMH grant title, in fact. And you know what? I would be, too. However, the history of creativity research started with mysticism and continues on the mystical path to this day. A quick look on Amazon. If you go beyond the creativity–mysticism work, what else is left? I ended up studying more Freud in an undergraduate English class than I did in my entire graduate program in psychology. Another big area is creativity in the workplace. Much of the body of research and writing in this area is legitimate and insightful, and I will discuss it in detail. Some of the work in this area, however, is simply pop psychology. Being practical and applied is absolutely a good thing, but some of these approaches sacrifice any semblance of scientific validity and are light years away from empirical evidence. One of the first goals of this book is to clarify the many different meanings of creativity. If you look at the people who do study creativity, they are scattered across many different areas. Some are cognitive psychologists, others are in education. Some are in business; some are starting to pop up in neuroscience. And these same people may then miraculously balance the family budget with innovative money management strategies, or keep a small child entertained for hours with made-up songs, or build a fence designed to keep a high-strung beagle in the yard. Indeed, when you think of a creative person, who do you conjure up? Maybe you think of Van Gogh cutting off his ear and then painting a masterpiece. Or Alexander Fleming leaving a Petri dish out by mistake and discovering penicillin. More recently, you might think of Bill Gates and Steve Jobs revolutionizing the way people communicate, work, and think. But other images of creativity may come closer to home: Or maybe you on occasion may tinker with a new recipe, play guitar, create computer games, make funny faces, or tinker with new gadgets. What do you think of when you think of a creative product or activity? Many people, for example, have received the spam e-mails from foreign countries in which someone writes of a "desire of going into a business relationship with you. There are hundreds of millions of dollars up for grabs, and they need your help to provide an account for the money and put up a few thousand bucks in up-front costs. The plans get postponed, more officials need to be bribed, and so on, until they have bled you dry. The other day I got an e-mail from the Antifraud Commission of Nigeria. They are busy prosecuting the nasty spammers and fraudsters and are suing them to compensate the victims.

Chapter 9 : Creativity - Wikipedia

The investment theory of creativity, proposed in collaboration with Todd Lubart, holds that creativity is in large part a decision. In particular, it is a decision to buy low and sell high in the world of ideas.

In my opinion each of these theories has their own merits. Although to some extent they may branch out into Place trying to understand the environment that creates these creative people and to a lesser extent Process. It argues that people regress from their surroundings prior to creativity. As situations become difficult or they go through a traumatic event people pull back from their surroundings. They then rely on their creative side to find a solution to the difficult situation or as an outlet for their now repressed emotions. As such feelings of inferiority also contribute to creativity. Those with feelings of inferiority are already in the regressed state and so use creativity as a way to feel superior and move forward. It theorises that creativity wells from unconscious drives. It further explains that creativity is how our pre-conscious and unconscious thoughts are able to materialise. Freud defines creativity as the ability to turn your fantasies into a reality through a form of art that defines creativity itself. The roots of creativity are mostly unconscious and combine with the conscious in the form of planning and production to produce a creative piece. Creativity also has a social aspect to it through the use of collaborators and naturally its audience. Freud also argued that creativity is a natural defence we develop to guard against neurosis. It leads to the development of sources of entertainment and pleasure for the public. For the artist though it gives us an outlet for our fantasies and feelings, enabling us to get them out instead of allowing them to fester inside. We are able to condense and displace our feelings. Patients who have had experiences that leave them with low self-esteem or feelings of rejection or abandonment often experience writers block, stage fright and a fear of failure. This in itself can lead to further depression they argue decreases our ability to be creative. Once these issues are addressed the patient then becomes able to express themselves creatively. Opposition to this Theory: The main opposition to this theory is that it fails to take into account that people are both biological as well as social beings. The major tenet of this theory is that for people to become creative some form of mental illness needs to be present. This mental disease can come in many forms and does not have to be severe. In fact severity and levels of creativity do not necessarily go hand in hand. The most common disorders associated with this theory are bipolar, schizophrenia, manic-depressive disorders or those that where sufferers suffer major mood swings and levels of depression. One recent study by Verhaeghen and Colleagues show that when a person is in a reflective mode they become more creative, but this also opens us up to depression. If you think about things usually life events and you start thinking about it again and again you begin to spiral into it. This is when a lot of creative people begin work, particularly writers and artists. This however is often the first step towards depression. Another factor that is common to both depression and creativity is sensitivity to your surroundings. Creative people particularly in the arts are sensitive to the colours, sounds and emotions of their surroundings. This can lead to a depressive state as they dwell on these feelings and other factors of their surrounds. A study by Terence Ketter of Stanford University compared three groups. Bi-polar Patients, depression patients and a control group of grad students. A study in of , people with schizophrenia, bipolar and depression and their relatives found an overrepresentation of people of with bipolar and schizophrenia and their relatives in creative professions. Some mood creativity research has shown that we are more likely to be creative when we are in a positive mood. This could be used to argue against the mental illness theory. Depression and schizophrenia would then interfere with creativity however those with bipolar would experience improvements in creativity as they go into a manic state. Periods of reflection and depression coupled with an improvement in mood could be driving their creativity forward. Those with Bipolar I Disorder usually experience more severe mood swings to the point that their artistic ability may in fact be hampered. Manic episodes can go too far and even paralyse their artistic ability. Those whom suffer from Bipolar II Disorder may have many ideas come forward at once, have a faster thought process and an ability to take in more information than normal. This can then all be expressed artistically. In addition Bipolar disorders reduce social inhibitions in much the same way as some substance abuse making people more daring and bold. It is many of these character traits of Bipolar disorder

that many people associate with the so called mad artist stereotype we are all familiar with. On the other hand there are opponents to this theory that argue that mental illness would in-fact impair creativity. Stress for example can impair creativity by distracting us. Examples of Creative People Linked to this Theory: The major tenet of this theory is that all creative people have a disposition for psychotic tendencies. It theorises that these psychotic tendencies form the foundation for creative personalities. Creativity has been viewed by many to be linked to psychosis or madness since the times of ancient Greece. Although it can be linked strongly to sufferers of schizophrenia and bipolar psychoticism in itself is not insanity or mental illness in itself. While many people with diagnosed with schizophrenia would and do score high on the psychoticism scale this does not mean that a schizophrenic is going to be more creative. It also does not mean that a psychotic could be diagnosed as being schizophrenic. As psychotics generally reject social, cultural or authoritarian norms they are generally the kind of people we associate with creativity. The open creativity of psychotics is about an anti-traditional, anti-convention form of rebellion. Psychotic people see the world differently to those around them, see things we cannot and yet relate them to us in a way that we can identify with. They are also seen as having traits such as risk taking, liveliness, impulsiveness, sensation seeking, interpersonal hostility, aggressiveness, recklessness, disregard for common sense and spontaneity which are often associated with creativity. Psychotics tend to have a train of thought others would view as loose and unpredictable, traits we link with creativity. The main opposition to this theory is that Eysenck designed the test on which this theory is based specifically to support his theory which by itself would invalidate it. Many researchers opposed to this theory also argue that his theory was never really a theory at all. It has no clear definition. The entire theory is left open ended and open for discussion. However because it was left open for discussion it did lead to new theories in the field of creative theory. Lapp, Collins, Norlander, Gustafson and Wallas. The main tenet of this theory is that addiction to substances such as alcohol and illicit drugs contributes to creativity and may even cause creativity in some people. It may be argued however that people with addiction problems are actually the same people that are prone to depression and other mental illness. As such this would lead one to think that addiction does not cause the creativity but rather the problem that lead to the addiction being the cause depression. Many artists find that their addictions hamper their creative ability however engaging in the art form helps them with recovery from their addiction. Most of their creativity comes as they try to fight their addiction. As many such artists battle with addiction their whole lives their creative work comes in spurts. It could be argued that their battle with the addiction is what drives their creativity as they try to beat their addiction. One theory relating to addiction and creativity is the idea that use of recreational drugs and alcohol remove the stress element that inhibits our creative ability. As stated in the humanistic theory the stress of day to day life can inhibit our creative ability. The use of these drugs may be seen to make these stresses disappear, if only for the time being, so that we can be creative. The use of some recreational drugs can also mimic the sensitivity to our surroundings that is experienced by those with depression. The work of many song writers may appear to be more intense and colourful when influenced by these substances. While under the influence of alcohol or illicit drugs many people tend to have a train of thought others would view as loose and unpredictable, traits we link with creativity. However excessive amounts of these substances may drive our train of thought to a point which our creativity could be paralysed as our thoughts becoming too uncontrolled and unpredictable. This theory is not widely supported by the mainstream research community, it is really only supported by independent researchers. The main argument against this theory is not that addiction causes creativity but rather that those who have creative tendencies are more prone to addiction. The addiction does not cause the creativity. In one study by Lapp, Collins and Izzo a control group was given water and another group was given vodka to see the effect alcohol had on creativity. They found the creativity of both groups was not affected. However interestingly they did find an improvement in creativity by those who thought they were intoxicated. Maslow, Rogers and Fromm. The major tenet of this theory is that humans have six basic needs. These needs need to be met before we can thrive. Once these needs are met we can reach self-actualization and are now free and comfortable enough to express ourselves in a creative manner. This theory argues that environment is not a factor in creativity. This is because if the person is able to meet the six basic needs they can then choose to be creative. Creativity is

central to our growth and learning processes and as such help us to advance ourselves within society. Believers of this theory believe self-actualization allows us to live a meaningful life and break out of social and cultural control becoming an individual rather than just another face in the crowd. Adler argues that our main motivation for creativity is to compensate for a perceived physical or intellectual disability. Fear of death for example pushes us to create something that will outlive us thereby creating a sense of immortality. The humanist school of thought leans towards the development of techniques that prevent defensiveness, and developing trust, acceptance, lack of judgement and creating a freedom of expression. Applications of these tenets lead to the use of peer review, brainstorming techniques and focus or encounter groups to aid in the development of creativity. Maslow divided creativity into three types: Primary creativity, Secondary creativity and Integrated Creativity.