CREATIVE CONFIDENCE: A CLASSROOM STUDY OF CREATIVITY THEORY IN FIRST-YEAR COMPOSITION

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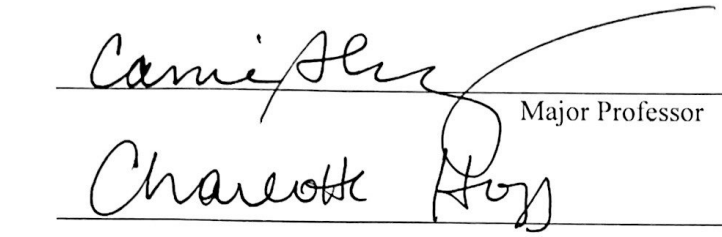

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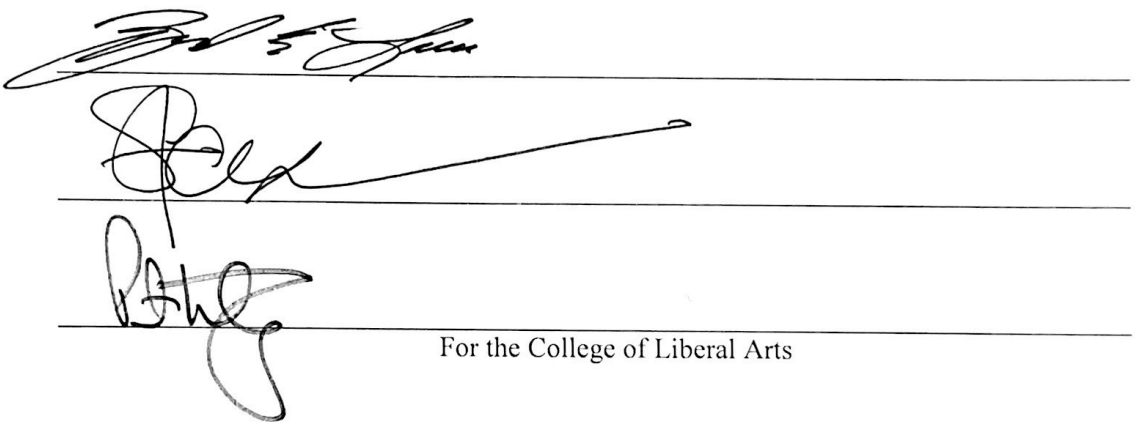

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Acknowledgements

When I re-enrolled in TCU, following three years as a middle school teacher after the completion of my master's degree, I anticipated the hard work, the exhaustion, the new ideas, the challenges, and the successes. What I never could have predicted was the extensive mentorship and the depth of relationships I built within the graduate program. I am beyond thankful for the many influences on my personal and professional journeys over the last four years, but I owe special thanks to the following people.

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Abstract

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In the context of composition studies, creativity has historically been isolated to the realm of "creative writing." However, since the 1960s, creativity has developed into a theoretical and practical field of its own with important and interesting insights that can be applied to the teaching of writing. This dissertation investigates the value of creativity for composition pedagogies, focusing on the following questions: How might learning about creativity as a process affect students' engagement in their writing processes? How might learning about creativity as a process affect students' writing products? How might guiding students through the Creative Problem-Solving process for each major assignment affect students' engagement in their writing processes? How might guiding students through the Creative Problem-Solving Process for each major assignment affect students' writing products, as demonstrated through their drafting? How might reflecting on creativity affect students' perception of writing? Following a review of relevant scholarship from the fields of composition, creativity, education, and psychology, I contextualize my project with a discussion of the teacher research and grounded theory approach I took with this classroom study. Ultimately, I establish that introducing students to creativity theory through a creativity-informed writing process positively affects students writing confidence and intrinsic motivation for writing.

Chapter 1: Introduction

Exigence

In 2011, the Council of Writing Program Administrators (CWPA), the National Council of Teachers of English (NCTE), and the National Writing Project (NWP) jointly published the *Framework for Success in Postsecondary Writing* (*Framework*) in which they "describe the **habits of mind** and **experiences with writing, reading, and critical analysis** that serve as foundations for writing in college-level, credit bearing course" (2, original emphasis). The *Framework* positions eight habits of mind—curiosity, openness, engagement, creativity, persistence, responsibility, flexibility, and metacognition—as "crucial for college-level learners" (Council 4-5). In the years following its publication, the *Framework* was discussed extensively[1] as composition scholars debated its merits, pedagogical implications, and practical applications. Interestingly, although the CWPA website indicates the existence[2] of a "Bibliography of Sample Research" and an "Annotated bibliography of English Language Arts and Writing Studies Research providing evidence of and rationale for habits of mind and experiences outlined in the Framework," no such document or link exists on the CWPA "Framework for Success in Postsecondary Writing" statement page. Additionally, the document itself, an open access resource licensed under Creative Commons, is circulated widely without references or

[1] See, for example, *The Framework for Success in Postsecondary Writing: Scholarship and Applications* edited by Nicholas N. Behm, Sherry Rankins-Robertson, and Duane Roen, Peggy O'Neill et al.'s "Creating the Framework for Success in Postsecondary Writing," Peter H. Khost's "Standing Up for the Framework for Success," Kristine Hansen's "The Framework for Success in Postsecondary Writing: Better than the Competition, Still Not All We Need," and Daniel Gross and Jonathan Alexander's "Frameworks for Failure."

[2] See also Peggy O'Neill et al.'s "Creating the Framework for Success in Postsecondary Writing," which indicates, "An annotated bibliography of research studies supporting the Framework has been compiled," which they state is "available on the *Framework*'s website, https://wpacouncil.org/framework" (523). However, the link is broken and I could not find a bibliography anywhere on the site.

attribution. Thus, it should come as no surprise that the creativity and education theory at the core of the habits of mind are rarely brought into composition studies. Instead, the habits enter the conversation as a touchstone when discussing the gap between standardized writing instruction at the secondary level and the expectations for critical thinking in first-year composition (FYC) (Johnson; Lucenko). Further, the composition scholars who have considered the habits of mind in relation to its roots in creativity and learning theory, such as Patrick Sullivan, have done so largely from a theoretical standpoint. As Sullivan explains in his 2014 book, *A New Writing Classroom: Listening, Motivation, and Habits of Mind*, "The pedagogy we are theorizing here has been designed with the goal of providing different—and better—kinds of "possibilities" for our students" (35). While several composition scholars have written about their applications of creativity in composition courses (Sullivan, "UnEssay"; Wible), no one has yet undertaken a classroom study to investigate the effect of creativity on our teaching or our students' learning. Therefore, it is time we ask: How might creativity theory inform our understanding and application of the habits of mind in composition? How does a creativity-informed process pedagogy affect our teaching of composition? How might students respond to creativity theory in FYC, especially as it pertains to their views of and approaches to writing? Thus, this study endeavors to tackle these and related questions. In the forthcoming chapters, I describe my research and course designs, analyze the data gathered from student writing, and propose a creative environment for FYC that centers students' creative confidence and the habits of mind.

Personal Narrative

I have had a passion for FYC and for composition pedagogy since I became an English Writing and Rhetoric major during my sophomore year at St. Edward's University. Since then, I

have studied pedagogical training for teachers of writing, inquired into the history of FYC, and applied (and refined) my knowledge as a teacher at both the secondary and postsecondary levels. Throughout my experience, I have maintained a focus on students' learning and have increasingly become interested how to help students engage with their thinking and writing. I know from my own experience as a student and a writer that persistence and engagement are often the leading factors in my successful completion of a writing project. So, in 2018, when I attended the Creative Problem Solving Institute (CPSI) and realized how dynamic and engaging the Creative Problem Solving (CPS) Model can be, I began to wonder whether a creative problem-solving approach might keep students engaged with their writing. During a day-long workshop titled "Empowering Educators," I learned of the academic field of creativity studies, which immediately sent my mind racing and making connections between creative thinking, creative processes, and composition pedagogy. I realized that I instinctively combined the creative and composing processes in my own writing process and began to wonder whether students might benefit from this approach as well. While the principles of the CPS Model, described in more detail in the Interchapter between Chapters Two and Three, aligned with what I knew about writing processes—based on the composition scholarship I had read and my experience with the process as a writer— the CPS Model included an emphasis on openness and flexibility that I felt was missing from my teaching of writing. So, I returned from CPSI energized to revise my pedagogy and embrace creativity, which ultimately set me on my path back to graduate school and to this dissertation project. Although I have been using some of the principles of creativity theory in my classes since 2018, I had not fully implemented creativity as a process or a pedagogy for composition until I taught "ENGL 10803T: Writing as Inquiry—Exploring Creativity," at Texas Christian University in the spring of 2021. The resulting project chronicles my exploration into creativity theory and its effect on my pedagogy and on my FYC

students' engagement with and perspectives of writing.

Literature Review

The field of composition has historically stood apart from other academic disciplines, especially literary studies, because of its interest in pedagogy and examination of itself as a discipline. As Sharon Crowley argues, composition studies' "interest in pedagogy inverts the traditional academic privileging of theory over practice and research over teaching"; further, "composition pedagogy focuses on change and development in students rather than on transmission of a heritage" (*Composition* 3). Composition's reflexivity allows the field's priorities and perspectives to change and adapt to the changing context of higher education and, more importantly, to students' needs. The teacher-scholar model that began during the process movement, explained below, has allowed composition scholars not only to attend to their students' needs but also to study and learn from their own teaching. In this framework, the expectation is that composition pedagogies will continue to change as new information is discovered and generated. According to Jessica Yood, "If the discipline of writing is about anything, it is about change and the way we write in and about change—how we *process* our work (6, original emphasis). As I process my work as a teacher-scholar, I offer another research-based perspective that provides context for current trends and offers a theoretically-informed approach to teaching FYC.[3] Specifically, I look outside of the field of composition to creativity studies, which, I argue, provides insight into a theory of knowledge, including the habits of mind, that will allow composition scholars to better understand, and therefore to teach, writing as a situated, recursive process, imbued with metacognitive, growth-oriented practices.

[3] Although I firmly believe the benefits of creativity and creative processes can be applied to any level of instruction, my focus here is on FYC as a matter of scope and experience.

In this chapter, I review literature on composition pedagogies to reveal a need in composition to define the field's epistemic standpoint as it pertains to writing, thinking, creativity, and the relationships therein. In doing so, I turn to research from psychologists, creativity scholars, and education scholars for a more complete view not only of similar processes, such as design thinking and creative problem solving, but also how and why creativity theory can help students understand their learning processes, in general, and their writing processes, in particular. As explained above, the *Framework*'s eight habits of mind are narrowly discussed in composition scholarship;[4] therefore, we must turn to related fields for a more complete understanding of what the habits have to offer. As Sullivan argues, "Learning theory can help us define precisely what is at stake here for our students" (*New Writing* 24). Similarly, composition scholars Sohui Lee and Russell Carpenter explain, "Creativity studies provide rich opportunities for writing scholars to draw new connections between creativity and writing practices… Moreover, situating creativity within disciplinary practices may enrich our ways of teaching and talking about composition" (2). As such, this study continues Lee and Carpenter's inquiry into not only the interdisciplinary connections between the fields of creativity and composition studies but also the role of creativity in composition pedagogy. In this introductory chapter, I provide a brief overview of composition pedagogies, define creativity and related terms, describe the existing relationship between creative and composing processes, explore the habits of mind, and call for a creativity-informed process pedagogy in FYC. Beginning with the history of composition pedagogies allows me to connect each pedagogy to its underlying theory of knowledge and demonstrate the conflict that emerges at times between the blending of pedagogical approaches and the distinct theories of knowledge. Additionally, the history of

[4] As evidenced by not only the *Framework* but also the work of Patrick Sullivan, Matthew Newcomb, and Kristine Johnson.

creativity theory illuminates the similarities between the histories and values of composition and creativity studies. In addition, the following discussion of creativity theory highlights their dynamic view of processes and products that can help inform composition process pedagogies. Finally, I review the *Framework*'s habits of minds through the lens of creativity theory to demonstrate the habits' foundation in the principles of creativity. The literature reviews in these sections provides context for the research and course designs, along with the resulting data, in the forthcoming chapters.

Composition Pedagogies

The discipline of English, including the field of composition studies, has a history marked by curricular and pedagogical change.[5] Scholars, including Crowley and James Berlin,[6] have explored the history of composition instruction in the university, identifying the overarching pedagogical phases: current-traditional rhetoric, process pedagogy—expressive, cognitive, and social—cultural studies and critical pedagogy, and post-process, also referred to as post-structuralism. While the phases are not distinct, as explained below, the phases, or movements, are embedded in particular theories of knowledge, which shape the views of the instructors who implement the pedagogies as it pertains to their perspectives of thinking, learning, and writing. As Paul Matsuda argues, there was less of a transition from current-traditional to process to alternate pedagogies than is often portrayed in histories of composition (67). Importantly, while the pedagogies have blended together over the years, the underlying

[5] See for example James Berlin's *Writing Instruction in Nineteenth-Century American Colleges*, Sharon Crowley's *Composition in the University*, David Gold's *Rhetoric at the Margins*, and Carmen Kynard's *Vernacular Insurrections.*

[6] Crowley and Berlin's histories represent a very traditional view of the field, examining the trends in elite, predominantly white institutions (PWI). Other scholars, such as David Gold and Carmen Kynard, have expanded these narrow histories to include historically black colleges and universities (HBCU), nontraditional student experiences, and protest movements.

theory of knowledge for each pedagogy remains distinct and, at times, in conflict with other approaches. So, while I agree with David Foster that "it is composition's strength to be composed of two profoundly different ways of seeing" (457), I argue that we must fully understand the pedagogies, including the theories of knowledge, we subscribe to. Further, as I will demonstrate below, the temptation in academia is to subscribe to or denounce the current theoretical trend without interrogating its place in the larger conversations. This acontextual approach does not support the building of theoretically informed pedagogies, causing us and our students to suffer as we jump from one trend to the next. Thus, I bring composition pedagogies into conversation with the underlying theories of knowledge to demonstrate internal conflicts between and missing pieces among the major movements in composition's history.

From Product to Process

In *The Methodical Memory*, Crowley explains the shifts from current-traditional rhetoric to process and later post-process pedagogies and the corresponding views of knowledge. In her discussion of current-traditional rhetoric's theory of knowledge, Crowley explains, "The stuff of invention—subjects, ideas, knowledge, discoveries, and thoughts, as well as aims or intentions—preceded discourse; it existed in some coherent and knowable way prior to and outside of discourse" (*Methodical* 16). Crowley goes on to discuss faculty psychology—the belief "that minds are divided into compartments" (*Methodical* 16)—and associationism— "minds contemplate separate, specific 'ideas' that they connect to each other by means of a few invariant operations" (*Methodical* 17)—as the basis for the works of John Locke, George Campbell, and other eighteenth- and nineteenth-century thinkers who theorized communication and/or rhetoric. For example, the premise behind Campbell's textbook, *The Philosophy of Rhetoric,* was "that minds could procure evidence about the world because they were in direct sensory contact with

it" (Crowley, *Methodical* 19). In the classroom, this perspective resulted in theme-based writing wherein students wrote compositions on a pre-determined topic and were assessed on a single draft, so any work students did to arrive at the finished composition went unacknowledged and undiscussed (Anson 215-216). Janet Emig, in her examination of nineteenth-century rhetoric and composition texts for their "theoretical statements and the implications contained in rules and pedagogic exercises about the relationship of thought and language" (3), finds, "early textbook writers" positioned language as "secondary or supporting" the idea (4). Emig specifically highlights nineteenth-century textbook authors' "definitions of language, words, and style[, which] make clear that to these textbook writers words are signs of ideas and that the purpose of these signs is to convey to the mind of the reader or listener the operations of the mind of the writer or speaker" (4).[7] As a result of such theories of knowledge, planning and outlining in composition were used to "record the thoughts already fully formulated" (Emig 9). Unfortunately, this belief about knowledge promoted the form of writing, and as Crowley explains, equated correctness with character (*Composition* 70). When considered in the context of composition classrooms, these theories reveal the impetus for product-based composition instruction. As Chris Anson explains of current-traditional[8] pedagogy,

> Teachers assumed that students need rules of discourse based on the qualities of final, polished (and often professional) texts. Good writing is correct, well organized, and stylistically appealing. Because students' writing usually falls short of these attributes,

[7] For example, Emig quotes Hugh Blair's claim, "Words are the copies of our ideas" and George Quackenbos's argument, "A word is what is written as the sign of an idea" (4) to convey, "the conception remains prior in time and importance to language" (7).

[8] See also Maxine Hairston's "The Winds of Change" for a list of twelve features that set early process pedagogy apart from the current-traditional paradigm", including "2. It teaches strategies for invention and discovery," "5. It views writing as a recursive rather than a linear process," "7. It emphasizes that writing is a way of learning and developing," and "9. It is informed by other disciplines, especially cognitive psychology and linguistics," to name a few (448).

> instruction aimed to provide the 'missing information.' Lectures on grammar, punctuation, usage, and style filled the gaps. Students were supposed to apply these principles to their own writing of essays whose subjects were usually prescribed by the teacher. (215)

In effect, "modern thought [held that] knowledge was simply there for the taking by anyone who cared to invest the labor" (Crowley, *Methodical* 162). Thus, if the ideas exist and need only to be presented, it makes sense that the emphasis in composition courses would be placed on grammar, style, and the presentation of writers' pre-existing ideas.

Interestingly, the impetus for a new pedagogy in composition was not the realization that current-traditional approaches were based on an outdated theory of knowledge. In fact, Matsuda reveals, "practices that resembled process pedagogy" can be traced back to Barrett Wendell's use of conferences and peer critique at Harvard in the early twentieth century (68), which indicates that the strategies that were popularized by process pedagogy already existed in composition classrooms. However, as a "movement," process pedagogy did not gain traction until the late 1960s, following the Dartmouth Seminar of 1966 and the CUNY Open Admissions policy of 1970. These two events were followed by a noticeable increase in scholarship[9] about writing as a process, indicating a shift in pedagogical priorities among composition instructors. Importantly, the call for a new composition pedagogy came from curricular changes. First, the Dartmouth Seminar—proposed by James Squire, then Executive Secretary of the National Council of Teachers of English, centered around best practices for teaching English. According to Squire, the "educational reform" in the US and UK in the 1960s prompted the need to study English

[9] According to Fulkerson, "The first college composition text to have the word 'process' in its title was Susan Miller's *Writing: Process and Product* published in 1976" (96). In addition, Sondra Perl, in her 1994 collection *Landmark Essays on Writing Process*, claims, "Beginning in 1971, a steady line of new work began to appear: work that looked at individual writers and examined precisely what they did as they were engaged in the act of writing" (xi).

curriculum (2), and in the US, Project English was created in 1962 by the Office of Education "in an endeavor to help the teaching of English as [the Office of Education has] helped instruction in foreign languages, mathematics, and the sciences" (Flynt 31). Thus, the widespread curricular conversations in the 1960s prompted Squire to propose the Dartmouth Seminar, asserting, "muddled thinking and poor expression… too often reflect a traditional approach to English long since discarded by scholars but persisting in schools; the old is taught without conviction because the new is not really understood" (1). To help clarify "the new," Squire proposed "a month-long seminar involving 48 scholars in English" and "specialists in the teaching of English" (1), officially titled the Anglo-American Conference on the Teaching and Learning of English at Dartmouth College. The inclusion of both teaching and learning reflects an interest in "the work of students," which had not previously been a focus in English education (Harris x). In his introduction to *The Power of Writing: Dartmouth '66 in the Twenty-First Century*, Joseph Harris explains, "There's a democratic and populist feel to many of the books and articles that came out of the conference. Student texts were quoted often, and with respect" (x). While education reform could have led to any number of changes, the conversations at the Dartmouth Seminar specifically prompted "a transformation of classroom pedagogy" (Carino 34). In fact, Harris argues, "the ideas from Dartmouth that matter [for college teaching] today are those about how to help students learn to use language more effectively and expressively—that is, about how to teach writing" (x-xi).

Around the same time as the Dartmouth Seminar, "Open Admissions policies in the late sixties created the need for a new composition program for a newly distinct population" (Jenkins vi). Open admissions changed the landscape of higher education by lowering and, in some cases, removing admissions standards (Wasser 152). While City University of New York (CUNY) was

not the first institution to enact such a policy,[10] its 1970 policy led to a change in FYC and has garnered significant scholarly attention. In 1970, CUNY lowered admission requirements to respond to "tremendous pressure to increase minority representation"; this policy "was expected to provide racial and ethnic integration of the university's campuses" ("The History of Open Admissions"). The resulting change in CUNY's student population affected all academic programs, including required composition courses. Mina Shaughnessy, then director of the SEEK Program at CUNY, quickly became one of the prominent voices behind the shifts in composition pedagogy necessary to accommodate, as she termed them, "basic writers." Henry Wasser, in 1973, noted that the changes in higher education already demonstrated a "lack of awareness of the challenges facing faculty" (158). With increasing financial and political pressures on the university, Wasser forecasted, "universal higher education as it spreads will be dominated by professional administrators. These will not have the experience of the classroom" (158). For example, administrators, concerned with high attrition, added courses such as basic writing to offer remediation and increase retention rates (Wasser 153). However, "compensatory classes were larger than the maintenance of teaching standards required, space was more cramped than educationally desirable, and academic and personal counseling services were cut out" (Wasser 154).[11] In addition to the physical challenges of increasing the size of required courses, composition teachers, in particular, struggled to "creat[e] a student-centered classroom"

[10] See "The History of Open Admissions": "Open admissions in this country dates back to the 19th century, when Congress passed the Morrill Act to assist states in financing higher education institutions, known as land-grant colleges … [that] were typically open to all state residents who had completed an academic course of study in high school."

[11] See also Peter Carino's analysis of the history of writing centers alongside open admission policies. "Although documents of the times occasionally refer to the need for learning centers (Gordon et al.) or point to 'the effectiveness of one-to-one tutorials sponsored by students' (Martyn 64), those charged to teach the new students developed remedial classes more often than writer centers" (Carino 33). He further claims, "Given the generally conservative nature of American education, it was unlikely that institutions would entrust to anything but traditional classrooms such a massive and controversial task as teaching writing to large numbers of underprepared students" (Carino 33).

while also feeling compelled to teach "standard English rather than respecting students dialects" (Carino 34). Thus, the local (different student populations, larger class sizes, etc.) and global (education reform) changes to composition during the 1970s demanded that composition instructors recreate their pedagogies to fit their new classroom contexts.

In response to the Dartmouth Seminar and Open Admissions, composition scholars sought new methods for teaching writing. Harris reveals, the "most important thing we discovered [during the Dartmouth Seminar] was that writing is no longer a single thing, with a particular force or power, but rather a tool whose uses vary widely from one context to the next and from one discipline to another" (xviii). Viewed as a tool, writing serves a particular purpose, but in the late 1960s, the particularities of this tool and its abilities were just entering the conversation. Thus, the Dartmouth Seminar "launched an ongoing dialogue on language and methodology, established broader definitions of 'English,' modernized the curriculum and led to a shift in thinking about writing—from prescribed product to expressive process" effectively forming "the field of composition and rhetoric" (Mastanduno vii). This new agenda set the tone for what later was termed the process movement, but, perhaps more importantly, it marked the beginning of composition's interest in interrogating itself and its practices.

Process Pedagogies

When scholars began shifting to process pedagogy, two of the primary goals were to decrease the emphasis on the final text and to better understand not only *what* students write but also *how* students write. In a departure from the nineteenth-century perspective, early process theorists, including Emig, were also interested in articulating a theory of knowledge that "incorporates or acknowledges modern findings from psychology, philosophy, and literary criticism about thought and language" (3). One of the first articulations of process pedagogy to

garner widespread discussion in composition was Donald Murray's 1972 article "Teach Writing as a Process, Not Product."[12] Murray identifies prewriting, writing, and rewriting as three distinct stages in which prewriting "takes about 85% of the writer's time" (4). Murray's model was most common among scholars who promoted the expressive nature of writing. According to Lester Faigley,[13] expressivists emphasized "integrity, spontaneity, and originality" (529). Through activities such as free writing, expressivists asked students to explore their ideas in their own words without the pressure of correctness. Initially, expressive processes were built around the concept of discovery. Anson invokes Peter Elbow to explain, "Writers don't figure out what they want to say and then write it; they write in order to figure out what they want to say and, 'end up somewhere different from where [they] started' (qtd. in Anson 219). Similarly, Murray argues, "Instead of teaching finished writing, we should teach unfinished writing, and glory in its unfinishedness. We work with language in action" (4). He further asserts, "The student should have the opportunity to write all the drafts necessary for him to discover what he has to say on this particular subject" (Murray 6). Elbow's and Murray's perspectives present a theory of mind in which activities such as freewriting enable students to discover their thoughts and, to a large extent, themselves.

Although expressive pedagogy highlights the writer's journey and "the development of the writer's voice" (Wyse 83), expression did not mean ignoring writing quality or improvement. Instead, "The point is to try to build from strength and only gradually to proceed toward areas of

[12] In 1953, Barriss Mills published "Writing as Process" in response to "young people's inability to write clearly and effectively" (19). See also Matsuda—"many of the tenets of process pedagogy existed long before the rise of the process movement in the latter half of the 20th century" (68)—and Crowley—"process pedagogy was welcomed by composition teachers in part because process-oriented strategies were useful as a means of alleviating difficulties imposed by… the universal requirement," which existed long before the 1960s (*Composition* 191).

[13] In his 1986 article, Lester Faigley identifies three "competing theories of process" (527) and proposes a synthesis that "recogni[zes] that writing processes are, as Stanley Fish says of linguistic knowledge, 'contextual rather than abstract, local rather than general, dynamic rather than invariant'" (qtd. In Faigley 539). See also Patricia Bizzell's description of personal, cognitive, and social-cultural processes in *Academic Discourse and Critical Consciousness*, and Berlin's cognitive, expressive, and social-epistemic in "Rhetoric and Ideology in the Writing Class."

weakness" (Elbow, "Method" 116). Elbow argues, "Until students have discovered, felt, and accepted the criteria, a teacher simply wastes his time trying to teach students to satisfy them" ("Method" 119). It is unclear what "the criteria" are or *how* students come to "accept the criteria" other than through self-expression and practice with writing. Additionally, there is no indication that the criteria deviate from standards of correctness other than Elbow's admonition that teachers are "no longer the authority on standards of excellence" ("Method" 116). Instead, teachers become coaches (Lee 7), and "the role of the teacher will be to help students achieve the goal they specified and to help students discover why some things worked and others did not" (Elbow, "Method" 116). Thus, expressive process proponents, such as Murray and Elbow, move the emphasis of composition pedagogy away from final products by highlighting what we might now refer to as invention, or the early stages of a writing process.

As scholars began to ask questions about how writing happens, "a steady line of new work began to appear: work that looked at individual writers and examined precisely what they did as they were engaged in the act of writing" (Perl, "Introduction" *xi*). While expressivists taught "the process of discovery through language" and "the process of using language to learn about our world, to evaluate what we learn about our world, to communicate what we learn about our world" (Murray 4), cognitivists, including Linda Flower and John Hayes, questioned how. In their words, "To most of us it may seem reasonable to suppose that all of these forces—'purposes,' 'relationships,' 'exigencies,' 'language'—have a hand in guiding the writer's process, but it is not at all clear how they do so or how they interact" (Flower and Hayes, "Cognitive" 366). As a result of their interest in students' thinking, scholars turned to psychology as a lens through which to study writing. Robert deBeaugrande was especially interested in the connections between psychology and discourse, arguing,

> Sound psychological research would seem a promising foundation for objective evaluation standards in writing education. Such a foundation, though admittedly arduous to construct, will enable us to judge student skills more consistently, to develop more precise techniques for training and revising, and indeed to design better materials for all those educational domains where texts are the crucial mode of learning and self-realization (57).

Interestingly, deBeaugrande asserts product-focused reason for turning to psychology. Rather than looking to psychology research for what it says about how ideas are created and communicated, deBeaugrande focuses on writing assessment. However, other cognitivists looked for heuristics for writing and for teaching writing (Faigley 531), which led Flower and Hayes to put forth a cognitive process model comprised of four mental processes: thinking, ordering, composing, and goal setting ("Cognitive" 366). For Flower and Hayes, the underlying theory of knowledge is that the brain provides insights into how ideas are generated. Unlike the "linear sequence or structure" of stage models in which "the major units of analysis are *stages* of completion which reflect the growth of a written product," their cognitive process model has a hierarchical structure in which "the major units of analysis are elementary mental *processes*, such as the process of generating ideas" (Flower and Hayes, "Cognitive" 367, original emphasis). Further, these mental processes "may occur at any time in the composing process," allowing for recursivity in the overall process of composing (Flower and Hayes, "Cognitive" 367). Thus, cognitivists believed that recording actual writers' processes not only would reveal how the brain generates and conveys ideas but would also allow scholars to train writers in techniques that promote specific thinking and writing skills. In Foster's view, "psychological researchers use the insights produced by protocol study… to build models of cognitive processes, not to document veritable interior events," which highlights the fact that the findings in these

studies do not provide underlying truths or facts about human cognition despite other scholars interpreting the findings as such (453-454). Instead, cognitive process models and the associated studies described the mental processes that specific individuals use while composing. This view, although less generalized and generalizable than is often assumed, does still present knowledge as accessible to researchers and as existing prior to language. For example, Flower and Hayes's model—planning, translating, and reviewing—separates thoughts from language by asking students to plan, or "form an internal representation of the knowledge that will be used in writing" ("Cognitive" 372) prior to translating, which "is essentially the process of putting ideas into visible language" ("Cognitive" 374). This explanation reveals the belief that, to some extent, ideas must be planned, including organizing and setting goals for the text ("Cognitive" 372), before they can be articulated, which echoes Crowley's description of current-traditional rhetoric in which "writers and speakers were supposed to know what they intended to accomplish before they began to compose, and thus the actual process of composition was marginalized" (*Methodical* 158-59). Further, Emig explains, planning and outlining were synonymous methods of presenting ideas that had already been thought through (9): "One plans in the mind; and what one methodizes are thoughts" (Emig 12). Evidently, the terms and, to some extent the methods for, planning and outlining made the transition from product to process pedagogy. For example, students were still expected to present plans and outlines prior to drafting, which indicates the persistence of the current-traditional theory of knowledge and underscores Crowley's claim that composition scholars did not fully depart from current-traditional rhetoric when the field shifted its focus to process (*Composition* 211). On one hand, the underlying theory of knowledge suggests the brain provides insights into how ideas are generated; on the other hand, the description and implementation of planning stages in the writing process indicate the pre-existence of knowledge. As such, the unresolved theory of knowledge in the cognitivist trend

may have inhibited the process movement.

A third strand in process theory had less to do with thinking and writing as individual and independent actions and instead situated writing and language in society. In the social perspective, knowledge exists in the world and the relationship between thought and language is one of access. Faigley provides a broad overview of the social view, explaining, "The focus of a social view of writing, therefore, is not on how the social situation influences the individual, but on how the individual is a constituent of a culture" (535). The social perspective brought about conversations about discourse communities and introduced ethnography, which enables the study of language in action within a culture or group, to composition (Faigley 536). To fully investigate the social nature of writing, literacy scholars such as Shirley Brice Heath used ethnographic methods to study literacy acts as they occur within communities, which aligns with Kenneth Bruffee's argument that "Knowledge is the product of human beings in a state of continual negotiation or conversation" (555). Thus, emerging research during the social turn prompted composition scholars and teachers to consider the ways in which college, including FYC, presents students with different discourse communities that shape students and that they must, in turn, learn to navigate. According to linguist John Swales's six features of discourse communities—1. Shared interest; 2. Method(s) of communication; 3. Use of these methods to "provid[e] information and feedback"; 4. Goals or expectations to develop the community; 5. "Increasingly shared and specialized terminology"; and 6. "Critical mass" of expert members (4-5)—different disciplines present different discourse communities. As such, some scholars and teachers began to view FYC as an introduction to scholarly conversations and academic discourse. Dan Melzer explains, "Understanding what a discourse community is and the ways that genres perform social actions in discourse communities can help [students] better understand where [their] college teachers are coming from in their writing assignments," including "why

there are different expectations and genres for different classes in different fields" (110). It's important to note that, in the social perspective, "knowledge is maintained and established by communities of knowledgeable peers," which means knowledge, constructed through language, must pass gatekeeping measures (Bruffee 555). Nancy DeJoy references the CCCC statement on "Students' Right to Their Own Language" to illuminate the field's recognition that "language, and particularly standard English, [is] the source of access to resources and power" (3). DeJoy explains that, in an individualist theory of knowledge,

> anyone who used [standard] English—regardless of race, class, gender, or ethnicity could become 'equal' in American democracy. That is, students' and many teachers' roles in the writing classroom and in society more generally were restricted in particular ways, ways that favored adaptation to and consumption of standards and process 'models' that favored those standards (4).

Thus, during the social turn, the focus shifted away from independent thinking and idea creation toward a greater emphasis on socially constructed meaning and language use within culturally-based discourse communities. In other words, knowledge-making was no longer viewed as a process that occurred solely in the writer's mind, and writing, along with its power, was no longer positioned as equally available to everyone.

Patricia Bizzell distinguishes "inner-directed theorists," those who believe "the universal, fundamental structures of thought and language can be taught" (481), from "outer-directed theorists" who believe that "thinking and language use can never occur free of a social context that conditions them" (483). In essence, Bizzell identifies two, conflicting theories of mind, as illustrated in a well-known academic debate between Elbow and David Bartholomae who discuss whether students should be taught as writers or as academics. Bartholomae asks, "Are freshmen ready to think ... about the problems of writing when they write? …. Is it the job of college

English to teach students to learn to resist and be suspicious of writing and the text? I would say yes… I would say that Peter's answer is 'no'" ("Responses" 85). This quotation demonstrates Bartholomae's "outer-directed" perspective in which language is something to "be suspicious of," as language does not arise solely from within the writer but is influenced by external forces. Bartholomae explains,

> I also want students to be able to negotiate the ways they are figured in relationship to the official forms of knowledge valued in the academy… I want them to be prepared to write themselves out of a rhetorical situation in which their roles are already prepared, where they are figured as simple-minded or not-yet-ready for serious discussions ("Responses" 86).

Here, Bartholomae highlights the role of power in discourse communities and in language construction. For his part, Elbow recognizes, "we mustn't pretend we have less power or authority than we do," but he maintains an individualist perspective to advocate for "independent, self-creative, self-expressive subjectivity" as an avenue to understanding the power of language ("Responses" 88). The difference between Elbow's and Bartholomae's perspectives exemplifies the exigence scholars promoting the social turn felt to interrogate power dynamics in different contexts. Although Elbow does acknowledge power, he does so from an autonomous standpoint while scholars pushing the social turn called for a critical stance toward language and power, interrogating how language practices are situated in society. As James Paul Gee explains, "at any moment we are using language we must say or write the thing in the right way while playing the right social role and (appearing) to hold to right values, beliefs, and attitudes" (6).[14] Thus, the differences among the process pedagogies were based, in part, on their

[14] See also Shirley Brice Heath's "Protean Shapes in Literacy Events: Ever-shifting Oral and Literate Traditions" in which she explains, "In studying the literacy environment, researchers describe: print materials available in the environment, the individuals and activities which surround print, and ways in which people include print in their

differing perspectives as to the source of meaning and thought. For expressivists, meaning comes from within; for cognitivists, thoughts arise from engaging in mental processes; and for social constructivists, meaning comes from culture.

Ultimately, each of the process pedagogies had a role in shaping the field of composition in the 1970s and continues to inform conversations today. Unfortunately, process pedagogies ultimately fell victim to the standardization they originally set out to correct. Faigley concludes, "Each view of process has provided teachers with ways of *resisting* static methods of teaching writing—methods based on notions of abstract form and adherence to the 'rules' of Standard English" (537, emphasis added). However, Crowley reveals, "process-oriented composing strategies, while indeed new to the introductory composition course around 1971, were easily adapted to current-traditional instruction. Indeed, such adaptation occurred almost as soon as process talk appeared in the professional literature" (*Composition* 211). Because the textbook culture of current-traditional rhetoric continued into the process movement, composition instructors too often followed the same, rote, steps for "the" process rather than engaging with the theory and best practices process pedagogy had to offer.[15] Anson also points to the textbook industry itself,[16] noting that while "theory and research exploded [in the 1970s], the expanding textbook market continued to distill and translate that scholarship, influencing later adopters of the new material" (223). Similarly, Lad Tobin suggests "much of [the messy, recursivity of process] was lost in the translation of process pedagogy into a regimented sequence that divided

ongoing activities. A literacy event can then be viewed as any action sequence involving one or more persons, in which the production and/or comprehension of print plays a role" (445).

[15] The reliance on textbooks speaks largely to the employment practices for FYC, as the instructors often have heavy course loads and low salaries. See Crowley's *Composition in the University* for one of the first detailed discussions of FYC labor and employment practices. In 1998 she wrote, "Today, first-year composition is largely taught by graduate students and temporary or part-time teachers" (Crowley 118).

[16] See also Marilyn Cooper's claim, "But even by then 'process, not product' was the slogan of numerous college textbooks, large and small, validated by enclosure within brightly-colored covers with the imprimatur of Harper & Row, Macmillan, Harcourt Brace Jovanovich, Scott, Foresman. So revolution dwindles to dogma" (364).

the writing process into neat stages of prewriting, writing, and revising" (11, original emphasis). He goes on to argue, "this regimentation has more to do with the quirks of some individual teachers and the nature of the textbook business than with some inherent flaw in the process approach" (Tobin 11).[17] Therefore, although proponents of process pedagogy would be quick to acknowledge the inherent flexibility of process theories, the resulting practice and classroom implementation led to a similar curriculum and classroom as did the current-traditional paradigm: rules, structure, and correctness. To be clear, a blending of ideas from the three process pedagogies did not result in its decline; instead, an uncritical continuation of current-traditional practices created a pedagogy with conflicting theories of knowledge.

Alternatives to Process Pedagogy

As "process" became synonymous with a rote, textbook-based method of instruction, scholars began to consider alternate approaches to writing instruction, invoking the social turn to argue that writing is context-specific and cannot be theorized or taught with a one-size-fits-all process model.[18] As both DeJoy and Amy Lee's work demonstrate, the social turn brought a shift in knowledge construction from individual to social, as students' backgrounds, languages, and contexts began to factor into composition pedagogies. The theory of knowledge at work in these pedagogies positioned knowledge as shaped by culture, accounting for positionality and power. Lee explains, "empowerment, power, authority, and transformation are central terms in [a critical] pedagogy"; however, "the relationship between how we define these terms and how we understand and teach writing" differs in each pedagogical approach (7). Notably, Matsuda

[17] See also Matsuda's claim, "Even where the notion of process has been embraced, the actual pedagogical practices sometimes resemble the lockstep rigidity of traditional pedagogy" (69).

[18] It is important to note that not all scholars were arguing against the entirety of process pedagogy. As Faigley explains, "If process theory and pedagogy have up to now been unproblematically accepted, I see a danger that it [sic] could be unproblematically rejected. Process theory and pedagogy have given student writing a value and authority absent in current-traditional approaches" (537).

explains, "the post-process movement does not present a unified theoretical front" (73). For scholars such as John Trimbur and Anthony Paré, post-process was synonymous with the social turn while others, including Thomas Kent, took issue with the notion that a "generalizable writing process exists or could exist" (*Post-Process Theory* 1, original emphasis). For Kent, post-process meant moving away not only from codified processes as a theory of writing but also from the notion that those processes could be used to teach writing ("Paralogic Hermeneutics" 35). Instead, in Bruffee's approach, "What students do when working collaboratively on their writing is not write or edit or, least of all, read proof. What they do is converse. They talk about the subject and about the assignment… Most of all they converse about and as a part of writing" (553). As Bruffee explains, "The view that conversation and thought are causally related assumes not that thought is an essential attribute of the human mind but that it is instead an artifact created by social interaction. We can think because we can talk, and we think in ways we have learned to talk" (549). Therefore, understanding thought, Bruffee argues, "requires us to understand the nature of community life that generates and maintains conversation" (550). Essentially, composition courses must include the study of culture and community as an integral part of language study and requires the use of collaborative learning so students can construct knowledge as it exists in academic environments. This perspective leads Richard Fulkerson to argue, "What the various post-process and 'social' pedagogies have in common is that they don't 'teach writing' (in the sense of explaining various invention and revision tactics for students and directing the students to practice using them) but do require it, while focusing on reading instead" (113). While Fulkerson acknowledges, "students can learn a lot from… provocative texts followed by having to write about them," his explanation makes clear the shift away from teaching about writing as it occurs in process pedagogy and away from a theory of knowledge in which writers have the ability to generate ideas. Instead, in this theory of knowledge, writing

centers on issues of access—to knowledge, to language, to an audience.

This theory of knowledge as contextually bound led scholars to interrogate the ways in which language serves a "sorting function in all societies" (Parker 321). Robert Parker, Jr. explains, "Put simply, we seem always to have believed that if people speak and write properly, correctly, then we can be assured that they have the necessary intelligence and proper social attitudes to be certified for the managerial class" (321). This claim highlights Crowley's explanation of composition's humanist roots and affirms her assertion that, despite the *supposed* move away from correctness during the process movement, FYC retained its prescriptive view of language (*Composition* 71, emphasis added). For example, in her 1991 article, "Redefining the Legacy of Mina Shaughnessy," Min-Zhan Lu acknowledges her "alignment with various Marxist and post-structuralist theories of language," before arguing, "language is best understood not as a neutral vehicle of communication but as a site of struggle among competing discourses. Each discourse puts specific constraints on the construction of one's stance—how one makes sense of oneself and gives meaning to the world" (772). Similarly, Glynda Hull et al. critique the notion of "basic" writers, "examin[ing] remediation as a social construct, as the product of perceptions and beliefs about literacy and learning" (299). Critiques such as these led to the development of composition pedagogies that directly address issues of language and power, including critical pedagogy,[19] which is influenced by feminist theory,[20] cultural studies[21] and other fields that critique power and access. In addition, composition scholars began to expand their definitions of

[19] See bell hooks's *Teaching to Transgress,* Patricia Bizzell's "Power, Authority, and Critical Pedagogy," Nina Chordas's "Classrooms, Pedagogies, and the Rhetoric of Equality," and Patricia Sullivan and Donna Qualley's edited collection *Pedagogy in the Age of Politics: Writing and Reading (in) the Academy*.
[20] See Elizabeth Flynn's "Composing as a Woman," Pamela Annas's "Style as Politics," Laura Micciche's "Feminist Pedagogies," and William Breeze's "Constructing a Male Feminist Pedagogy."
[21] See Karen Fitts and Alan France's edited collection *Left Margins: Cultural Studies and Composition Pedagogy,* Susan Miller's *Assuming the Positions: Cultural Pedagogy and the Politics of Commonplace Writing*, Linda Flower's "Talking across Difference," and Krista Ratcliff's *Rhetorical Listening: Identification, Gender, Whiteness.*

composing[22] to include digital and multimodal texts, further interrogating literacy and the ways in which it functions in both society and the classroom. Each of these alternatives to process presents a particular lens for the content, method, and mode of composition; however, regardless of their lens, these approaches all endeavor to increase students' critical awareness of language practices.

As with the process pedagogies before it, post-process pedagogies did not result in a complete pedagogical shift. In fact, Richard Marback argues,

> The theoretical turn and emergence of post-process pedagogies did not so much replace the process paradigm as augment it…. Throughout, students were still being taught some variant of a writing process. They still are. But theories of writing in the classroom largely turned to other, more critical questions, questions of authority and authenticity and relevance. (W398)

Here, Marback echoes Crowley's assertion about process theories adapting to current-traditional rhetoric and, to some extent, reveals that neither process nor post-process approaches accomplished what they set out to do, especially in terms of creating a new composition pedagogy (Crowley, *Composition* 211). Instead, each theoretical framework built on the canonized process before it, only to become increasingly standardized itself, which, while typical of theoretical scholarship, can be problematic for effective pedagogies. Thus, in the 1990s and early 2000s, some composition scholars took in the landscape of disparate pedagogies and attempted to reconcile the various approaches. Specifically looking for a pedagogy for FYC, DeJoy suggests, "many people who teach first-year writing… never believed that process pedagogy was a rule to be followed but was a complex approach to the teaching of writing that

[22] See Collin Gifford Brooke's "New Media Pedagogy," Scott Lloyd DeWitt's *Writing Inventions: Identities, Technologies, Pedagogies*," and Diana George's "From Analysis to Design."

required not mere adoption, but critique and revision at the level of practice" (48). DeJoy further claims, "I am more interested in creating a transitional approach, one that acknowledges first-phase [expressivist] process model assumptions… and that attempts to create ways for us to move together toward literacy practices that center participation and contribution" (12). Essentially, DeJoy attempts to move away from a singular approach to teaching composition: "If we conflate composition studies to any one method of looking, practicing, and/or responding to invitations for literate action, we misrepresent the discipline and its endeavors" (DeJoy 96-97). Instead, DeJoy believes instructors should make writing theory and pedagogy visible to students, providing opportunities for students to contribute to the field, so they can affect the research they are often the subjects of. While I don't think students need to study composition theory—or even creativity theory, discussed later in this project—to learn about and practice writing, I do agree that, for some students, learning what composition scholars know and believe about writing can help students connect with their own writing. In a similar field-critical approach, Amy Lee argues, "making language itself an object of inquiry within our writing classes, explicitly interrogating it within a political and ideological context, might be a means of reenvisioning our relationship to discourse and to the world we construct in our texts" (165). Both DeJoy and Lee describe the elements of discovery and critique involved in teaching writing through which students "develop a sense of writing as a means by which we not only represent but also arrive at our sense of the world" (Lee 249). In this way, Lee infuses critical pedagogy into what she deems the beneficial aspects of process: "A critical writing classroom seeks to implement processes by which students might acknowledge (and hopefully revise) their concepts of self, other, world *as* constructions, as one along a range of choices. The *aim* then is not a definitive end … [but] the development of a critical *process"* (Lee 153, original emphasis). Thus, instead of a writing process, DeJoy and Lee seem to argue for a *learning* process that takes place through

discourse analysis and writing. In this learning process, DeJoy and Lee point toward, but do not articulate, a theory of knowledge in which writing, and other forms of critical engagement, are a means of thinking and learning.

As established, there was less of a transition from process to alternate pedagogies than is often portrayed in histories of composition (Matsuda 67). As such, Jessica Yood argues against a paradigm model in which "one generation of specialists replac[es] the ideas of the next" (9) and instead embraces Steve Fuller's use of "the term 'social movements' as an alternative to 'paradigms'" (11). Importantly, the theories of knowledge within these social movements have historically been discussed as supporting evidence for a particular pedagogical approach rather than an integral part of a theoretically informed pedagogy. However, as I have argued, understanding the theory of knowledge that our pedagogical practices arise from shapes not only how we teach writing but also what we communicate to students about writing. Therefore, I echo Yood's call for a "present-process" (13), based on

> the notion that knowledge making today needs to be understood as reflexive, in a recursive relationship with its image of itself and with the changing environment. It requires being a social and intellectual body in movement, hanging on the hinges of a transforming society. It requires being okay with process (12).

In this quotation, Yood not only combines important features from several pedagogies but also centers knowledge making in her call to embrace process. She argues, "If the discipline of writing is about anything, it is about change and the way we write in and about change—how we *process* our work" (Yood 6, emphasis added). Accordingly, the reflexive theory of knowledge she lays out embraces both process and change as we teach writing as a process of coming to know. Knowledge, arising from ourselves and from others, changes along with our relationship to and interpretation of that knowledge. A theory of knowledge built on change recognizes that,

as we learn, there is a continual shift in the sources and products of knowledge. Further, as Sullivan argues, "The field of neuroscience has provided us with fascinating new information about how the human brain develops and responds to its environment," which "is incredibly important for how teachers of writing design curriculum and think about pedagogy" (*New Writing* 32). Take for example a student writing a narrative—both the student and the world around them are the source of knowledge. We hope that as the student writes and interacts with their existing knowledge, they might create new knowledge. As Yood describes it, "We are all observers and participants in change; in turn, we are all changing and remarking both our environments and *ourselves*" (13, emphasis added). What we, as composition teachers, must do is guide students through a process of accessing, producing, compiling, selecting, and sharing the thoughts they come to know. Yood defines "the central mission of composition—the 'how' of composing"—as "autopoesis, literally meaning 'self-production'" (13). Embracing autopoesis allows for a more complex understanding of process because "both autopoesis and process theories of composing highlight the role that reflexivity, recursivity, and self-referencing play in the making of knowledge" (Yood 13). Yood continues, "The key features of autopoesis are central to the task facing scholars of writing and culture today: to see knowledge as a living entity, a feature of the work we do as writers and teachers and scholars, not something we comment on, but something we produce reflexively" (14). Further, Yood's "present-process" asserts that knowledge is constantly coming into being through interactions with the self, others, and the world. This theory of knowledge promotes a view of writing as thinking and learning, to reference Emig, as thoughts are constantly in process, or, Yood says "a living entity" (14). Therefore, I pick up on Yood's call to "release our field from the constraints of paradigmatic thinking" by embracing a reflexive, recursive view of process as I call for a creativity-informed process pedagogy (12).

Creativity Theory

"Creativity" according to Composition

To establish a theory of knowledge as the basis of "a process for coming to know, and change, the emerging present" (Yood 20), I turn to creativity studies as a lens through which to better understand recursive processes. First, I must acknowledge the ambiguities surrounding the definition of creativity. As Richard Lloyd-Jones asserts of our use of the term in composition, "creativity is a term we assume rather than define" (261). In composition studies, the terms "creative" and "creativity" are typically associated with people and products rather than processes. In their review of creativity research across disciplines, Lee and Carpenter discuss creative writing products, such as short stories and poetry, in which "creativity was the goal itself—the final result or product" (8). In addition, "approaches to teaching creativity in the humanities were often derived from visual thinking" (Lee and Carpenter 9). While these product-focused perspectives are not representative of all composition scholars' views of creativity, they do represent a popular perspective that has made its way into mainstream views of writing; namely, creativity is for creative writing; academic writing is typically not creative.

However, creativity has not always been relegated to creative writing courses. During the process movement,[23] composition scholars took an interest in creativity. In a 1976 *CCC* article titled "In Search of a Philosophical Context for Teaching Composition," Glenn Matott explained, creativity "is now an end in itself, and this was not previously true. The traditional goal of teaching was not to tap the student's creativity but to shape it" (25), implying the existence of creativity in students *prior* to instruction. Matott goes on to argue for a focus on the creative person and process rather than the creative product (26). These terms, which I discuss in detail

[23] See also the continued work of Wendy Bishop and Geoff Sirc in keeping creativity central to composition beyond the process movement.

below, are not typically used in composition scholarship; instead, scholars tend to use "students" or "writers," "writing process" or "composing process," and "text" or "composition" in place of creative person, process, and product, respectively. Another indication that creativity had a larger role in composition during the process movement comes from Hairston's explanation of the process paradigm, which "views writing as a disciplined creative activity that can be analyzed and described" (448). Hairston emphasizes creativity as an act, setting her explanation apart from other initial connections between writing and creative processes that largely centered on the creative person. As John DeWitt McKee argues, "the writer of any piece of clear exposition is no less creative—at least he should not be—than the writer of a poem" (32). Definitions such as McKee's likely contributed to the separation of creativity and composition around the time that composition turned away from expressive and cognitive processes and their focus on the individual. Further, as the social turn grew to emphasize meaning and language, critical pedagogies likely supplanted creative ones based on the "sharp distinction [that] is often drawn between creative and critical thinking" (Bishop & Starkey 71).[24] While critical and creative pedagogies overlap in their shared goal of helping students think deeply about ideas, language, and meaning, creativity's seemingly inward gaze—when brainstorming, thinking, and ideation are taken to mean individual, internal tasks—would not have appealed to the scholars on the forefront of the social turn.

Despite the limited discussion of creativity in composition following the early process era, some composition scholars have maintained an interest in creativity beyond creative writing. Longtime creativity proponents Wendy Bishop and David Starkey assert, "All writing—even the one-minute, uncorrected e-mail—involves some creativity, some thinking, some imagination. In

[24] See also Judith Langer who argues, "critical thinking is generally treated as the mark of good thinking" whereas creative thinking is "never taught at school, rarely sanctioned and often considered the mark of a sloppy mind" (66).

this belief, we have not always been in accord with some of our academic colleagues" (71). Bishop and Starkey use creativity theory to provide a nuanced view of creativity, moving away from misguided assumptions of creativity that are based in mystery,[25] arguing "highly creative people are *made* at least as much as they are *born*" (Bishop and Starkey 72, original emphasis). They go on to discuss creativity as a social, situated process, quoting creativity scholars Jonathan Plucker and Ron Beghetto's definition of creativity: "The interplay between ability and process by which an individual or group produces an outcome or product that is both novel *and* useful as defined within some social context" (qtd. in Bishop and Starkey 72). This definition works especially well for a creative writing context in which a creative product, or "literary creation" is the goal (Bishop and Starkey 75). Although Bishop and Starkey's explanation could be extrapolated beyond creative writing and does support arguments for creativity in all forms of writing, it merely scratches the surface of what creativity theory has to offer composition, especially in terms of creativity definitions that move beyond creative outcomes to consider the value of the process itself. As Lee and Carpenter explain, "While academic disciplines such as English evaluated creativity in the final product and as a salient part of disciplinary work, other fields such as history viewed creativity as informing the processes of disciplinary thinking, much like the broad-based creativity strategies" found in disciplines such as science and engineering (8). Further, "It does very little good to tell a teacher to encourage 'creativity' unless we tell him rather specifically what it is that he's encouraging" (Lloyd-Jones 261). Therefore, a clear definition of creativity and understanding of creativity theory will provide a more complete understanding of the value of a creativity-informed process pedagogy.

[25] See Plucker et al: "People are born creative or uncreative" (86). See also Patrick Sullivan's claim, "creativity is no longer considered a capacity that only a few 'creative' or 'gifted' people mysteriously and magically possess. It is now theorized as a common and shared human intellectual capacity" (12).

Definitions of Creativity

I will briefly trace the development of creativity definitions within creativity studies, which follows a remarkably similar path to that of composition studies, before providing a working definition of creativity that I will use for the remainder of this project. Understanding the trajectory of the field and the definition of creativity allows me to argue that, although there are similarities to the development of composition, creativity has a more defined theory of knowledge that can benefit our process pedagogies. The field of creativity studies was created as a subdiscipline in American psychology by J.P. Guilford, Alex Osborn, and Paul Torrance, among others, who "set out to study creativity" in the 1950s-60s (Haberski). Born out of psychology, creativity studies has become increasingly interdisciplinary[26] as fields from business to science consider the implications of creativity on their practices.[27] Lars Ryhammar and Catarina Brolin provide an historical overview, categorizing creativity research into "three overlapping periods, each of which has had a different point of emphasis, namely *genius, giftedness* and *creativity"* (261, original emphasis). Both burgeoning fields of inquiry during the 1960s-70s, creativity and composition underwent similar phases of development: "first, creativity has been studied with the emphasis on personality aspects, secondly it has been studied with the emphasis on cognitive aspects and, thirdly, there has been a line of research involving various attempts to stimulate it" (Ryhammar and Brolin 262). Then, in the 1980s and 1990s, creativity scholars considered "a social-psychological approach" and "systems thinking" to consider environmental factors (Ryhammar and Brolin 262). Today, a combined approach has

[26] The field of creativity (like composition) "is fragmented, porous, and contested"; however, this leads creativity scholar Don Ambrose to argue there's "more room for interdisciplinary ideas than [in] more unified, insular fields" (348).

[27] See Ambrose's "Interdisciplinary Invigoration of Creativity Studies" for "ideas for interdisciplinary borrowing" (350). See also Ryhammar and Brolin's "Creativity Research: historical considerations and main lines of development" who provide a brief history after reviewing creativity literature and finding, "variety both in subject matter and in quality" in addition to "lack of clarity when it comes to defining key concepts" (260).

led creativity research "in the direction of more comprehensive and integrated models, variously emphasising [sic] and combining personality-related, cognitive, social and cultural factors" (Ryhammar and Brolin 262). Further, creativity scholar Don Ambrose argues, the field of creativity studies is "fragmented, porous, and contested," which "makes more room for interdisciplinary ideas than [in] more unified, insular fields" (348). Embracing the field's multiplicity, creativity scholars now seek to synthesize rather than assimilate the results of creativity research (Ryhammar and Brolin 270).

Despite the field's growing acceptance of the fragmented nature of creativity studies, confusion exists outside of the field as scholars continue to confront misguided assumptions about creativity and its validity as an academic field. Education scholars Jonathan Plucker, Ronald Beghetto, and Gayle Dow explain, "The [myths'] roots go so deep that people often have a visceral reaction when confronted with research that debunks particular myths. Rather than promoting creativity as an integral part of psychology and education, discussing creativity often leaves people very confused" due, in part, to "the lack of a standard, carefully constructed definition of creativity" (87). Although creativity has developed into a field of its own, it has also been studied and defined by a variety of fields, including "everything from neurophysiology to philosophy" (Ryhammar and Brolin 260), making it difficult to locate the origin of and a solid definition for the term, creativity. However, several scholars have conducted content analyses, reviewing creativity books and journals for definitional consensus. For example, in 2004 Plucker et al. analyzed 90 creativity articles[28] from two major creativity journals—*Journal of Creative Behavior* and *Creativity Research Journal*—and found "only 34 (38%) provided an explicit definition of the term creativity" while "37 (41%) provided an implicit definition, and 19 (21%)

[28] Plucker et al. "Selected articles ranged in publication date from winter 1998 to spring 2002 (*Journal of Creative Behavior*) and January 1999 to January 2002 (*Creativity Research Journal*)" (88).

provided no definition of the construct" (88). Similarly, in their 2010 article, Panagiotis G. Kampylis and Juri Valtanen identified forty-two definitions of creativity in texts[29]—such as books and articles in major creativity journals such as *Creativity Research Journal*, *Journal of Creative Behavior*, *Psychology of Aesthetics, Creativity and the Arts*, and *Thinking Skills and Creativity Journal*—published between 1950 and 2009. While Plucker et al. found, "The most common characteristics of explicit definitions were uniqueness (n = 24) and usefulness (n = 17)" (88), Kampylis and Valtanen discovered,

> the majority of their definitions intersect at the following key components for understanding creativity: 1. Creativity is a key ability of *individual(s)*; 2. Creativity presumes an *intentional activity* (process); 3. The creative process occurs *in a specific context* (environment); and 4. The creative process entails the generation of *product(s.)* (198)

Kampylis and Valtanen's overview corroborates Mark Runco and Garrett Jaeger's assertion, "Originality is vital for creativity but is not sufficient" (92). Thus, while "the standard definition"— "creativity requires both originality and effectiveness" (Runco and Jaeger 92), often referred to more simply as new and useful—emphasizes the outcome, scholars have studied creativity from perspectives that expand beyond a focus on creative products.

In addition to identifying the common themes among creativity definitions Kampylis and Valtanen's article also demonstrates interest in a situated view of creativity. In the earliest known definition of creativity within the field— "Creative abilities determine whether the individual has

[29] Kampylis and Valtanen "carried out a literature review in order to locate, contrast, classify, and analyze explicit definitions of creativity in three different sets of digital and digitized documents: 1. Our personal collection of creativity research literature… 2. Open-access databases… [and] 3. Academic databases [investigating] prior issues of journals that regularly publish articles on creativity research, such as *Creativity Research Journal*, *Journal of Creative Behavior*, *Psychology of Aesthetics, Creativity and the Arts*, and *Thinking Skills and Creativity Journal*" (196-7).

the power to exhibit creative behavior to a noteworthy degree" (Guilford 444)—the creative person is highlighted. As the field developed, scholars defined creativity as "an act that produces effective surprise" (Bruner qtd. in Kampylis and Valtanen 199) and, beginning with Ellis Paul Torrance's 1966 definition, as a process.[30] Similarly, Plucker et al. explain,

> In most cases, definitions of creativity focus on the individual—particularly if ability or aptitude is stressed more than processes. However, all definitions of creativity imply the necessity of a social context because such a context is requisite for determining whether (and how) a person, action, or product will be defined or judged as creative. (92)

They go on to call for a more prominent discussion of social context (Plucker et al. 92) and propose the following definition: "Creativity is the interaction among *aptitude, process, and environment* by which an individual or group produces a *perceptible product* that is both *novel and useful* as defined within a *social context*" (Plucker et al. 90, original emphasis). The changing definitions of creativity align with the changes in composition: Both fields began with a view of their respective interests as that which belonged to the individual, expanded to consider the activities associated with composition and creativity, which led to the development of processes, and are currently interested in how the environment influences ability, process, and product. In creativity studies, scholars continued to embrace the process itself with added attention to context. While many composition scholars have done the same, composition textbooks have, unfortunately, positioned process as a means to an end.

As scholars' knowledge of creativity increases, new questions arise, especially as creativity is implemented in different settings. In education, James Kaufman and Ron Beghetto's

[30] Torrance defines creativity as "a process of becoming sensitive to problems, deficiencies, gaps in knowledge, missing elements, disharmonies, and so on; identifying the difficult; searching for solutions, making guesses or formulating hypotheses about the deficiencies, testing and retesting these hypotheses and possibly modifying and retesting them, and finally communicating the results" (qtd. in Kampylis and Valtanen 199).

Four C Model of Creativity[31] offers a dynamic view of creativity fit for learning. They explain, "people who are very creative but not at the Big-C [eminent accomplishment] level are considered to be at the little-c level [everyday activities]," which leads them to ask, "Where does that leave the creative insights and interpretations involved in the learning?" (Kaufman and Beghetto 3). "Designed to encompass the creativity inherent in the learning process," Kaufman and Beghetto created "Mini-c[, which] is defined as the novel and *personally* meaningful interpretation of experiences, actions, and events" (3, emphasis added). In other words, mini-c applies the standard definition—novel and useful—on an individual level. Kaufman and Beghetto go on to explain, "Central to the definition of mini-c creativity is the dynamic, interpretive process of constructing personal knowledge and understanding within a particular sociocultural context" (3), which resonates with and furthers Plucker et al.'s argument that "having a definition that situates creativity in a particular context helps to bridge a connection between Big C creativity (study of eminence) and little C creativity (study of everyday creative acts)" (92). Put simply, context helps define the terms novel and useful for a particular audience and purpose.[32]

In a similar vein, Giovanni Emanuele Corazza questioned whether the standard definition is too product-focused and argues instead for a "pragmatist approach to the study of creativity," in which a dynamic definition of creativity takes into account both "creative achievement and creative inconclusiveness" (258). Corazza contends,

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[31] Developed from Csikszentmihalyi's articulation of "creativity with a small *c*, which is an important ingredient of everyday life, one that we definitely should try to enhance. But to do so well it is necessary to first understand Creativity" with a big *C*, which is eminent, domain-changing creativity (Kaufman and Beghetto 8). Kaufman and Beghetto introduce mini-c and Pro-c to the levels of creativity, defining Pro-c as a "category for individuals who are professional creators, but have not yet reached eminent status" (4).

[32] While I do not specifically discuss rhetoric in this project, it is important to note that rhetorical considerations are always part of composition pedagogies. In other words, when teaching students to write, we should always discuss audience, purpose, and context in addition to other rhetorical concepts necessary for the particular genre at hand. However, further research needs to be done to explore the value of creativity for the teaching and learning of rhetoric.

> focus[ing] the definition of creativity on static creative achievement may well represent the most significant part of the phenomenon, but fails to give a proper place to creative inconclusiveness, as well as to the abilities, traits, and contextual elements that are instrumental in increasing the chances to see the light at the end of this crucial part of the process. (261)

Here, Corazza's goal is to *center* process in definitions of creativity by emphasizing creative inconclusiveness as a valuable outcome, especially in education. Because "it may be more useful to study creativity and creation as different and interactive elements in a creator's journey than [to] judge one by the other" (Walia 3), students should be taught to value creative inconclusiveness as a mini-c creative act and as part of the creative process. In other words, a student's creative process might yield "inconclusiveness" according to Big-C creativity but should still be encouraged at the level of mini-c to promote future creative endeavors. The danger of maintaining a Big-C view of creativity in education is that students will continue to be dissuaded from creativity or prematurely labeled not creative. On the other hand, under a dynamic definition of creativity, the quality and value of the product are defined according to the context and are not used to determine the efficacy of the process. Corazza explains, while "creative achievement is important to creativity," that majority of "the creative process is carried out without any evidence nor guarantee for success, but trying to generate and maximize a potential for future creative achievement" (260). Thus, Corazza extends the standard definition of creativity to include "*potential* originality and effectiveness" (262, emphasis added). Chetan Walia underscores this idea, claiming, "The creative process may or may not be successful in implementing ideas that solve problems"; however, focusing solely on creation obscures our ability to see "emotional or mental constructs as outcomes that will allow [creativity] to move forward without essentially creating a physical product" (8). In education settings, in particular,

these explanations allow for learning and exploration without the expectation of achievement. In this way, Corazza's and Walia's dynamic definitions of creativity leave room for failure and inconclusiveness by emphasizing the creative process— "A process enacted by an agent[33] in the *pursuit of* its creative goals" (Corazza 263, emphasis added). Importantly, this description of the creative process "should not prescribe a specific process for creative thinking or creative expression" (Corazza 263); instead, Corazza argues that agents should be allowed to come to their own processes based on their creative goals and on what the environment allows.

Creative Processes

Unlike writing process models, which became increasingly fixed in composition textbooks and classrooms over time, creative processes have not only continued to adapt to new research but have also been molded to work in a variety of fields.[34] Alex Osborn first described a creative process in his 1953 book *Applied Imagination: Principles and Procedures of Creative Problem Solving*. Osborn originally provided seven steps: orientation, preparation, analysis, hypothesis, incubation, synthesis, and verification (125); however, immediately after enumerating the process, he asserts, "in actual practice, we can follow no such one-two-three sequence. We may start our guessing even while preparing. Our analysis may lead us straight to the solution…. All along the way we must change pace" (125). Osborn's claim echoes Flower and Hayes's argument for mental processes (as opposed to process stages or steps) in that the order of the process is determined by the results of each thought process or activity and by the needs of the challenge at hand. Following their initial articulations, both Osborn and Flower and

[33] Corazza provides the following definitions of creative: "An agent pursuing creativity goals pertaining to one or more focus areas" (262).
[34] While I will only discuss the CPS Model and Design Thinking in this project, other models such as AGILE for software development and numerous iterations of 6-step process models have been adapted from problem solving processes for particular fields.

Hayes altered the components of their process models. Interestingly, Osborn's model was increasingly accepted as it developed while Flower and Hayes's model fell out of favor. In my view, the primary features of a cognitive process model that may have contributed to a relative lack of acceptance is its increasing complexity. Whereas Osborn's partnership with Sidney Parnes in 1954[35] led to a less complex, more teachable representation of creative processes, Hayes's process grew increasingly complex, especially from a pedagogical perspective. The Osborn-Parnes model was initially articulated with an emphasis on "finding" at every step—Mess (or Objective) Finding, Fact-Finding, Problem-Finding, Idea-Finding, Solution-Finding, and Acceptance-Finding (Espy). This small change to the process terminology not only presents a clear depiction of what happens at each stage but also lowers the cognitive load necessary for outsiders (whether new to the field or students) to gain access to the process. On the other hand, the terminology in cognitive process models moved from familiar terms such as organizing, goal setting, and translating (Flower and Hayes "Cognitive" 370) to terms such as "task definition," "means-end table," and "detection ill-defined" (Flower et al. 24). For students, the complexity and level of metacognition required to engage in this cognitive process may have presented a barrier for success.

Since the mid-1950s, creative processes have spread from their roots in the advertising industry[36] to fields such as engineering and the arts. According to Rikke Friis Dam and Teo Yu Siang's article, "Design Thinking: Get a Quick Overview of the History," design thinking became a problem solving method in the 1960s and was discussed in terms of art, engineering, and science throughout the 1970s and 1980s before gaining mainstream attention with the

[35] Osborn and Parnes also co-founded the Creative Problem Solving Institute in 1954, as part of Osborn's Creative Education Foundation and the first avenue through which to teach creative problem solving ("About").
[36] Osborn was an advertising executive who played a large role in the merger of "BDO (Barton, Durstine & Osborn) with the George Batten Company to create BBDO" ("Alex Faickney Osborn").

founding of IDEO at the Stanford Design School in 1991. Since then, design thinking has moved into education, business, and management. Most notably, the field of design has been interested in problem solving since the 1973 publication of Horst Rittel and Melvin Webber's article, "Dilemmas in a General Theory of Planning" in which they call for a method for solving "wicked" (155), or ill-defined, "tricky", problems (160). Rittel and Webber suggest "goal formulation" (156) and "problem definition" (158) as the first two stages in addressing wicked problems, but they do not reference Osborn's work despite similarity to objective-finding and problem-finding in the Osborn-Parnes model, which had been in circulation for twenty years. Further, in 1973, Don Koberg and Jim Bagnall, design scholars in the field of architecture, put forth one of, if not the, earliest expressions of a design process using the following stages: "accept situation (commitment)," "analysis (research)," "define (destination-finding)," "ideate (shopping for options)," "select (decision-making)," "implement (taking action)," and "evaluate (assessment)" (26). Written in a popular, rather than academic, style, *The Universal Traveler: A Soft-Systems*[37] *Guide to Creative Problem-Solving and the Process of Reaching Goals*, published in 1973, does not provide in-text citations or references to indicate the influence(s) for the process or its stages. Notably, Koberg and Bagnall do include Osborn's *Applied Imagination* and Parnes' *Creative Behavior Guidebook*, along with other works from creativity studies, in a list of guides at the beginning of the book. Thus, Richard Buchanan's assertion about the uncertain origins of design— "Despite efforts to discover the foundations of design thinking in the fine arts, the natural sciences, or most recently, the social sciences, design eludes reduction and remains a surprisingly flexible activity" (5)—likely stems from Rittel and Webber's oversight. Although Buchanan is correct that design thinking is undoubtedly a flexible activity, its

[37] Soft-Systems refers to a methodology that "is a cyclic learning system" that takes into account human activities and perceptions of situations in real-world problem solving" ("A Look at Soft Systems").

similarity to and roots in creativity processes cannot continue to go unacknowledged. It's important to note that, while creativity and innovation demand open-mindedness and "wild ideas" (Osborn 17), an idea can only be deemed *new* and useful if the creator understands the history and precedent in their domain. Thus, the lack of attribution is likely an oversight rather than a practice within creativity and design thinking conversations.

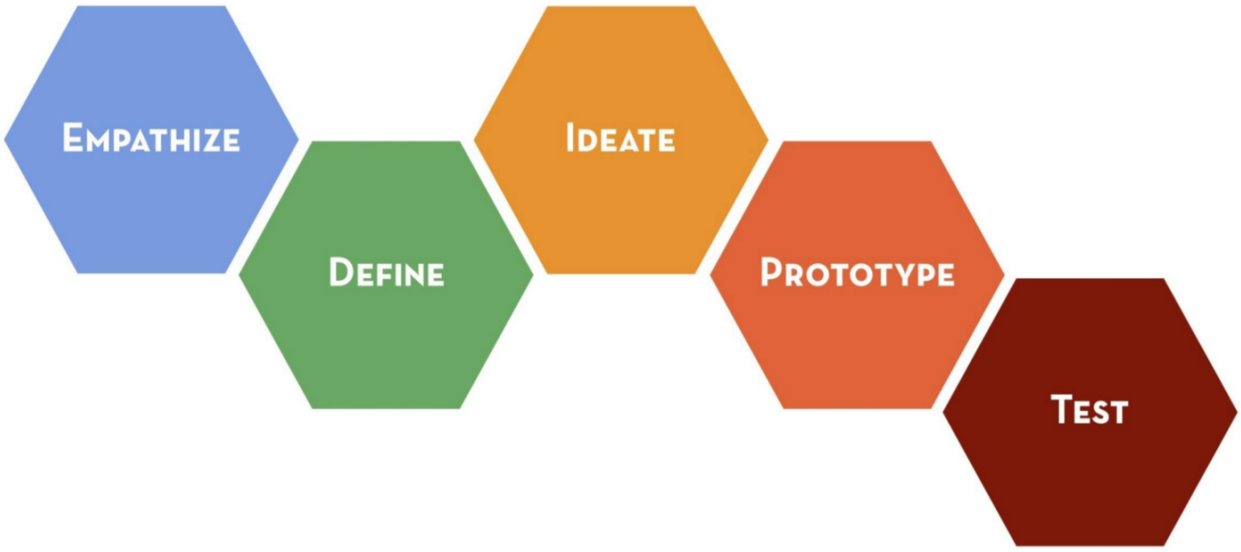


Figure 1 - Stanford Design Thinking Model

Today, design thinking is the most well-known creative process model, likely due to its association with IDEO, a global design company, and the Stanford Design School. It has also made its way into the mainstream with books such as David Kelley and Tom Kelley's *Creative Confidence: Unleashing the Creative Potential Within Us All* and Bill Burnett and Dave Evan's *Designing Your Life: How to Build a Well-Lived, Joyful Life* in addition to numerous TED talks by Tim Brown, David Kelley, and Tom Kelley, all three of whom are associated with IDEO. Design thinking maintains the flexibility Buchanan described, changing the terms and structure of its process several times. Currently, design thinking, illustrated in figure 1, includes five, recursive stages: empathize, define, ideate, prototype, and test (*An Introduction to Design Thinking*).

Despite having less notoriety, the current version[38] of the Creative Education Foundation's Creative Problem Solving (CPS) Model (figure 2) continues to be taught and theorized in creativity studies.[39] The CPS Model, discussed in detail in Chapter Two, includes four stages—Clarify, Ideate, Develop, and Implement—and six steps, as the Clarify stage includes three distinct steps—Explore the Vision, Gather Data, and Formulate Challenges ("Creative Problem Solving" 16). A key feature of the CPS Model is that every stage begins with divergent thinking— "Generating lots of ideas and options"—and concludes with convergent thinking—"evaluating ideas and options" ("Creative Problem Solving" 11). Divergence and convergence, depicted in the widening and narrowing shape of a diamond, must be separate but balanced, which builds recursivity into the process as students continually expand and synthesize ideas. While the CPS Model does not pertain directly to writing, it does deal with both tangible and intangible ideas and solutions, rather than concrete products and, as I demonstrate in Chapter Two, lends itself to writing contexts because of its emphasis on recursive thinking through its use of divergent and convergent thinking at each stage of the process.

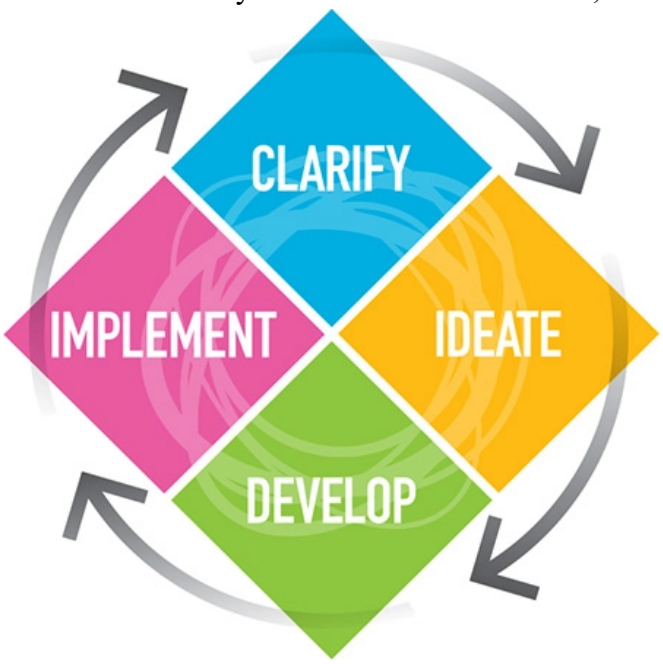


Figure 2 - CPS Model

[38] Developed from the Osborn-Parnes model in addition to Gerard J. Puccio et al.'s second edition of *Creative Leadership: Skills that Drive Change* and Blair Miller et al.'s *Creativity Unbound: An Introduction to Creative Process* ("Creative Problem Solving" 16).
[39] See Buffalo State University's International Center for Creativity Studies.

Creative Processes in Composition

In the early 2000s, composition scholars returned to creative processes through design thinking. As composition scholars began to research design as it applied to multimedia and multimodal composing,[40] their research led to design thinking, which had been widely discussed in popular and academic spheres since the 1990s. It is important to note that design thinking, which promotes empathy as one of its stages, first appeared in composition during the post-process movement in which scholars were skeptical of inward-focused process pedagogies, including the notion (or myth) that creativity is an individual ability. Therefore, composition scholars might have been more likely to accept the design thinking process as opposed to a creativity process given the social turn in the field. Buchanan, often cited as the introduction to design thinking in composition, was not specifically interested in creativity or processes. Instead, he focused on the rhetorical nature of design including the "semantic and rhetorical aspects of products," "visual communication as persuasive arguments," and the "rhetorical relationships among graphic designers, audiences, and the content of communication" (Buchanan 11-12). Even with Buchanan's consideration of rhetoric, design thinking did not immediately catch on among rhetoric and composition scholars, and there were no references to Buchanan's work in major rhetoric and composition journals[41] until 2009 when Marback published "Embracing Wicked Problems: The Turn to Design Thinking in Composition Studies" in *College Composition and Communication*. Prior to Buchanan, Charles Kostelnick published "Process Paradigms in Design and Composition: Affinities and Directions" in 1989 in which he concluded

[40] *Kairos: A Journal of Rhetoric, Technology, and Pedagogy* began in 1996 at which time it was titled Kairos: A Journal for Teachers of Writing in Webbed Environments, which demonstrates the emerging area of digital rhetoric and composition.

[41] In 2001, Buchanan published "Design and the New Rhetoric: Productive Arts in the Philosophy of Culture" in Philosophy and Rhetoric. In addition, two dissertations in rhetoric and composition—David Flemming in 1996 and Brian Mcnely in 2009—cite Buchanan's 1992 article. These references indicate Buchanan's work did appear, albeit minimally, in visual rhetoric and communication conversations in the years between his publication of "Wicked Problems in Design Thinking" and Richard Marback's application of the theory in composition studies.

design seemed to be "waning," based on the "major setbacks" he claims design methods had faced (275). Kostelnick identifies "two interrelated flaws in the design process movement: 1. The quest for a single all-encompassing model, and 2. The loss of credibility resulting from practical application"—both flaws, he claims, were also afflicting "the composition paradigm" (275). This argument might help explain why Buchanan and other design thinking scholars were ignored for so long. Further, while Kostelnick explores design and composing processes, he does not make the connection to creativity theory other than to state that both design and composition "have explored creativity as a sequence of interrelated activities and have shifted from linear stage models to recursive cyclic models" (Kostelnick 267). He also touched on, but did not investigate, the pedagogical implications of design thinking in his claim, "design process theories have provided a springboard for a new pedagogy emphasizing conscious decision-making, invention as an act of discovery, and audience analysis in problem definition" (Kostelnick 267). Ultimately, Kostelnick describes, albeit incompletely, design as a product (267) and as a singular process (276), two concepts that composition scholars were directly arguing against thereby dissuading composition scholars from further investigation of design thinking or any underlying theories.

Thus, it wasn't until Marback's 2009 article that design studies (briefly) re-entered the conversation in composition. Marback blames James Berlin's "Ideology in the Writing Classroom," for "turn[ing] our attention away from process," which drew compositionists "away from early interest in design thinking" (W398). But, even as Marback recovers Kostelnick's 1989 article and points to Diana George's 2002 publication "From Analysis to Design: Visual Communication in the Teaching of Writing" as a rediscovery of design, he places his focus more on "design" than on "thinking," overlooking the field of work behind design thinking. In fact, Marback explicitly turns composition scholars away from "the vocabulary of design" toward a

focus on "flexible paradigms for composing with word and image in digital media" (W418), emphasizing products through visual rhetoric, multimodal and digital composing, etc. In doing so, Marback obscures the disciplinary history of design and its evolving descriptions of process, going as far as to claim, "The concept of design has not been developed enough to fully benefit composition instruction" (W397). This claim blatantly disregards more than fifty years of academic and mainstream conversations on design research, design processes, and design thinking, not to mention the conversations surrounding creativity and problem solving in general that began in the 1950s. Unlike Kostelnick, however, Marback does not close the door on future conversations and instead calls for composition scholars to clarify their goals in turning to design (W418), which James Purdy answers in his analysis of design language in five major composition journals—*College Composition and Communication, College English, Computers and Composition, Pedagogy, and Research in the Teaching of English* (614).[42] He explains,

> The answer to Marback's question … then, is to account for multimodal and digital texts, avow the materiality of composing, and wrestle with questions of disciplinarity. These intentions are both a way to establish a broader conception of composing and a way to prepare for the composing possibilities of the future. (Purdy 620)

Purdy's analysis reveals a product-focused view of design, but he does go on to argue for the use of design thinking, which he defines as "an approach to solving complex design problems that is associated with work in architecture, engineering, art, and the design disciplines," as a "lens for composing" (620). Perhaps most importantly, Purdy was the first composition scholar to compare the specific design thinking process with the traditional composing process. As figure 3

[42] Purdy's analysis covers publications from 1953-2011 (621-626).

illustrates, Purdy uses the d.school model for design thinking to connect design thinking's *understand* stage with writing's *research* stage, *define* with *audience analysis*, *ideate* with *brainstorm*, *prototype* with *drafting*, and *test* with *share and revise* (628). Purdy does not find a stage in the composing process that aligns with design thinking's second step, *observe*. In addition to considering the similarities between these two processes, Purdy also advocates for a recursive writing process that emphasizes openness toward possibilities—"design thinking's attention to quantity of responses can lead designers to consider multiple options" (629)—and moves away from "mastery of a fixed body of knowledge … [to focus on] the ways in which we create" (634). Unfortunately, in his acceptance of design thinking, Purdy maintains a focus on "design" products, such as multimedia/multimodal compositions, which, in my view, undermines the value of the writing process in and of itself. Instead, he celebrates design thinking as a process that "can reinvigorate the notion that writing does work in the world" (Purdy 634). In a sense, Purdy seems ready to replace the writing process with the design thinking process rather than interrogating what design thinking offers writing processes and pedagogies.

Table 3. Alignment of Steps in Design Thinking and the Writing Process

Design Thinking	Writing Process
Understand	Research
Observe	?
Define	Analyze audience
Ideate	Brainstorm
Prototype	Write rough draft
Test	Share and revise

Figure 3 - Design Thinking & the Writing Process

More recently, several scholars have begun to consider how to leverage the principles of design thinking to help students learn about and engage with their composing processes. Matthew Newcomb and Allison Leshowitz's 2017 article "Rethinking Process through Design" theorizes a "design-based approach [to writing] … [that] encourages the writer to create in a more social environment" in which "writing becomes an act of collaboration with readers and materials" (42). They situate "design work [as] an alternate post-process approach [that] not only

gives a way to view process issues anew," but also considers context and environment, making "the writing process much more specific to each individual writer" (Newcomb and Leshowitz 43). Like Buchanan, Newcomb and Leshowitz highlight the rhetorical nature of both processes, moving "away from a process of writing or about writing toward a *rhetorical design process* of discovering creative possibilities and determining how to best implement them" (44, original emphasis). While they follow Purdy's lead in shifting from writing to design, their emphasis on rhetoric and "creative possibilities" moves slightly beyond the sole focus on design products by earlier scholars. Newcomb and Leshowitz explicitly argue, "design thinking and processes promote experimentation and innovation with writing too," which "can reinvigorate work on process and be applied throughout liberal arts education" (45). In this way, process, rather than designed product, becomes the common factor between design thinking and writing. While they go on to fit the writing process into the design process, as Purdy did, Newcomb and Leshowitz disagree with Purdy's alignment between the processes' stages, arguing "that these comparisons are not as close as he allows since prototyping" is not comparable to drafting, "ideating can mean spending more time with invention than most brainstorming activities, and testing is more active than lots of revision work" (50). Ultimately, however, Newcomb and Leshowitz merely highlight the ways in which writing fits into design processes rather than reimagining writing processes with design influences. Building from several design processes, they articulate "what design process elements might look like in writing studies": "1. Define a problem, 2. Quick research and material collection, 3. Ideate, 4. Empathize, and 5. Prototype your story" (Newcomb and Leshowitz 56-57). Although not expressed in their model, "collecting feedback from various constituents happens in nearly every step along the way," and "publication with critique and reflection would complete the process" (Newcomb and Leshowitz 57). From my perspective, Newcomb and Leshowitz do more to center the conversation on writing and processes than either

Marback or Purdy, but their argument and process still rests on the assumption that a seemingly linear, five-step process will be implemented recursively rather than building recursivity into the process. Further, Newcomb and Leshowitz explicitly state that reflection comes at the end of the process, which works against the findings from both composition and creativity studies that reflection can prompt revision through iterations of ideas and products, as previously discussed. Rather than turning to creativity studies or education to learn more about what might aid student thinking and engagement throughout any process, Newcomb and Leshowitz attempt to modify the standard writing process with design thinking principles. However, because "creativity is a challenge to the present order" (Lloyd-Jones 266), placing the design thinking, or any other, process on top of the writing process will not result in the kinds of changes these scholars seem to desire.

Lee and Carpenter's "Creative Thinking for 21st Century Composing Practices" presents a third alignment (figure 4) of processes and delves into creativity theory, including divergent

Table 1: Proposed Stages of Creative Thinking in the Composition Process

Stage 1	Stage 2	Stage 3	Stage 4	Stage 5	Stage 6
Task defining or problem defining	Brainstorming, or idea generation for topic, problem solving	Research context, audience, content, and design	Writing, or multimodal composing	Revising, or testing product	Revisiting stage 1 and stage 5
divergent	divergent	convergent	convergent	divergent/ convergent	divergent/ convergent

Figure 4 - Creative Thinking in the Composition Process

and convergent thinking. Their process—1. defining the problem, 2. brainstorming, 3. research and identifying the rhetorical situation, 4. writing or multimodal composing, 5. revising and 6. revisiting stages 1 and 5—aligns divergence with Stages 1 and 2, convergence with Stages 3 and 4, and both divergence and convergence with Stages 5 and 6 (Lee and Carpenter 11). They argue, "A composition process with an emphasis on creative thinking … presumes that creative

thinking is present *and taught* in each stage" (Lee and Carpenter 11); however, Lee and Carpenter's designation of some stages as divergent and others as convergent does not align with creativity research that emphasizes the value of both lenses at all stages.[43] Further, "Stage 6 builds in an intentional reflective stage," which, like Newcomb and Leshowitz, reserves reflection for the end of the process rather than part of creative thinking and thus infused throughout. Lee and Carpenter's analysis of creativity research and creative thinking in composition instruction develops the conversation and calls for the application of a creativity pedagogy in composition.

In addition to composition scholarship that theorizes design thinking and creativity, scholars have also begun to implement design thinking and consider its effects on composition pedagogy. Carrie Leverenz's 2014 article calls for a pedagogy in which we "teach writing as a design process" (5), "design wicked assignments" (6), ask students to "write in teams" (8), and embrace prototyping (9). In turn, Leverenz not only asks her students to use design thinking but also enacts the process as a pedagogical tool, engaging in the process as a teacher, as well.[44] Leverenz directly targets what Newcomb and Leshowitz term "define a problem" (57) by addressing the need for writing projects and prompts that *invite* problem solving: "Writing assignments that foster design thinking should represent real design problems, ideally growing out of some external exigency—something that needs to be done—and allowing for many possible responses, few of which are easy or obvious" (Leverenz 7). Similarly, Scott Wible argues, "we should frame our writing projects as ways that encourage students to draw on that

[43] As I discuss in the Interchapter between Chapters Two and Three of this project, recursive divergent and convergent thinking throughout the process helps students develop and think through their ideas. The CPS Model employs Osborn's model of diverging first to gather a variety of ideas before converging to "judge" the idea (Osborn 93).

[44] See also Lindsay Portnoy's *Designed to Learn* in which she describes the many benefits of design thinking for teachers.

disciplinary knowledge and skills as they design, iterate, and communicate solution ideas to users and stakeholders" (422). Like Purdy and Newcomb and Leshowitz, Wible suggests a design-based writing process: 1. Empathy Mode, 2. Define Mode, 3. Ideate Mode, 4. Prototyping Mode, and 5. Test Mode (405). He emphasizes the "purposefully recursive" nature of his process, indicating how work in one mode might require accessing work from a different mode (405). The empathy mode reiterates the work of Buchanan and Purdy in bringing rhetoric into the design conversation, but Wible moves a step further, directly engaging the audience, as he argues, "Writers, like and as designers, make meaning about the world through interaction and communication, particularly in terms of listening to people's stories as a first step toward creatively imagining their underlying needs" (407). Importantly, Wible's activities and process descriptions point directly toward insights from creativity research. Namely, Wible uses invitational steps that reflect the CPS Model (414), notes the benefit of quick, judgement-free ideation (415), and testing drafts "not to seek confirmation" but "to bring designers together with users to think with and through the prototype-as-tentative-solution—to generate new knowledge about users' experiences that didn't emerge through earlier" research (418). In doing so, he reveals, "spaces where writing studies can lend critical insight to design thinking and innovation pedagogy, particularly in terms of our attention, following Michael Carter, to how writing projects can be strategically designed to enhance specific ways of knowing and doing in a particular discipline" (Wible 420). Wible specifically suggests, "Pivoting away from the typical product-focused 'pitch' genre and toward this 'learning story'" as "a potential opening for writing studies scholars to shift thinking in these types of design thinking methodology courses" by teaching students to "reflect on the processes of iterative learning at the heart of creative research methods" (420). Similarly, Sullivan "treat[s] creativity as a serious academic subject" (22) in his "UnEssay" assignment in which students "reflect on and summarize what they've

learned about the fine arts and creativity" ("UnEssay" 26). As a result, Sullivan argues, embracing creativity "can help students resist [the Common Core's] reductive view of writing and help them begin to develop a more comprehensive and integrative understanding of writing as a situated, context- and discipline-driven activity" ("UnEssay" 29). Thus, while composition has begun to consider design thinking and creative processes as a renewed process approach for composition, the initial turn has not been fully situated in the field of either creativity or design studies. Further, the existing emphasis on the design as visual, digital, or otherwise product-focused, obscures the valuable theory that creativity studies has to offer composition pedagogies. Thus, I argue that we should not limit applications of creativity theory and processes to specific genres or modalities. Rather, applying a mini-c lens to creativity in composition enables us to teach creativity as part of students' learning and writing processes. As such, I turn to the habits of mind to illuminate the creativity and learning theory that supports the *Framework*'s habits and argue for a theory of knowledge that supports a creativity-informed process pedagogy.

Creativity and Habits of Mind in FYC

Wible and Sullivan make direct calls for increased attention to creativity studies in composition studies, but it is not yet clear what specific aspects of creativity should be considered in a creativity-informed process pedagogy. Wible offers an acknowledgement of the value of creativity for FYC in his reference to the *Framework*, which "identifies creativity as one of the 'habits of mind' students need to develop in order to succeed in college writing across a range of fields and disciplines" (400).[45] The *Framework* defines creativity as "the ability to use novel approaches for generating, investigating, and representing ideas" (Council 1). The "eight

[45] Beyond FYC and college readiness, Sullivan references The Program for International Student Assessment (PISA) to explain, "Creativity has now become central to our understanding and measurement of academic ability worldwide" (13).

habits of mind"—defined as "ways of approaching learning that are both intellectual and practical and that will support students' success in a variety of fields and disciplines"—include curiosity, openness, engagement, creativity, persistence, responsibility, flexibility, and metacognition (Council 1).[46] Based on his understanding of creativity studies, Sullivan claims, "curiosity, openness, flexibility, and metacognition can all be grouped together within a suite of dispositional characteristics that feed and nurture creativity" ("UnEssay" 16), arguing "there has been little discussion of creativity and traditional writing classes" ("UnEssay" 16-17). As a result, Sullivan proposes a "foundational role [for creativity] in our discipline and our teaching practice" ("UnEssay" 19). I push further to argue that *all* eight of the *Framework*'s habits of mind are features of creativity and use creativity scholarship to demonstrate the role and value of each habit in composition pedagogy. I also employ two additional habits of mind—responsible risk-taking and thinking interdependently—from education scholars Art Costa and Bena Kallick's list of sixteen habits of mind.[47] As I explain in Chapter Three, all sixteen habits support student learning and writing; however, the data from my study shows that students most often discussed persistence, curiosity and engagement, openness and flexibility, responsibility and responsible risk-taking, thinking interdependently, and metacognition in their descriptions of their learning and their engagement with writing. Further, I answer Sullivan's call for "teachers of writing to attend carefully to learning theory" by promoting the habits of mind as a key for learning and bringing education scholarship into the conversation. To do so, I explore the ways

[46] Matthew Newcomb's 2012 article argues, "sustainable design matters as an ethical approach to writing and should be a habit of mind cultivated in composition curricula" (594). However, Newcomb's argument seems to center on ethical writing and argumentation, in which case, sustainability falls under my expanded definition of responsibility in which students are responsible not only to themselves but also to the world around them.

[47] Costa and Kallick's habits of mind include: Persisting, managing impulsivity, listening with understanding and empathy, thinking flexibly, thinking about your thinking (metacognition), striving for accuracy, questioning and posing new problems, applying past knowledge to new situations, thinking and communicating with clarity and precision, gathering data through all senses, creating, imagining, innovating, responding with wonderment and awe, taking responsible risks, finding humor, thinking interdependently, remaining open to continuous learning ("What are Habits").

in which the habits—of which I have grouped curiosity with creativity, openness with flexibility—can be fostered through a view of the classroom as a creative environment. As Csikszentmihalyi argues, "It is easier to enhance creativity by changing conditions in the environment than by trying to make people think more creatively" (1). Thus, understanding creativity as something that can be included as *part of*, rather than the result of, the learning process and classroom environment is the basis of a creativity-informed process pedagogy. For Lee and Carpenter, creativity pedagogy is one that "closely examines techniques or strategies applied to improving or achieving the creative process, product, or environment" (2).

In composition, building a creativity-informed process pedagogy using the habits of mind not only aligns with the *Framework* but also can include interdisciplinary perspectives from creativity and education studies. Using this lens, the concept of neuroplasticity is part of the theory of knowledge at play. Sullivan explains, "Current research reveals a brain with much more 'plasticity,' one that is deeply responsive to stimulus, activity, and environmental conditions" (*New Writing* 32). He goes on to quote education psychology Jane Healy who claims, "Neuroplasticity is now thought to include emotional/motivational as well as cognitive circuits. This would mean that a child's habits of motivation and attitudes toward learning don't all come with the package, but are physically formed in the brain by experience" (qtd. In Sullivan, *New Writing* 33). Thus, in order to develop a pedagogy that embraces the habits of mind, we must include neuroplasticity as part of our theory of knowledge in which ideas are produced in response to the environment and in which experiences affect future ways of thinking and seeing the world.

Curiosity and Creativity

The Framework defines creativity as "the ability to use novel approaches for generating,

investigating, and representing ideas" (Council 4), which aligns with the discussion of creativity above in which scholars moved away from a product-focused definition to one that takes into account processes and engagement. While "classrooms generally do not appear to be creativity-fostering places" (Plucker et al. 84), Kaufman and Beghetto argue, "Including the category of mini-c[48] in our model of creativity helps protect against the neglect and loss of students' creative potential by highlighting the importance of recognizing the creativity inherent in students' unique and personally meaningful insights and interpretations as they learn new subject matter" (4). Thus, I describe each of the habits of mind through a mini-c lens that embraces learning and inconclusiveness. Further, as Csikszentmihalyi explains, "The first step toward a more creative life is the cultivation of curiosity and interest" (346). Taken together, creativity and curiosity not only promote "wondering and interest in what things are like and in how they work," but also help students "recognize an interesting problem" (Csikszentmihalyi 53). In composition, curiosity can prompt questioning, which not only guides students to a potential interest but also creates a framework for writing as inquiry rather than a display of facts.

Engagement

Because true engagement stems from interest, curiosity and questioning are central to helping students connect to inquiry-based writing projects. As Miller and Jurecic assert, "We want you to think of writing not as a way of proving you *were* paying attention but as a way *of* paying attention" (34, original emphasis). Miller and Jurecic move beyond *The Framework*'s definition of engagement as "a sense of investment and involvement in learning" to hold students accountable for their level of interest and engagement. They argue, "nothing is inherently

[48] Importantly, "mini-c creativity is not just for kids. Rather, it represents the initial, creative interpretations that all creators have and which later *may* manifest into recognizable (and in some instances, historically celebrated) creations" (Kaufman and Beghetto 4, emphasis added).

interesting, but everything … has the *potential* to be made interesting" (Miller and Jurecic 3, original emphasis). Creativity scholar Teresa Amabile also explains, "According to the intrinsic motivation principle of creativity, people will be most creative when they are motivated primarily by the interest, enjoyment, satisfaction, and challenge of the work itself (intrinsic motivators) rather than by external pressures or inducements (extrinsic motivators) in the social environment" (334). As a result, the goal of a creativity-informed process pedagogy should be to create an environment in which students are free to pursue their interests. In offering ways for students "to learn how to make the world a more interesting place" (3), Miller and Jurecic emphasize curiosity as a way "to cultivate a sense that what is unknown is exciting" (3-4). Further, they position writing as "an ongoing act of making sense of the world" and call for students to "practic[e] being attentive, curious, and creative" (4). Importantly, the mere act of writing does not produce either curiosity or engagement; rather, all writers must bring their interests and "a commitment to working at the edge of one's own understanding" into each writing situation (Miller and Jurecic 4). Thus, students are responsible for their own engagement, but a creative environment can invite engagement by centering student interests and encouraging curiosity.

Persistence

While initial interest and engagement are necessary to start a project, persistence— "the ability to sustain interest in and attention to short and long-term projects" (Council 5)—is necessary to continue the work of creativity and writing. Csikszentmihalyi describes highly creative people as those who "love what they do" (107), but also reveals "much hard work is necessary to bring a novel idea to completion and to surmount the obstacles a creative person inevitably encounters" (61). Similarly, Amabile argues, "hard work and intrinsic motivation—

which can be supported or undermined by the social environment" are necessary for creativity (333). About novelist John Irving, Amabile finds, "it is likely that his education and experience[49] in writing played a more dominant role than talent in the development of his domain-relevant skills" (334), which leads her to argue, "rather than worrying over whether [individuals] have the stunning talent required to achieve creative glory in a domain that appeals to them, people might work to develop … the habits of discipline and perseverance" (335). Because "every aspect of the writing process is complex" (Miller and Jurecic 5), perseverance and "a learning orientation"— "expertise as something that can grow across the lifespan"— "might be particularly important" to a creativity-informed process pedagogy (Amabile 335).

While it is easy to recognize that "writing always takes time" (Miller and Jurecic 5) and to emphasize persistence as a feature of creativity, it is much more difficult to enact, especially in the face of failure. Emmanuel Manalo and Manu Kapur, editors of a special issue of *Thinking Skills and Creativity* about failure assert, "Failure is essential to successful learning. Without failure, we cannot find out what we have not yet learned, and what aspects we might need to improve in what we are attempting to learn" (1). While an incorrect answer or a failed result *can* prompt learning *if* teachers and students take the time to discover where they went wrong, students tend to view failure as final. Consider, for example, an essay project. Even with revision built into the process, a grade "finishes a paper" in a traditional FYC class (Murray 6). Because failure is often depicted as "something to be feared and avoided" in academic contexts, "we do not sufficiently understand the factors that influence or the mechanisms that determine" whether students give up or learn from a failure (Manalo and Kapur 1). Thus, a creativity-informed process pedagogy must reframe failure as an opportunity to learn, to change, or to try another

[49] It's important to note here that in Amabile's findings about Irving and in Csikszentmihalyi's explanation of domains, privilege affords greater opportunity. Individuals who have access to education, for example, are able to persistent and pursue passions in a way that those with less access cannot.

path. In this way, Madeleine L'Engle articulates the freedom to fail, expressing, "Human beings are the only creatures who are allowed to fail…. We're allowed to learn from our mistakes and from our failures. If I'm not free to fail, I will never start another book, I'll never start a new thing" (qtd. in Csikszentmihalyi 258). Viewed as an opportunity, failure becomes an opening for students to re-engage in the process rather than an outcome. Viewing failure as a "productive experience" (Fwu et al. 28) invokes Corazza's dynamic definition of creativity in which inconclusiveness is a valuable outcome rather than a failure.

Openness and Flexibility

Emphasizing persistence rather than failure also promotes openness and flexibility since rigid standards, especially in writing, increase the possibility of failure and decrease the likelihood that students will take risks. Judith Langer and Arthur Applebee explain, "when [students] assumed that the writing was part of an ongoing instructional dialogue, they were more likely to use it to explore new ideas—taking more risks and accepting more failures" than when students knew an assignment would be evaluated (71). Patricia Sullivan reiterates this finding, noting that students try to avoid challenge and failure in graded contexts by drawing on "familiar writing conventions," which often results in returning to the five-paragraph essay or another tried and true format (135). Thus, openness— "the willingness to consider new ways of being and thinking in the world" (Council 4)—and flexibility— "the ability to adapt to situations, expectations, or demands" (Council 5)—pertain not just to ideas and outcomes but to processes as well. For Csikszentmihalyi, "Openness to experience, a fluid attention that constantly processes events in the environment, is a great advantage for recognizing potential novelty" (53). In a recursive process, flexibility allows students to hold ideas in tension and move between competing ideas and ways of thinking. Langer explains, "creative thought

involves an open-ended stance that seeks and is responsive to the unexpected, to ambiguities or to unimagined ideas and experiences" (66). As students engage in creative processes, they develop "the ability to simultaneously consider issues from diverse perspectives and to shift avenues of thought while perceiving and processing incoming information" (Mehta and Dahl 33) through "mental exploration, recognition and (re)combination of remote associations, and cognitive flexibility"[50] (Mehta and Dahl 32). Not only does creativity encourage process but a creativity-informed process pedagogy also teaches students to resist closure, to remain open to new ideas, and to be willing to change.[51]

Responsibility

While *The Framework* defines responsibility as "the ability to take ownership of one's actions and understand the consequences of those actions for oneself and others" (5), I would argue that we can include perspectives from design thinking and post-process scholars in a more developed view of responsibility as a habit that promotes empathy. Design thinking provides a specific empathy stage, which is typically used to learn about the audience and the problem at hand. Composition's "audience analysis" does not evoke the same sense of responsibility as does empathy. In Marback's words, "Designers concern themselves with… problems of formulating a response to a situation and an audience, which are problems of responsibility to others" (W401). In Wible's "Empathy Mode," which is the first stage of his design-based writing process, "Students immerse themselves in learning so as to understand people who live, work, or play in the particular context where they perceive a problem exists" (405). While both Marback and

[50] Corazza also discusses "flexibility of mind, capacity to make decisions based on incomplete information, intuition, [and] problem solving ability" as essential human abilities that can be practiced and developed (259). See also Csikszentmihalyi: "If I had to express in one word what makes [creative] personalities different from others, it would be *complexity*. By this I mean that they show tendencies of thought and action that in most people are segregated" (57).

[51] See the guidelines for divergent thinking developed from Osborn's *Applied Thinking* pp. 151-159. See also "Creative Problem Solving" pp. 11.

Wible set up a context in which students are writing about and solving problems, empathy and responsibility should appear throughout a recursive process. As reflected in Copper's "ecological model of writing," "writing is an activity through which a person is continually engaged with a variety of socially constituted systems" (367). In this way, the writer is responsible not only to a particular audience but also the social structures within which they write and those in which their writing is circulated. Further, all systems have histories and languages that must be attended to. As a result, empathy is more than identification and responsibility extends beyond the writer; therefore, a creativity-informed process pedagogy provides activities and assignments in which students not only enact empathy but also analyze language practices and systems that enable or inhibit access and participation. As Kampylis and Valtanen describe, "conscientious creativity" views all humans as "able and wise enough to create something ethical and constructive for everyone in society" (191). In essence, we are responsible for our creations and our compositions. Lastly, responsibility also ties into the standard and dynamic definitions of creativity that include usefulness as a defining feature. Wild ideas, although valued and encouraged during certain phases of creativity processes, must also be "rooted in reality" (Csikszentmihalyi 63). Csikszentmihalyi explains, "Taking chances without regard to what has been valued in the past rarely leads to novelty that is accepted as an improvement" (71); thus, writers have a responsibility to reflect on histories and the ideas of others as they contribute new ideas and perspectives.

Responsible Risk-Taking

Costa and Kallick include "taking responsible risks"— "being adventuresome; living on the edge of your competence"— as one of their sixteen habits of mind. In their guide, "Teachers: Habits of Mind Explanation," Costa, Kallick, and Allison Zmuda argue that responsible risk-

takers are not impulsive; instead, "people who are willing to take responsible risks accept confusion, uncertainty, and higher risks of failure as part of the normal process and they learn to view setbacks as interesting, challenging, and growth producing" (13). Costa et al. suggest, "If you want to grow your brain, work on problems and ideas that are hard" (13). For creativity scholars, risk-taking is one of the primary "criteria for creative thinking" (Lee and Carpenter 4). In fact, the *Framework* also includes "tak[ing] risks by exploring questions, topics, and ideas" as an application of creativity (Council 4). However, risk-taking in the classroom, even responsibly, is not always rewarded; thus, it can be difficult to build an environment in which students trust that they will not be punished for responsible risks. Costa et al. suggest, "Ideally this work is done in an environment where mistakes are openly analyzed to promote flexible thinking and perseverance" (13). Additionally, Maciej Karwowski et al.'s chapter, "Creative Self-Beliefs," in *The Cambridge Handbook of Creativity* reveals, "Unless people value creativity, they likely will not be willing to take the risks necessary to express it" (403-404). This quotation provides two valuable contributions to the *Framework*'s discussion of creativity and to composition pedagogies that embrace the habits of mind: 1. Expressing creativity involves risk; and 2. Creativity must be valued. As my students reveal in Chapter Three, letting go of previous writing knowledge and processes to try something new involves risk; therefore, responsible risk-taking is a necessary habit of mind for writers.

Thinking Interdependently

The second of Costa and Kallick's habits of mind is thinking interdependently, which they define as "Working with and learning from others in reciprocal situations." While collaboration is part of interdependent thinking, Costa et al. explain, "Interdependent people envision the expanding capacities of the group and its members, and they value and draw on the

resources of others to enhance their own personal competencies" (8). In this way, interdependent thinking moves beyond merely working together to truly rely on and contribute to the group, drawing on the Empathy stage of design thinking. For example, Wible's "Empathy Mode" asks students to "conduct observations and interviews to understand people's everyday experiences as well as their physical, intellectual, and emotional responses to the problem" and his "Ideate Mode" indicates, "Students engage in collaborative, concentrated, semi-structured brainstorming, generating a wide range of ideas for possible solutions and then selecting those possibilities that have the greatest potential" (405). Taken together, these two stages depict students engaging in interdependent thinking as they both immerse themselves in the context and work together to solve the problem. Similarly, as discussed in Chapter Three, peer response can offer students an opportunity to engage in interdependent thinking. Thus, there is space in the composition classroom for this habit of mind, and it should be considered as part of a creativity-informed process pedagogy.

Metacognition

The final, and arguably the most important, habit of mind is metacognition, which is "the ability to reflect on one's own thinking as well as on the individual and cultural processes and systems used to structure knowledge" (Council 5). Metacognition, also discussed as reflection, lies at the core of all processes—learning, writing, design, and creativity—and allows students to understand and engage with other aspects of creativity, including the habits of mind discussed here. As Ineta Luka explains, "Reflection is at the basis of learning and any successful activity and teachers should encourage students to reflect on their activities to come to a solution" (64). When students reflect on their work and their thinking, they are better able to articulate their thoughts and experiences. To Miller and Jurecic, "What makes writing so challenging is that the

writer has to do the work of converting those inner thoughts and feelings into words and sentences that are understandable to others" (132). While early process theorists, such as Murray, implied "self-reflection is unavoidable" during the writing process (Bardine and Fulton 149), scholars now see reflection as a practice skill that aids both writing and learning processes. For example, Dawn Swartzendruber-Putnam explains, "Reflective assignments and the instruction needed to produce quality written reflections… have helped me teach my students to become better writers and thinkers" (93).[52] Further, composition scholars[53] have argued, since the cognitive process movement, that reflection "is the most significant aspect of the composing process" because it "stimulates the growth of consciousness in students about the numerous mental and linguistic strategies they command and about the many lexical, syntactical, organizational choices they make—many of which occur simultaneously—during the act of composing" (Pianko 277). More recently, Scott Lloyd DeWitt has argued, "Less proficient readers and writers, however, fail to see (or do not know *why* they should see) the value in reflection and are almost completely consumed with finishing, ending, and bringing a given task to closure, often prematurely" (141); therefore, he argues of his hypertext assignment, "the most significant way in which hypertext enhances students' learning is giving them the opportunity to become consciously aware of their own learning processes" (211). Similarly, Sandra Giles asserts of revision, "You'll become a better writer. You'll become a better thinker. You'll become a better learner" (202). One way reflection helps students become better learners is by

[52] Of Swartzendruber-Putnam's work, Bryan Bardine and Anthony Fulton explain, Swartzendruber-Putnam maintains that [these activities] enable students to reflect on their work, evaluate their performance, develop new ideas, and practice new writing techniques. She argues that, through continued practice, self-reflective writing heightens the students' awareness of not only what they learn, but also how they learn" (Bardine and Fulton 149-150).

[53] See also Sandra Giles who argues, "One of the most important functions of reflective writing in the long run is to establish in you, the writer, a habit of self-reflective thinking. The first few reflective pieces you write may feel awkward and silly and possibly painful" (202).

providing them with an opportunity to create a better relationship with failure. Fwu et al. explain, "after academic failure, reflective thinking is crucial in determining individual students' subsequent responses" (20). They advise "teachers and parents [to] guide students to reflect upon not only the effort they have made but also the learning strategies and study skills they have adopted and their effectiveness" (Fwu et al. 29). In this way, failure is *not* the outcome; learning is. Similarly, Lee and Carpenter found that reflecting on and discussing mistakes helps students "learn to engage in deeper and more productive creative experiences" (8). In a creativity-informed process pedagogy in which we desire students to be curious, engaged, persistent, open, flexible, and responsible, it is not enough to reserve reflection for the end of a process when the course, and therefore students, are moving on to the next assignment. Instead, a recursive process must include reflection *throughout* the process so that students have the opportunity to revisit initial ideas, revise, reconsider, and, ultimately, implement stronger ideas—described in detail in the forthcoming chapters.

Project Overview

I agree with DeJoy's assertion that "Student expectations for writing classes still revolve around current-traditional notions of the importance of surface structures and correctness. They also reflect only a fraction of what one might hope to gain as a writer in a writing class" (35). As this chapter demonstrates, a slight pedagogical shift will not result in the changes necessary to alter students' expectations of or experiences in FYC. However, creativity studies offers the theoretical groundwork necessary to reconceptualize process pedagogies in composition in order to answer the *Framework*'s call to foster the habits of mind. In this chapter, I have shared literature reviewed from composition studies, creativity studies, and learning theory to provide context for the analysis in the chapters to come. The following chapters present the results of my

classroom study of a themed FYC course in which students learned about creativity theory through a creativity-informed writing process.

In Chapter Two, I begin with a description of my research design and discussion of the methodologies that inform that design. I then explain the grounded theory approach I used to identify three themes pertaining to students' expressions of creative confidence, or belief in one's creative ability. These themes—creativity knowledge, habits of mind, and creative environment—contribute to students' increased creative confidence and intrinsic motivation for writing in Exploring Creativity.

Chapter Two is followed by a brief Interchapter in which I discuss the theoretical framing for Exploring Creativity and describe the course itself. I specifically focus on my application of the CPS Model as a creativity-informed writing process employed throughout the semester. In addition to providing the terminology of the CPS Model, used in Chapters Three and Four, this overview also explains the kinds of activities students engaged in.

The main goal of Chapter Three is to analyze data collected from students' reflective writing and Creativity Reflection Forms. I discuss Themes I and II in relation to students' creative confidence scores to demonstrate the relationship between creativity knowledge, habits of mind, and creative confidence in students' learning about writing. At times, I introduce student writing from the major projects to contextualize students' reflections and provide evidence of student learning. Importantly, student voices are the primary focus of this chapter to allow for a deeper analysis of the effect of the creativity-informed writing process on students' perception of writing and of themselves as writers.

Chapter Four continues the analysis started in Chapter Three with a discussion of what students say they learned in the course followed by my perspective of students' growth as writers. Finally, I discuss the third creative confidence theme, creative environments, to consider

the features of a creative environment that enable students to practice the habits of mind. I combine creativity theory and student reflections to identify three features of a creative environment—feedback, support, and balance—that promote students' creative confidence.

Finally, in Chapter Five I conclude with a synthesis of the findings discussed in this project, highlight the value of a creativity-informed process pedagogy and writing process, discuss the pedagogical implications of my research, and suggest directions for future research.

Chapter 2: Methods

"'Research' is then the name which prudently, under the constraint of certain social conditions, we give to the activity of writing… whatever it searches for, it must not forget its nature as language—and it is this which renders finally inevitable an encounter with writing." — Roland Barthes

Overview

In Chapter Two, I explain my research interest and the resulting research design for this project. Following a description of recruitment and data collection procedures, I describe the methodologies that informed my study and my coding procedures before discussing the emerging themes from the data. A grounded theory approach prompts a shift in direction from my original research questions to the findings presented by continued interaction with the data. The coded themes that emerge from the data reveal that students' **creative confidence**, or belief in their creative ability, is directly influenced by their **knowledge of creativity**, their practice with the **habits of mind**, and their experiences in a **creative environment**. Each of these themes build students' creative confidence, which increases students' intrinsic motivation for writing. In alignment with my teacher-research methodology, the methods described in this chapter are intentionally interwoven with my pedagogy. It is important to note that although at times I describe my classroom study as its own entity, the data, methods, and results of the study cannot be separated from my teaching; however, my perspective does differ between my roles. As a teacher, my primary focus is my students' learning, success, and well-being. As such, I make in-the-moment decisions about assignments and deadlines that best serve my students' needs, not the needs of the study. As a researcher, I view my class from a more analytical lens, asking "why" and "what if?" not only of the data produced by students but also of myself, my teaching, and my course materials. Both perspectives inform my interactions with the data and allow me to

contribute my insights as a teacher-researcher. Specifically, the study described in this chapter contributes a classroom study to the conversations about creativity and the habits of mind in composition (Sullivan; Wible), enabling me to analyze the effect of the theoretical and pedagogical assumptions on students' experiences. In what follows, I describe my research interest to provide context for the research design, including the research questions and data collection procedures. I then describe the methodologies used in my data collection and analysis that led to the three creative confidence themes, defined at the end of this chapter.

Research Interest

Somewhat unbeknownst to me, I was educated in creative problem-solving methods from early childhood. My mom, a strategic planner in the advertising and marketing world, is a professional problem solver. As a child, I was often frustrated by her continual push for, what I now identify as, ideation or brainstorming—questions about where to go on vacation or how to stay organized for school were opportunities for her to facilitate a problem solving session. When discussing essay topics and school projects around the dinner table, my brother and I were often met with "your first idea is rarely your best idea" after resolutely stating our, likely underdeveloped, plans. She was right, of course, but that took me years to figure out.

In 2005, my brother and I attended the YouthWise program at the Creative Problem Solving Institute (CPSI) where our mom was presenting a session titled "20-minute CPS." What I remember most from that conference—aside from learning the difference between divergence and convergence and making T-Shirts as part of a YouthWise challenge—is being in an environment where ideas flourished, where *adults* played, imagined and invented, and where creativity was not just allowed but celebrated and encouraged. While that conference quickly faded into the background of my memory, I carried with me the impression, but not the

awareness to articulate, that creativity and problem solving can be taught and should be valued as essential human skills. As I worked my way through secondary and postsecondary education, I drew on the problem-solving methods I grew up around and gradually noticed that the approach that had become infused not only through my education but also into my daily life—generating and exploring multiple ideas, overcoming challenges, thinking about problems from multiple angles, etc.—did not come naturally to others. In fact, I recall feeling confused and frustrated in academic settings when the values I now identify as central to creativity—openness, resilience, curiosity—were overlooked and undervalued. As a result, I gravitated toward courses and content that did emphasize deeper thinking, eventually changing my undergraduate major from education to rhetoric and composition, as I grew to view writing as an avenue for problem solving and wrestling with ideas.

In 2013, I took my unarticulated, underexplored questions about writing with me from graduate school into a position teaching middle school English. After witnessing students create and refine ideas through writing, I developed a passion for teaching writing as a process through which students could connect with their thinking. Given the latitude to create my own assignments and lessons, I implemented an inquiry-based approach to reading and writing instruction and was continually amazed by the ideas and work of my students. For example, after students read Lois Lowry's *The Giver*, they embarked on a group project to create their own "perfect" communities. Groups inquired into government structures and education systems to answer questions such as: who makes the laws and how will education serve the community? Initially, I had to push students to think outside of the box, as their first ideas were variations of existing structures, but with more research and my constant probing of "why" during the ideation stage, students were able to expand their thinking and even began questioning our own school rules and educational objectives. Although the students in this example were 12-year-olds, and

therefore not in a position to fully interrogate their learning or their education, the project did give them an opportunity to engage in metacognition as they questioned their experiences. Thus, a creativity-informed process pedagogy can lead to critical positions about learning and practice with the habits of mind, at all levels of education.

It didn't take long for me to realize that my passion for teaching was guided by my own curiosity and my desire to inspire curiosity in my students. Recalling the energy of YouthWise, in 2018, I returned to CPSI to attend a workshop called "Empowering Educators" hoping I might be able to gather a few insights that might re-energize my teaching. I spent a week immersed in a crash-course on the creative problem-solving (CPS) process and walked away with an entirely new pedagogical perspective built on creativity as the cornerstone of learning. Most importantly, I discovered that creativity is an academic field of study. The conference not only prompted me to make immediate changes in my classroom—such as creating new projects and writing assignments that invited creativity and problem solving—but also set me on the path of researching the intersection(s) between creativity, pedagogy, and composition. I began to wonder whether students should be exposed to creativity processes in pursuit of deeper engagement and learning, whether teaching was an inherently creative pursuit, and whether composition can (or should) be taught through creative processes. The tools and techniques I learned from CPSI, and have since implemented in a variety of spaces, led to my interest in creativity and set this project in motion. At its core, this project is an investigation of creativity in a theoretical, pedagogical, and practical sense, as it brings together academic and industry insights in a classroom setting to see whether teaching and/or learning benefit from creativity theories and processes. In particular, I explore the effect of creativity on my pedagogy and on my first-year composition (FYC) students' engagement with and perspectives of writing.

Research Design

What does creativity offer composition? My project interrogates this question through qualitative methods for teacher research that allow me to study my teaching of and my students' experiences with creativity in FYC. I will first describe the details of this study, including my research questions, participants, and data collection. Next, I will describe the methodologies—grounded theory, feminist, teacher-research, and design-based research—that inform this study along with my pedagogy and course development. Lastly, I will provide a description of the coding scheme used to analyze the data and a brief discussion of the resulting themes: knowledge of creativity, habits of mind, and creative environments as support for students' creative confidence and increased intrinsic motivation.

Research Questions

I began this project by asking how creativity might affect student writing; however, as I planned my course, I started to wonder whether student engagement with and perspectives of writing might be more informative than students' written products. In particular, I wondered whether teaching about and through features of creative environments, such as flexibility, persistence, and metacognition, might allow students to invest in their writing processes. Because many students enter FYC with a fixed, often negative, view of writing,[54] I endeavored to depict creativity—as a process centered on innovation, engagement, and openness—as an avenue for empowering student writers and encouraging them to reframe their relationships with writing. As Chapter Three demonstrates, my students did, in fact, develop a new, and largely positive, relationship with writing. Further, my focus on student experience revealed the need to

[54] As demonstrated by students' writing and reflections about prior writing experience and writing myths, discussed more in Chapters Three and Four. See also Patrick Sullivan's chapter "A Lifelong Aversion to Writing" in his book *A New Writing Classroom: Listening, Motivation, and Habits of Mind* in which he discusses "the significant levels of aversion to reading and writing in our typical high school classes, in our basic writing classrooms, in our first-year composition courses" (122).

include creativity not only in the course content through theory and examples, as a way of teaching *about* creativity, but also in my pedagogy, as a way of teaching *through* creativity. Interested in knowing more about how students receive creativity, as a method of instruction, a process for writing, and a topic of study, I formed this project around the following initial questions:

1a. How might learning about creativity as a process affect students' engagement in their writing processes?

1b. How might learning about creativity as a process affect students' writing products?

2a. How might guiding students through the Creative Problem-Solving process for each major assignment affect students' engagement in their writing processes?

2b. How might guiding students through the Creative Problem-Solving Process for each major assignment affect students' writing products, as demonstrated through their drafting?

3. How might reflecting on creativity affect students' perception of writing?

As I worked through my own CPS process to design and teach the course, I realized that my goal for this study and, more importantly, for my students was to investigate creativity's effect on students' learning. I desired to spark curiosity and creativity in students such that they might approach writing as a process of learning and discovery—not to fit creativity and creative processes into a traditional, assessment-focused academic model. As a result, questions 1b and 2b became less relevant due to the emphasis these questions place on *my* evaluation of students' writing products instead of on student learning, which I cannot fully access through a single assignment or through traditional evaluation practices. Further, it was more important to me that my assessment practices support the goals of creative processes rather than the subjective indicators of "good" writing. I ultimately decided to prioritize continual feedback—through

group work, draft comments, and conferences, over evaluation—to increase the emphasis on process work in evaluation, and to collaborate with students to create rubrics. These assessment practices compete with questions that are designed to objectively evaluate and analyze student work. Therefore, in the forthcoming discussion of questions 1b and 2b, I will focus primarily on students' evaluations of their own writing products and draft development with only a brief discussion of any relevant patterns that arise from analyzing drafts alongside rubrics. For question 2b, I will also discuss whether CPS prompted large-scale revision, as described by students in their process work. Most importantly, my use of grounded theory and teacher research methodologies, discussed below, resulted in findings beyond the questions I thought to ask. While I can and do examine the data for answers to my original questions, the more interesting results arise directly from the coding scheme that emerged during my engagement with the data.

Participants and Recruitment

To explore these questions, I studied my teaching of and the work produced by my students in ENGL 10803T: Writing as Inquiry-Exploring Creativity. In the third week of the Spring 2021 semester, my supervising faculty member, Dr. Carrie Leverenz, visited the class to explain the study, electronically distribute copies of the Institutional Review Board (IRB) consent document,[55] and explain that consent documents were to be kept in a digital folder that could be accessed only by her, and not shared with me, until the completion of the semester and grades had been filed. I was not present for the discussion of the study or the collection of consent to minimize any sense of influence or coercion. Students were informed of how their writing would be used and analyzed in this study and were made aware that they had the right to

[55] Due to ongoing COVID-19 concerns at the time of this study, consent forms were distributed digitally to limit paper handling and potential spread of the virus. See Appendix A for IRB-approved documents.

decline to participate or to discontinue participation at any time without penalty. Of the 20 students enrolled at the start of the semester, 18 students completed the course. Of those, 13 students agreed to participate in the study.

Participants were recruited based on course enrollment. Once consent was obtained, the course continued as usual, with no further reference to the study and with consistent instruction and activities for all students, regardless of participation status. Because I did not gain access to the consent forms or to the students' coursework (for the purpose of being studied) until semester grades were filed, I taught as I would in any other FYC course with equal attention to all students and their coursework.

ENGL 10803: Writing as Inquiry is a general education requirement at Texas Christian University (TCU) that is typically taken by traditional first-year students.[56] My section of the course met in person for 80 minutes twice per week for roughly 15 weeks. Due to the COVID-19 pandemic, 16 sections of ENGL 10803 out of the 22 sections offered in Spring 2021 met in an online only format. My class was one of six sections that met on campus, in person only,[57] and the course was designed and delivered with students' physical presence in mind. It should also be acknowledged that all students during the 2020-2021 school year were surviving a global pandemic that required them to juggle personal and academic challenges, including, but not limited to, navigating college courses delivered in multiple modes, via multiple platforms, and with varying expectations. The students in my class, most of whom were new to TCU, and to college in general, were also learning content and processes that asked them to engage in entirely

[56] Of the 13 participants in this study, 12 students are freshmen and 1 is a sophomore.
[57] Students who tested positive for COVID-19 or were in close contact with an infected individual were able to access course materials and instruction remotely. Class sessions were not recorded or offered in a live digital format on a regular basis. COVID-19 protocols, as established by Texas Christian University and updated according to health officials' recommendations throughout the semester, were adhered to at all times, including physical distancing and proper mask wearing by everyone in the classroom space.

new ways of thinking. I do not underestimate first-year students' cognitive load[58] during a typical school year and therefore recognize and empathize with the extreme difficulties presented by 2020-2021, including those that arose from my class in particular.[59] In addition, I recognize that the participants and the data described below exist in a particular moment and do not represent all students or all FYC courses. Still, the data and resulting analysis allow for conversations about composition pedagogy and, more specifically, my goals and insights as a composition teacher-researcher. Further, the nature of the Fall 2021 semester required creativity from students and teachers across the world and offered me a unique opportunity to contextualize course content on creativity within the present moment.

Data Collection

Data for this project was produced and collected during the Spring 2021 semester by students in my Exploring Creativity course. Drawing from teacher research methodologies, the primary source of data for this study came from students' coursework, including writing assignments, in-class activities, and reflections—such as reflective journaling and self-evaluations geared toward increasing students' metacognition as it pertained to their views of themselves as writers and as creative individuals. Because this type of reflective writing is a new

[58] Cognitive load theory pertains to how humans process information and was first articulated by John Sweller in 1988. Describing cognitive load as the limited "amount of information working memory can hold at one time," Sweller put forth the belief that "instructional methods should avoid overloading [working memory] with additional activities that don't directly contribute to learning" ("Cognitive Load Theory").

[59] Conducting research with human participants is always fraught, which is why the Institutional Review Board (IRB) must approve all studies with human subjects. However, the IRB does not account for research during times of crisis, which can be especially complicated. Therefore, it's important to acknowledge several factors when discussing this particular study: 1. This study does not place undue burdens on students, as the course was taught the same for all students regardless of participation in the study; 2. This course could stand on its own as a credit-bearing FYC course and is not exclusively a research study; and 3. Although I had external structures that necessitated my teaching of this course during a time of crisis (i.e. degree timelines), this particular course, especially its emphasis on openness, may have been especially well-positioned for a time of crisis, as it offered me and my students a lot of flexibility.

genre for many FYC students,[60] I used a combination of structured and unstructured reflection prompts to guide students toward metacognitive thinking while also allowing them the space to describe their writing experiences beyond prompted questions. In addition, I kept a teaching journal as part of a grounded theory approach, discussed below, that allowed me to analyze and reflect on my insights during and after the semester.

Coursework

Following the Spring 2021 semester, I reviewed the work produced by Exploring Creativity students, which included four process-based writing portfolios, responses to online discussion boards, informal writing assignments, and structured reflections, all of which was completed between January 19, 2021 and May 4, 2021. In total, I downloaded 714 pages of student coursework. While I was familiar with my students' work as a result of working closely with them throughout the semester, I did not intentionally identify or analyze findings prior to the summer of 2021 when I began coding for themes. With some distance from the immediate needs of the semester, I was able to take a holistic view of students' writing—as opposed to reading and responding to each project on an individual basis with the goal of meeting the needs of each student, as is my practice during the semester. Once I began reviewing student work as data, I began coding for themes, which revealed that students' reflective writing provided the most insight into their learning and their creative confidence. The themes, discussed in more detail following a description of the methodologies, highlight the three primary components that allowed students to increase their creative confidence in Exploring Creativity.

[60] See Sandra L. Giles's "Reflective Writing and the Revision Process: What Were You Thinking?" in which she describes reflective writing and its value to writing students, arguing "Reflection helps you to develop your intentions (purpose), figure out your relation to your audience, uncover possible problems with your individual writing processes, set goals for revision, make decisions about language and style, and the list goes on" (193).

Google Forms

In addition to free-write style reflections, I also provided structured reflections via Google Forms, which asked students to reflect on the course, their learning, and their perspectives. As part of their learning in the course, students, including those whose work is not directly discussed in this study, submitted responses to four anonymous Google Form questionnaires[61]—roughly 4 weeks apart throughout the semester—that prompted students to define creativity and reflect on their views of creativity and writing. The questions also asked students to consider growth or changes in their learning and to provide feedback to me about the course. In addition to providing a different medium for reflection, the forms also prompted responses that were used to guide my teaching and as the basis of discussions around students' changing views of creativity, including the concepts and activities they felt were helping them learn about both creativity and writing. Because the form results were sent directly to me and included feedback that I used to adjust the course and my teaching, I chose to keep them anonymous to elicit authentic responses. Thus, although the data from these forms cannot be discussed in the context of a particular students' learning, it provides a holistic view of students' experiences in the course.

Teaching Materials

Lastly, I gathered my teaching materials, including my lesson plans, class materials, and teaching journal, for an additional 20 pages of discursive data and another 250 pages of Google Slides used during class sessions. This data set is discussed in the following Interchapter's description of the course and is most useful in addressing research questions 2 and 3 by providing context for the assignments, processes, and reflections students engaged with. My

[61] See Appendix B for a list of the questions students responded to on the Google Forms.

teaching journal provides data that describes my experience teaching the course content, my perspective on student engagement, and my view of the ways in which my role as the teacher enabled or disabled engagement and creativity.

Methodologies

Discussing Roland Barthes's quotation from the epigraph, Gesa Kirsch and Patricia Sullivan assert, "In composition studies, researchers encounter writing immediately as well as inevitably. Writing is not only the medium we use to make discoveries and impart findings to others but the very 'it' we search for" (1). Just as "the process of writing shifts reflective practice into a formative, tangible, creation," so too does research produce writing (Connolly 31). Because I believe that writing *is* thinking and because I'm interested in the thinking students do through and about writing, the methodologies described below assume that writing is a valuable site of study not only as data but also as a space to reflect and construct theory. As Kathy Charmaz asserts, "the methods we choose and how we use these methods flows from our epistemologies" (Charmaz 1612). Thus, I have implemented grounded theory as the primary methodology because it aligns with my view of writing in that both grounded theory and writing are invested in the co-construction of knowledge (Charmaz 1613). My interest in this topic arose from a desire to understand how students receive my pedagogy, so their writing and perspectives supply the bulk of the data. The qualitative methods[62] are informed by grounded theory, feminist, teacher research, and design methodologies, all of which align with both creativity and composition theory through their shared values of flexibility, openness, and reflection.

[62] I use Sandra Harding's definitions of method—technique or way of gathering evidence—and methodology—the theory guiding the research process (3) and acknowledge that, in my study, method and methodology are knit together.

Grounded Theory

According to the *SAGE Handbook of Grounded Theory*, "The Grounded Theory Method (GTM) comprises a systematic, inductive, and comparative approach for conducting inquiry for the purpose of constructing theory" (Bryant and Charmaz 1). In other words, rather than starting with a theory, grounded theory begins with data and allows a theory to emerge. As Barney Glaser explains in a collaborative article titled, "What Grounded Theory Is… A Critically Reflective Conversation Among Scholars," "GT is simply the discovery of emerging patterns in data. Everything has patterns. Everybody engages in GT every day because it's a very simple human process to figure out patterns and to act in response to those patterns. GT is the generation of theories from data" (Walsh et al. 593). Similarly, Antony Bryant and Kathy Charmaz assert, grounded theory "is designed to encourage researchers' *persistent interaction* with their data … [and] analyses," as "each informs and streamlines the other" (1, emphasis added). Not only does persistence align with the habits of mind central to creativity pedagogy but it also reveals the level of engagement the researcher must have with the data in order to construct theory from it. Glaser explains, "GT is just a set of steps that take you from walking in the data knowing nothing to emerging with a conceptual theory of knowing how the core variable is constantly resolved" (Walsh et al. 594). While I must "acknowledge that [I am] simply drawing on the tenets of GT," rather than claiming that this is a grounded theory study (Walsh et al. 586), my engagement with the data in this study points toward a grounded theory that can be built upon with additional classroom studies. In using some of the tenets, such as allowing the data to speak for itself, co-creating data with participants, and engaging with data throughout the research process, I draw on Lotte Bailyn's notion of grounded theory as "a framework, or, better still, a perspective: a perspective on what one can learn from data" (Walsh et al. 590). In my case, this perspective is one of a feminist teacher-researcher.

Feminist

Grounded theory embodies feminist methodologies in its "metatheoretical critiques of methodological assumptions" (Patricia Sullivan 41). In other words, grounded theory aims to subvert traditional, patriarchal assumptions about what research is, including acceptable methods and lenses for conducting research. For example, grounded theory does not fit neatly into either the qualitative or quantitative traditions, nor does it embrace a purely deductive or inductive stance. Instead, grounded theory blends observation, pattern-seeking, and empirical data. As Sandra Harding argues, "the best feminist analysis… insists that the inquirer her/himself be placed in the same critical plane as the overt subject matter," acknowledging her/his "race, class, culture, and gender assumptions" (9). I cannot remove myself from this study. My role as a white, female teacher-researcher appears not only as the instructor of the course but also in my involvement with and interpretation of the data. As such, my design for this study and the course reflect my (read: female) way of "organiz[ing] and express[ing] knowledge" (Patricia Sullivan 40) and my way of seeing (and theorizing) the writing classroom.

As a white, female, PhD candidate teaching at a predominantly white institution (PWI), my positionality effects not only my teaching and my research design but also my engagement with the data. Specifically, engaging with student writing as a white teacher at a PWI requires me to be mindful and critical of the ways in which language practices continue to marginalize minority students. In my teaching and assessing of writing, I work toward antiracist practices that invite students' own languages, as described in the CCC's position statement "Students' Right to Their Own Language." I resist focusing on students' style and syntax and instead teach writing with a focus on students' ideas, emphasizing collecting and developing strong evidence, analyzing a variety of data, and providing insights as a result of engaging with others' thoughts.

Although this approach decreases an emphasis on correctness[63] in student writing, it does not fully address students' privilege. For example, students from affluent schools and backgrounds likely had the privilege and opportunity to explore their ideas in academic contexts while students from less privileged positions likely had more rigid academic experiences and less support to explore and engage in their learning. Therefore, in designing assignments and engaging with student writing in a course built upon ideas and exploration, I must be especially mindful of my biases and interrogate how my positionality interacts with students' work in the course. Therefore, I did not evaluate the *quality* of students' ideas or writing as I analyzed the data for this project. Instead, I focused on each students' interaction with their ideas and on their reflective writing to allow students to speak for their themselves as to their engagement with the process and their perspectives of their writing. Additionally, my use of anonymous questionnaires helped me review students' experiences more objectively. Although data and data analysis are never entirely objective, anonymous responses remove some of the immediate bias that can arise when analyzing data in relation to a particular student. While my positionality will always affect my roles as teacher, researcher, and teacher-researcher, my goal is to minimize the negative impact by taking a critical stance and interrogating my biases.

While feminist research does not have specific methods, reflection plays a central role in feminist work. Gender scholars and advocates Sonia Palmieri and Melissa MacLean argue, "Feminists reflect. We reflect [purposefully], with the intention of evaluating what has come before and what is further required to reach our emancipatory goals" (17). While reflection is not solely the domain of feminist methodologies, Brid Connolly points out, "it is notable that reflective practice is almost absent in traditionally masculinist or patriarchal professions," as

[63] As discussed in Chapter One, Sharon Crowley demonstrates the relationship between character and correctness, which has marginalized students throughout composition's history.

opposed to "feminised professions such as education, counseling, nursing and social work" (27). Notably, my vision for this project and course were heavily guided by reflection—on my goals for this study, my interest in the content, and my teaching practices. Reflection throughout the study also guided my research, teaching, and theory building, as I remained involved with not only my data but also my experiences to consider what was happening in the moment. Thus, in the tradition of John Dewey, who "proposed reflection as a route to problem-solving in education," my use of reflection aims to create knowledge (Connolly 24). For Connolly, "the point about feminist ways of knowing is to insert it into the knowledge created through reflective practice"; specifically, feminist ways of knowing bring about the feminist standpoint, which moves from reflective to reflexive practice (30-31). Connolly explains, "feminist reflexive practice asks you to reflect on the implications for your practice and to start a new cycle of reflection" (32-33). Thus, invoking feminist methodologies in this project enables my critical process as a teacher invested in continually interrogating and developing my pedagogy to meet the needs of my students.

It's important to note the critical, emancipatory nature of feminist inquiry. Palmieri and MacLean argue for "constant reflection and revision, not only in relation to the data collected and methods involved, but also the structural conditions—including power relations, roles, capacities, and resources—that characterize the research context" (2). While my project is not feminist in this sense, it does reveal the ways in which I still feel beholden to the structure of traditional classrooms and their expectations (such as assessment). At the time of the study, I had not fully re-imagined my composition classroom in the way that a feminist and creative pedagogy might prompt me to; however, the product and results of feminist research are only part of "the process of generating knowledge" (Palmieri and MacLean 6). As Palmieri and MacLean argue, a "strengthened and more reflective *process* is perhaps the fundamental goal of

all feminist pedagogy[64]," which, like grounded theory, encourages the co-creation of data and knowledge (Palmieri and MacLean 7-8). Thus, I am more prepared to redesign my pedagogy as a result of the knowledge generated through the process of teaching and studying this course. Therefore, while the study, as discussed in this chapter, may not have fulfilled all my initial goals, the process of teaching and studying this course and the knowledge created still provide insight into the research questions.

Teacher-Research

My use of teacher-research is informed by both grounded theory and feminist methodologies, as the teacher researcher must remain actively involved with data production, analysis, and interpretation, often through reflection. Education scholars Charles Ellis and Kathryn Castle explain, "When teachers reflect, plan and implement teacher research studies, they become teacher agents capable of improving their own teaching and schooling for the benefit of their students and the community despite obstacles and mandates to do otherwise" (274). As the agent, the teacher makes decisions about the study and the course while co-constructing data with her students. As such, "teacher research is not exact" (Klehr 123). Instead, "procedures for collecting and analyzing data" may "evolve throughout the course of a teacher-research project" (Baumann and Duffy 613) because of "the complex and constantly shifting factors at play in any given classroom," which demand the teacher's constant involvement in the data (Klehr 125). Thus, teachers not only notice the complexities and potential challenges of a classroom but also identify emerging patterns and potential solutions throughout the co-construction of data. As such, teachers rarely aim "to create broadly generalizable prescriptions

[64] In the context of a classroom study, I do not believe methodology and pedagogy can be fully separated, as my research design informs my course and my teaching and vice versa. However, for the sake of this project, I have saved a discussion of pedagogy for Chapter Five.

for curriculum or instructional practice" (Klehr 124); instead, teacher research promotes open-ended inquiry by contributing to ongoing conversations that aim to "improv[e] the quality of education in classrooms from pre-K to PhD" (Ellis and Castle 283). In this way, teacher research often enables changes to the teacher-researcher's classroom and immediate context. While teacher research may not enact large scale changes, it often contributes to larger pedagogical conversations.

Teacher research often begins with and is fueled by reflection. Ellis and Castle assert, "The teacher, or practitioner, reflects on a problem, formulates a research question or questions, collects and analyzes appropriate data in order to answer the question/s, interprets the results in light of needed changes to be made, and makes changes to improve teaching and learning" (273). Similarly, Sandra Hollingsworth argues, "Thoughtful teachers regularly question their teaching and their students' learning, collect information to inform themselves about those questions, experiment, document, summarise [sic] and try again" (50). While "teachers' reflective processes are rarely observable to others," "reflective teaching is action research" because it represents "change as a result of that thought" (Hollingsworth 50). In this way, teacher research, as a feminist, action-oriented practice, empowers teachers to take ownership over their classroom spaces by engaging in research and enacting change. While the situated nature of teacher research allows for agency, it may also contribute to the marginalization[65] of teacher research. Thus, Hollingsworth aims to

> create a space to articulate our current positions as teachers and researchers… become aware that both have been limited because teaching is considered a 'woman's' profession… and help each other discover our own classroom questions and design our

[65] See also James Baumann and Ann Duffy who argue, "While critics of teacher research often contend that classroom research is not scholarly and theory based… we found that not to be the case. Teacher research is grounded on a knowledge base that guides and informs classroom studies" (610).

> own methods, rather than replicate the accepted methods of others [that] fail to answer our questions. (52)

Teaching, often feminized, is rarely elevated to the prestigious level of empirical, masculinized, research. Therefore, a feminist approach to teacher research values the teacher, defies traditional research methodologies, and makes space for lived experiences and collaboration.

Design-based Research (DBR)

One specific approach to teacher research is design-based research (DBR), which "is a methodology designed by and for educators that seeks to increase the impact, transfer, and translation of education research into improved practice" (Anderson and Shattuck 16). While Klehr suggests that teacher research in general "provides an instructive model for how theory and practice coexist" (125), Terry Anderson and Julie Shattuck push teacher research beyond coexistence and conversation toward grounded theory in their argument that DBR "stresses the need for theory building and the development of design principles that guide, inform, and improve both practice and research in education contexts" (Anderson and Shattuck 16). To do so, they identify eight characteristics of "a quality DBR study": DBR is 1. "Situated in a real educational context"; 2. "Focus[ed] on the design and testing of a significant intervention"; 3. A "mixed methods" study; 4. Designed for "multiple iterations"; 5. "A collaborative partnership between researchers and practitioners"; 6. An "evolution of design principles"; 7. Similar to "action research"; and 8. Intended to have an "impact on practice" (Anderson and Shattuck 16-18). DBR arose from learning-science scholar Ann Brown's desire for "methods and tools to help her understand student learning outside laboratory-like conditions, embracing the dynamic environments of realistic learning spaces… as assets in the research design rather than limitations" (Serviss and Jamieson 93). While "most DBR studies do not produce measurable

effect sizes that demonstrate 'what works,'" using qualitative methods, "they provide rich descriptions of the contexts in which the studies occurred, the challenges of implementation, development processes involved in creating and administering the interventions, and the design principles that emerged" (Anderson and Shattuck 22). This finding is consistent with Klehr's claim that teacher research promotes "the understanding that knowledge about teaching is shaped and refined by interactions with people and ideas, therefore flexible and socially constructed" (124). Further, composition scholars Tricia Serviss and Sandra Jamieson reveal, "the researchers themselves are learning, leading to revision, refinement, and perhaps even reimagining of the design itself. Thus, redesigning is a key element of DBR because the researchers are themselves impacted in the learning experiment they facilitate" (95). Redesigning requires reflection, as the teacher-researcher must be willing to think about elements of the course that call for revision. In this way, "conceiving of teacher research as a process of reflection and theory-building… rather than a blueprint for finding definitive answers, supports the view that classroom-based inquiry can be as much or more about problem posing as it is about problem solving" (Klehr 125). Klehr's claim not only aligns with design processes that emphasize problem solving but also highlights the way in which reflection can guide the entire process of teacher research.

Drawing on DBR within the field of education, Serviss and Jamieson reveal benefits of DBR for writing studies. In particular, "DBR offers writing studies a methodological framework" that guides researchers in its reflexive process (Serviss and Jamieson 96). Echoing the values of grounded theory, they assert, "DBR methodology merges the best that design sciences and education research have to offer, emphasizing the dynamic nature of educational research that must account for the unpredictable nature of learning while also freeing researchers from limiting ideas that *good* research is designed *completely* and *correctly* from the start" (Serviss and Jamieson 95, original emphasis). Writing scholars benefit from DBR's flexibility in

their desire to "study writing as it happens in specific learning environments," moving writing studies "closer to ecological validity in research design" (Serviss and Jamieson 96). Further, and most importantly for this study, "DBR helps writing studies focus on the *processes* and reiterative nature of research as it emphasizes the constant revision involved with research in naturalistic studies" (Serviss and Jamieson 96, original emphasis). Because my study includes similar processes through my teaching and course content, DBR aligns as closely as possible to the framework of the course. For instance, Serviss and Jamieson emphasize, "the ultimate outcomes of DBR—theories, practices, and artifacts—are meant to begin an ongoing inquiry" (97). This notion alone reflects the habits of mind the course aims to foster in students, which allows me to provide examples of writing and teacher research in action to reveal the application of course content to my students.

As illustrated, the methodologies described above are intimately connected through their methods and philosophies. It would be artificial to separate these methodologies from one another or to assign specific methods or parts of this study to specific approaches. Instead, the above discussion serves to point to specific features of each methodology, reveal the ways in which they overlap, and, most importantly, to highlight their use in this project. Above all, the shared emphasis on reflection and engagement with the data demonstrates the applicability of grounded theory, feminist, teacher research, and design-based research methodologies for this study.

Coding for Themes

While I interacted with the data throughout the project, I did not do any formal coding until after the conclusion of the semester. In order to begin coding, I downloaded and compiled student writing into documents based on assignment—Project 1, Daily Writing, etc. Some

student work had to be transcribed from images of hand-written process work and class activities. I also downloaded my teaching materials, including the Google Slides that I taught from during class, transcribed notes into a teaching journal document, and converted the Google Form responses into a spreadsheet. Once the data was digitized and compiled into a single folder, I began the coding process by digitally reviewing and eventually color-coding the data.

Following a grounded theory approach, I conducted open coding by reviewing my students' writing, beginning with their portfolios from Project 3. While I was already familiar with students' coursework, I started my coding process with students' writing to get a sense of what their coursework might reveal about their learning. I chose to start with Project 3 because the project itself was heavily focused on process, including reflecting on process. Because I had asked students to write about their processes so much during Project 3, I thought the data from this unit might give me a sense of the kinds of themes that could be present throughout the entirety of students' coursework. Further, by Project 3, students had about 10 weeks of experience and practice with reflective writing, so I assumed the reflections in this unit would be more detailed, and thus easier to code, than those in unit 1. My coding process involved reading each portfolio, as I do while grading, beginning with the cover memo and final draft before reading earlier drafts and process work. I did not review peer response feedback or my feedback on the drafts in depth at this stage, as I was focused on what students had to say during and about their writing processes. Instead, I looked for and highlighted sections of the portfolios in which students specifically discussed writing or creativity. After reading three portfolios, I noticed several other categories that might reveal insights into the research questions, such as students' reflections on their own engagement and on their experience with the CPS process. With these additional categories, I went back and reviewed the previous projects, changing the relevant text to a different color for each of the emerging themes: blue text for process, orange text for

engagement, red text for writing, and yellow highlight for creativity. Because students' comments about creativity often overlapped with other categories, highlighting the text in yellow allowed me to dual code text that also fit a different theme. I continued to read Project 3 portfolios, color-coding the data according to initial patterns but remained open to the possibility that new themes might emerge throughout the process. After coding data from Project 3, I reviewed students' responses to in-class writing prompts and began reading portfolios from Project 1, which revealed several additional themes: rule/error rigidity (pink text), revision (green text), confidence (purple text), and deep reflection (maroon text). I did not immediately reread and recode Project 3 and instead continued through the remaining projects to uncover all themes before reviewing all of the data once again. In this way, the use of grounded theory aided not only in my openness to the data but also in my ability to revise my coding scheme as new patterns emerged.

The act of coding helped me identify patterns that address my original research questions and reveal deeper insights. As expected, student writing revealed the richest data in response to research questions 1 and 2. Research question 3 was best addressed through the Google Form questions that asked students about their perspectives of writing and creativity. Overall, the data reveals the importance of creative confidence in students' relationships to both creativity and writing. As students expand their definitions of creativity, they become more willing to identify as such and, as a result, demonstrate an increase in creative confidence. In this study, students' increase in creative confidence stems from their experiences in a creative environment, engagement with habits of mind, specifically metacognition, and an increase in knowledge about creativity.

Creative Confidence Themes

Creative confidence, as defined by design thinking practitioners David Kelley and Tom Kelley, "is about believing in your ability to create change in the world around you" (2). At its core, creative confidence is "self-assurance" or "belief in your creative capacity" (2). Kelley and Kelley have framed their discussion in terms of innovation and creativity in work and life, but their notion of creative confidence has now been brought into an academic realm as both a research interest among psychology, education, and creativity scholars[66] and an element of education. For example, Paula Álvarez-Huerta et al. endeavored "to examine the relationship between student engagement and creative self-concept in undergraduates" (1). Creativity scholar Maciej Karwowski explains, "Creative self-beliefs (interchangeably described as creative-self concept)" are essentially "people's convictions concerning whether they are able to function creatively and solve problems requiring original thinking" (212). Álvarez-Huerta et al. specifically link self-belief to confidence claiming, "creative self-beliefs reflect the degree of confidence that people feel in their ability to think or act creatively," but they distinguish creative self-belief from "a person's creative self-concept[, which] refers to a more general belief about the capacity to produce creative outcomes" (2). Importantly, Kelley and Kelley argue, "One prerequisite for achieving creative confidence is the belief that your innovation skills and capabilities are not set in stone" (30). Thus, students and teachers must approach creativity with a growth mindset and the belief that learning is possible. For my purposes, creative self-concept and creative self-belief will be discussed as aspects of creative confidence that arise from different factors. Theme I demonstrates the role of knowledge about creativity in bolstering students' creative self-belief. Theme II supports Álvarez-Huerta et al.'s findings that there is a

[66] See for example: Álvarez-Heaurta et al.'s "Student Engagement and Creative Confidence Beliefs in Higher Education," Kijima and Sun's "'Females Don't Need to be Reluctant,'" Lee's "Building Creative Confidence Through an Interdisciplinary Creativity Course," and Sweet et al.'s "Developing Creative Confidence."

"positive association" between creative self-concept and student engagement (7). Lastly, Theme III reveals the relationship between the creative environment and student's creative self-concept as a result of feedback, support, and balance. Overall, these themes indicate increased knowledge of creativity yields increased creative confidence, which prompts higher intrinsic motivation for writing. Further, students' reflective writing reveals the value of employing the habits of mind while writing in a creative environment. These findings lead me to argue that fostering a creative environment as part of a creativity-informed process pedagogy enhances students' engagement with writing.

Theme I: Creativity Knowledge

Knowledge about what creativity is and how it works gives students creative self-belief as they grow to identify with the definitions they form. As Osborn argues, one block to creativity "is student unawareness of the fact that everyone is gifted with a creative potential. Other blocks include lack of understanding of how creativity works, and failure to realize that all of us can… do much to make ourselves more creative" (viii). In other words, understanding what creativity *actually* is and relating that definition to oneself allows space for creative self-belief and creative confidence. Just as, "knowledge about writing is only complete when writers understand the ensemble of actions in which they engage as they produce texts" (National Council), knowledge about creativity involves practice with skills and strategies along with procedural knowledge of creative processes. In addition, both creativity and writing benefit from dispelling myths, discussed further in Chapter Three, with current research that expands outdated definitions and assumptions. For example, when students broaden the definition of creativity beyond the visual arts, there is more room for them to see their interests as creative endeavors. Therefore, an accurate definition of creativity allows students to identify as creative and opens them up to

further exploring their relationship to creativity and building their creative confidence, as demonstrated in Chapter Three.

Theme II: Habits of Mind

As briefly discussed in Chapter One, education scholars Arthur Costa and Bena Kallick's concept of habits of mind has been adopted into both creativity and composition scholarship as a framework to discuss thinking and learning. Developed by Costa and Kallick, "the Habits of Mind are an identified set of 16 problem solving, life related skills, necessary to effectively operate in society and promote strategic reasoning, insightfulness, perseverance, creativity, and craftsmanship" ("What are Habits of Mind"). Drawing from the original list of 16 skills,[67] The Council of Writing Program Administrators, the National Council of Teachers of English, and the National Writing Project created *Framework for Success in Postsecondary Writing*, which offers "eight habits of mind essential for success in college writing" (1). Costa and Kallick emphasize, "we don't want behaviors; we want habits. Learning the behaviors of problem solving, for example, is not the goal. We want to habituate *effective* problem solving" (xvii, emphasis added). To Costa and Kallick, effective problem solving comes from "develop[ing[the propensity for skillful problem solving using a repertoire of mindful strategies," including the specific "dispositions" they call "Habits of Mind" (xvii). Unlike behaviors, which may take place only once or without intention, habits of mind "require a discipline of the mind that is practiced so it becomes a habitual way of working toward a more thoughtful, intelligent action" (Costa and Kallick xvii). The key to developing creative confidence and the habits of mind is the "belie[f] that learning and growth are possible" (Kelley and Kelley 30). As I will demonstrate in Chapter

[67] Persisting, managing impulsivity, listening, thinking flexibly, metacognition, striving for accuracy, questioning, applying past knowledge, clear and precise communication, gathering a variety of data, innovating, curiosity, risk-taking, finding humor, thinking interdependently, lifelong learning (Costa and Kallick, "What are Habits").

Three, students' reflective writing reveals that a creative environment, described below, in which creative confidence is fostered enables students to not only practice but also identify and reflect upon their use of the habits of mind in various writing contexts.

Theme III: Creative Environment

Lastly, Mihaly Csikszentmihalyi explains, "It is easier to enhance creativity by changing conditions in the environment than by trying to make people think more creatively" (1). This quotation exemplifies the significance of the environment in fostering creativity. Specifically, an environment that offers practice with the habits of mind enables creative thinking by putting students in charge of their learning. Whereas traditional education environments reward uniform thinking, creative environments support innovation and imagination. Because we are no longer "forced… to develop our imaginations," Osborn argues, "education in creativity could help us compensate for our loss of those environmental influences" that required innovation (ix). Nearly sixty years later, Lindsay Portnoy argues for the creation of education environments on the foundation of trust in which students have the space to take risks (33) that specifically foster creativity, especially the use of questions to engage students in learning activities (36). As Csikszentmihalyi indicates, insight only happens if you leave room for it (83) and "is more likely in places where new ideas require less effort to be perceived" (9). Thus, the classroom must value new ideas and reward students' "risk" in sharing their ideas. In this environment, students learn to think in new ways, change their minds, and accept feedback. As Judith Langer explains, "The social environment of school—what people do, why they do it, and what is valued and modeled as learning on a day-to-day basis—affects cognition" (72). Thus, what we value and present as teachers translates to what and how students learn. Finally, viewing

Csikszentmihalyi's nine elements for "enjoyable *experience* regardless of outcome"[68] in relation to the data from Exploring Creativity reveals three essential features of a creative classroom environment—feedback, support, and balance, discussed further in Chapter Four.

Conclusion

In this chapter, I have described my research design, study procedures, data collection, and methodologies. My approach to this study allowed the data to emerge organically from my teaching of Exploring Creativity, and the methodologies employed kept me engaged with the data while allowing the data to speak for itself. As a result, the key concept of creative confidence emerged as the primary theme in the data, which will be further analyzed in Chapters Three and Four. So far, the data discussed in this chapter begins to answer research questions 1 and 2, pertaining to students' engagement in writing and creativity processes, and reveals insights about the value of a creativity-informed process pedagogy beyond the confines of the original questions. Specifically, the three creative confidence themes illuminate that creative confidence can be derived from a variety of sources and that a creativity-informed process pedagogy must take all of these pedagogical factors into account to leverage the power of creative confidence for students' writing engagement and development. Before analyzing the data, the following Interchapter describes the Creative Problem Solving (CPS) Model used in Exploring Creativity to illuminate the process students used throughout the course.

[68] In *Creativity*, Csikszentmihalyi identifies nine elements representative of "flow," or the "optimal" creative experience: "Clear goals every step of the way, immediate feedback to one's actions, balance between challenge and skills, action and awareness are merged… distractions are excluded from consciousness, no worry of failure, self-consciousness disappears, the sense of time becomes distorted, [and] activity becomes autotelic" (111-113).

Interchapter: Exploring Creativity

Teaching Writing and Creativity

As I mentioned in Chapter Two, ENGL 10803T: Writing as Inquiry-Exploring Creativity is a first-year composition (FYC) course in which one of the objectives is to expose students to new genres and writing processes. Having taught writing to primary, secondary, and postsecondary students prior to this course, I have experiential and researched knowledge of writing curricula and outcomes at various levels of education. In my experience, secondary, and at times postsecondary, writing curricula are often formulaic and standardized. Academic writing is often taught in a prescribed manner, leading students to hold narrow views of both the processes and products of writing. At the college level, the research in Chapter One confirms that process pedagogies have been common in composition courses since the 1970s but have become increasingly standardized as a result of textbooks, labor conditions, and competing demands in FYC curricula. As such, when the already watered-down version of the writing process trickles down to the secondary and primary levels, it gets taught as simply and directly as possible—plan, draft, revise. Further, the increasing standardization at lower levels of education (due to curricular and testing standards) has left little room in the curriculum for a recursive writing process. As a result, it is common for incoming FYC students to be aware of the terms associated with process pedagogies but to have a rigid sense of what it means to engage in a writing process. Despite, or perhaps because of, their limited experiences, FYC students also tend to arrive with a set view of themselves as writers. Students who feel they have succeeded (based on high grades and positive feedback) on writing assignments often enter FYC with the assumption that they know how to write, which can make them resistant to new approaches. On the other

hand, students who have struggled with writing in the past (based on low grades or negative feedback) often assume that they simply aren't good writers, which can result in a lack of motivation for or interest in writing. In either case, students enter FYC with fixed views of writing and of themselves as writers. At the college level, however, writing takes on new meaning, new forms, and new approaches. Thus, students' preconceived notions of writing and of themselves as writers are often revealed to be inaccurate and ineffective in FYC, and college instructors must work to overcome years of training to re-engage students and reframe what writing is and can do. As such, FYC courses, including my Exploring Creativity course, often include some amount of "myth-busting" or broadening of students' knowledge of and experiences with writing.[69]

In addition to expanding students' perspectives of writing, Exploring Creativity also introduced creativity as a concept and process, which also required redefinition. Creativity is not something that can be taught in the abstract as a theoretical body of knowledge. Rather, it must be practiced and, in a sense, habituated, to be fully embraced and understood. Therefore, I designed Exploring Creativity as an immersion into creativity and writing through process-based assignments. The course begins by asking students to inquire into their own experiences before gradually exposing them to creativity theory and providing opportunities to inquire into creativity through research, writing, and the creative process. It's important to note that asking students to change or reconsider long held beliefs—about writing, creativity, themselves as writers, etc.—might be met with discomfort, uncertainty, and even resistance. To navigate these, and other, barriers, I embraced the values and habits of creativity—such as "listening and understanding with empathy" (Costa et al.)—and intentionally brought emotion into my

[69] See the *Framework for Success in Postsecondary Writing.*

pedagogy. Writing is hard. It is emotionally and mentally draining, especially when what you know about writing is being challenged and when you are asked to try unfamiliar processes. On top of writing's inherent difficulty, my course asked students to learn entirely new ways of thinking. So, in acknowledging students' potential uncertainty toward the course and assignments, I brought emotion into the conversation and asked students to reflect on and share their feelings around the coursework in an attempt to decrease the pressure students sometimes feel to intuitively *know* how to write. Further, while I was asking uncertain students to be open to new ways of writing and thinking, I also had to leave space in my course design, in both the overall syllabus and in day-to-day class preparation, for the changes that such uncertainty necessitates. In this way, my pedagogy mirrored the content and illustrated my expectations for students. After all, creativity and control are antonyms. The more I, as the teacher, attempted to assert control over students and their learning, the less room I left for creativity.

Exploring Creativity: The Course

As previously stated, Exploring Creativity is a themed version of Texas Christian University's required FYC course. Because ENGL 10803: Writing as Inquiry is the first of a two-semester sequence, my themed version of the course was still responsible for meeting the ENGL 10803 course objectives and for preparing students for ENGL 20803: Writing as Argument.[70] To receive approval for my course design, I had to demonstrate the ways in which my course met the learning outcome set forth by the composition program, including asking students to write in a range of genres, read critically, and integrate sources into their texts. As the assignments described below indicate, I maintained a focus on the goal of teaching writing by

[70] Although ENGL 20803 is not a continuation of ENGL 10803, the first course does lay the groundwork for the process-based writing students will continue to do in the second course and introduces them to a broad view of what writing is and can do with the goal of preparing students for future writing contexts.

specifically emphasizing two outcomes that align with processes: employing flexible strategies for drafting and revising and engaging in creative, critical, and reflective thinking.[71] The course description in my Exploring Creativity syllabus (See Appendix D for full syllabus) contextualizes these objectives:

> *Writing as Inquiry: Exploring Creativity* is a writing workshop in which you will explore questions about creativity through your writing process—from receiving the prompt to submitting a completed project—by using writing as a means of engaging with your thoughts, research, experiences, etc. Throughout the course, you'll engage in processes of creative thinking, invention, critical reading, drafting, revision, and editing as you complete projects that introduce you to writing as a mode of inquiry.

As the description indicates, creativity is employed as a process and a topic of inquiry but is not the sole subject of study. In other words, students learn about and use creativity as a way of learning about and practicing writing. Creativity, therefore, serves as a lens for inquiry. I chose to focus on creativity, especially the ways in which creative processes aid writing, to see whether an expanded notion of creativity encourages students to engage more deeply in their writing processes. To explore this question, I taught creativity theory and creativity as a process through which students completed writing assignments. Throughout the semester, students engaged in various forms of writing, including reflection, process work (the term I use for what is often referred to as invention or brainstorming), in-class writing and discussion prompts, and process-based projects.

In addition to writing assignments and activities, students also read about writing and

[71] TCU Core Curriculum Learning Outcomes for Written Communication 1 include: "1. Students will demonstrate the ability to write in a range of genres, using appropriate rhetorical conventions; 2. Students will demonstrate competency in reading, quoting, and citing sources, as well as competency in balancing their own voices with secondary sources; and 3. Students will demonstrate the ability to employ flexible strategies for generating and revising their writing."

about creativity from popular and scholarly sources, watched TED Talks, and listened to podcast episodes that served as mentor texts or context for the coursework. Readings about writing included texts such as L. Lennie Irvin's "What Is 'Academic' Writing," assigned in the first week of the semester to dispel myths about writing, and Sandra L. Giles's "Reflective Writing and the Revision Process," assigned during the revision process for Project 1 and revisited during Unit 4. In general, texts about writing introduced students to the genre at hand and provided new perspectives about what it means to engage in a writing process. While some of the readings about creativity served a similar purpose of expanding the definition of creativity, creativity texts also offered examples and inspiration. For example, David Kelley and Tom Kelley's book *Creative Confidence*, of which students were assigned the introduction and an excerpt of the first chapter, defines creativity and discusses processes and mindsets that boost creative confidence while also offering students support to "overcome the mental blocks that hold back [their] creativity" (10). Similarly, Janet Echelman's TED Talk, "Taking Imagination Seriously," discusses the challenges of bringing her innovative art to life, which served as an example for the creative process employed in Unit 3 and as the basis for a discussion about divergent and convergent thinking. Together, the assigned readings supported the goals and work of the course and were used as reference points when discussing and engaging in writing and creative processes. In the remainder of this section, I provide detailed descriptions about the four major projects in the course and the process through which those assignments were completed. This information provides context that situates the results and analysis at the end of this chapter.

Course Assignments

Over the course of the semester, students completed four major projects, using the CPS Model, described below, as the writing process. Each project culminated in a portfolio that

included the following components: an author's note describing their learning throughout the project and an evaluation of their effort and product,[72] partial and complete drafts including the final version and two or three previous drafts, scaffolded drafting activities (such as an annotated bibliography or outline), and all of the process work and reflective writing completed throughout the unit.

For Project 1: Creativity Narrative, students wrote a narrative inquiry essay in which they explored a question about their relationship to creativity. The guiding question for this project asked students to identify an experience with creativity and explore how the experience shaped their perceptions of creativity and themselves as a creative person. In addition to exploring their relationship with creativity, this project asked students to write from a place of inquiry, to begin their writing processes with a question (rather than a thesis), and to identify and describe specific moments in detail. Two primary goals for this project were to introduce students to process-based writing and to illuminate the ways in which writing creates meaning. To accomplish these goals, we spent three class sessions on invention and engaged in reflection during nearly every class session for this unit. In the end, students wrote 750–1000-word essays that explored questions ranging from where their creativity originated to why they lost their creativity in high school.

Project 2: Studying Creativity asked students to research an aspect of creativity of interest to them to learn more about creativity theory or creativity's role in a particular field or activity. Building on students' knowledge about creativity from the readings for and work of Unit 1, Project 2 asked students to learn about creativity from experts through research. In addition, students learned how to synthesize, develop claims about, and cite evidence from secondary

[72] Students' self-evaluation scores were included as two sections on the rubric and were factored into their portfolio grades for each project. See, for example, Project 1 Rubric in Appendix C.

sources. Maintaining the course focus on inquiry, this project prompted students to explore a question to which they did not already have an answer and to use the writing process as a means of arriving at new insights. The cognitive load for this project was high, as students learned new research and writing skills while navigating complex information about creativity. However, the unit was scaffolded to allow time for the more technical side of research and for students to engage with the contents of their research. Students followed the same process for Project 2 as they did for Project 1; however, in Unit 2, I provided more terms and explanations for the process to connect the work of writing to what they were learning about in their research. For example, I did not use specific creativity terminology or theory in Unit 1, but, in Unit 2, I explained divergent and convergent activities and the role of each as students worked through the process. Similarly, Unit 2 included readings and class discussions about creativity theories and about how and why scholars study creativity. The primary goal of Project 2 was to introduce students to academic writing and to shift their perspectives of research from fact-finding to an inquiry-driven process. To accomplish this goal, I scaffolded the project such that students received frequent feedback from me and their peers and had the opportunity to talk about, and therefore digest, their research. A secondary goal was to allow students to learn more about an area or application of creativity of particular interest to them. For example, students chose topics such as the role of creativity in sports, whether creativity and intelligence are related, and creative solutions to mental health care during the pandemic. The portfolio for this project included an annotated bibliography and a significant amount of process work that culminated in a 1300-1500-word essay in which students synthesized their research and revealed an insight about creativity.

Unlike the first two projects, Project 3: Creating Solutions asked students to engage in the

CPS Model to solve a personal[73] problem. However, the goal of this project was less about finding a solution than it was about increasing metacognition and sharing insights on what can be learned from experiencing creativity. To avoid over-emphasizing problem-solving, I structured the project such that it pushed students to think critically about the process itself, explaining what the CPS Model is, what it can be used for, and how it works. The result of Project 3 was a presentation in which students described their challenge, outcome, and the process that led to their selected solution. While this project did not produce a formal essay, the process was still largely discursive, including an extensive amount of reflective writing during nearly every class session, and students were asked to document their thinking throughout the process in order to include evidence of their thinking and problem-solving in their presentations. Students chose the visual component for their presentations, which ranged from slideshows and handouts to videos and websites. I scaffolded students' work using some of the divergent and convergent thinking activities from Projects 1 and 2 along with a few new activities. When I repeated an activity, I drew students' attention to how the activity was being used similarly to or differently from its prior use and engaged in a brief discussion with students about how all of the process work throughout the semester provides tools that can be used in a variety of situations. Students' engagement in the process was highest during this unit, and several students developed truly novel solutions to their challenges.

The final exam for the course was a two-part project in which students 1) chose to revise either Project 1 or Project 2 and 2) wrote a short reflective essay to develop an insight about their experiences with creativity in the course. This project was framed by Sandra Giles's notion that

[73] "Personal" here is defined as a problem that students have influence over and can pertain to their personal, academic, or work lives.

> revision isn't just in writing. These methods can be applied any time you are working on a project—of any kind—or have to make decisions about something. Establishing the habit of reflective thinking will have far-reaching benefits in your education, your career, and your life. It's an essential key to success for the life-long learner. (203)

As Giles suggests, revision is closely tied to reflection in that revision requires a re-visiting and re-viewing of a previous iteration. Students engaged in frequent reflection and revision throughout the semester, so this project served as a capstone to the course and a moment for students to review their work and cement their learning.[74] To complete the project, students used the track changes feature in Microsoft Word to document their revisions during Part 1. The initial draft, revised draft with markup, and a polished version were submitted in the final portfolio. Using track changes not only allowed me and the author to see evidence of revision but also provided students a visual account of their effort during revision. Part 2 asked students to reflect on their experiences with writing and creativity to reveal an insight about something they learned (about themselves, creativity, and/or writing) as a result of the class. To accomplish this part of the project, students reviewed their writing and process work and completed new reflection activities. The culminating reflections provided some of the most detailed, interesting insights from the course, discussed in detail below.

[74] See "Memory: It's a Process" for more information on the role of review in the learning process.

The CPS Model

While the readings and assignments provided structure for the course, the Creative Education Foundation's (CEF) Creative Problem Solving (CPS) Model provided the framework and principles for teaching writing as a creative process. As previously described, the CPS Model was developed from the problem solving process that Alex Osborn created to generate new ideas in brainstorming sessions at his advertising firm. Today, the CPS Model is used in business and academic settings to solve problems, explore ideas, and engage in creative thinking. As figure 5 demonstrates, the CPS Model has "four stages with six explicit steps" (CEF 16). In Exploring Creativity, I used the CPS Model *as* the writing process, guiding students through each of the steps and stages, allowing room for revision, reflection, and recursivity along the way. A rough alignment with the traditional writing process is pictured in table 1 below. It is important to note that the stages presented in table 1 are not a direct alignment between the writing and CPS processes and that the writing process stages are the simplified version often taught in composition courses. Additionally, table 1 does not illustrate the complexity of the CPS Model's Clarify stage, which has three steps that scaffold the

STAGE	STEP	PURPOSE
CLARIFY	Explore the Vision	Identify the goal, wish, or challenge.
	Gather Data	Describe and generate data to enable a clear understanding of the challenge.
	Formulate Challenges	Sharpen awareness of the challenge and create challenge questions that invite solutions.
IDEATE	Explore Ideas	Generate ideas that answer the challenge questions.
DEVELOP	Formulate Solutions	To move from ideas to solutions. Evaluate, strengthen, and select solutions for best "fit."
IMPLEMENT	Formulate a Plan	Explore acceptance and identify resources and actions that will support implementation of the selected solution(s).

CPS Model based on work of G.J. Puccio, M. Mance, M.C. Murdock, B. Miller, J. Vehar, R. Firestien, S. Thurber, & D. Nielsen (2011).

Figure 5 - CPS Model with Stages

generation of a challenge question prior to what might be considered traditional brainstorming at the Ideate stage. Further, neither figure 5 nor table 1 highlights the use of divergent *and* convergent thinking[75] at each step of the CPS Model. Unlike the traditional writing process which positions divergence and convergence as applicable to separate stages of the process—typically, brainstorming is seen as a divergent activity while drafting and revision are viewed as convergent activities—the CPS Model requires both modes of thinking at every step in the process. To better illustrate how all of the principles and stages of the CPS Model translate to the FYC classroom, I describe each CPS stage as implemented in Exploring Creativity, using Project 1 as an example, below.

Traditional Writing Process	**CPS Model**
Brainstorm	Clarify
Draft	Ideate
	Develop
Revise	Implement

Table 1 - Writing Process & CPS

Clarify

Clarify, the first stage in the CPS Model, is broken into three steps: Explore the Vision, Gather Data, and Formulate Challenges (CEF 16). The goal of this stage is to glean a deeper understanding of the *actual* "problem" at hand. Often, we begin brainstorming for the problem we assume we need to solve before interrogating the problem or situation itself. To avoid

[75] In his 1957 article, "Creative Abilities in the Arts," J.P. Guilford described the two different types of "productive thinking," explaining, "Among the productive-thinking abilities another logical distinction appears. With some productive-thinking factors, and the tests that measure them, thinking must at some time converge toward one right answer; the significant type of thinking involved has been called 'convergent' thinking. With other productive-thinking factors and their tests, thinking need not come out with a unique answer; in fact, going off in different directions contributes to a better score in such tests. This type of thinking and these factors come under the heading of 'divergent' thinking. It is in divergent thinking that we find the most obvious indications of creativity" (112).

generating ideas for an assumed issue, the CPS Model provides a lengthy "problem finding," to use Osborn's term, stage that ensures a full understanding of the problem and concludes with a challenge, posed as a question, from which to begin brainstorming. As table 1 above illustrates, the traditional writing process omits anything akin to a Clarify stage. While academic writers engage in the steps of Clarify—imagining their next writing project, gathering data, and posing a research question—FYC instructors often do not include this as a separate stage that occurs *before* topic selection. From my perspective, this kind of foregrounding work gets skipped with students because the instructor, having created the prompt and the assignment, has already worked through and put forth the "vision" or "challenge" for the project and perhaps even assumes that students can begin by choosing a topic based on that predetermined challenge and *then* gather data. However, the CPS Model and the results of this study reveal that the Clarify stage is extremely important not only for students' understanding of and ability to work toward the challenge but also for increasing students' engagement in writing. Students seem to invest more in projects that they feel connected to and feel that they can succeed with. Further, in the context of academic writing, the Clarify stage more closely mimics the writing process of an academic, who spends time learning the conversation prior to selecting a specific topic or focus for their project. Lastly, allowing students to explore the vision, gather data, and formulate a challenge helps familiarize them with the assignment, explore their thoughts, and work through some of their initial, often generic, responses. In an inquiry-focused course, such as Exploring Creativity, students are then able to truly inquire into an aspect of the assignment that interests them. Importantly, assignment prompts must allow space for students to Clarify. While assignment prompts might provide the project's goals and expectations, it is up to the instructor

to create open-ended prompts that require students to engage in the work of the Clarify stage.[76] For example, my prompt for Project 1—write a narrative inquiry essay in which you interrogate your experience with "creativity"—provides the broad vision for and the goals of the assignment. However, I still asked students to define creativity, consider whether they viewed themselves as creative, and articulate whether creativity and creative experiences left a positive or negative impression on them. Thus, before choosing a specific topic or story to tell, students spent time with the goal of the assignment, interrogating the terms of the prompt and the topic itself to complete the Explore the Vision Step.

The second Clarify Step, Gather Data, began with a divergent activity called 5Ws + H (Appendix E) in which I led students through questions that prompted them to consider creativity, and their experiences with it, from a variety of perspectives. To complete the Gather Data step, a convergent activity is used to help students identify the data they *might* move forward. Because a traditional writing process typically includes one divergent brainstorming activity for topic selection, I stressed to students that the data generated and ultimately selected is one step closer to but not necessarily their topic. To converge, students reviewed the data and highlighted emerging themes. For example, if a student notices that several of their responses to the questions were negative, they might highlight all of the negative data, repeating the exercise with additional themes. At the end of the convergence activity, students had a list of two to three themes with supporting data from which they could build inquiry questions.

From there, students were again ready to diverge to create potential inquiry questions to guide the essay. The final step of the Clarify Stage—Formulate Challenges—requires that students use all of the themes identified while converging at the end of Gather Data to once again

[76] As Carrie Leverenz argues in "Design Thinking and the Wicked Problem of Teaching Writing," we must "design wicked assignments" to "teach writing in ways that encourages—and rewards—more divergent thinking" (6).

diverge to generate a variety of potential challenge questions. To begin the Formulate Challenges step, I asked students to write at least three questions for each of the themes they found in their data—roughly 9 questions total. This activity concluded that day's class session, resulting in a period of incubation[77] before students returned to class to select an inquiry question for the narrative inquiry assignment. When students returned for the next class session, I asked them to revisit the themes and inquiry questions from the previous class and to add any new ideas or questions to their lists. While some of these activities and prompts might seem redundant,[78] especially to students (discussed below), this structure is deliberately recursive in an attempt to continually spark new ideas and build on existing thoughts throughout the creative process. For the final convergent activity, I provided the following prompt:

> Thinking of your experiences as research for your writing, consider the following questions: Which question(s) most interests you? Which question(s) do you have the most evidence for? Which question(s) lends itself to a narrative structure[79]?

Students were instructed to mark the question(s) that met the criteria and then asked to revisit the narrative inquiry prompt. Returning to the goal set forth during Explore the Vision ensures that the challenge selected will produce useful results. For this project, the question a student selects must fulfill the goal set forth in the prompt. With the requirements in mind, students then

[77] Chapter 15 in Applied Imagination is titled "Periods of incubation invite illumination." In this chapter, Osborn calls incubation a "developmental stage" that requires "little to no conscious effort" (160). He goes on to argue, "Unconscious effort in the form of inner tension appears to be a most likely theory [behind incubation]. But desire may be other ways to explain illumination, and one of these has to do with motivation. Creative thinking thrives on enthusiasm, and this tends to lag when we force our minds beyond a certain point. By letting up a while, we tend to regenerate our emotional urge. Another explanation is that our power of association often works best when running freely on its own. During time-out, this untiring helper is more likely to scurry around in the hidden corners of our minds and pick up the mysterious ingredients which combine into ideas" (Osborn 162).

[78] Patrick Sullivan specifically argues for "disguised repetitions" as part of a pedagogy that increases students' motivation (*New Writing* 128).

[79] Prior to this class session, students had read Allison Wise's "Employing Narrative in an Essay." We also had discussed narrative structure and watched Julie Burnstein's TED Talk as a mentor text.

selected the inquiry question (or challenge question, as the CPS Model calls it) for their essay. While this description and part of the process is lengthy, it is necessary for helping students connect with and understand the goals of the assignment. Additionally, spending time on the Clarify stage helps bust the myth that writing is linear before students have even started drafting. Lastly, the description above may give an inaccurate sense of the time spent on this stage. These activities spanned only three class sessions, so, while there are a lot of steps, the process moves quickly to keep ideas flowing.

Ideate

With the inquiry question selected, the assumption might be that students are ready to begin drafting; however, the data generated in Clarify pertained to the general topic of creativity, not necessarily to the question that was ultimately selected. Therefore, Ideate, as with all CPS stages, begins again with divergent thinking to generate ideas for the specific question selected. While some of the ideas from previous divergent activities may be included here, the goal is to broaden beyond what has already been considered and to generate ideas that directly address the challenge. Importantly, two of the primary tenets of divergent thinking, according to Osborn and Parnes, are "defer judgment" and "seek wild ideas." Once there is a specific challenge on the table, it may be tempting to limit ideation to what the writer might deem useful ideas; however, judging or pre-selecting ideas limits the possibility for creativity.[80] Therefore, every divergent activity throughout the process requires openness to new ideas and new possibilities, even if those ideas seem wild or hold the potential to change the direction of the project, which, as I'll discuss later, is very uncomfortable for students. For students whose writing experience is

[80] Osborn provides an anecdote about Doctor L. L. Thurstone who "pointed out that almost any proposed idea can be shown to be wrong, immediately and logically. He went on to say: 'Sometimes the proof is so convincing that one is tempted to discard further thought about the new proposal. Even when this negative attitude is associated with high intelligence, the result is not likely to be creative'" (93).

limited to one idea, one rough draft, and one final draft, remaining open to multiple ideas may seem counterproductive, and students may become impatient with the recursivity of this process. Thus, it is incumbent upon the instructor to not only guide students through these activities but also illuminate the habits of mind at work in the process by sharing the theories behind idea generation and selection.

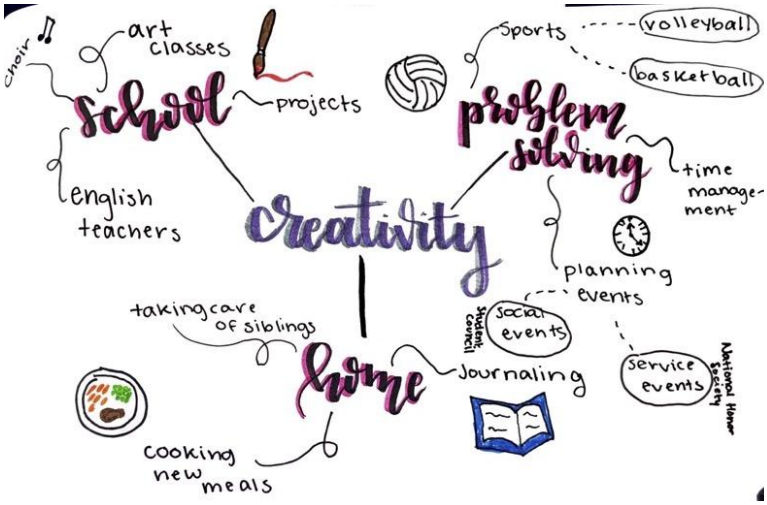


Figure 6 - Creativity Map

To diverge during Ideate, I asked students to create a Creativity Map[81] (see the student example in figure 6). Using the ideas and connections made while drawing and reflecting on their maps, students then drafted a scene for their narrative.[82] There is no direct correlation between the Ideate stage in the CPS Model and the writing process; however, CEF explains that the purpose of Ideate is to "generate ideas that answer the challenge questions" (16), which aligns more closely with drafting than with brainstorming, especially in an inquiry-based writing course. In other words, if I am teaching students that writing allows for idea exploration and arriving at new insights, then drafting is a divergent activity for generating new ideas, or, as Janet Emig argues, writing produces thinking. In the context of Project 1, students are asked to begin with a question that they do not have a predetermined answer for and to use their narrative inquiry to explore that question. Therefore, drafting, like Ideate, is the stage in which to explore

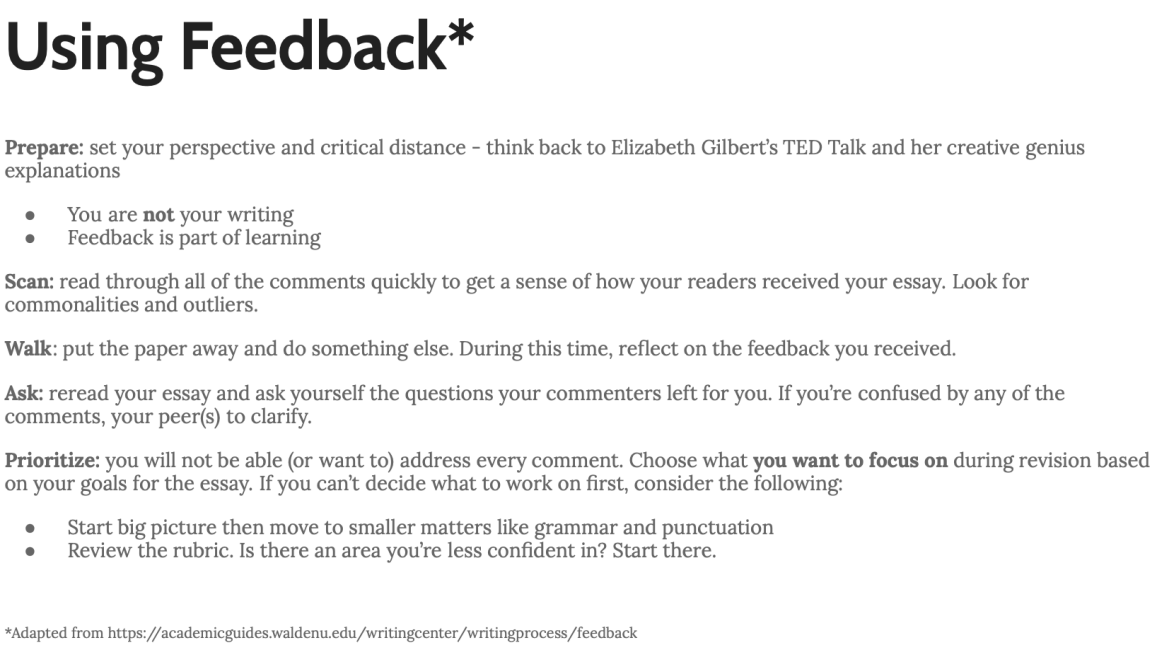
[81] This kind of map can also be used during the Explore the Vision step. I chose to use it during Ideate because I wanted to switch modes (discursive to non-discursive) to possibly prompt a shift in students' thinking away from the ideas generated during Clarify.
[82] This activity combined the evidence students were generating with the narrative strategies students were learning about through assigned readings and class activities.

ideas. Positioning drafting in this way requires addressing the myth that first drafts should be polished in addition to overcoming students' prior training to plan all of the details of an essay before they begin drafting (Irvin 4). I approached these challenges in two ways. First, I assigned a partial draft, directing them to explore their ideas without completing a draft, and framed the assignment as exploratory rather than definitive. As creativity theorists Yoshinori Oyama et al. suggest, students are more likely to re-engage with work that is almost, but not quite, complete. With a complete draft due at a later date, students had to reengage with their initial ideas, which not only allowed for incubation time for the initial ideas but also enabled a true re-seeing during revision. Secondly, I assigned an author's note with the partial draft as the convergent activity for Ideate. The author's note assignment asked students to read over their partial draft and highlight the sections they felt were strongest in yellow and the sections they hoped to expand upon in green. Students then wrote an author's note in which they described their drafting process, the reasons behind the highlighted passages, and where they thought their draft was going using the CPS terminology, "what I see myself doing [in my essay] is…" This sentence starter allows students to look at the possible paths presented during the ideation phase and make a choice about how to move forward. Further, the specific language used in the CPS framework invites feedback. Readers are able to respond specifically to the strengths, weaknesses, and plans the author describes in their author's note.

Develop

Receiving feedback on a partial draft is a collaborative start to divergent thinking during the Develop stage, as readers reveal new possibilities and perspectives that shape the author's thinking. In FYC, students must be taught to provide useful feedback. Many students approach their peers' essays the way they approach their own drafts—searching for errors rather than re-

viewing their writing. With instruction, however, students learn to *respond* to their peers' essays, providing feedback about how they experienced the essay as a reader.[83] In the CPS Model, the Develop stage is used to "move from ideas to solutions" and to "evaluate, strengthen, and select solutions for best 'fit'" (CEF 16). In the context of writing, I view development as the work that takes place in the middle ground of drafting, feedback, and revision. Because creative and writing processes are not linear, it would be artificial to fully separate drafting from revision, especially when feedback prompts large-scale changes that require an additional paragraph, for example. Instead, the term Develop reflects the work the author does each time the ideas (and



Using Feedback*

Prepare: set your perspective and critical distance - think back to Elizabeth Gilbert's TED Talk and her creative genius explanations

- You are **not** your writing
- Feedback is part of learning

Scan: read through all of the comments quickly to get a sense of how your readers received your essay. Look for commonalities and outliers.

Walk: put the paper away and do something else. During this time, reflect on the feedback you received.

Ask: reread your essay and ask yourself the questions your commenters left for you. If you're confused by any of the comments, your peer(s) to clarify.

Prioritize: you will not be able (or want to) address every comment. Choose what **you want to focus on** during revision based on your goals for the essay. If you can't decide what to work on first, consider the following:

- Start big picture then move to smaller matters like grammar and punctuation
- Review the rubric. Is there an area you're less confident in? Start there.

*Adapted from https://academicguides.waldenu.edu/writingcenter/writingprocess/feedback

Figure 7 - Using Feedback Lesson

words on the page) are evaluated and strengthened through revision. Unlike the CPS Model, I resist framing development as a step toward "solutions" and instead emphasize the open-ended, yet productive, nature of revision in shaping and communicating ideas. As such, development is

[83] As an example, in her cover memo for Project 1 Jane remarks, "After showing my peers my paper, I got a lot of really great feedback about how to connect my story. I was told to bring the imagery from my first scene, a maple tree, as a metaphor for my spreading creativity throughout the rest of my paper. It was honestly some of the best advice I have ever gotten[sic] from peers." Jane's experience with peer response in the first unit reveals that, with instruction, students can serve as good audience members and respondents for their peers.

naturally more recursive than other stages of the process. In Unit 1, for example, students received informal comments on a partial draft from their peers, met with me for additional feedback during individual conferences, and later received written comments from their peers on a full-length draft.

While divergence occurred each time additional feedback was received and the author was challenged to consider readers' perspectives and questions, convergence requires the author to make choices about what to *do* with the feedback. As figure 7 depicts, teaching students how to interpret and approach feedback requires direct instruction. At times, feedback prompts additional divergence—addressing all of the comments, adding sections, and new ideas, etc.—but, eventually, the writer has to make choices about which feedback to implement and begin to narrow their focus toward the goals set forth in Clarify. To assist students in making this transition, I guide them through the process of receiving, reviewing, and addressing feedback. During the Develop stage, convergence also includes reviewing the rubric to ensure the draft meets the goals of the assignment. Similar to reviewing the assignment sheet during Clarify, reviewing the rubric refocuses the student on the task. It can be easy to get lost in the ideas and lose sight of the goal, so teaching students to return to the rubric and assignment sheet helps them develop their drafts with specific goals in mind and to more effectively select which feedback to follow. Thus, the Develop stage ends with a list of intentionally selected feedback to address in the form of a revision plan in which students use the CPS sentence starter, "Now, what I see myself doing is…" to articulate their plans for finishing their essays.

Implement

While writing and creativity are never truly finished,[84] the process must eventually create

[84] As Mihaly Csikszentmihalyi says, "One thing about creative work is that it's never done" (106).

a product or outcome, especially in an academic context. In Exploring Creativity, the process culminated in a unit portfolio, which included a final draft of the project. Notably, the Develop stage—in this case, feedback and revision plans—does not automatically produce an outcome. Thus, the CPS Model includes Implement as the final stage of the process, which, as with all of the other stages, includes both divergent and convergent thinking activities. To Diverge, students were instructed to follow their revision plans from Develop prior to the next class session, at which point, I provided the following freewriting prompt: First, describe the ways in which you followed (or not) your revision plans when completing your essay. Second, make a list of all of the remaining work you need to complete for Portfolio 1. In the Implement stage, divergence does not generate new ideas, content, or solutions—as is the role of divergent activities during Clarify, Ideate, and Develop. Instead, divergent thinking helps students think through, and overcome, potential challenges that might prevent them from reaching their goals. For example, the freewriting prompt, above, helps students conceptualize what needs to be done in order to put their plans into action and ensure they complete the project. To assist students with divergence and move toward convergence, I then provided a list of work to complete along with the days remaining before the portfolio deadline. Using the dates in figure 8, students were able to converge by designating when to work on each action item, carving out specific blocks of time when possible. While this convergent activity itself does not result in the final product, it provides a clear plan of action

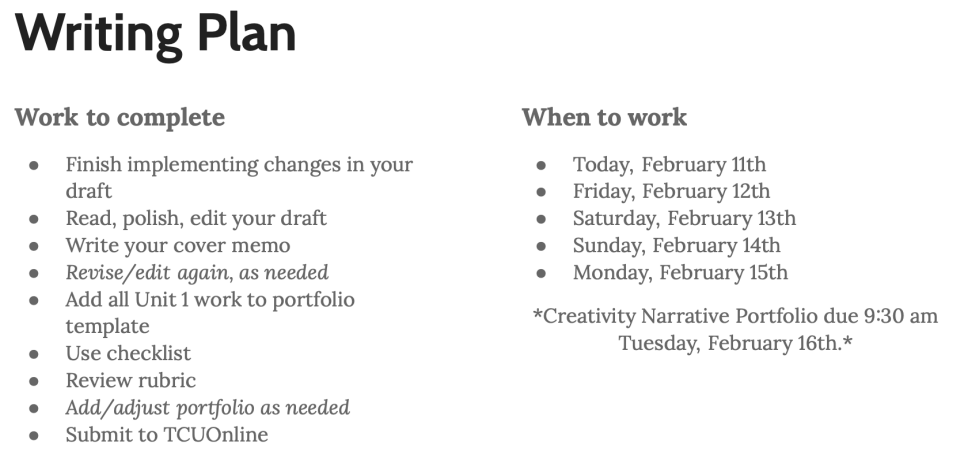


Figure 8 - Writing Plan Lesson

that, ideally, helps students overcome the barrier of time management to complete their portfolios.

As expected, students were more resistant to this approach during Unit 1 than they were in Unit 4. During Unit 1, some students expressed frustration at the "slow" pace of the course, wondering why I was asking them to complete so many activities that worked against their linear concept of writing—brainstorm, draft, revise. Many students even resisted the changes to their writing that were prompted by the recursivity. In her Project 1 Cover Memo, Paisley reflected, "One specific challenge that I had was during the revision process. It was a bit overwhelming for me because I did not really know where to start with it. I was scared that I was going to have to re-write my whole essay." This student's reflection reveals the challenge I faced getting students to "buy-in" to the process; namely, recursivity is viewed by students as "scary" because it demands additional work. However, as I will discuss in detail in Chapter Three, as students began to trust the process, they saw the benefits of their hard work and engagement.

Chapter 3: Creative Confidence and The Habits of Mind

"Students need to acquire a true evaluation of the part that effort plays, especially in creativity. That's why one professor of English goes out of his way to explode the popular notion that writers are 'born,' and that what they write just writes itself." — Alex Osborn[85]

Overview

In this chapter, I reveal the results of my study, with a specific focus on the data gathered from the Google Forms surveys and students' reflective writing. I primarily discuss data pertaining to these research questions: 1a. How might learning *about creativity as a process* affect students' engagement in their writing processes? 2a. How might *employing a creative process for writing* affect students' engagement in their writing processes? 3. How might *reflecting on creativity* affect students' perception of writing? This chapter discusses the learning that took place in Writing as Inquiry—Exploring Creativity as described through students' reflections on their learning. In this chapter, I analyze students' reflections from the Google Forms, their process work, and their Project 4 reflective essays. My analysis of these three reflective exercises reveals that learning about creativity increases students' knowledge of writing and creativity while engaging in a creative process increases students' creative confidence. Further, my analysis of Project 4: Developing Creativity highlights students' abilities to self-identify the habits of mind they employed and to attribute those habits to their motivation throughout the semester. Therefore, I argue that a creativity-informed writing process not only increases students' knowledge of creativity and their creative confidence but also provides

[85] As my students discover, according to the reflections analyzed in this chapter, effort may be the key to both writing and creativity. While there is no doubt that some writers have more natural skill, the effort, as Osborn argues in the quotation, required to write (or create) is often overlooked. I chose this quotation for the epigraph to Chapter Three because this notion resonated with my students and contributed to their engagement in the course.

opportunities for students to practice and reflect on the habits of mind that contribute to their learning, their intrinsic motivation, and their self-defined successes with writing. In what follows, I discuss my approach to analyzing student reflections before analyzing students' knowledge of creativity, creative confidence, and use of seven habits of mind—persistence, curiosity and engagement, openness, flexibility, responsibility and responsible risks, thinking interdependently, and metacognition.

Exploring Creativity Results

The projects and process described in the preceding Interchapter guided the work of the course. As described, each project included a combination of process work, reflection, drafting, and revising along with group work and individual conferences. All of the writing students produced for the course was compiled into data for this project, resulting in 714 pages of student writing. The most frequent form of writing was reflective writing—during process work, in Google Forms, as cover memos, and for Project 4, discussed below. Analyzing students' reflections revealed that process work, including reflective writing, not only helped students engage in the writing process but also served as a means through which students learned about writing and creativity. Although I did not initially intend for students' reflections to be the focus of this study, their insights often directly addressed my research questions. Therefore, the following analysis discusses two students' reflections derived from two contexts: 1. Responses to the Creativity Reflection Forms, which asked them to reflect on their knowledge of and relationship to creativity and writing as a result of the coursework; and 2. Reflective essays written for Project 4: Developing Creativity in which students reflected on and shared an insight about their learning in Exploring Creativity. This overview, along with brief profiles of the students whose work I analyze, provides context for the analysis of students' creativity

definitions, creative confidence, and habits of mind that follows.

Creativity Reflection Forms

As explained in Chapter Two, students completed three Creativity Reflection Forms (Appendix B) via anonymous Google Forms questionnaires throughout the semester. In addition, students responded to an Introduction Form prior to the start of the semester, which was not anonymous as it served as a space to introduce themselves, share their expectations for the course, and ask questions. As such, the Introduction Form will only be analyzed for students' definitions of creativity. The three Creativity Reflection Forms, however, asked students to define creativity, reflect on their learning, and self-assess their creative confidence. Thus, the Creativity Reflection Forms offer the most insight into students' experiences with writing and creativity and are analyzed in depth below. In what follows, I specifically analyze students' definitions of creativity, which reveal that as students' definitions broadened, their creative confidence increased, as evidenced, in part, by their inclusion of themselves in their definitions.

Reflective Writing

In addition to the structured reflections on the Creativity Reflection Forms, students also engaged in open-ended reflective writing throughout the semester. My primary goal when asking students to reflect is to help students make sense of their own thinking. In particular, reflective writing prompts and assignments provide space for students to record their successes and challenges throughout the writing process, to see growth in their ideas, and to describe their learning. As a teacher, I have noticed that students who take reflection seriously notice more growth as writers and demonstrate increased confidence in their abilities. As explained in Chapter Two, not all of the students enrolled in my course participated in the study; of the 13 students who did participate, not all of them engaged in the kinds of deep reflection that would

provide insight into their thinking and learning. Thus, for the purposes of this analysis, I look specifically at reflections that describe students' thinking and learning. It is also important to note that because I used grounded theory methodologies, including open coding, the student reflections analyzed below do not specifically address the research questions from the start of my project. Instead, the writing reveals students' actual thoughts and reflections, as experienced throughout the semester. In particular, students' reflective writing reveals the habits of mind students engaged with and acknowledge as essential for their writing processes.

Student Profiles

Jane[86] is the only second-year student in the class and the only non-first-year student in the study. As a Film, TV, and Digital Media major, she brought her enthusiasm for creativity, especially storytelling, into the course. For Project 1, Jane wrote a narrative inquiry essay about the origins of her creativity, discovering observation and curiosity as the source of her imagination. For Project 2, Jane investigated the relationship between intelligence and creativity. She was surprised to find out that scholars do not believe there is a direct connection between IQ and creativity. Instead, she concludes, "Do not just rely on your intelligence… You must be open to new ideas and allow your imagination to run wild." Project 3 led Jane to the personal challenge of how to develop career-specific skills outside of school. While she generated several potential solutions, including taking online courses or finding a mentor, she ultimately learned to use Adobe After Effects by watching YouTube videos.

Laura, a first-year pre-business major, entered the course with the most resistance to learning a new writing process. Although she never demonstrated her opposition in noticeable ways during class, she referenced her lack of commitment to the process in her cover memo for

[86] All student writing included in this chapter is used with permission. Names have been changed for the purposes of this project and future publications.

Project 1. However, in her cover memo for Project 2 and her reflective essay for Project 4, Laura described a change in her disposition following her self-defined success with Project 1. Her project topics were wide-ranging: Laura wrote about her struggle with perfectionism in Project 1 as a potential block to her creativity. For Project 2, Laura wondered if creativity had a place in business environments, originally looking for why business environments should *not* include creativity. However, her research (and her willingness to trust the process) revealed that creative workplaces lead to higher employee satisfaction and more successful businesses. Lastly, Laura's personal challenge in Project 3 was how to spend less time on her phone, which resulted in her decision to leave her phone in her dorm room while attending classes.

Taylor Grace, a first-year English major, entered the course with a love of writing following a positive experience in a creative writing course the prior semester. For Project 1, she inquired into her prior experiences with creativity, specifically the people who contributed to and detracted from her creativity. Her initial interest in external forces that acted upon her own creative expression led Taylor Grace to ask whether creativity comes from nature or nurture as her topic for Project 2. Taylor Grace was extremely interested in her topic and the project, reading extensively about creativity theory and creative people. For Project 3, Taylor Grace chose sustainability at TCU as the topic for her problem-solving process and ultimately created a website with an action plan for increasing sustainability on campus, including a petition for additional recycling bins on campus.

Wyatt, a first-year student with ambitions of double-majoring in finance and accounting, focused on sports as the topic for projects 1-3. In Project 1, Wyatt wrote about his need for creativity as an athlete. Wyatt then researched creative decisions that impacted Major League Baseball in Project 2. His first draft included a brief discussion of three creative approaches, but

he ultimately decided to focus on the effect that the Moneyball Theory had on the league.[87] For Project 3, Wyatt originally positioned his idea as promoting the success of TCU's Men's Basketball team. Because Wyatt, who does not play basketball for TCU, does not have an influence over this challenge, I was skeptical and tried to dissuade him from pursuing this topic. However, while gathering data during the Clarify stage, Wyatt found research that discussed the role of the student fan section in "home court advantage" for college sports teams. Ultimately, Wyatt's solution involved joining Frog Army and developing incentives for students to attend the games.

Brock, also a first-year student with the goal of majoring in finance, demonstrated deep reflection throughout his coursework. For example, in the Clarify stage for Project 1, Brock noted that he felt he lost the creativity and curiosity he had as a child. In his essay, Brock inquired into this loss, revealing, "My curiosity only expanded in school [until] one day my teacher told me I needed to stop asking questions… In middle school and high school, I got the same talks from many of my teachers. Stop asking questions. They never told me to stop being curious, but that was the result." In a reflective moment following this conclusion, Brock reveals, "However, if I can go from being curious and creative to dull and unimaginative, then going from dull and unimaginative to curious and creative is also possible." While Brock's Project 1 topic was not explicitly about reflection, his essay demonstrated his willingness to reflect in order to arrive at insights. Further, Brock's question for Project 2 pertained to the relationship between reflection and creativity, and his personal challenge for Project 3 was to "build better habits." While this topic was initially vague, Brock ended up developing an action plan for daily

[87] Wyatt concludes, "Billy Beane's novel approach to building a roster has not guaranteed postseason success, but it does show how creativity can be extremely exciting for the game of baseball. Building on Beane's approach, general managers and coaches today are constantly looking for new statistics and approaches to find a creative advantage over the competition."

journaling and meditation as tools for achieving goals and creating good habits.

Allie, a first-year fashion merchandising major, demonstrated low creative and writing confidence for the majority of the semester; however, in her cover memo for Project 4, she describes "how much [she has] improved [her] confidence from the beginning of this course." I also noticed Allie's increased confidence through her process work and willingness to take risks, as analyzed below. In Project 1, Allie wrote about her lack of creativity as a result of her academics-heavy education. In Project 2, Allie researched sustainable fashion as a creative solution to waste but struggled to make the connection to creativity in her essay. Her challenge question for Project 3 was originally about time management, but Allie ultimately found that her solutions focused on stress-reduction and included embracing flexibility and letting go of perfection.

Paisley, a first-year psychology major, had more initial interest in creativity theory than the other students in the course, as she had some exposure to similar ideas through her major. Interestingly, her projects did not pertain to psychology as much as I thought they might. Instead, Paisley inquired into her relationship with creativity during Project 1, revealing her discomfort with creativity's openness and ultimately finding that creativity enables risk-taking and problem-solving. For Project 2, Paisley investigated whether parents or teachers had a greater effect on children's creativity, but ultimately discovered that the question is less about who than about how. Paisley concludes, "Overall, creativity in children can diminish easily as they grow up and enter school, so it is very important for the adults in children's lives to encourage their creativity and interest exploration." Lastly, Paisley's challenge for Project 3 was how to be more productive, which involved trying three different approaches to scheduling. Paisley fully explored each option and described her process, the approaches, and her solution during her presentation.

Luis, a first-year computer science major, was hesitant at the start of this course. He described feeling out of his comfort zone several times during his process work and reflective writing throughout the semester. However, in his Project 4 process work, Luis reflects, "I fully embraced the creative process and overall, I think it led to a better product as well as a more efficient writing process, even if I was going back and changing things as I was going." For Project 1, Luis wrote about his discomfort with what he perceived as a lack of structure during a high school robotics course that involved a lot of freedom and failure. Luis's research question for Project 2 asked whether artificial intelligence (AI) can, or should, be creative. Lastly, Luis's cover memo for Project 3 revealed that while he "felt overwhelmed at the beginning" of the unit, taking the process "step by step [and] doubling back," allowed him to "[see] himself as creative [and to] us[e] the techniques we've been learning all year."

Devin, a first-year movement science major, explored a variety of topics in each of his major projects. For Project 1, Devin wrote about his experiences with writing and how the phrase "be creative gives [him] chills," indicating his discomfort with creativity based on previous experiences. He then explored creative solutions to mental health care during the pandemic for Project 2 and looked for ways to implement self-care as his personal challenge in Project 3.

Jack, a first-year pre-business student, demonstrated low confidence and a heavy focus on grades throughout the semester. In Project 1, Jack described a positive and a negative experience with creativity in two different school settings. Although he does not make the connection himself, his essay suggests that encouragement helps build his creative confidence. For Project 2, Jack's research question pertained to the need for businesses to implement creative solutions during COVID; however, he struggled to synthesize the research and was not able to reveal an insight about his findings. Despite struggling at moments during the semester, Jack embraced Project 3 and stepped out of his comfort zone, discussed below, to present his process

for solving his personal challenge of minimizing distractions while working.

Defining Creativity

At the start of the semester, students held fairly narrow views of creativity. I was pleased to see that only five students limited creativity to the arts and that most students defined creativity as novelty, specifically pointing to the creation of new ideas. However, while students often used the phrase "new ideas" in their definitions, they combined novelty with ability. See, for example, the following definitions:

"One's ability to generate ideas."

"Creativity is being able to come up with new ideas."

"A skill someone had, or the ability to make something seem creative."

While the above definitions pertain to both ability and novelty, other students focused their definitions solely on talent, defining creativity as "a talent or a skill one possesses over time" or explaining that "only some people could[sic] be creative." Thus, while some students seemed to innately know that creativity involves novelty, half of the students in my study believed creativity was a special talent held by only certain people. Based on how creativity is often presented in our society,[88] these definitions were to be expected. Even so, I asked students to define creativity in their own words to have a record of their initial perspectives as a baseline against which to view their developing views throughout the semester.

By the end of Unit 1, students' definitions of creativity had already begun to change from product- and novelty-based to definitions that reflect creativity's ubiquity. While novelty still appeared as one of the major categories, with 10 out of 18 students defining creativity as novelty

[88] Most often, we see creativity in the eminent or "Big-C" sense of the word, applying it only to individuals who have left a mark on their respective fields, such as authors or artists.

of ideas, products, or processes, students' definitions also included two new concepts: everyday creativity and problem solving. Additionally, definitions no longer referenced ability and instead indicated that everyone is capable of creating new ideas. As one student explains, "Creativity is using new ideas to innovate and better improve our lives." This shift can be attributed, in part, to some of the assigned readings and class discussions during Unit 1. For example, students listened to an episode of the Deliberate Creative podcast about the four "levels" of creativity—Big-C, Little-C, Mini-C, and Pro-C[89]—in which Daniel Cape, an education and creativity studies scholar, defined Little-C as "everyday creativity," explaining, "because everyone is creative, everyone has creative abilities" that they use daily when deciding what to wear or how to accomplish a task. The James Kaufman and Ronald Beghetto's Four-C Model of Creativity really resonated with students, as demonstrated in their definitions, reflection prompts, and my teaching journal notes[90] from the class activity and discussion. In fact, five students' definitions directly mentioned creativity's prevalence not only in "everything" but also in "everyone," as seen in these two representative responses— "everyone is creative and can be in their daily lives" and "everything you do in life involves creativity." Perhaps even more influential to students' thinking was Teresa Amabile's article "Beyond Talent: John Irving and the Passionate Craft of Creativity," in which she includes conversations with novelist John Irving to argue that creativity arises from the combination of skill, processes, and motivation.[91] In a reading response assignment, students reflected on self-selected quotations that stood out to them while reading

[89] See Episode 94: "The Four Levels of Creativity" of the Deliberate Creative podcast.
[90] My teaching journal also notes the need for more conversation about everyday creativity following a productive class discussion on the topic. I went on to add Matt Richtel's *New York Times* article "How to Be Creative" to a future class activity.
[91] Specifically, Amabile claims, "The three components [of creativity] are: *domain-relevant skills,* competencies and talents applicable to the domain or domains in which the individual is working; *creativity-relevant processes,* the personality characteristics, cognitive styles, and work habits that promote creativity in any domain; and *intrinsic task motivation,* an internally driven involvement in the task at hand, which can be influenced significantly by the social environment" (333).

"Beyond Talent." Most students chose quotations[92] pertaining to discipline or dedication and expressed surprise at the notion that creativity stems from hard work as much as, if not more so, than talent. Jane expresses "shock" when realizing that "hard work can out weight*[sic]* raw talent," which "gives [her] hope for [her] own writing." Similarly, Paisley reflects, "Creativity is not just something you are born with… Creativity can grow and develop over time through hard work… [which] helps me realize I can become more creative." These reflections contextualize students' emerging definitions of creativity as something everyone is capable of. The third category of definitions on Creativity Reflection Form 1 pertained to problem-solving, with two of the three responses standing out as particularly interesting: "Creativity is using your current information to form solutions to problems," and "the methods we use to problem solve and to stretch our thinking beyond its usual bounds." These two definitions stand out to me because, at this point in the semester, we had not discussed problem solving. While I used the CPS Model as the writing process, guiding students through CPS activities for Clarify, Ideate, Develop, and Implement, I had not used any of the CPS terms or discussed the underlying creativity theory. The only mention of problem solving came from discussions about everyday creativity and the ways in which we use creative thinking to overcome daily challenges. Viewed in this way, the creativity as problem solving definitions might be a subcategory of everyday creativity definitions. Without further information from students, it's hard to know for sure; however, in either case, students' definitions following Unit 1 demonstrate an increase in their knowledge about creativity.

At the end of the second unit, in which students wrote research analysis papers, students

[92] Three students wrote about Irving's description of writing as "one-eighth talent and seven-eighths discipline" (qtd. in Amabile 333), and three additional students reflected on Irving's question, "Do you know of anyone who goes to the Olympics without working at it ten hours a day?" (qtd. in Amabile 335), with several other students choosing quotations about experience (334) and passion (335).

were again asked to define creativity. This time, I also asked students whether their current definition of creativity changed as a result of researching creativity for Project 2. While three out of thirteen responding students did not notice a change in their definitions, maintaining an everyday creativity emphasis, as a result of researching and writing about creativity, the remaining 10 students now included how to develop and apply creativity in their definitions. Several students indicated a further move away from creativity as art or expression. One student stated, "creativity does not have a specific product view it must fit" while another student broadened their definition from "only certain people like writers, artists, sculptors, and musicians" to include "the whole broader spectrum of creative peoples." These students did not define "product" or "creative peoples," but, in the context of a research project, these responses indicate a growing understanding that creativity applies to all domains, including inquiry-based research. In fact, one student specifically commented, "I have learned that creativity can be used in everyday life, even through research and learning more information." In addition to asserting the relevance of creativity for a variety of situations, this student also indicates that creativity can be part of learning.

In general, students' definitions changed in expected ways following a research project about creativity: students now defined creativity with terms found in their research or discussed during class. Thus, the more interesting finding in this set of definitions was students' recognition that they can take steps to develop their creativity or that, as one student puts it, creativity is "something that is achievable." As I explained above, I introduced students to the terms of the CPS Model—Clarify, Ideate, Develop, and Implement—during Unit 2 and students read and discussed texts about how to measure creativity, creativity as a 21st-century skill, and

jumpstarting creativity.[93] Thus, it seems that learning about creativity as a concept or how it can be applied allows students to broaden their definitions of the term while engaging with the process and theory behind creativity makes it seem attainable, as I'll discuss more in Chapter Four. In Unit 1, a student attributed their learning about creativity to the process of writing about their own creative experiences, explaining "I think writing about creativity itself and how I implement it, rather than a creative situation or someone who is creative has definitely contributed in improving my knowledge about creativity." I bring this comment up now because it corroborates my finding that researching creativity expands students' knowledge while experiencing creative processes builds creative confidence, discussed in more detail in the next section.

Students completed their final Creativity Reflection Form, following their presentations for Project 3, on which they once again defined creativity. Not surprisingly, students' definitions of creativity were far more nuanced than their definitions at the start of the semester and were more personal than even their definitions after experiencing the creative process in Unit 2. Following the trend from Unit 2, students increasingly included themselves in their definitions of creativity. One student, who does not directly define creativity in their answer, states, "I feel like i know[sic] have a much better understanding of how to come up with ideas, and then truly pick ones that work." This student, along with others who described new applications for creativity in their definitions, indirectly acknowledges the roles of divergent and convergent thinking in creativity to achieve new *and* useful ideas. Further, this definition reveals that engaging with creativity as a process allows students to feel more equipped to implement creativity in the future. Using the CPS terms, one student explains in depth, "My definition of creativity has

[93] See Creativity Measurements, Creativity 21st Century Skill, and TED Radio Hour podcast's "Jumpstarting Creativity" episode, respectively.

changed mainly from the development part of the process. I really have taught myself from this class that change and growth from your original steps in clarify are so important and actually make a better final product." The clarify stage, which aligns most closely with invention, occurs at the start of the project. Thus, this student reveals the value of allowing initial ideas from the start of a project to change through the drafting process. This definition indicates that the student has made connections between the concept of a creative process and the result of applying creativity based on a lived experience in which she benefited from trusting the process. Another theme in students' final definitions was the way in which they contrasted their current understanding of creativity against their previous perspectives. One student states, "I no longer believe creativity is a set structured standard and more like a concept." Another student expresses a similar viewpoint in more detail, explaining, "My definition of creativity has changed from the genius artist to anyone who can create a new and useful idea for any situation. I have seen how I use little 'c' creativity all the time and that creative problem solving is a toolkit open to everyone." Interestingly, these definitions seem to reflect the flexibility and openness of creativity itself. For example, words like "concept" and "toolkit" and "open to everyone" could be perceived as ambiguous or ill-formed definitions; however, when we consider Kaufman and Beghetto's Four-C Model and David Kelley and Tom Kelley's *Creative Confidence*, we can see that students are connected to the accessible definitions of creativity that promote the notion that everyone is creative and can increase their creativity. As I argued in Chapter One, embracing mini-c creativity in composition allows students to take risks and engage with the writing process with less fear of "failure," as the mini-c construct includes "creative inconclusiveness" (Corazza) and does not judge a student's creativity against Big-C creativity.

A particularly interesting definition came from a student who recognized the value of creativity as a process. Without having read Giovanni Corazza's article "Potential Originality

and Effectiveness: The Dynamic Definition of Creativity," one student even asserts, "I am now able to look beyond just the final view" for a "specific type of product" that results from "harnessing one's creativity" to see creativity as processes and problem solving with potential to be creative." Thus, students are no longer defining creativity solely based on its denotation but are able to include their sense of creativity in their emerging understanding of what it is like to engage in a creative process. Further, as the student who discusses potential demonstrates, students' experience as mini-c creatives during Project 3 seems to have allowed them to truly understand the value of making space for creativity as part of the learning environment in which effort, engagement, and potential are recognized and valued as the process of learning takes precedence over the product. In one student's words, "I think creativity also requires error. To have your own creativity you must see what does not work." These students have not only acknowledged the role of creativity in learning but have also identified the biggest barrier to creativity and to writing in traditional academic settings—a desire for polished products. These definitions essentially argue for a creative environment and for a process pedagogy in which error and potential are part of learning, creativity, and writing.

Creative Confidence

In addition to looking at whether students' definitions of creativity changed throughout the semester, I was also curious about changes in their relationships to the term. Specifically, I wondered whether learning about or experiencing creativity would allow them to identify as such, so I asked students to rate their relationship to creativity (1-5, where 1 indicates an extremely negative association with creativity and 5 is extremely positive) on each of the Creativity Reflection Forms. In addition, the Introduction Form, which did not include a rating, asked students "Are you creative? Explain." Because students received this form prior to the start

of class, I did not want to provide a numerical question that could have been misinterpreted as a form of evaluation. Further, the goal of the Introduction Form was to get to know a bit about my students, so I kept all of the questions open-ended and invited descriptive answers. Of the 18 students who responded to the Introduction Form, 7 students identified as creative, 7 students felt they were somewhat creative, 3 students did not deem themselves to be creative individuals, and 1 student's response did not answer the question.[94] See table 2 below for a full breakdown of the responses. As the table indicates, students who identified as creative described writing, art, crafts, and storytelling as activities that qualify, for lack of a better word, as creative.

Yes	Somewhat	No
Yes! Not in the art form, but I am with writing and using my words	I am somewhat creative. I am a deep thinker so I like to think of different ways to do things.	I do not think I am very creative. I find that I have strengths in revision and building upon and analyzing other people's ideas. Maybe this is just a different form of creativity. My biggest struggle is that I do not take the time to use my strengths on my own writing because I think I will have done it from the start.
Yes I am. When I express my love for design through the pieces I crochet	In my opinion, I think I can be creative when it comes to certain topics or ideas, mainly on expressing my train of thought.	Not at all, I can never seem to convey my intentions in a way that normal people would be able to understand
yes, I'm a film major, therefore, I'm very creative in a fiction and storytelling type of way. I also love creative writing.	I would say i'm sort of creative.	I don't really think so. It is very difficult for me to come up with things. I am decent at poems but my family agrees that my sister got the creative genes.
Yes, I do well with thinking in unique ways but think I could improve.	I try to be as creative as possible.	

[94] The student who did not address the question stated, "Mainly I've been very STEM focused in my schoolwork, so I haven't had to use my creativity often, but I look forward to using it in this class." From this response, it's unclear whether the student does identify as creative but hasn't been able to demonstrate creativity or does not identify as creative because they haven't been able to practice creativity. Because I am not sure what the student meant, I chose not to categorize the response, which would have required me to determine whether the student identified as creative or not.

I feel I am a creative person. I'm a smaller person and I grew up playing sports so I had to come up with all sorts of ways to compete against kids much bigger than me. For example as a pitcher in baseball I couldn't rely on a powering fastball so I had to work on off speed pitches such as curveballs and changeups to throw off batters.	I can be creative if what I'm working on is something that I enjoy. If I don't enjoy the work then I will not want to do as much on it.	
I write poems, fiction, non-fiction, screenplays, quotes, dialogues; paint (14 years); act; voice-act. Currently, I'm working on two novels: A Serial Killer Crime Thriller, A historic GoT kinda novel. I don't really know if I'm creative or if I have a disease.	Although I wouldn't consider myself to be the most creative person, I do think that I am fully capable of tapping into my creative side when necessary.	
Yes, I feel that I am creative. I love using my imagination to picture things and I also enjoyed reading fiction books when I was younger to explore different ideas.	I can be but sometimes I have brain-blocks.	

Table 2 - Are You Creative?

Students' explanations of their creativity align with the definitions of creativity they held upon entering the course, as analyzed in the previous section. Interestingly, the students who felt confident identifying as creative attributed their creativity to a product, such as writing or art, while those who were hesitant to assert their creativity—categorized above as somewhat or not creative—were more likely to define the term as a form of thinking. It seems that, prior to learning about creativity, students were more likely to demonstrate creative confidence if their creative expressions aligned with traditional forms of creativity, with two exceptions: One student stated, "Yes, I do well with thinking in unique ways," and a second student revealed, "I feel I am a creative person. I'm a smaller person and I grew up playing sports so I had to come up with all sorts of ways to compete against kids much bigger than me." Although these students did not yet have knowledge of creativity as a thinking and a problem-solving process, their responses indicate a recognition that creativity is not confined to certain products. This finding led me to review students' writing from the beginning of the semester to see whether other students held similar perspectives. In general, students did recognize that creativity goes beyond

certain products, but most students were not ready to identify with the term in that way. In fact, one student made interesting distinctions between creativity and writing that demonstrate where her confidence lies. Although she explicitly denies that her prior writing experiences are to blame for her view of creativity, I suspect that, at the start of the semester, she may not fully recognize the ways in which her prior experiences have shaped her views of herself as a writer or a creative individual. In her writing history letter, Laura explains,

> Creativity, however, has been something I have struggled with in the past. Once I have an idea, writing comes easy to me. Coming to that idea, though, comes as a much more daunting task. Although I would love to put part of the blame on my school system's generic English classes, creativity has never been a personal strength of mine.

Not only does she designate writing as easy while creativity, defined here as "coming to [an] idea," is "daunting" and a struggle, but she also asserts that writing begins only after an idea has been formed. Although she does not attribute this to her "school system's generic English classes" and instead claims not to be creative, Laura's belief that writing is not generative likely is a result of writing situations in which the goal is simply to capture ideas that already exist, have been planned, and need only to be relayed. Thus, it's possible that writing is "easy" because she has had practice putting her ideas on paper while creativity is a "struggle" because generating ideas has not been part of the writing process she has practiced. Laura was not alone in her lack of creative confidence; in general, students felt uncertain about creativity largely due to a lack of experience with creativity and creative environments. Even so, students entered the course with a relatively neutral disposition toward creativity. Even those students who did not identify as creative did not indicate an overwhelmingly negative relationship with the term, and, when asked what they hoped to learn in the course, the majority of students indicated a desire to grow in creativity and as writers.

Unlike the Introduction Form, the three Creativity Reflection Forms asked students for a quantitative evaluation of their creative confidence, using a Likert scale where 1 indicated “not at all creative” and 5 indicated “very creative.” Once we had begun reading about and discussing creativity and I had the opportunity to explain the purpose of the reflection forms, I felt more comfortable asking students to evaluate their relationships with creativity. As a reflective exercise meant for students to think about their experiences in the course, Creativity Form 1,

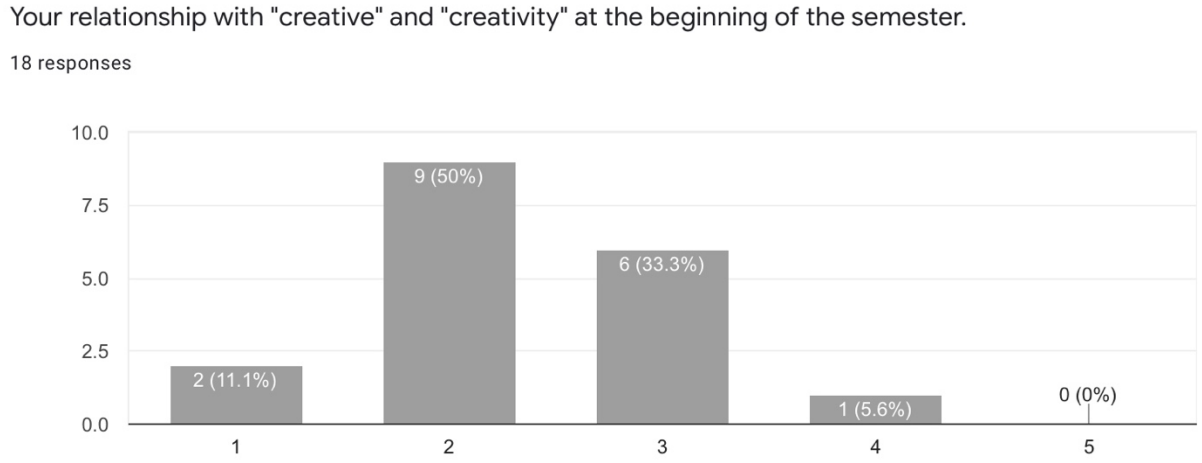


Figure 9 - Relationship with Creativity 1

completed during Week 5, asked students to think back and rate their relationship to creativity at the start of the semester (figure 9) and to provide a current rating (figure 10). The remaining two forms only asked for current ratings (figures 11 and 12); with each form, students’ creative confidence increased.

As figure 9 from Creativity Reflection Form 1, above, indicates, 50% (9 out of 18) of students rated their creative confidence a 2 out of 5, with an average score of 2.33. On a 5-point scale, the average score indicates that, in general, students had a somewhat low creative confidence at the start of the semester. Interestingly, students seem to score themselves lower than they described in their written responses in which the majority of students felt at least somewhat creative. By the end of the unit, however, the average score had already risen to a 3.5 out of 5, with over half (61%) of the responding students rating their creative confidence as a 4

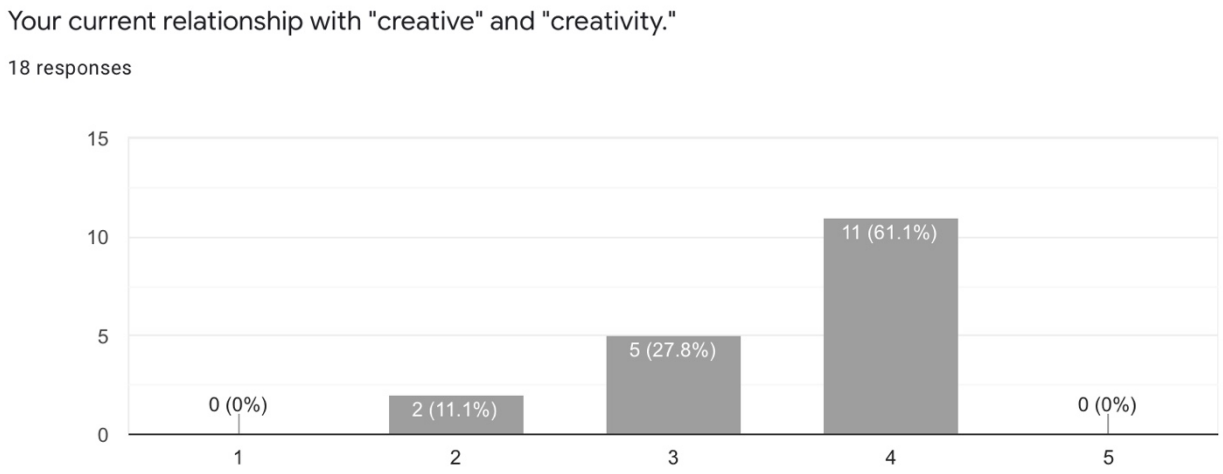


Figure 10 - Relationship with Creativity 2

out of 5. Therefore, it's possible that students intentionally chose a low creative confidence score at the start of the semester to demonstrate a change in their current belief. Without additional information about how students interpreted these questions, it is impossible to know why students selected a specific rating for each question. However, when viewed individually, all but one[95] student selected a higher score for their current creative confidence than the score they selected for their creative confidence at the beginning of the semester. Therefore, it is clear that students did see, and want to indicate, a more positive relationship with creativity at the end of Unit 1.

At the end of Unit 2, students provided another score for the same question, using the same scale as before. While Creativity Reflection Form 2, completed during Week 10, had the lowest response rate with only 13 students responding, the sample size matched the number of students who agreed to participate in this study and thus provides a representative sample. The overall change in scores—with the average rating just over 3.6 out of 5—was smaller between

[95] It's notable that the one student whose score did not change selected 4 on both questions. With an initially positive relationship to creativity, it's not surprising that their association with the term did not change during the first unit. While it would be interesting to see if this student continued to rate their relationship a 4 over the course of the semester, the anonymity of the forms does not allow for such an analysis.

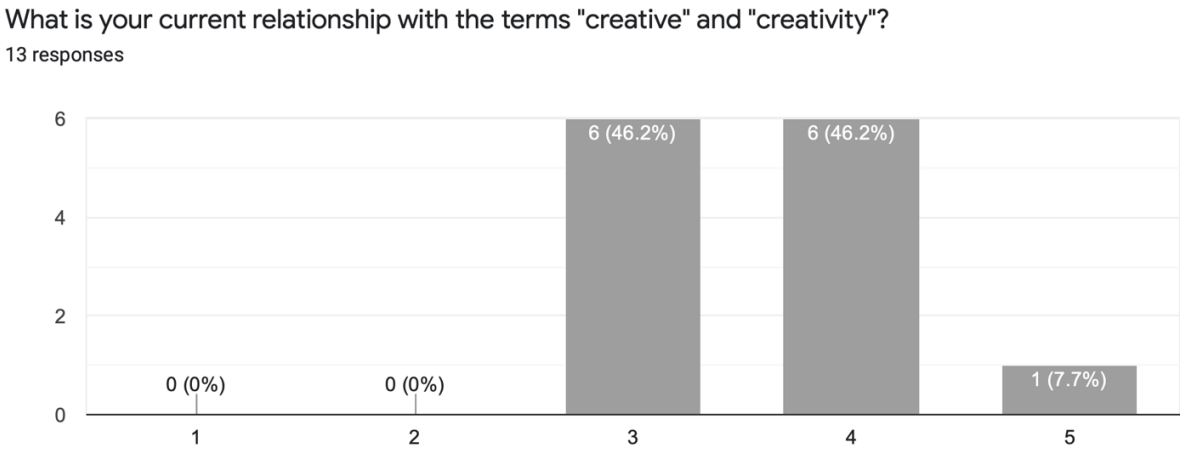


Figure 11 - Relationship with Creativity 3

projects one and two than the increase (from an average score of 2.33 to 3.5) following Unit 1; however, the shift on the scale was remarkable, with all 13 students rating their creative confidence as a 3 or higher. On a 5-point scale, 3 indicates a neutral response, which means students no longer had a negative view of their creative abilities. Thus, while students may not have full confidence in their creative capabilities at this point in the semester, they were likely able to view creativity as attainable.

Finally, 16 students completed Creativity Reflection Form 3, completed during Week 14,

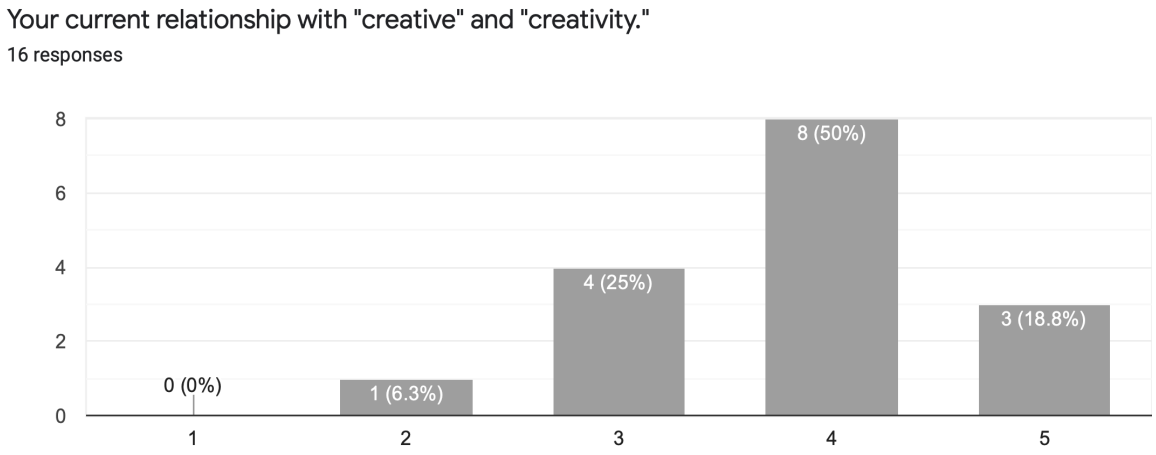


Figure 12 - Relationship with Creativity 4

and, once again, rated their creative confidence. This time, the average score was 3.8 out of 5 with 50% (8 out of 16) of students rating their creative confidence as 4 out of 5, indicating a belief in their ability to be creative. Of the remaining students, only one student rated their creative confidence at 2 while three students chose the highest rating. While it's impossible to know whether students individually increased their scores from Creativity Reflection Form 2, I can say that 11 out of 16 students had a high to very high level of creative confidence at the end of Unit 3. Further, in this final form, I asked students what, specifically, contributed to their score and found that the students who rated creative confidence as a 5 primarily attributed their scores to interest and engagement, and the student who selected 2 did not feel negatively toward creativity. In their words,

> I have only begun the process of building creativity. I put myself as a two not because I think I am not creative, but because I think I have that much more room to grow. It feels wrong for me to place myself above the beginner-intermediate level of a skill I have only begun to practice and develop.

This response explains the student's interpretation of the question as "levels" of creativity rather than a low to high valence of creative confidence. While this interpretation does not align with my intention for the question, the student's explanation behind their rating does provide interesting insight into their relationship with creativity and into their emerging creative confidence. Although this student demonstrates a relative lack of confidence, it is not without hope, which reveals that the student does believe they have creative capacity.

On the other hand, the students who rated their creative confidence at a 5, attributed their positive association with creativity to their engagement with the projects and processes in the course. Two of the three students specifically referenced Project 3 but for different reasons. One student "enjoy[ed] … and [was] more engaged" in the process, which allowed them to feel

creative, while the other student attributed their creative confidence to the expressive elements—in this case, the presentation—of the project, in which students presented their problem-solving process using a visual medium of their choice. The third student who rated their creative confidence at a 5 did not attribute the rating to Project 3 but instead revealed that Project 2, the research project, taught them "how much more important the development of the content of the paper was… than the final revision," which kept them engaged with their ideas and allowed the project to change as a result. Each of these three responses attributes their learning and their creativity to deep engagement and interest; thus, while their interest and creativity were sparked by different aspects of the projects, interest seems to lead to engagement. In general, the common theme among students' explanations of their scores was practice or experience with creativity and creative processes, which, regardless of the numerical score, allowed students to feel more confident in their creativity.

Habits of Mind

Chapter One describes the *Framework for Success in Postsecondary Writing*'s argument for the habits of mind in FYC. As previously explained, the *Framework* emphasizes eight habits for success in college writing—curiosity, openness, engagement, creativity, persistence, responsibility, flexibility, and metacognition—which is an abbreviated version of Art Costa and Bena Kallick's sixteen habits of mind.[96] While I argue that all sixteen habits of mind are central to both the writing and creative processes, Exploring Creativity students specifically point to two of Costa and Kallick's habits of mind as part of their learning—taking responsible risks and

[96] Costa and Kallick's Habits of Mind include 1. Persisting; 2. managing impulsivity; 3. listening with empathy and understanding; 4. thinking flexibility; 5. thinking about your thinking; 6. striving for accuracy; 7. questioning and posing problems; 8. applying past knowledge to new situations; 9. thinking and communicating with clarity and precision; 10. gathering data through all senses; 11. creating, imagining, and innovating; 12. responding with wonderment and awe; 13. taking responsible risks; 14. finding humor; 15. thinking interdependently; and 16. remaining open to continuous learning ("What are Habits").

thinking interdependently. It's important to note that Exploring Creativity students did not directly reference the habits of mind, nor did they receive direct instruction on or prompting to discuss the habits of mind in relation to their writing; however, they identify persistence, curiosity, openness, flexibility, responsibility, risk taking, interdependent thinking, and metacognition as valuable in their creativity-informed writing processes. Notably, this list does not include all of the habits of mind from either the *Framework'*s or Costa and Kallick's lists, nor does it include all of the habits that students discussed in their reflections; instead, the habits of mind analyzed below are the ones students most frequently identified as contributing to their learning and perspectives of writing. Thus, while students also reflected on the remaining habits of mind—creativity, empathy, striving for accuracy, gathering data, and communicating with clarity— they did not describe those habits as central to their learning in Exploring Creativity. Further, because there is considerable overlap among all of the habits of mind, students' reflective writing could be analyzed through a variety of lenses. While I do analyze some excerpts for multiple habits of mind, for the purpose of clarity in this chapter, I do not analyze each excerpt for each habit of mind. Instead, I analyze each excerpt of reflective writing for the habit most clearly aligned with the student's description.

Persistence

Persistence was that habit of mind that students had the biggest revelations about in Exploring Creativity. While students did not use the term "persistence," the concept arose in five students' reflective essays for Project 4. Students were surprised by John Irving's claims about the role of effort in creativity (334). Throughout the semester, Teresa Amabile's article "Beyond Talent" continued to enter class discussions and students' reflections, as students came to see the benefit of effort in their own projects. Jane, who revealed the value of the Develop stage in her

reflective writing for Project 3 (described in the Interchapter), "learned the value of patience" from "the amount of process work" assigned for each project. She concludes, "It took a lot of patience for me to really focus on my process work and not jump ahead," which ultimately helped her realize that if she has "patience in [her] process, [the] end result will be more developed and superior to [her] initial draft" and lead to feelings of "accomplish[ment]" and "fulfill[ment]." Although she describes this habit as patience rather than persistence, Jane conveys her belief that sticking with the process in spite of the inclination to "jump ahead" aided her writing. Jane learned persistence by "trust[ing] the process" after seeing results,[97] rather than from the specific process stages or the process itself. Similarly, Laura reveals, "I have seen significant improvements in my ability to apply creative thinking and processes to my work. However, results didn't show until I began to put in the work." This quotation directly supports my belief that the process and activities alone do not result in changed perspectives of or engagement with writing; instead, persistence to stick with the project and to embrace the process brought about the changes in perspective. As Laura explains, "At first, I didn't buy into any of the work this class threw at me — the process work, the creative process, the 'reflection time' for ideas, peer review, etc. I felt as though it was tedious and time consuming." Laura's sentiment is likely one many students share about process-based writing assignments. Students can have trouble connecting to the writing process, as it is often "tedious and time consuming." However, by persisting with the process work in Project 1, Laura began to see results, which led her to "want to carry over that same success and process into [her] second project." She

[97] Reflecting on Project 1, Jane explains, "Doing my first Creativity Map really tested my patience because I had to really think through all of my creative ideas. And then come up with another one. Then another one. Then another one. For someone who has never experienced putting another idea down again and again and again, it was extraordinarily difficult. However, this branching out of ideas led to the metaphor within my Project 1 paper of an old maple tree's branches representing my creativity. Through my process work and patience, I found the true nature of my essay about my creative self."

continues, “this time though, I did those same activities with passion.” Because persistence paid off for Laura during Project 1, she was able to approach Project 2 less grudgingly.

Students specifically spoke about persistence in terms of time and effort. About her willingness to persist, Laura concludes, “Writing is so much more than word vomit on paper — it takes time, vulnerability, and trust.” Taylor Grace also references time in relation to persistence: “Throughout this semester, taking the time to explore my vision, ideate, formulate a challenge statement, and create an action plan have all changed the way my brain processes creativity [and] writing.” Using the CPS Model terminology for her writing process, Taylor Grace describes how spending time on each step of the process changed her approach to and perspective of writing. Taylor Grace concludes, “I think I was successful with Portfolio 1 and 2 because of how much effort I put into the first draft. Even though changes always need to be made to initial work, I think my writing turns out best when I have strong bones to work off of.” In this quotation, Taylor Grace reveals that spending time on the process allowed her to stay engaged not only while drafting but also throughout revision. While Taylor Grace found that time spent on drafting was the most valuable part of her writing process, Wyatt and Brock found the Clarify stage, or brainstorming, to be the most important. Wyatt explains, “I found that spending lots of time in the brainstorming stage worked best for me. This in-depth approach allowed me to develop full and complete ideas instead of rushing into a topic haphazardly which is very different from my old strategy.” Similarly, Brock reflects, “[Something] I want to take away from this class is the importance of process work. I found that the process work from this class helped me reach stronger ideas, [especially] time ideating on my concept.” Allie draws a similar connection between time and effort, indicating that part of persistence is avoiding the temptation to rush to the finish line. Allie explains,

> I want to remember that writing is a process that requires time and effort. Something I found very helpful through this semester was taking time away from my paper to clarify my thoughts and return after I had some time away. I had never done this before this class and feel that it made a drastic change in my writing performance. I have learned that it is not in my best interest to try and finish a paper as fast as I can.

While seeing a project through to the end is also part of persistence, Allie's reflection illuminates a problem with product-focused composition courses in that completing an essay is often easier than persisting with a complex writing process. However, allowing time for incubation during a process-based writing assignment helped Allie "clarify [her] thoughts" and feel confident in her final product. Interestingly, Wyatt and Allie both emphasize writing as a process in their reflections on time and persistence, leading Wyatt to conclude, "The beauty of the writing process is that it is not the same for everyone, and I found that to be the most creative aspect of writing." Thus, as the previous reflections reveal, the time and effort students put into writing will not look the same. However, the result of persistence is satisfaction with their engagement throughout their *process* for writing—whatever that process may look like for each individual student.

Curiosity and Engagement

Curiosity may be one way to promote persistence. In their reflective essays, three students revealed that interest and curiosity prompted engagement and persistence. As Mihaly Csikszentmihalyi explains, "the first step toward a creative life is the cultivation of curiosity and interest" (346). In his reflective essay, Luis explains, "Having prior knowledge and interest in the topic of an essay makes it feel more personal." Thus, interest can spark curiosity and prompt engagement. In Luis's case, choosing interesting topics helped him engage with his writing: "For

all of the projects we made[sic] this semester, I brainstormed a lot of unique ideas in the early ideate and clarify stages of the creative process. However, I always found myself singling out the ideas that I felt were more relevant to me personally and helped me connect at the time of writing." Similarly, Wyatt finds,

> I realized how motivated I was to work on my class assignments. I feel my enthusiasm can be attributed to the topics I wrote about because I truly cared about what I was working on. By being fully engaged in my topics, I feel it allowed my creativity to flourish even more.

In this quotation, Wyatt specifically references motivation in relation to interest, confirming composition and creativity scholars' prior finding that student choice increases motivation. As Patrick Sullivan argues, "Designing [writing] curriculum that offers students variety, choice, and disguised repetitions" can increase students' motivation (*New Writing*, 128). Further, Amabile explains, "According to the intrinsic motivation principle of creativity, people will be most creative when they are motivated primarily by the interest, enjoyment, satisfaction, and challenge of the work" (334). Importantly, interest and curiosity are not sufficient for sustained engagement or motivation; instead, Amabile points out the need for both enjoyment and challenge, which I'll discuss as part of a balanced creative environment in Chapter Four. Thus, Luis, Wyatt, and Jane—who realized, "the more engaged you are with a project the better you will do."—demonstrate that passion, interest, and curiosity enabled them to engage in their projects and, ultimately, produce projects they were proud of.

Openness

Over the last 25 years, creativity research has continually confirmed Gregory J. Feist's 1998 finding that "openness to experience" is one of the "Big Five" personality traits in

creativity." Although there is quite a bit of overlap between openness and flexibility, discussed below, I have separated them according to the Framework's definition of each term— "Openness – the willingness to consider new ways of being and thinking in the world"; and "Flexibility – the ability to adapt to situations, expectations, or demands" (Council 1). In Exploring Creativity, students' insights on these habits help further this distinction: 1. Openness to new ways of thinking while engaging in a writing process; and 2. Flexibility in students' perspective about writing as a process. To begin, six students revealed their openness throughout the creativity-informed writing process. While students did not use the term "openness," they expressed a "willingness to consider new ways of being and thinking" in response to their experiences with writing (Council 1). For example, Jane acknowledges the challenge of divergent thinking. She describes having to generate new ideas, "then another one. Then another one" and explains, "For someone who has never experienced putting another idea down again and again and again, it was extraordinarily difficult. However, this branching out of ideas led to the metaphor within my Project 1 of an old maple tree's branches representing my creativity." Reviewing Jane's process work from Projects 1-4 reveals an increase in divergent thinking throughout the semester. In her Project 1 portfolio, Jane completed the activities as instructed but did not embrace the expansive nature of divergence, as seen in Jane's responses to a series of questions designed to prompt new perspectives about creativity with brief, declarative answers. For example, she answered the questions "why create?" with "why not?" and "what hinders your creativity?" with "technology." In her process work for Project 3, however, Jane's divergent thinking is much more expansive, including a list of 25 potential topics generated during the first activity of the project. Thus, as Jane reflects on both the difficulty and benefit of divergent thinking and connects her success with the experience back to persistence, she reveals, "Through my process work and patience, I found the true nature of my essay about my creative self." Jane's experience indicates that the

habits of mind do not operate independently, as she reveals that in order to remain open, she had to persist in the face of challenges. Thus, at times, committing to the habit is the first step toward embodying the habit.

Jane and Jack also each discuss the Clarify stage in the creativity-informed writing process as a moment for openness. Jane explains, "I learned to really develop my ideas before deciding on an idea or writing. I have never had this amount of process work or development before writing a paper. Seeing myself come up with so many different ideas before settling on one showed myself how far I have come as a writer this semester." Jane reveals how remaining open and allowing space for the generation and development of ideas benefited her perspective of and experience with writing. Similarly, Jack explains, "I have always done rough drafts in school but that was always it. We went straight from the rough drafts to the final product…. The process work [in this class] really helped me to develop my ideas and expand upon the possibilities there before I started to fully undergo the full writing process." In their reflections, Jane and Jack speak directly to my call for a Clarify-type stage in writing processes, as they reveal the value of engaging with new ideas *prior to* drafting. Both Jane and Jack indicate that, although the creativity-informed writing process was longer and different than their previous writing processes, remaining open increased their own understanding of their ideas, which helped them produce clear, interesting essays. In this way, openness is not only for idea generation during brainstorming but also while drafting. As Brock learned, remaining open to new ideas while writing, "helps shape [his] ideas more than the pre-work[sic]." He explains, "Most of the time I will plan to go one way, but feel another path is better in the moment… The first draft is a stroll through my ideas." In his descriptions of his meandering writing process, Brock reveals that openness allows him to "mak[e] progress toward [his] goals." Thus, remaining open also enables Brock to stay engaged with his ideas and his process.

Openness also benefited students' thinking about and experience with revision, allowing students to truly revise—to re-see the essay and their ideas from a new perspective. Students often mistakenly view revision as a punishment for a "bad" draft; as a result, they aim for perfection in their initial drafts in the hopes of avoiding revision. As Taylor Grace stated in her cover memo for Project 1, "I was the most challenged with creating the first draft. It is always so hard for me to put my initial thoughts on paper and conduct[sic] the draft to not be 'perfect,' but to also be a piece of initial writing that can be developed into a strong story and further revised." Even at this early stage in the semester, Taylor Grace acknowledged a need to remain flexible in her perspective of writing. While her willingness to remain flexible did not result in large-scale revisions during Project 1, Taylor Grace's perspective transferred to Project 2 where she wrote three drafts of her essay, making substantive changes each time. For example, her first draft listed evidence with minimal analysis:

> People with higher levels of creativity are proven to be perceptive, intuitive, and open to the experiences around them, therefore, meaning they are in touch with their emotions and senses ("Creativity"). For example, test performances show that "creative men reveal an openness to their feelings and emotions, a sensitive intellect, and an understanding of self-awareness, and their wide-ranging interests include many that in Western culture are thought of as feminine" ("Creativity").

However, by her final draft, Taylor Grace was able to integrate and analyze sources:

> Test performances show that "creative men reveal an openness to their feelings and emotions, a sensitive intellect, and an understanding of self-awareness" ("Creativity"). These qualities show that certain unique personality traits from men influence how their mind processes their environment in a more open and attentive way. The personality

> traits that are linked to men's emotions and sensitivity allow them to think more creatively.

While there's still room for growth, Taylor Grace's revision demonstrates her flexibility toward the drafting process, as she learns to accept feedback and engage with her writing.

Allie similarly finds, "I have learned the importance of realizing that my paper is not perfect and I can benefit from changes. When reading my paper with a different perspective than I had when writing it, I feel that I was able to benefit from new thoughts and ideas I have accumulated [this semester]." This quotation from Allie's Project 4 cover memo reveals her learning that revision is a tool, a necessary stage of idea development, and, ultimately, is beneficial. As such, she was able to implement feedback on Project 1 in her revision for Project 4. Allie's feedback on her first and final drafts of Project 1 largely pertained to her lack of narrative style:

> On a typical day in middle school, I traveled to seven classes each day, each one providing its ability for me to be creative. My day even started with me being creative.

Note her improvement in narrative style in the following revision of the previous sentences:

> It was 6:30 am on a Monday morning and after grabbing my phone from my night stand[sic] to check what I missed while sleeping, I jumped out of bed. Getting dressed, I had to decide how I could be different from everyone else by putting a creative flair on my uniform… This was just the start of my use of creativity for the day.

Although this level of revision did not occur until the end of the semester, these two excerpts demonstrate Allie's application of her newly acquired flexible mindset and openness to feedback.

When remaining open throughout the creativity-informed writing process, students also realized that having a positive, open mindset about the possibilities presented by writing and by

creativity shaped their experiences in the course. Allie describes "how important it is to have a positive attitude." She explains, "Creativity to me is all in my mindset and when I start to doubt my creative ability, that is when the quality of my work decreases." Positivity requires openness. You must believe in the potential of something to remain positive or hopeful. In this way, Allie reveals a connection between remaining open and creative confidence: when these habits are enacted, creative confidence, discussed in Chapter Four, has room to grow. Similarly, Paisley states, "When you change your mindset, writing brings you more freedom," reflecting on her realization that "there can be more to writing" than a grade. Both Allie and Paisley find that their new, open mindsets enabled their learning and resulted in products they were proud of. Thus, openness prompts students to engage in writing as inquiry, to expand their definitions of writing, and to recognize the value of changing their ideas and their processes.

Flexibility

Indicating the need for flexibility in creativity, Judith Langer explains, "creative thought involves an open-ended stance that seeks and is responsive to the unexpected, to ambiguities or to unimagined ideas and experiences" (66). Similarly, students learned the need to seek and respond to ambiguities in their views of writing. As I discuss further in Chapter Four, most students entered Exploring Creativity with a narrow view of writing—typically, five-paragraph essays, written with minimal engagement in a writing process. In many ways, the *Framework*'s definition of flexibility— "the ability to adapt to situations, expectations, or demands" (Council 1)—was a required habit of mind for students to employ in order to have an opportunity to practice and benefit from other habits of mind in Exploring Creativity. As Wyatt explains of his experience, "When I first came into this semester, I had no real understanding of what a writing process was. My goal was simply to just write a rough draft with the first idea that popped into

my head, edit that draft a bit, then turn it in." However, Wyatt demonstrates that flexibility can arise from practicing a new approach: "I feel the turning point for me was how this class was organized in the sense that it wouldn't let me continue that way of writing." In this example, Wyatt's experience led him to reframe his view of writing as he realized the value of "having parts of the portfolio due at certain times," which led him to "develop a writing process and not procrastinate." Similarly, Allie explains,

> I have been trained to use the classic 5 paragraph line-to-line structured essay. Having to forgo this was challenging and I was reluctant to the idea at first because it required me to require my brain into a different way of thinking. However I quickly came to realize that the more I started just letting my ideas flow when writing, this is when I felt the most successful. Not when I was worried about the structure and how many paragraphs I included in my paper.

In this lengthy excerpt from Allie's reflective essay, she reveals not only what she learned about writing as inquiry but also *how* she learned. Allie struggled with the newness of inquiry-based writing and had to take the risk—another habit of mind discussed below—of trusting the process and embracing flexibility.

In addition to students' new perspectives on writing as a process, some students displayed flexible thinking about specific aspects of writing. Devin explains that a flexible view of research allowed him to not only learn more about his topic but also learn more about how to get the most out of research-based writing assignments. Devin reflects, "Going through this stage of the assignment, I had to change my approach to research and allow the information to teach me more about my topic,[sic] rather than force the information to fit what I think about the topic." Devin's experience demonstrates the value of embracing flexibility and adapting to the expectations of a new writing environment; namely, a willingness to try something new. Because Devin was

willing to adapt, he was able to meet the goals of the assignment. In this way, the habit of mind, more than the specific research experience, led to Devin's learning. Taylor Grace also describes a benefit of thinking flexibly, noting a "common theme of strong convergence and divergence skills in my process work. Being able to come up with several creative ideas and allowing changes to be made to produce a final product." These two statements indicate that a flexible approach to writing enabled her to develop "strong convergence and divergence skills," as she trusted the creativity-informed writing process.

Lastly, Brock's flexibility with his writing process did not arise until the end of the semester, but, when he committed to revising rather than rewriting his final draft, he noticed, "It was interesting to see how revising can be similar to rewriting, but it does a better job keeping the original purpose of the piece. Forcing myself to revise helped me see the revision process as different from editing grammar." Earlier in the semester, Brock expressed a preference for "rewriting" his paper for the final draft, explaining that he took feedback from the first draft into consideration but ultimately rewrote the entire essay. While this approach was effective (and admirable) in many ways, I had several conversations with Brock about applying his instinct toward openness and flexibility to the concept of revision, as rewriting results in a less developed final draft than revising. Notably, my explanations did not result in changing Brock's opinion. Instead, his explanation reveals that a "forced" revision due to the required revision of a previous draft for Project 4 led to his deeper understanding of revision and improved writing skill. See Appendix F for Brock's narrative inquiry drafts. Brock's reflection demonstrates that the writing tools and skills we want students to learn in FYC, including the habits of mind, cannot be taught as concepts but instead must be built into the curriculum as expectations and with space for students to discover the value for themselves.

Responsibility and Responsible Risks

One of the habits of mind not included in the *Framework*'s list is risk taking; however, Costa and Kallick's phrasing of "responsible risks" may align, in part, with the *Framework*'s habit of mind, responsibility. The *Framework* defines responsibility as "the ability to take ownership of one's actions and understand the consequences of those actions for oneself and others" (Council 1). While this definition does not imply risk taking it does indicate that students are in charge of their learning. Further, if we reframe "consequences" from a negative to a positive perspective, we can view responsibility as understanding how one's choices influence outcomes, which aligns with responsible risk-taking in that both habits of mind demonstrate the student's consideration of risk versus reward. While many students enter college with the impression that the responsible choice is to play it safe and stick with what they know how to do, the students who rise to the occasion quickly realize that college-level learning requires new approaches and new ways of thinking. Further, taking responsibility for one's learning often requires some risk as students move from following instructions to seeking answers. In FYC, students demonstrate responsibility and risk-taking by, what three Exploring Creativity students referred to as, "trusting the process." Every student who decides to trust a new writing process takes a risk in their approach to writing, especially if their previous writing process worked for them. As Jane explains, this risk, while rewarding, took courage: "It took a lot of forgiveness in myself to accept the fact that my original plan was no longer what was fisable[sic]... I had to let go of my perfectionist streak, then step back and say 'this isn't working.'" Jane frames this risk as "forgiveness," which reveals the very real emotional blocks students often face when it comes to writing. During her conference with me for Project 2, Jane realized she needed to change paths. She explains, "I had originally started with researching Creativity IQ, but my essay lent itself to distinguishing the difference between intelligence and creativity." Jane's initial research

process mirrored the approach she took in high school: begin with a claim and find evidence to fit. In her partial draft—used for an in-class analysis activity early in the drafting process—of Project 2, Jane included the following prompt to herself at the end of her introduction: "(need help on opening claim) Creativity and intelligence are obviously connected." In this note, Jane indicates that she has already decided what the research *should* say before she has fully read, analyzed, and synthesized all of her sources. Jane maintained this approach for her peer response draft, as seen the following draft of her introduction:

> Is there a correlation between Creativity and Intelligence? Can someone be creative, but not intelligent or vise[sic] versa. There is a strong correlation between having higher intelligence and being creative. But what about the outliers. Not everything is a perfect 1 to 1 ratio. Furthermore, what is your Creativity IQ? You don't know. You do know your IQ. Our society has tests for intelligence, but not for creativity. Someone's IQ can help researchers gage whether or not someone has the inclination for being creative. Creativity and intelligence are so intertwined that sometimes it is hard to distinguish the two.

In this paragraph, Jane contradicts herself as she struggles to make her preconceived notion work with what the research actually says. For example, she wants "Creativity IQ" to be the answer to her question about the relationship between creativity and intelligence, but she also indicates that there is no "Creativity IQ" test. When I met with Jane during our conference over her peer response draft, she expressed that she felt the organization of her paper did not provide the best support for her claim. Upon further discussion, however, Jane realized that her data revealed something different than the claim she was making. In this moment, Jane seemed defeated by the belief that she had "failed," and she asked whether she was "allowed" to change her claim at this point in the project. As indicated by her reflection above, Jane had to accept that her previous

approach to research was no longer working for her. After "forgiving" herself and taking a risk to change her claim, Jane produced the following introduction:

> Is there a correlation between Creativity and Intelligence? There is a strong correlation between having higher intelligence and being creative. But what about the outliers. Not everything is a perfect 1 to 1 ratio. There are other factors that play into someone's ability to be creative like having an open personality or using one's imagination to kickstart creativity. Someone's IQ can help researchers gage whether or not someone has the inclination for being creative. However, IQ tests are not perfect and present problems with analyzing someone's creativity due to their black and white answers. Creativity and intelligence are so intertwined that sometimes it is hard to distinguish the two.

Although her introduction is still repetitive, Jane's risk to change her claim allowed her to remove the contradictions and focus on the data she had gathered. Further, the body paragraphs in her final draft all align with the claim she makes in the introduction, unlike those in her peer response draft. For a student like Jane who has historically succeeded with "perfect" first drafts, changing a topic mid-process is an incredible risk. However, Jane concludes, "this change up was very jarring for me, but once I started looking back at my essays for [Project 4], I realized my essay turned out really good…. [and] I can still succeed" without "being perfect at first." Similarly, Laura explains, "If I have learned anything this semester, it is to trust the process and allow it to lead me in the right direction. By trusting the process, I was able to expand my writing into many different horizons." It is important to note that trust alone does not result in the kinds of rewards Jane and Laura describe. Instead, Jane and Laura's risks paid off because they decided to trust the process *and* take ownership for their learning. As discussed above, Jane and Laura also demonstrated a significant amount of persistence during process work; thus, their responsible risks were part of their commitment to their learning.

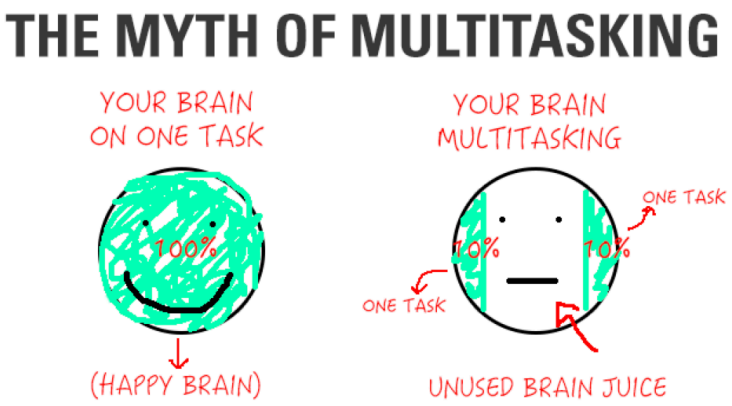


Figure 13 - Myth of Multitasking

While most students took process-based risks, others took risks with essay topics or products. For example, Jack explains, "I have seen myself… go outside my comfort zone on things like my presentation that I did in all my style… I'm glad I found the courage to make it my own." In this quotation, Jack is referring to the humor (another one of Costa and Kallick's habits of mind) he infused into his Project 3 presentation, which he began by stating "I love to procrastinate. But I really wish I didn't." Adding humor as he discussed the research he found on multitasking, Jack included the image of a multitasking brain seen in figure 13, below. Jack reflects, "I am glad I didn't listen to my friends," who, evidently, had counseled him against including humor in a class project. However, as Jack's reflection indicates, the risk not only created a strong presentation but also enabled him to develop confidence, as he "found the courage to make it [his] own." As described above, student interest and curiosity prompts engagement, which Jack confirms as he concludes, "At the beginning of the semester, I thought nothing of creativity… and I never really tried to apply it to life or writing. But this class taught me I should so I did, and I can see how it improved my writing, my other projects, and just how I perform in school." In this quotation, Jack reveals the habituated knowledge that arose as the result of taking risks and learning about creativity: He was able to see the value of engagement, including risk taking, across his education because he followed his passion for comedy. Again, Jack's risk demonstrates his taking ownership of his learning, especially as he made the active choice not to listen to his

friends' advice and to pursue his vision for the project.

Thinking Interdependently

One oversight in *Framework*'s habits of mind is the lack of attention to collaboration. Composition, creativity, and education scholars—and my Exploring Creativity students—have all noted the role of collaborative thinking in generating new ideas and in learning, so I am surprised that the *Framework* does not include collaboration, or, as Costa and Kallick put it, Thinking Interdependently as one of the habits of mind for success in college-level writing. Costa and Kallick define thinking interdependently as "working with and learning from others in reciprocal situations. Teamwork" ("What are Habits of Mind"). In Exploring Creativity, as in many composition classes, interdependent thinking arises organically through activities such as group work and peer responses. Like collaboration, interdependent thinking requires contributions from multiple people; in addition, the term interdependence also implies that the thinking and ideas of one person depend on those of another. In this way, peer response serves as an interdependent thinking activity, as the revised version of an essay would likely be different depending on the thoughts and the specific individuals involved.

For Exploring Creativity students, peer response was one of the most influential activities throughout the course due, in part, to the way it shaped students' thinking about their writing. As explained above, peer response was scaffolded and explicitly taught to help students respond to the ideas in a draft rather than provide edits or "corrections," as is often their inclination. In Exploring Creativity, students were grouped into four-person groups and assigned a different group for each project. Students were instructed to submit their drafts to a group folder and respond to their peers' drafts prior to arriving to class for peer response. During class, students discussed each paper, providing feedback and entering into conversation about the draft. Peer

response requires students to take responsibility not only for their own writing but also for their responses to their peers, which means that this activity does not always go as planned. However, when students take responsibility, remain open to feedback, and engage with their peers, peer response can be very fruitful. Taylor Grace explains, "peer [response] is a great way of learning the power of criticism… I think being able to take criticism and using[sic] it to encourage improving my weaknesses will be the biggest game changer in my writing." In this quotation, Taylor Grace reveals that learning to write includes not only openness but also dependence on others to illuminate strengths and weaknesses while seeking to learn and improve. Similarly, Jack explains that a reader's perspective helps authors learn about their own style: "I think the peer response draft was the most crucial because you got the outsider opinion of your paper" in which the audience "tell[s] you how they read it which helps you to understand your own voice better." In other words, depending on the assistance of other students helped Jack grow as a writer. Similarly, Wyatt found that specifically asking for feedback improves writing skill and increases confidence. Wyatt explains,

> Growing up I felt my biggest weakness has always been my reluctance to ask for help for fear of coming off as inferior to others, but this semester I feel I really grew out of that shell. This past semester, we did lots[sic] of peer response… and I found that I learned the most when I was working with other people. By listening to the creative ideas of others and also their input on my own work, I found I was able to grow as a writer and expand my ideas beyond whatever I imagined. Additionally, I gained confidence in myself by asking questions about my writing in conferences.

The above excerpt from Wyatt's reflective essay demonstrates not only the value he found in thinking interdependently but also the way in which practicing this habit of mind further contributed to a positive experience with the habit of mind and with writing.

In addition to the positive effect peer response had on students' confidence, students also expressed how this form of interdependent thinking expanded their perspectives. Allie expresses her growth from peer response throughout the semester: "It was eye opening for me to learn in class that feedback on our writing was not something that should be taken personally. After gaining this new perspective, I feel that I was able to value the importance of peer editing." While I'm sure many of Allie's former teachers had explained that peer response isn't "personal," it seems that experiencing the interdependence of peer response is ultimately what led to Allie's realization. When Allie's comments are considered in the context of her reflective essay, we also see that Allie was previously bound by the "rules" of writing. It's possible that, as she released her hold on rules and correctness, she was more open to considering multiple perspectives throughout the writing process. In Allie's words, "When I forget all of the rules…I am successful and my creativity can flow."

Allie's willingness to give peer response a chance, after previously "despis[ing] both giving and receiving feedback," indicates that openness is a central feature for interdependent thinking. If Allie had led with her negative emotions during every peer response session, she and her group would not have been able to engage in open conversations, share ideas, and, ultimately, provide and receive useful feedback. Taylor Grace similarly acknowledges the relationship between openness and interdependent thinking, asserting, "It is also important to look at every situation from a different perspective to know many different paths and possible solutions." In this comment, Taylor Grace indicates that interdependent thinking—namely, hearing from others and remaining open to new ideas—not only broadens perspectives but also enables learning, as those new perspectives often prompt deeper insights and more reader-friendly prose. Similarly, Laura explains, "Although peer response was when I felt at my most vulnerable, it helped me understand how others use creativity and how I can make my project

better." Because Laura was willing to risk vulnerability to engage with her peers, she "saw results" and realized, "Although the papers were completely different, I could see how continuing to implement [peer response] into my writing was growing my creative confidence and making me a better writer." Thus, while interdependent thinking requires openness and risk taking, it also enables deeper engagement and learning as students reconsider their perspectives and learn from one another.

Metacognition

Lastly, metacognition, or thinking about your thinking, is one of the primary habits of mind emphasized in composition. As Kathleen Blake Yancey et al. explain, reflection allows "students [to] tell us in their own words what they have learned about writing, how they understand writing, and how they write now" (3). In FYC, students often include reflections with drafts of their essays or project portfolios to share insights on their learning and address process- or project-specific prompts provided by the instructor.[98] However, as high school English teacher Dawn Swartzendruber-Putnam learned, "It takes time to teach characteristics and expectations before students can write thoughtful, helpful [reflections]" (89). Further, even in required reflective writing, students choose whether and how deeply to engage in reflection or whether to merely "perform" reflection. As Sandra Giles explains of her first experience with reflective writing, "My first process note for the class was a misguided attempt at good-student-gives-the-teacher-what-she-wants" (192). In her chapter of *Writing Spaces: Readings on Writing*,[99] written

[98] In her article, "Written Reflection: Creating Better Thinkers, Better Writers," Dawn Swartzendruber-Putnam describes three reflective writing activities with her secondary students: "The Writer's Log" (89), "The Draft Letter" (91), and "The Portfolio Letter" (92). See also Katie Greene's article "The Power of Reflective Writing" in which she describes her two reflective writing activities: "Initial Reflection Letters and After Writing Reflection Letters" (90).

[99] Exploring Creativity students were assigned Giles's chapter, "Reflective Writing and the Revision Process: What Were You Thinking?" twice during the semester—Week 4 and Week 15. The first time, students read and discussed the chapter to prepare for their first cover memos and attempts at revision in Project 1. We then returned to Giles's chapter in preparation for Project 4 in which students had to revise and reflect.

for first-year students, Giles explains her own journey with moving from performative to authentic reflection as she realized, "[her] task wasn't to please or try to dazzle [the instructor]"; instead, when Giles "stopped worrying about how to please the teacher and started actually reflecting and thinking," "new habits and ways of thinking formed" (193). Thus, like other habits of mind, metacognition only arises when students have opportunities to practice it in the context of engaging projects of interest to the student. Yancey et al. explain, "Including reflection in writing classes by now, of course, is ubiquitous, but its use is often narrow and procedural rather than theoretical and substantive" (4). Like Yancey, I tried to structure reflection in a more substantive way, as "a critical component of learning and of writing specifically" (*Reflection* 7). In Exploring Creativity, students were asked to reflect throughout each of the major projects. Reflective writing included process reflections (i.e., where are you in your drafting process, what do you still have left to do?), content reflections (i.e., what does the research tell you about your topic so far?), draft reflections (i.e., cover memos and author's notes in which students describe their writing, what they learned, and how they learned), and a reflective essay for Project 4. Thus, by the time students began working on Project 4, they not only had extensive experience with reflective writing but also had prior reflections to remind them of their thinking and learning throughout the semester. The following analysis illuminates students' use of metacognition along with students' insights about the value of reflection for their learning and writing.

As Laura learned, "Not only did the process work allow me to write out all of my thoughts and truly explore my ideas further, but it also gave me the opportunity to go back and see what I was thinking in the past. I was able to expand on all of my ideas, truly growing my creativity." In this quotation, we can see Laura engaging in metacognition as she works through how process work enabled her creativity. She goes on to explain, "During the first project, I

found process work to be especially helpful as I couldn't always remember how I wanted my emotions to be portrayed when discussing my rejection from USC. I find it ironic that process work helped me the most when I thought I didn't need it." In the last part of this explanation, Laura refers to an earlier statement in which she revealed that she initially struggled to "buy into any of the [process] work" and reflection. Thus, while the process work, which often included some reflection, did not initially appear valuable to Laura, through reflection, she found the value of process work for her writing. In addition to benefiting her learning, Laura's experience with reflection also shows an increase in engagement with writing as a result of the learning she experienced from metacognition. Laura explains, "none of the success I found in growing my creativity… could've been possible without implementing the process to get there." Laura's reflection demonstrates that reflection not only aids the writing process when employed alongside writing activities but also serves as a means of cementing students' learning. For example, Laura's persistence, risk taking, and openness throughout the process benefited her writing while reflection illuminated the benefits, and the learning, she experienced. As Sullivan explains, "To maximize opportunities for transfer, it appears that students should optimally be framed as active meaning-makers" (*New Writing* 53), which occurs, in part, through "a focus on reflection and openness" (*New Writing* 52).

Without the process work and reflections to look back on, Laura's culminating reflection might not have been as insightful or valuable for her learning. As Allie discovered, process work "does not have to be perfect but it is a place to record my raw thoughts throughout the writing process." She goes on to explain, "Through process work, I can see my progress with my thoughts and what I was thinking and feeling through each step of writing. It always amazes me to look through my process work at the end and realize that the more I put into it, the more I will get out of it." While Allie's reflection is less insightful than Laura's, Allie ultimately comes to a

similar conclusion about how process work can lead to learning.

While Laura and Allie demonstrate that, when students can name what they learn, metacognition promotes learning in a particular context, Paisley's reflection reveals a new understanding of the value of writing. Paisley explains, "I did not really buy into the creative process [during project 1] and pretty much just wrote about the first thing that came to my head…. I learned a little bit about how creativity can play into one's daily life, but I knew that I wanted more from writing overall." In this quotation, Paisley discusses her learning in context—"a little bit about" creativity—but sensed that writing could serve a larger purpose. As a result, she decided to "go all in the next time around," which "was a big turning point for [her] writing." After realizing that the Project 2 topic and process yielded "a lot of freedom," Paisley found, "By following the creative process, I could choose a topic I wanted, which made me more motivated to learn." Ultimately, Paisley reveals an increase in intrinsic motivation for writing, as she explains that being motivated to write and feeling satisfied with her work enabled her to "get more out of writing than just a grade.

Conclusions

This chapter provides an analysis of students' experiences in Exploring Creativity, as depicted in their self-reported creativity definitions and creative confidence scores along with their reflections in which they describe habits of mind. Specifically, I analyze students' responses to three Creativity Reflection Forms and students' reflective essays from Project 4 to reveal that students experienced an increase in creativity knowledge and gained practice with the habits of mind. As a result, students demonstrated increased creative confidence. Knowledge of creativity allows students to see themselves in definitions of creativity while self-identifying the habits of mind used for writing gives students an understanding not only of what they learned but

also *how* they learned. Together, creativity knowledge and the habits of mind enable students to believe that they are capable writers and creative individuals, resulting in increased creative confidence. These findings came as a surprise to me because I was not expecting a uniform trend in student experiences. I imagined there would be more outliers, especially in terms of creative confidence, but what I found was that, across the board, students' creative confidence increased as they learned more about creativity. I was also surprised by students' descriptions of the habits of mind. As I mentioned, they did not name the habits, but their reflective writing consistently described their persistence, openness, flexibility, etc.

Although the results from the Creativity Reflection Forms cannot be extrapolated to other writing courses or contexts, they do provide insight into my students' experiences with creativity and what they say helped them learn about creativity and process-based writing. Additionally, these reflection forms are a valuable pedagogical tool for gauging student learning. As discussed in Chapter Two, I chose to keep these forms anonymous because, in addition to asking students to articulate their learning, I also solicited feedback from students on the course. Together, the information gathered on the forms allowed me, as the instructor, to adapt to students' needs. In terms of creativity, specifically, gauging students' creative (or writing) confidence in FYC might be a valuable method of identifying low confidence and looking for ways to boost confidence if students appear to be struggling.

Further, this chapter demonstrates that the habits of mind, especially persistence, curiosity, openness, flexibility, responsibility, risk taking, interdependent thinking, and metacognition, grounded in a creativity-informed process pedagogy, help motivate students throughout their writing processes. In Chapter Four, I analyze what students say they learned from Exploring Creativity and provide my observations about what students' writing says about their learning to argue for a creative environment in FYC.

Chapter 4: A Creative Environment for First-Year Composition

"It is easier to enhance creativity by changing conditions in the environment than by trying to make people think more creatively." — Mihaly Csikszentmihalyi

Overview

As the data from Chapter Three illustrates, Exploring Creativity students not only learned about creativity but also discussed the habits of mind—persistence, curiosity and engagement, openness, flexibility, responsibility and responsible risks, thinking interdependently, and metacognition—in their reflective writing at the end of the semester. This data indicates that when students learn about and practice creativity as a process, they have the opportunity to practice the habits of mind and increase their creative confidence, or belief in their ability to be creative, which yields increased intrinsic motivation for writing. In this chapter, I primarily focus on the remaining research questions: 1b. How might learning about creativity as a process affect students' writing *products*? 2b. How might guiding students through the Creative Problem-Solving Process for each major assignment affect students' writing products, as demonstrated through their drafting? As explained in Chapter Two, questions 1b and 2b became less relevant to my research as I realized that the goal of my study was to explore the effect of a creativity-informed process pedagogy and a creativity-informed writing process on students' learning. Therefore, this chapter, in addition to providing my analysis of what students' writing says about their learning, also analyzes what and how *students* say they learned in Exploring Creativity. My analysis in this chapter further demonstrates that students with higher creative confidence are more likely to engage with the habits of mind and with their writing as they strive to improve as writers. As such, I argue that fostering a creative environment—based on feedback, support, and

balance—helps students gain creative confidence, promotes students' use of the habits of mind, and increases students' intrinsic motivation for writing. In what follows, I analyze what students say they learned and what I notice about students' learning from their writing—using Wyatt and Jack as case studies—before I describe the criteria of a creative environment and argue for its centrality in first-year composition (FYC).

What Students Say They Learned

"Writing has always been just a task for me. It was boring and I never really got anything out of it. It was just something to cross off on the to do list… My only goal was to get a good grade…. However, writing in this class taught me to write for a different goal…. In order to gain something from writing it has to be on somewhat of your own terms." - Paisley, Exploring Creativity Student

As explained in Chapter Three, students entered Exploring Creativity with a vague understanding of creativity and a cautiously optimistic perspective of their own creativity. Paisley's comments in her Writing History Letter give a sense of students' overall demeanor: "I think that creativity can be very beneficial for a college student, as it will help them stand out above others who try to stay inside the box." Interestingly, Paisley distances herself from "college students" for whom "creativity can be very useful." Statements such as this one piqued my interest in how students might view their own learning throughout the semester and whether the dissociation and abstract discussions of creativity and writing in their Writing History Letters might become more personal and reflective with more knowledge and experience. Based on students' insights on the Creativity Reflection Forms, it seems that students not only demonstrated increased appreciation for the value of creativity throughout the semester but also attributed their learning about creativity and writing to the activities and processes they engaged in.

On Creativity Reflection Form 1, I asked students whether learning about creativity altered their perspectives of writing and writing processes (figures 14 and 15). Of the 18 students

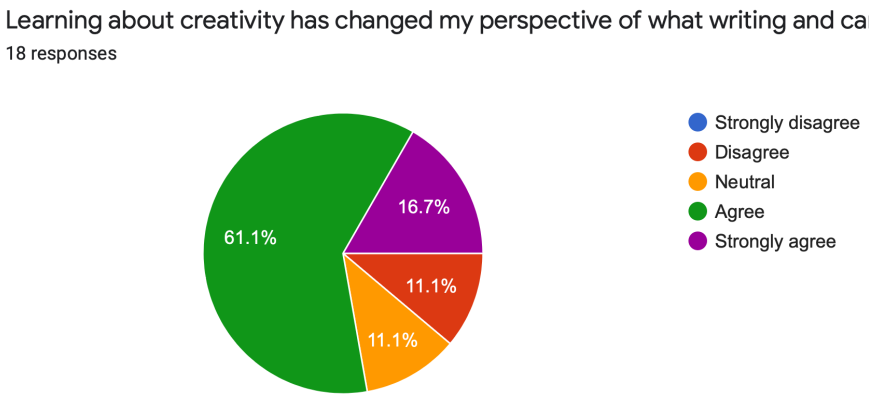


Figure 14 - Creativity and Writing 1

who responded, 14 students agreed or strongly agreed that learning about creativity during Unit 1 changed their perspective of writing and 13 students agreed or strongly agreed that their approach to the writing process had changed. This result indicates that teaching about creativity and applying creative processes in composition can help students learn more about writing. To

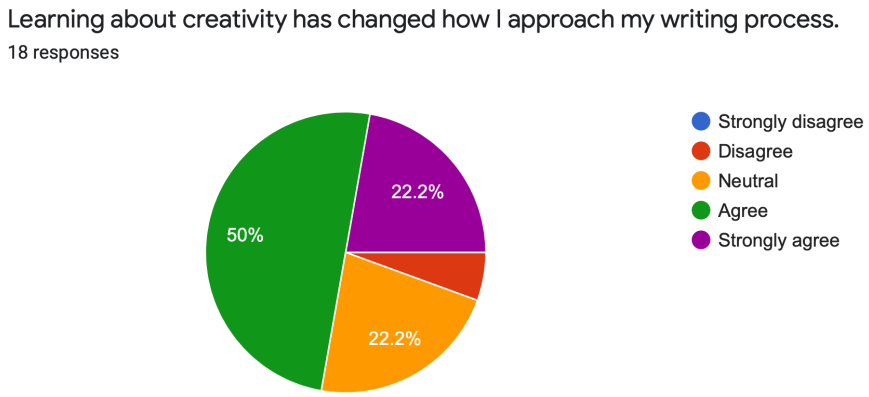


Figure 15 - Creativity and Writing Process 1

better understand this finding, I looked at what students attributed their learning about creativity to and found that, while 7 students stated that the readings, podcasts, and class discussions were the biggest contributing factors, the rest of the students pointed to writing, as a process and a

means of reflection, as the source of their learning about creativity. One student explains, the process we used "helped me ask questions that I normally don't ask." Although this student did not provide a detailed explanation of their learning, this statement reveals that activities that spark curiosity can alter a student's perception not only of creativity itself but also, it seems, of processes. Another student who attributed their learning to process work shared their realization that "creativity doesn't have to produce a tangible object. Creativity can be present in the process of producing something." This student also revealed that "think[ing] of the process behind [their] writing" helped them learn about writing, going on to assert, "I've never been allowed this much flexibility in actually fleshing out a piece of work." The seemingly simple discussion of creative and composing processes may appear generic at first, but, when viewed together, this student suggests that two habits of mind—reflection and flexibility—allowed them to think about and engage with the process of writing, which led to the realization of the role of creativity therein. Impressively, this student indicates an understanding of the value of a flexible process, especially the ways in which such a process enables creativity. While not all students will form the same insights or see the value of a creativity-informed process pedagogy, this student's remarks indicate that learning about and through creative processes allowed them to better understand and engage with writing. Lastly, this student acknowledged the role of metacognition in their learning and indicates that thinking about writing enables learning. Similarly, another student acknowledged the role of reflection in learning about creativity, explaining, "I learned a lot through project one and reflecting on my past relationship with creativity. It allowed me to see just how prominent creativity was in my life, but how I didn't exactly know where to look for it." Both students' comments highlight reflection as a central part of their learning, as it provided an opportunity for them to think through experiences, establish connections, and cement understanding.

As with creativity, students entered the course with fixed views of writing. However, by the end of Unit 1, many students found, as one student explains, that "there is not just one way to write." During the second week of class, students read L. Lennie Irvin's "What is 'Academic' Writing?" in which Irvin presents seven myths about writing that first-year students often believe. Our in-class discussion on Irvin's article revealed that my students' writing experience largely upheld the myths, especially myths two, "Writers only start writing when they have everything figured out, three "Perfect first drafts," and, the most widely believed, six, "The Five Paragraph Essay" (4-5). In a written response to Irvin's article, Allie explained, "a few of those myths are writing *rules* I was taught to follow in my past writing experiences" (emphasis added). Her sentiment was echoed in other students' responses, as students described the writing "rules" they had learned throughout their education. An interesting theme that stood out in students' remarks pertained to Irvin's second myth about needing to have everything "figured out" prior to drafting. Five out of thirteen responses specifically mentioned Myth #2, with four of the five responses expressing surprise in reaction to that myth. Paisley conveys, "This was new to me, as I usually try to have everything planned out when I start writing for school." Lastly, students acknowledged differences between their previous writing processes and the recursive process Irvin describes. Brock explains, "My biggest take away was that the revision section will most likely be the bulk of the writing process… I always try to make writing, editing, and revision a one stop shop. This makes the process shorter but leaves a less complete work at the end."[100] While most students had a general sense of writing processes, if not experience with a standardized version, other students had not engaged in process-based writing, including Devin who explains, "I realized that writing itself involves many different steps." Based on the

[100] As I discussed in Chapter Three, Brock expressed resistance to revision throughout the course, preferring to rewrite his essay after receiving feedback on a draft, so his stance at the beginning of the course is not a surprise.

discussion about Irvin's article and other assigned readings about writing, I assumed that most students would attribute their learning about writing to the course content; however, only two students specifically mentioned the readings in response to "What, specifically, contributed to your learning about writing?" on Creativity Reflection Form 1. Instead, the majority of the students attributed their learning about writing to engaging in a writing process, with 11 out of 18 students responding with phrases such as "in-class activities," "dynamic writing process," and "effective steps." Most simply, one student states, "writing the unit 1 essay in steps rather than all at once" helped them learn how to write an essay.

When asked to reflect on the differences between previous writing experiences and the process-based approach for Project 1, students revealed a change in their thinking processes and noted the increased flexibility and recursivity in the creativity-informed writing process. For example, three students noted that the process "requires some critical thinking," "has helped me brainstorm more ideas," and "help[s] stimulate our thoughts." The students who remarked on the flexibility of the writing process explained, "I've never been allowed this much flexibility in actually fleshing out a piece of work," and "It's much more flexible and unique to each individual." Following only one unit, these responses are no doubt encouraging both in terms of what students are learning and how they are able to articulate their writing knowledge. Without using the terms, another student's response points toward flexibility and recursivity, explaining that the process "allows you to think deeper and revise more." Perhaps most compelling, however, is one student's comments that highlights recursivity in creativity: "I would say I was less creative in choosing viable and valid [topics] for my paper. I would say my [previous] process did not certainly[sic] include getting ideas even 'while'[sic] writing a piece." Although the student does not indicate which process they prefer, they do state that the previous process was more rigid, specifically mentioning "the classic five-paragraph essay style." Further, in

another response, the student explains that this recursivity or, in their words, "going through sources as one writes a piece," "keeps the flow of ideas." Here, the student seems to indicate that engaging with their ideas and evidence throughout the process of writing the paper helped them develop their essay.

As is typical in FYC, many Exploring Creativity students felt overwhelmed when presented with a new approach to writing. However, students were able to overcome initial difficulty and appreciate the creativity-informed writing process. Paisley explains,

> One specific challenge that I had was during the revision process. It was a bit overwhelming for me because I did not really know where to start with it. I was scared that I was going to have to re-write my whole essay, but I ended up being able to add a couple more details and paragraphs to make it more clear for the reader.

In this example, Paisley expresses relief at not having to "re-write" her essay. At the beginning of the semester, FYC students have just been exposed to a new approach to writing and may struggle to embrace the recursivity of a creativity-informed writing process. Further, as discussed in Chapter Three, revision requires persistence, openness, flexibility, and responsible risk-taking. These habits of mind require sustained practice, so it is not surprising that, in Project 1, students had trouble embracing these habits in a new writing context. Greg similarly expressed difficulty with openness and flexibility during the Clarify stage for Project 1. In his Project 1 Cover Memo he explains, "During the planning stage I had a hard time answering questions to generate ideas but the more I thought on the questions the more I could answer them to form evidence." In this example, Greg's willingness to practice flexible thinking and persistence resulted in a positive outcome. Although earlier in his memo, Greg had described himself as "not creative," he concludes, "Thinking about the definition of creativity and what I view it [as] has shown me that I am more creative than I thought I was." While Greg struggled with the creativity-informed

writing process, he still ended Unit 1 with increased creative confidence due, in part, to his willingness to persist and practice flexibility. Despite its newness—along with the high cognitive load of starting the semester, learning a new process, and discussing new ideas—students identified features of the creativity-informed writing process itself as the most beneficial to their learning in Unit 1. As one student explains on Creativity Reflection Form 1 in response to how the creativity-informed writing process compares to their prior experiences with writing: This "process is a better way to think and write then[sic] any other writing process I have ever done." At this point in the semester, students' takeaway seems to be that the increased flexibility in process-based writing along with additional reflection, discrete process stages, and time to revise led to a positive writing experience for Unit 1.

Creativity Reflection Form 2 asked similar questions as the first form, with the addition of research-specific terminology. For example, I asked whether researching creativity affected

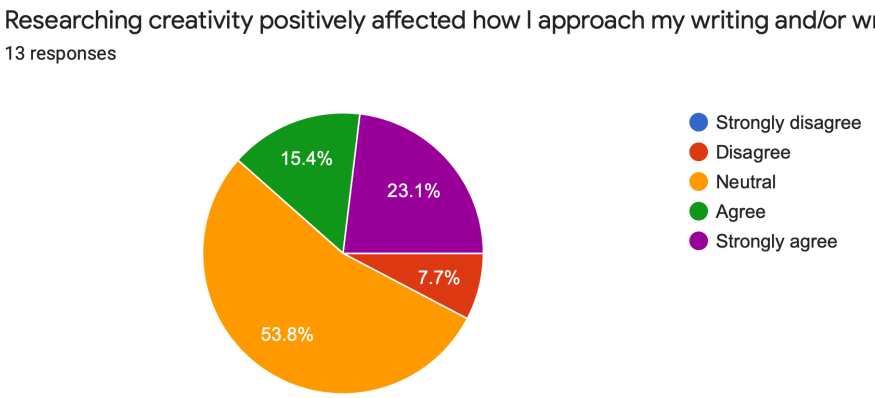


Figure 16 - Researching Creativity 1

students' view of and experience with writing. Figures 16 and 17 reveal that while researching creativity expanded students' perspectives of what writing is and can do, it did not significantly affect their approach to their writing processes. Interestingly, all but one student felt that learning more about creativity changed their view of writing. Unfortunately, I did not ask students to explain their responses to this question, so it is unclear how they are now defining or viewing

writing. On the other hand, students did not believe that their processes changed as a result of researching creativity. While 5 out of 13 students either agreed or strongly agreed that

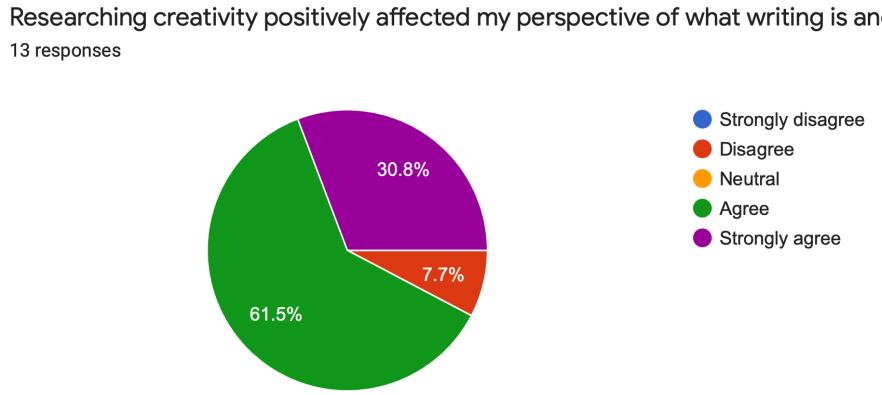


Figure 17 - Researching Creativity 2

researching creativity positively affected their approach to writing and/or writing processes, 7 students did not notice a change in process and 1 student disagreed with the statement. Interestingly, students' responses on Creativity Reflection Form 2 do not align with their reflective writing. For example, Jane's research question inquired into the relationship between creativity and intelligence, about which she found, "Openness is needed to help facilitate the connection between creativity and intelligence," and "when someone is interested in something they are more open minded to aspects of that particular topic." These claims alone, interesting though they are, do not provide insight into her perspective of writing; however, reading her essay alongside her reflective writing reveals that Jane struggled with openness throughout Project 2. In her cover memo to the unit portfolio, Jane explains,

> I feel like my paper started off a little rocky… At the beginning of the process I was leaning toward researching creativity IQ, but then switched after looking into the research I collected. However, by switching my direction I lost my direction in my paper for a while. I found myself writing my body paragraphs without an overall claim.

Here, Jane expresses uncertainty about and discomfort with changing directions even though she

acknowledges that her sources were leading her essay in a particular direction. It's possible that, because the data for her essay discussed the importance of remaining open, she was more willing to do so in her own writing despite the discomfort she was experiencing as a result.

Similarly, Brock researched the relationship between self-reflection and creativity for Project 2. Again, he did not directly comment on the effect that creativity had on his perspective of writing but, perhaps because his research centered on reflection, his portfolio indicated deep reflection throughout his writing process. For example, during a freewriting reflection activity, he reveals, "I am not sure where to go with the project at this point, but I think that is where I should be. I am trying not to go in with a preconceived idea of what I am going to be writing about." This quotation demonstrates Brock's willingness to engage in the process and allow his research and writing to shape his thinking. At the end of the project, in his cover memo, he further explains,

> My process was a long one. For most of the journey I did not know what I was going to write about. When I looked at all the reading I had done, I found an interesting thread I wanted to follow. This led me to an interesting place in my writing. I found something that I do not think I would have found if I went in with an idea of what I wanted to write about.

As evidenced in the quotations above, Brock walks through his thinking in great detail and engages with his experience throughout the process. Ultimately, he concludes that he is proud of his work despite not putting quite as much effort into revision as he would have liked. This level of reflection not only allowed Brock to see (and feel confident in) his progress but also prompted him to use writing, both in his reflections and in his essay, as a place to explore his thoughts. Like Jane, Brock seems to have allowed his research on creativity to shape his writing process. Overall, it seems that when students took the time to internalize the research for their project,

their insights transferred to their perspectives of and engagement with writing in this project. While I cannot say whether students' creativity knowledge will transfer to other writing contexts, their use of the specific habits of mind discussed in their respective research indicates that students can recognize the value of and implement the habits of mind in their writing processes. It is also possible that exposing students to theory behind the habits of mind promotes transfer. In this way, my students' experiences align with Patrick Sullivan's argument that we should "help students understand that an impressive and growing body of scholarship and research suggests that these dispositional characteristics transfer to other contexts and will be of great value to them across their entire lifespan" (*Writing Classroom* 150).

Although students were less likely to self-identify a change in their writing processes, Jane and Brock's reflections reveal new approaches when faced with challenges during their respective writing processes. It is possible that, because I led them through the process, students did not identify a change in their writing process *as a result of* researching creativity. However, I would argue that, despite my selection of activities to guide the process, students' expanded views of creativity and engagement with the research likely changed the ways in which they *approached* writing—more open, flexible, and engaged, as Jane and Brock were. Another potential reason for students' neutral responses may be the emotions surrounding writing and the writing process. The form specifically stated, "Researching creativity *positively* affected how I approach my writing and/or writing process" (emphasis added). However, students' reflective writing for Project 2 indicates that the process itself brought challenges that may have prevented students from viewing any changes to their process as positive. For example, in their cover memos and process work for Unit 2, 5 out of 13 students mentioned feeling overwhelmed by the project and 7 students discussed specific struggles or challenges they faced. Other emotionally charged language from students' process work includes frustrated, worried, unsure, confused,

and nervous. As with all new tasks, these emotions are completely valid. In the context of this question, however, students may have viewed the uncertainty and difficulty surrounding the project as impediments to their writing processes rather than natural parts of writing. In other words, although all writers struggle with and often feel overwhelmed or frustrated by writing, beginning writers often falsely believe[101] that writing comes easily to those who are "good" writers. Therefore, students' struggles with the process may have prevented them from seeing a *positive* change to their process.

Another interesting finding from Creativity Reflection Form 2 was that, while students did not see a positive change in their writing processes as a result of researching creativity, they did indicate that process work helped them learn about writing and creativity. Figures 18 and 19, below, indicate that 10 out of 13 students agreed or strongly agreed that engaging in process work helped them learn about writing. Similarly, 11 out of 13 students agreed or strongly agreed that process work helped them learn about creativity. The degree of agreement varied, with more students (6) strongly agreeing that process work helped them learn about writing while most students (9) agreed that it helped them learn about creativity. Notably, the remaining students on

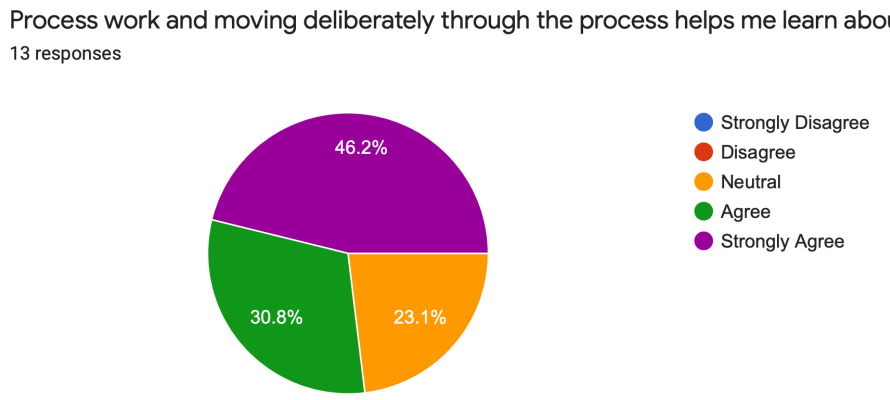


Figure 18 - Process Work & Writing

[101] Lennie Irvin concludes his of myths about academic writing with the assertion that "knowing what you need to do won't guarantee you an 'A' on your paper—that will take a lot of thinking, hard work, and practice—but having the right orientation toward your college writing assignments is a first and important step in your eventual success" (16).

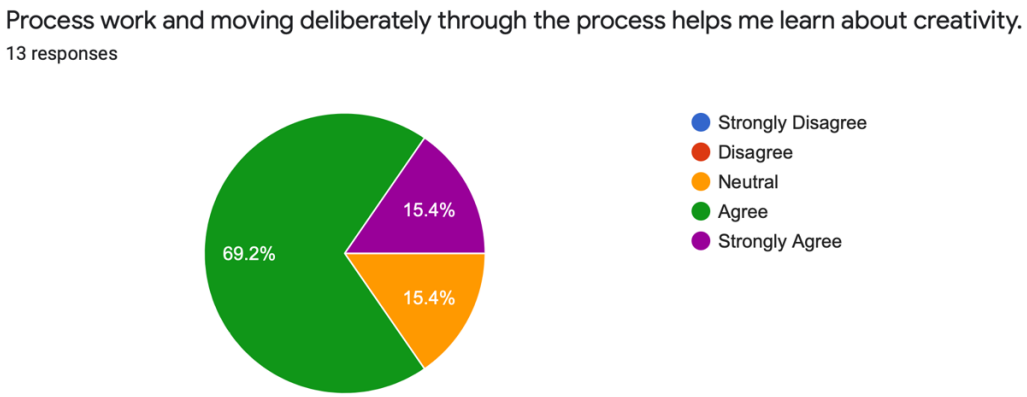


Figure 19 - Process Work & Creativity

both questions provided a neutral response; the lack of disagreement in the results indicates that, at the very least, students did not feel set back in their learning. While I do not believe that many students would provide these insights unprompted, I do think that prompting them to think about what has shaped their learning in the course facilitates learning. As Kathleen Blake Yancey et al. reveal in *Writing Across Contexts: Transfer, Composition, and Sites of Writing*,

> We know from general theories of learning that metacognition is central to the development of expertise; we know from Beaufort's study, and theories like Beach's (2003), that metacognition focused on similarities and differences—across rhetorical situations, across genres—is a critical component of transfer; and we know from Yancey's theory of reflection… the kinds of activities that would need to be interfaced for a robust set of reflective practices. (32-33)

Thus, helping students recognize and articulate their experiences throughout their writing processes promotes transfer not only of the content of their writing but also of the habits of mind employed while writing.

Lastly, the second reflection form included an open-ended question that asked students to describe what, aside from process work, contributed most to their learning. While some students

still referenced process work in words like “in-class activities,” others indicated that aside from the activities themselves, the time in class was the most beneficial. One student explains, “I think the ability to have in-class time to work on our projects helped contribute to my learning. Being in a learning environment allowed me to truly grasp the information better.” There are several environmental factors, discussed in detail below, that may have contributed to this student’s learning. The factors that the student identifies include support of a “learning environment” and dedicated time for writing. In particular, the time devoted to writing likely helped the student engage with their project. Another student shared a slightly different insight about time, noting, “The amount of time I spent out of class focusing on my project. I noticed that this was very helpful and contributed to not only what I was curious about creativity but also how to save time to properly apply what I learned in class.” Although the student does not use the word incubation, they seem to be referencing the concept in creativity that time spent passively thinking about a topic can allow for new insights upon returning to the project. In this student’s reflection, they indicate that allocating time to their project not only allowed for further interest to emerge but also new insights and applications. In other words, the student acknowledges the value of engaging in a deliberate writing process, including time spent not writing. Viewed together, students’ responses to the second creativity reflection form reveal new perspectives on creativity and on writing, including the value of process work not only to improve their written products but also to expand their thinking and create space for engagement with their topics as well as their projects.

Project 3 was an oral presentation in which students described their process of and insights from solving a personal challenge using the CPS Model and did not include a script or specific text-based products; however, much of the thinking and problem solving that went into the products was captured discursively during process work, including process-based reflections. Thus, while students did less formal writing during this unit, they were still applying their knowledge of both writing and creativity throughout the process, which allowed continue Creativity Reflection Form 3 with similar questions to those asked on the previous two forms. I

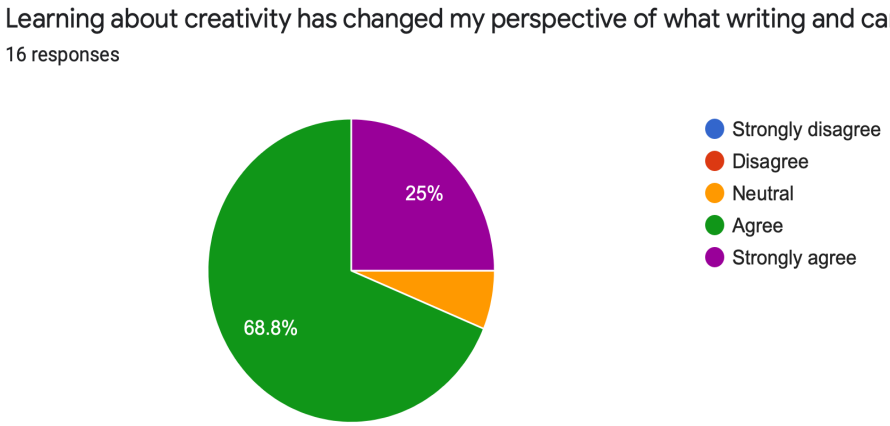


Figure 20 - Creativity and Writing 2

once again asked whether creativity affected their learning about writing (figure 20) and whether process work enabled their learning (figure 21). In addition, I asked questions that specifically pertained to the CPS process including the role of the process, drafting, revision, and feedback in

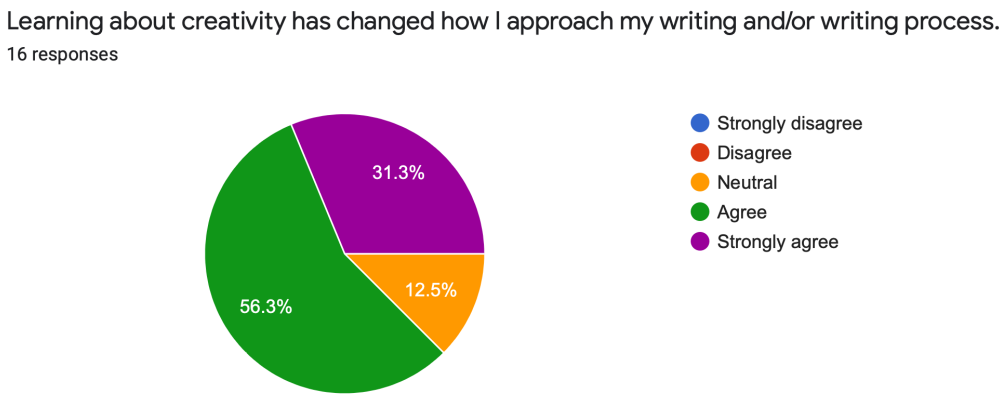


Figure 21 - Creativity and Writing Process 2

generating creative ideas. In response to whether knowledge about creativity changed students' perspectives of what writing is and can do, 15 out of the 16 responding students agreed or strongly agreed, with the remaining student choosing "neutral." Similarly, 14 out of 16 students agreed or strongly agreed, with 2 providing a neutral response, that knowledge about creativity changed how they approach writing and/or writing processes. Students' responses to "Learning about creativity has changed how I approach my writing and/or writing process" reveal a marked difference to their approaches to the writing process than that described in Creativity Reflection Form 2. After Project 3, all but two students (14 out of 16) agreed to strongly agreed that their writing processes had changed as a result of learning about creativity. This finding proves that learning *about* creativity, through research for example, expands students' knowledge while *experiencing* creativity helps students engage with creative and writing processes. Further, students' reflections reveal not only *what* they learned but also *how* they learned about writing and creativity. Specifically, students explain that they learned about writing and creativity through their engagement with the creativity-informed writing process that prompted their use of the habits of mind.

Students' Writing Development

As demonstrated above and in Chapter Three, students were able to self-identify and reflect on not only what they learned about creativity and writing in Exploring Creativity but also *how* they learned. My preceding analysis demonstrates that practice with the habits of mind in a creativity-informed writing process increases students' creative confidence and intrinsic motivation for writing. How, then, do these findings translate to students' writing skills? First, let me say that, for me, the most important learning students experienced in Exploring Creativity arose from the habits of mind. Students' use of and reflection on the habits of mind demonstrate true learning and engagement with writing regardless of their "writing ability," as defined by their use of Standard American English, academic prose, and other traditional assessment categories. As Sullivan claims,

> research related to critical thinking and the development of writing expertise suggests that intellectual and dispositional 'habits of mind' may be more valuable to students, especially in the long run, than knowledge about traditional subjects at the center of most writing instruction, including the thesis statement, MLA formal, and even essays themselves. (*New Writing* 149)

Because students are unlikely to encounter future writing context that mirror those found in FYC, I believe it is more valuable for students to know how to *approach* writing than to be able to produce a specific product. However, I also acknowledge that assessing the value of a composition pedagogy requires assessing student writing. In what follows, I describe Wyatt's and Jack's experiences with the creativity-informed writing process and the effect on their writing. I chose Wyatt and Jack for their comparable writing skills at the start of the semester. Both students entered the course with B-range writing that lacked specificity and clarity but was otherwise unremarkable in either a positive or negative sense.

Case Study 1: Wyatt

As introduced in Chapter Three, Wyatt is a first-year student with ambitions of double majoring in finance and accounting. He entered the course believing the myth that good writers are born, explaining in a response to a daily prompt,

> Growing up I've always had the impression that writing is something you are either naturally good at or you aren't just aren't[sic] naturally skilled at. But while reading this article it really opened me up to a new field of thought. That is that writing truly is just like everything else and that is if you put in effort you will improve and get better at it.

Over the course of the semester, Wyatt produced 64 pages of writing, including multiple drafts for Projects 1-4, daily work, reflective writing, and a writing history letter. Wyatt's work throughout the semester demonstrates his persistence with the creativity-informed writing process and his effort to improve as a writer. At the beginning of the semester, Wyatt responded to a discussion prompt about writing processes explaining,

> In the article "Writing Process",[sic] all the ideas they expressed were ones that I have been taught throughout my life. And that is that writing is a dynamic process and not something you should follow directly. It means there are steps to writing, but you don't have to follow them in a certain order. I have always chosen this route when writing, because I feel it helps spark creativity and takes you out of the idea that you should be robotic when writing.

However, about four weeks later, in his Project 1 Cover Memo, Wyatt writes,

> This first unit has completely changed the way I approach writing assignments from here on out. This dynamic process helped me elevate my writing to new heights in my opinion. Within this process we had extensive brainstorming practices through a series of questions to help us provoke ideas and find a topic we were passionate about. Also, after

> the initial questions there were more questions that built off the one's before. The extra questions really allowed me to dive deep into specifics of what I wanted to talk about in my narrative. Within the brainstorming we even made a Creativity Map that helped me draw connections between the things I believed that made me creative.

These two responses demonstrate Wyatt's engagement with the creativity-informed writing process, as he expresses a shift in his thinking about what it means to have a "dynamic writing process." At the start of the semester, he had a textbook understanding of process-based writing; at the end of Unit 1, Wyatt describes experiential knowledge and confidence in his writing abilities.

From my lens, Wyatt's engagement in the creativity-informed writing process fostered a positive experience that set the tone for his learning throughout the semester. While his first project did not demonstrate remarkable growth or writing skill, Wyatt did produce a clear, interesting narrative with more narrative technique than was present in his prior drafts. An excerpt from his peer response draft of Project 1 reads:

> It was the seventh grade basketball district championship, and the game was on the line as there were eight seconds remaining and we were down by one. Coach drew up a play for me to come off a screen and attack the basket and put the ball in the hoop as time expired for the win and that is exactly what I intended to do. The ref handed the ball in and my teammate Peyton passed the ball straight to me and I busted it up the court right past defenders towards the top of the key where the screen would be set.

In his final draft of Project 1, Wyatt revised, or really edited, the above passage to the following:

> It was the seventh grade basketball district championship, and the game was on the line. There were eight seconds remaining and we were down by one. Coach drew up a play for me to come off a screen and attack the basket. All I had to do was put the ball in the hoop

> as time expired for the win and that is exactly what I intended to do. The ref handed the ball in and my teammate Peyton passed the ball straight to me. I busted it up the court right past the defenders towards the top of the key where the screen would be set.

These two passages demonstrate minimal revision despite Wyatt's claim in his cover memo that he "learned a lot about the revision process," including "that revision is the idea of re-seeing your paper." However, Wyatt made some good choices while editing that resulted in a better narrative structure, including his choice to break the second and third sentences in the draft into two sentences each in the final version. This choice, though minor, gives better pacing to the story.

Although Project 2 was an entirely different genre than Project 1, research versus narrative, respectively, Wyatt remained open to the process and willing to put effort into his assignment. In his cover memo, Wyatt explains a color-coding analysis activity, described in the discussion of feedback below, that illuminated a "lack of analysis" in his draft, prompting him to focus on analysis during revision. In his partial draft, Wyatt lists facts about "the Moneyball theory":

> To date one of the most creative approaches to the game of baseball was the Moneyball theory. In Major League Baseball there are no salary caps, so that means teams can spend as much money as possible to get the best possible players they can afford. Therefore, the Moneyball theory was engineered by Oakland A's general manager Billy Beane to help combat the A's low salary to try and give them the opportunity to compete with "larger market teams such as" the Boston Red Sox and New York Yankees (UW Data Science Team, 1). Billy Beane completely changed the face of scouting with his new method. The traditional way of scouting is "to focus on the usual statistics" such as "batting average,

> RBIs, hits, and stolen bases", but within the Moneyball theory Billy Beane found a creative way to scout players on a budget (UW Data Science Team, 1).

After the analysis activity and feedback from his peers during peer response, Wyatt's final version not only provided stronger analysis for his evidence but also demonstrates stronger academic prose:

> In Major League Baseball there are no salary caps allowing teams to spend as much money as possible to get the best possible players they can afford which creates a dichotomy throughout the league. In order for the Oakland Athletics, a small market team with a limited salary budget, to compete with the "larger market teams" like the Boston Red Sox and New York Yankees the A's general manger, Billy Beane, had to engineer a new system to build a roster (UW Data Science Team 1). As a result, Billy's new approach completely changed the face of scouting. Instead of focusing on the traditional statistics of "batting average, RBIs, hits, and stolen bases", Billy Beane prioritized two lesser used statistics which were "slugging percentage" which is "total bases divided by at bats" and "on-base percentage" which is "the rate at which a batter gets on base" (UW Data Science Team, 1).

In this revised excerpt, Wyatt's analysis is woven among his evidence, and his style includes more complex sentences. While this kind of revision is undoubtedly possible without a creativity-informed writing process or pedagogy, Wyatt's cover memo reveals that his experience with this process enabled his growth.

Ultimately, neither my creativity-informed process pedagogy nor the creativity-informed writing process revolutionized Wyatt's writing skill; however, his openness to feedback and willingness to engage with his writing did allow him to learn about writing and to persist on writing assignments. Arguably, Wyatt's writing improved more as a result of his engagement

than it might have in a rigid, off-putting environment.

Case Study 2: Jack

Jack, a first-year, pre-business student, entered the course with low confidence in his writing. In his Writing History Letter, he explained his prior experiences with writing and the strict nature of his secondary education at an all-boys Catholic High School. About his writing strengths and challenges, Jack writes,

> I think my main strength as a writer is my grammar… I would say my main challenge as a writer is everything else because I have never been particularly good at it and never done well in any writing classes. The scholastic writing style has never come easily to me and I have struggled with it so much, that I was not allowed into any advanced English until my junior year.

Prior to explaining why he doesn't view himself as a good writer, Jack revealed a shift from enjoying writing poetry to only writing for school assignments. Similarly, about his creativity, Jack explains, "I would say I am not really that creative because I had a lot of times when people told me that my creativity was bad especially my elementary and middle school teachers." While Jack states that he is "not really that creative," it seems that he once felt creative but that his creative confidence was lowered as a result of negative experiences. Jack's low creative confidence was further demonstrated in his response to a discussion question about Teresa Amabile's article "Beyond Talent: John Irving and the Passion Craft of Creativity," in which Jack explains that writing, for Irving "as a good writer himself, is hard work… For me, that means I won't necessarily suck for the rest of my life, but I will get better the more I work on it." While Jack demonstrates some optimism at the end of his statement, his overall demeanor is

negative. Unlike Wyatt, who demonstrated interest and hopefulness at the beginning of the semester, Jack brought his downtrodden mindset into the first writing assignment.

Jack produced 49 pages of writing over the course of the semester. His process work was initially very brief, as he answered the prompts but did not explore the ideas. For example, one of the first divergent activities for Project 1 asked a series of questions to prompt students to think about creativity from a range of perspectives. In response to "What does creativity mean to you?" Jack wrote, "creativity is a way to produce things using your imagination and I am a bad writer." In addition to the brevity of this response, it further demonstrates Jack's mentality when approaching both writing and creativity. In spite of his negative mindset, Jack completed the process work and drafting required for Project 1; however, it seems that mere completion of required activities and assignments was the extent of Jack's effort on Project 1. For example, Jack's rough draft included the following,

> I started to get more creative with my writing in high school because my teacher encouraged us to do many different types of writing and using different ways to express ourselves. This was the first time I had written about things I was passionate about and I started to enjoy writing more. I never got good grades on my writing assignments (because he didn't want anyone to have A's), but at least I had gotten some enjoyment out of it.

On this draft, I suggested that Jack create a narrative scene around this experience to help readers connect with the story and to strengthen his claim that feedback matters in shaping one's creativity. After providing feedback on students' drafts, I allotted class time to narrative strategies, pairing students to practice descriptive writing and providing class time for students to work on the narrative structure of their drafts. Despite feedback, instruction, and practice, Jack's final version of the above excerpt continued to lack narrative strategies:

> I started to get more creative with my writing in high school because my teacher encouraged us to do many different types of writing and using different ways to express ourselves. He would ask us to write poems, short narratives (something I had never done), and dialogue (another thing I had never done before). This was the first time I had written about things I was passionate about and I enjoyed. In the class I never got good grades on my writing assignments (I had one assignment get an A but that was it), but at least I had gotten some enjoyment out of it, and I learned what I liked.

In the revised version, Jack added detail but did not attempt to increase the narrative elements or create a story around the experience he describes. It is worth noting that FYC students often have a hard time integrating feedback in the first project of the semester, so Jack's experience is by no means unique. However, based on my analysis of students' learning in Exploring Creativity, students who demonstrate low creative confidence are less open and flexible in their thinking and, thus, less willing to accept feedback and to (re-)engage with their writing.

Jack's low confidence continued into Project 2. In his Project 2 Cover Memo, Jack writes, "I still struggle a lot with some of my flow and I do not think some parts are great, but I still think I did the best I could." Notably, this was one of the first reflections Jack wrote without putting *himself* down. However, his process work remained brief, and he continued to struggle to implement feedback during revision. In fact, Jack's final draft was nearly unchanged from his peer response draft aside from the addition of a conclusion, not present in the draft, and a few added sentences throughout. Despite feedback and in-class activities about integrating quotations and introducing sources, Jack did not do so in either his peer response or final draft. The following excerpt (found in both drafts) demonstrates that Jack's writing is straightforward and largely grammatically correct; however, his inflexibility during revision resulted in a lack of source synthesis and analysis. In his research analysis essay for Project 2, Jack writes,

> Small businesses are the most damaged and harmed by the virus in the business world. They are usually made of one- or two-family owned stores and only stay within their niche. Businesses were hurt because people could not leave their houses and because they could not leave their houses, stores were closed for really extended periods of time and only grocery stores were open for a while. "More than half of Americans, 58%, think the government has not done enough to help small businesses" (Boak, Swanson). Small businesses have not been helped greatly by the government because there is only so much money the government can give away and people across America have suffered so much.

Aside from the obvious issues with clarity—vague references, unclear and unsubstantiated claims, for example—the biggest problem with Jack's project is that he did not make the connection to creativity that was required of the assignment. While students did not have to research or use creativity theory for Project 2, they did have to discuss the role of creativity in their topic. On Jack's draft and in our conference, I asked Jack where creativity fit in to the research he had read. While he could explain that businesses had to pivot during the pandemic, which he does discuss in his essay, he remained overly focused on the harm that businesses suffered. In this way, his fixed view of his topic interfered with his ability to accept feedback and revise his draft.

In the end, Jack's writing ability was largely unchanged. As he states in his Writing History Letter, he entered the course with a proficient use of Standard American English and clear writing. However, his writing lacked evidence of critical thinking and his revisions were minor, at best. Most importantly, Jack did not apply the habits of mind, especially persistence, openness, and engagement, to his learning or writing processes.

Creative Confidence

Neither Wyatt nor Jack was the strongest writer in Exploring Creativity; however, I chose to highlight these two students because they entered the course with similar writing abilities but different levels of creative confidence. Wyatt, who demonstrated more openness throughout the course, expressed in his Writing History Letter, "I would like to think I am creative" while Jack, quoted above, stated, "I am not really that creative." While neither student's comment demonstrates high creative confidence, Wyatt phrases his creative abilities in the positive while Jack frames his creativity negatively. As Maciej Karwowski et al explain, "Creative confidence beliefs serve as the driving engine of agentic action" (398). In other words, higher creative confidence propels one toward creative activity. In this case, Jack's low creative confidence also lowered his motivation to engage with writing. Karwowski et al. further assert, "Creative confidence mediates the link between creative potential and creative behavior…. As higher potential is associated with previous successes and positive social feedback, these prior experiences can serve as building blocks for confidence, which in turn impacts creative behavior" (407). Thus, it is possible that Jack's previous negative experiences with creativity and with writing inhibited not only his creative confidence but also his behavior, as seen in his engagement with writing, in Exploring Creativity.

Throughout the semester, Wyatt's creative confidence and use of the habits of mind increased, as he worked to integrate what he was learning about creativity to his writing. In a reflective prompt about my feedback on his first portfolio, Wyatt expresses, "I also feel like I learned a lot about myself during this process and what makes me a creative person." During Project 2, he demonstrated persistence, explaining, "I had a difficult time with coming up with a topic. I started with the idea of talking about creative practices with cars…but I soon realized that wasn't what was asked of me for Project 2." After being "lost for a couple class periods,"

Wyatt found a topic he was passionate about, demonstrating curiosity and engagement. Wyatt could have ignored my urging to choose a new topic at the start of Project 2, or he could have settled on a topic just for the sake of having something to write about; however, he was committed to finding something he genuinely wanted to learn more about, so he took the responsible risk of changing topics.

On the other hand, Jack struggled to embrace the habits of mind and maintained relatively low creative confidence during the first two projects. In response to a reflective prompt about how students were feeling about Project 2, Jack writes, "I feel really overwhelmed with this project and I really am worried that I won't have a ton to write about because I am not very good at research papers." Prior to engaging with research or the creativity-informed writing process for the research analysis paper, Jack held the belief that he was not equipped to write in this genre. Importantly, Jack's process work for Project 2 demonstrates less engagement than that of Project 1. For example, in a divergent activity for Project 2, I asked students to three to five initial questions they might be interested in researching about creativity. Jack's process work includes "How CEOs use creativity," and "How local businesses had to be creative during COVID." After reflecting on my feedback on his Project 1 Portfolio—about which he reflects, "I am disappointed that I earned a B, but not surprised"—Jack explains of his annotated bibliography, "There are sources I won't use, I just used them to fill the requirement because I was being lazy." While I can't say for sure that Jack's Project 1 grade contributed to his low creative confidence and lack of practice with the habits of mind, I can say that, although he is aware of his "laziness" and lack of engagement, he does not demonstrate motivation for or persistence when writing.

As demonstrated in Chapter Three, students attributed their creative confidence scores to experience with creativity and creative processes. Further, when students practiced and could

self-identify the habits of mind used in the creativity-informed writing process, they demonstrated higher creative confidence and increased intrinsic motivation for writing. Thus, one difference between Wyatt and Jack's experiences with writing is the varying degrees to which they embraced the habits of mind. Specifically, openness seems to be an essential habit not only for creativity, as argued by creativity scholars and discussed in Chapter Three, but also for students' engagement with writing. As such, openness may be the primary habit of mind for fostering creative confidence and promoting the other habits of mind. In the example of Wyatt and Jack, Wyatt remained open to feedback, to learning, and to improving his writing and creativity while Jack struggle to take the risk of being open. Additionally, openness pertains to creative confidence, as "perceiving creativity as malleable would positively influence creative confidence beliefs, whereas associating creativity with a stable and unchangeable characteristic would reduce creative confidence" (Karwowski et al. 408). Thus, increasing students' creative confidence and use of the habits of mind, while not immediately transferable to students' writing skills, keeps students open to and engaged with their writing. As such, students have the opportunity not only to learn about writing but also to transfer the habits of mind to future writing contexts. As Sullivan claims, "We have some very good reasons, then, to develop curriculum designed to nurture and develop these important habits of mind" (*New Writing* 153). In response to Sullivan's call and as a result of my study, I call for a creative environment built on feedback, support, and balance in which creative confidence is fostered and students can practice the habits of mind for writing.

Creative Environments

Viewed together, students' reflective writing, reflections on their learning, and my assessment of students' writing reveals that high creative confidence increases students' intrinsic

motivation for writing. As a result, students gain practice with the habits of mind, especially persistence, engagement, openness, flexibility, responsibility, and metacognition. Karwowski et al. similarly assert, creative confidence "influences task engagement, effort, persistence, and performance on creative tasks and endeavors" (398). Therefore, it is essential to create composition courses and pedagogies that promotes students' creative confidence in order to promote intrinsic motivation for writing. One way of accomplishing this goal while attending to the *Framework*'s call to promote the habits of mind is by fostering a creative environment[102] based on feedback, support, and balance.

Feedback

The first condition, feedback, includes responses from the teacher, peers, and the student themself through reflection. The most common form of feedback in FYC tends to come from the instructor in the form of written feedback on essay drafts and verbal feedback during individual conferences. When limiting the source of feedback to the instructor, "immediate feedback," as Csikszentmihalyi suggests (111), is not possible in the composition classroom; however, if we expand the source of feedback to include peer response and reflection, frequent and timely feedback can occur. Further, Ron Beghetto's study of creative self-efficacy found that "supportive feedback has the potential to boost self-efficacy in general and creative self-efficacy in particular" (449). In other words, supportive feedback directly correlates to students' belief in their abilities—creative and otherwise. Therefore, because many students demonstrate an

[102] According to Mihaly Csikszentmihalyi, there are nine elements for "enjoyable *experience* regardless of outcome" that point toward the conditions most suitable for creativity: "Clear goals every step of the way, immediate feedback to one's actions, balance between challenge and skills, action and awareness are merged… distractions are excluded from consciousness, no worry of failure, self-consciousness disappears, the sense of time becomes distorted, [and] activity becomes autotelic" (111-113). When viewed alongside my students' experiences in Exploring Creativity, these nine elements all appear to contribute to a creativity environment. The three specific elements discussed here are a combination of some of Csikszentmihalyi's elements and those that my students' reflective writing most frequently referred to.

"aversion to writing" (Sullivan, *New Writing* 122), feedback is central not only to a creative environment that fosters the habits of mind but also to helping students view themselves as capable of and willing to do the work we're asking of them. Although much of the creativity scholarship on collaboration pertains to brainstorming,[103] Dan Davies et al.'s 2011 review of creative learning environments revealed, "There is strong evidence that pupil creativity is closely related to opportunities for working collaboratively with their peers, which can productively extend to peer and self-assessment" (88). Thus, as explained in Chapter Three, peer response is an important source for student learning and for feedback.

In Exploring Creativity, my students found peer feedback to be one of the most useful aspects of their writing processes. Laura explains in her Project 1 Cover Memo

> The comments and review from my peers also made a big impact on my paper. Not only could I get a better idea of the types of techniques my classmates were using, but they gave me great outside feedback on how to better my paper. Through this, I made key changes. This included adding more to describe my relationship with creativity and perfection.

Similarly, in her Project 2 Cover Memo, Jane reflects,

> Peer response was extremely helpful in finding the purpose for my paper. My group members allowed me to look at my paper from an outside perspective. They showed me that my paper did have a claim and allowed me to see that my readers were not as confused as I thought they were… I realized I needed to add more analysis. So I went back into my paper and tried to put more of my own insight.

[103] See, for example, Alex Osborn's claim: "There are several reasons why group brainstorming can be highly productive. For one thing, the power of association is a two-way current. When a panel member spouts an idea, he almost automatically stirs his own imagination toward another idea. At the same time, *his* ideas stimulate the associative power of all the *others*" (299-300, original emphasis).

Both of these students express the effect that feedback had on their abilities to re-see their writing. Additionally, they indicate their openness, flexibility, and willingness to think interdependently, as they reflect on the specific ways in which they incorporated their peers' feedback. In her reflective essay at the end of the semester, Laura expressed, "Although peer response was when I felt at my most vulnerable, it helped me understand how others use creativity and how I can make my project better. I saw results. Tangible evidence that works." Thus, peer response can guide students' thinking not only as they receive feedback on their own work but also as they read and respond to their peers' work.

In addition to peer response, reflection can also serve as a form of feedback when structured to prompt students to think critically about their writing. When infused *throughout* the writing process, reflection provides space for students to recognize and articulate where they are succeeding and falling short of their goals or the goals of the assignment. For example, when students began drafting their research analysis essays, I asked them to color-code the evidence and analysis in one paragraph of their partial drafts using different colors and to reflect on the distribution and use of each. Students' reflections revealed the value of this exercise in helping them identify the need for more or stronger analysis. For instance, Wyatt reflects, "I feel I need more analysis. I need to focus on expanding on the evidence with the analysis and putting it in my own point of view." Unlike feedback from me at the end of an essay, feedback through reflection allows students to practice responsibility and take charge of their learning and their writing as they self-identify and self-correct weak points in their essays.

Lastly, commenting on drafts, as Nancy Sommers asserts, "is the most widely used method for responding to student writing"; however, it also "consumes the largest portion of our time" ("Responding" 148). Therefore, instructor comments on drafts cannot be the only form of feedback in a creative environment. Instead, in addition to incorporating peer and reflective

feedback into our pedagogies, we must also diversify the feedback we offer students. In Exploring Creativity, I decided to hold student conferences for each of the major projects at the beginning of the drafting process. Rather than waiting until students had a complete draft before offering feedback, I met with students to discuss a partial draft of the project at hand. In her Project 1 Cover Memo, Taylor Grace reflects, "I loved how [the conference] was not a time to bring a full draft to you to revise, but a time to make sur we were on the right path to create a strong narrative." This approach not only cut down on the time I spent commenting on student drafts but also allowed me to intervene earlier in students' writing processes—before they became committed to their drafts. As creativity scholars Carlton Fong et al. reveal, "when students receive criticism, they often interpret the feedback as an indication of failure" (42). Thus, corrective feedback on a complete draft may dissuade students from re-engaging in their writing. As Jane reveals about her Project 2 conference, "after my meeting with Professor Davis, I figured out that my lack of direction was good and I should just follow the path I was on and see where it takes me." In this example, my feedback encouraged Jane to take a risk in her writing process and allow the research to determine the direction of her essay. The feedback students receive need not all be positive, as Sommers explains below, but, as Karwowski et al. suggest, positive feedback does affect creative confidence (407). Thus, supporting students as writers and as creative individuals is paramount in a creative environment.

Support

The second feature of a creative environment is support. As indicated by Beghetto's emphasis on *supportive* feedback, above, creative self-efficacy is increased when teachers support and acknowledge students' creativity. Thus, feedback can be a form of support. As Sommers explains,

> One might easily imagine that … feedback is so valuable to students because it affirms them as writers. And, yes, affirmation is often the end result, but a key finding is that constructive criticism, more than encouraging praise, often pushes students forward with their writing; constructive criticism more than praise reveals instructors' investment in their students' untapped potential ("Across," 251).

On first reading, this quotation might appear to undermine Beghetto's call for supportive feedback; however, when we view support as helping students learn and grow, constructive criticism is just as important as affirmation. For constructive criticism to be received as supportive feedback, we must foster classroom spaces with "no worry of failure" in which "self-consciousness disappears" (Csikszentmihalyi 111). While these ideal outcomes may not be entirely possible in FYC, the goal is for students to trust their peers and instructor with their writing and for students to know that they can take responsible risks as they work to improve as writers. For example, in his reflective essay, Wyatt reveals,

> I felt my biggest weakness has always been my reluctance to ask for help in fear of coming off as inferior to others, but this semester I feel I really grew out of that shell. This past semester we did lots of peer response with groups for our projects, and I found I learned the most when I was working with other people. By listening to the creative ideas of others and also their input on my own work, I found I was able to grow as a writer and expand my ideas beyond whatever I imagined. Additionally, I gained confidence in myself by asking questions about my writing in conferences.

In this excerpt, Wyatt explains that, while the feedback itself is important for students' learning, the way in which that feedback is delivered and received may be just as important.

In addition to feedback, support can also arise from the environment itself. In her process work for Project 1, Laura reflects, "It seems as though I was most creative when in a positive

environment to learn from creativity…. When I felt my least creative, I was in an environment that didn't celebrate and congratulate creativity." Laura's experience is echoed in Davies et al. finding that secondary students "appreciated a structured and supportive environment" during creative thinking activities (85). Because failure and responsible risks are necessary parts of creative processes, a creative environment must support students' exploration. Davies et al. explain, "There is strong evidence from across the curriculum and age-range that where children and young people are given some control over their learning and supported to take risks with the right balance between structure and freedom, their creativity is enhanced" (85). This quotation further aligns with students' experiences described in Chapter Three, including their willingness to take risks such as changing topics or directions while writing. Perhaps it goes without saying, but support also means that students should not be penalized for creativity or taking responsible risks. Davies et al. discuss the need for safety in creative environments explaining, "The provision of 'safe' structure appears to be particularly important to enable pupils to take risks, to think creatively and critically, and to question" (85). Thus, collaborative and creative environments must provide safety, so students feel comfortable enough to share their ideas and receive feedback. If, for example, we ask students for creative ideas, projects, or processes but assess their work according to traditional rubrics, we are not *actually* supporting their creativity. Instead, our assessments must value what we ask of students in order to promote a creative environment.

Balance

Finally, a creative environment requires balance. Davies et al. explain, for secondary students, "creativity was felt to be best served by an equal balance of structured and unstructured work" (85). As Sommers's findings about feedback indicate, students benefit from a combination

of affirmation and constructive criticism. The same is true of a creative environment. Brock reflects on his prior experiences with creativity explaining, "I struggle to use creativity in defined or rigid environments. Those experiences have caused me to withhold my creativity elsewhere." Thus, the flexibility and openness that are central to creativity are also central to creative environments. However, too much flexibility and openness can also thwart creativity. Without any guidance, students experience confusion and have trouble executing an assignment. Thus, while choice and interest are important for enabling students' creativity, students also need some guidance as they implement and express their creative ideas. For example, Sullivan urges teachers to "design curriculum that offers students variety, choice, and disguised repetitions" (*New Writing* 128). Here, variety and choice allow for student interest, flexibility, openness, and creativity while "disguised repetitions" offer structure and familiarity. For example, in Exploring Creativity, students knew to expect daily process work that would scaffold the project at hand; however, the specific activities varied each day. This balance allows students to take comfort in knowing what to expect while also offering enough variety to keep them engaged. More broadly, as Paisley discovered about writing after engaging with creativity, "although there can be parameters when writing for a class, you are the one in the driver's seat, not a rubric." So, while, "insight only happens if you leave room for it," as Csikszentmihalyi says, a creativity-informed process pedagogy must also prompt those insights through intentionally scaffolded activities and assignments.

So, what does a creative environment have to do with FYC? In short, motivation. Davies et al. explain, "there is evidence that suggests an impact of creative learning environments on learners' academic achievement; increased confidence and resilience; enhanced motivation and engagement; development of social, emotional, and thinking skills; and improved school attendance" (88). Soraia Garcês et al. similarly found the "creative environment influences the

creative process and product" and that "creativity in students depends on the context where they are embedded." Fostering an environment in which students receive feedback designed to help them learn, are supported in following their curiosities and taking risks, and engage in a balance of structured and unstructured activities allows students to practice the habits of mind and develop their creative confidence. In Wyatt's words: "I realized how motivated I was to work on my class assignments. I feel my enthusiasm can be attributed to the topics I wrote about because I truly cared about what I was working on. By being fully engaged in my topics, I feel it allowed my creativity to flourish even more." In this reflection, Wyatt illuminates the connection between his creative confidence, interest, and engagement with writing, further revealing, "I never considered myself or my ideas to be creative, but this class taught me otherwise." While more research needs to be done to better understand the precise interaction between creative confidence, interest, and intrinsic motivation for writing, I echo Sullivan's call to better "understand how intrinsic motivation works and how we can nurture this type of motivation… in the writing classroom" (*New Writing* 122). For Wyatt and some of his classmates in Exploring Creativity, learning about creativity through a creativity-informed writing process enhanced their creative confidence and enabled practice with the habits of mind, which led to discovering intrinsic motivation for writing.

Conclusions

As Csikszentmihalyi argues, "it is easier to enhance creativity by changing conditions in the environment than by trying to make people think more creatively." In many ways, assigning creative projects or implementing course requirements surrounding the habits of mind are an attempt to "make people think more creatively." Instead, creative environments enable us to encourage students' creative and writing confidence, which prompts them to engage in the habits

of mind. Importantly, writing processes, regardless of their theoretical grounding, do not automatically enable student learning. While I do believe that the creativity-informed writing process—especially the expansive nature of divergent and convergent activities, the recursivity, and the frequent reflection—contributed to students' new views of writing, I do not think that the process alone resulted in these new perspectives or increased creative confidence. If, for example, I handed students the creative process on paper and instructed them to follow the steps for a writing assignment, I do not believe the same learning would have occurred. Instead, I believe that the creativity-informed writing process, grounded in a creative environment and pedagogy, enabled students, upon reflection, to identify significant habits of mind for their learning and writing. As evidenced in the two case studies, Wyatt's and Jack's experiences in Exploring Creativity were vastly different not because one had more innate writing ability than the other but because Wyatt embraced the habits of mind as part of his learning and writing process.

The results analyzed in this chapter reveal that, in addition to practice with the habits of mind, students need to receive supportive feedback on their writing *as well as* their creative abilities in order to "buy-in" to the notion that they *can* improve as writers. For students who believe they are "bad" writers and those who have a fixed mindset toward their writing abilities, we must instill in them the notion of creative confidence: "Creative confidence is like a muscle—it can be strengthened and nurtured through effort and experience" (Kelley and Kelley 2-3). Therefore, I extend Sullivan's position that the habits of mind should be *part of* a composition pedagogy to argue that a creativity-informed process pedagogy not only centers the habits of mind but also builds a creative environment in which students can develop their creative confidence. In the following concluding chapter, I present my learning as the teacher-

researcher of Exploring Creativity and discuss what I view as the value of creativity theory for composition pedagogy and for FYC students.

Chapter 5: Conclusion

"I humbly and respectfully encourage our profession to embrace creativity as an essential aspect of cognition and to begin helping students discover and nurture this luminous human capacity."
— Patrick Sullivan

Findings

I began this dissertation with a narrative about my passion for composition pedagogy. At the conclusion of this project, I hope that my joy from and commitment to teaching writing are clear. For me, as a teacher, a student, and a teacher-research, classrooms hold so much potential. My goal as a teacher is to promote the classroom as a space in which students can discover and explore their own potential, so I am always searching for ways to help students connect to their learning. When I began to delve into creativity theory, I immediately felt that it had a lot to offer composition. As explained in Chapter One, creativity and composition have remarkably similar origin stories and histories from their inceptions in the 1950s and 1960s, respectively, through the 1980s, at which point creativity embraced a multifaceted perspective while composition became increasingly fragmented. After reviewing the literature from both fields and identifying the ways in which creativity theory helps inform a theory of knowledge that supports our inclusion of the habits of mind in composition, I then conducted a classroom research study in which I explored creativity's effect on student learning and writing. Through this study, I have established that 1) knowledge of creativity increases students' creative confidence, 2) engaging in a creativity-informed writing process enabled students to self-identify and reflect on the habits of mind that contributed to their learning and writing, and 3) increased creative confidence and the habits of mind contribute to students' intrinsic motivation for writing. Ultimately, I argued for a creativity-informed process pedagogy, situated in a creative environment, as one approach

to fostering the habits of mind in first-year composition (FYC). The following research questions have guided this study:

1a. How might learning about creativity as a process affect students' engagement in their writing processes?

1b. How might learning about creativity as a process affect students' writing products?

2a. How might guiding students through the Creative Problem-Solving process for each major assignment affect students' engagement in their writing processes?

2b. How might guiding students through the Creative Problem-Solving Process for each major assignment affect students' writing products, as demonstrated through their drafting?

3. How might reflecting on creativity affect students' perception of writing?

Informed by the literature reviewed in Chapter One, the hypothesis driving these questions was that creativity and creative processes would increase students' engagement with writing and that increased engagement would improve students' writing. Further, I anticipated that reflection, especially reflecting on creativity, would be a key factor in student engagement. What I did not anticipate was the centrality of the habits of mind—persistence, curiosity and engagement, openness, flexibility, responsibility and responsible risk-taking, interdependent thinking, and metacognition—in students' reflective writing. The data I gathered and analyzed for this study revealed that while creativity and creative process can increase engagement with writing, students' creative confidence and use of the habits of mind are determining factors in the extent to which they engage. In particular, students who demonstrate openness—toward their writing, learning, and creativity—are more likely to increase in creative confidence and remain engaged in their writing. Secondly, although engagement does factor into writing products, there does not

appear to be a direct correlation between either creativity or creative processes and improved writing skill. Lastly, not only does reflecting on creativity positively affect students' perceptions of writing, but it also enables students to self-identify the habits of mind used in their writing processes. These findings suggest that creativity theory can be a powerful tool for helping shift FYC students' perspectives of writing and for engaging students in a new writing process. Thus, in what follows, I present my learning as the teacher-researcher of Exploring Creativity, including my insights about the creativity-informed process pedagogy and creativity-informed writing process employed in the course, the pedagogical implications of this study, and directions for future research. I concluded with a call for creativity-informed pedagogies and environments in composition as a means of fostering the habits of mind and promoting transfer in FYC.

Creativity-Informed Process Pedagogy

As I have described throughout this project, my pedagogy for Exploring Creativity was informed by composition process pedagogies, including Donald Murray's original articulation of a process for writing in 1972, Linda Flower and John Hayes's cognitive process models, and Kenneth Bruffee's emphasis on conversation and collaboration. In addition, Nancy DeJoy's "transitional approach" resonated with me as she sought to "acknowledge first-phase [expressivist] process model assumptions… [and] attempt to create ways for us to move together toward literacy practices that center participation and contribution" (12). While I am deeply invested in process pedagogies, I did not feel that any of the existing articulations provided insight into the role of the eight habits of mind—curiosity, openness, engagement, creativity, persistence, responsibility, flexibility, and metacognition—deemed essential for college writing

by the *Framework for Success in Postsecondary Writing* (Council 1). Further, inspired by Patrick Sullivan's insightful call for "a different kind of pedagogy and teaching practice, one that is designed to be congruent with learning theory" (*New Writing* 1-2), I felt that an effective process pedagogy would require me to look outside of composition to investigate how other fields theorize and implement processes. After all, the field of composition was founded on its interest in pedagogy. As Sharon Crowley argues, composition studies' "interest in pedagogy inverts the traditional academic privileging of theory over practice and research over teaching"; further, "composition pedagogy focuses on change and development in students rather than on transmission of a heritage" (*Composition* 3). Valuing pedagogy requires us to remain critical toward our practices, constantly seeking the best approach for students. Today, as Sullivan argues, "There clearly appears to be the need for a fresh approach to teaching writing, one informed by learning theory and congruent with what we know from the field of neuroscience and developmental psychology" (*New Writing* 36).

As such, I turned to creativity and education studies to develop a creativity-informed process pedagogy that embraces the best of writing, creative, and learning processes. In particular, James Kaufman and Ronald Beghetto's Four C Model of Creativity expands on "the standard definition"— "creativity requires both originality and effectiveness" (Runco and Jaeger 92)—to introduce "Mini-c[, which] is defined as the novel and *personally* meaningful interpretation of experiences, actions, and events" (3, emphasis added). In other words, mini-c applies the standard definition—novel and useful—on an individual level. Thus, mini-c makes creativity accessible to students and imbeds creativity in the learning process. In a composition course, this perspective helps build students' creative confidence, or belief in their creative abilities, as it enables all students to feel capable of generating "new and useful" ideas. Further, creativity studies provides theoretical grounding for the habits of mind. As established in Chapter

One and analyzed in the context of student writing in Chapters Three and Four, openness is not only a habit of mind but also an identifying trait of creative personalities. As Gregory J. Feist reveals, "Open people may have developed cognitive skills associated with creative, divergent thinking, namely, flexibility and fluidity of thought" (303). Similarly, Barbara Kerr and Robyn McKay explain, "Openness to experience is consistently correlated with measures of creativity" (22). This understanding of the centrality of openness to creativity adds nuance to the *Framework* by highlighting the fact that the habits of mind are not and cannot be additive. In other words, if we know that openness promotes creativity and flexibility,[104] we must be more aware of the ways in which we encourage (or potentially discourage) openness in our composition classrooms. For example, a number of scholars (Buchanan; Marback; Purdy; Leverenz; Sullivan) have called for "wicked" or "ill-structured" problems as the basis of assignment prompts that enable students to practice design thinking or creativity skills. This call alone indicates that complex prompts contribute to better writing and/or higher engagement with writing. But why? Creativity theory tells us that the prompt itself does not enable students to produce better essays; instead, the "wickedness," as Buchanan and Marback say, requires students to apply the habits of mind—especially persistence, openness, flexibility, and creativity—in order to address the prompt. Thus, a creativity-informed process pedagogy gives us, as instructors, a better sense not only of what we are asking students to do but also what is required of students to succeed in our courses. With that knowledge, we can better structure our courses to scaffold student writing and learning.

[104] See Giovanni Corazza who discusses "flexibility of mind, capacity to make decisions based on incomplete information, intuition, [and] problem solving ability" as essential human abilities that can be practiced and developed (259).

Creativity-Informed Writing Process

As Chapter One outlines, several composition scholars have discussed design thinking and creativity processes in the context of writing processes. The most detailed considerations come from James Purdy's 2014 alignment of design thinking with writing process stages. Using the d.school model for design thinking, Purdy connects design thinking's *understand* stage with writing's *research* stage, *define* with *audience analysis*, *ideate* with *brainstorm*, *prototype* with *drafting*, and *test* with *share and revise* (628). In 2017, Matthew Newcomb and Allison Leshowitz similarly theorize a "design-based approach" to writing (42) in which they suggest the following process: "1. Define a problem, 2. Quick research and material collection, 3. Ideate, 4. Empathize, and 5. Prototype your story" (56-57). Lastly, moving away from design thinking terminology, Sohui Lee and Russell Carpenter propose "stages of creative thinking in the composition process": 1. defining the problem, 2. brainstorming, 3. research and identifying the rhetorical situation, 4. writing or multimodal composing, 5. revising and 6. revisiting stages (11). Importantly, they argue, "A composition process with an emphasis on creative thinking … presumes that creative thinking is present *and taught* in each stage" (Lee and Carpenter 11, emphasis added). Although Lee and Carpenter are the only composition scholars to explicitly discuss the roles of divergent and convergent thinking in their process, they separate these two modes of thinking and relegate them to specific stages (11). Each of these processes brings aspects of design thinking or creativity into composing processes, allowing other scholars to implement the processes in their pedagogies (Sullivan; Wible).

Like the scholars above, I too wondered what might happen if I used a creative process to teach writing, so I implemented much of the Creative Problem Solving (CPS) Model as a creativity-informed writing process in Exploring Creativity. The CPS Model has two notable differences from previously aligned processes: 1. The CPS Model does not presume a

"prototype" to test or refine and operates around the creation and sharing of ideas; and 2. The CPS Model includes divergent *and* convergent thinking at every stage of the process. Thus, I felt this process would be better suited to writing. In addition, unlike the scholars before me, I conducted a classroom research study to investigate the effect of this process on students' learning and writing.

One important finding from my use of a creativity-informed writing process that deserves more attention in composition is the Clarify stage. As addressed in Chapter Three, the traditional writing process is taught such that students move from brainstorming topics to planning content; however, the Clarify stage asks students to explore, gather, and examine the assignment goals, the broad topic at hand, and their ideas about the topic prior to generating deciding on a specific topic to research and/or write about. If, as composition scholars suggest, we are assigning complex prompts, this stage allows students to fully understand what they are being asked to do, including the scope of the assignment, and to weed out initial, often vague, ideas prior to looking for or generating evidence for their topics. Many professional writers and scholars have built this type of stage into their writing processes, but it has not made its way to the classroom. However, as my students found, spending time "really develop[ing their] ideas before deciding on an idea or writing" led to more thought out ideas and drafts. In the context of the habits of mind, this initial stage sets the tone for an inquiry-based, flexible approach to writing, as students are encouraged to enter writing assignments not with a predetermined idea but with an interest in wrestling with and learning more about the topic.

A second key finding pertains to reflection. While reflective writing has been part of writing processes since the early process movement, it is often reserved for the revision stage or the end of the process (Giles; Newcomb and Leshowitz; Lee and Carpenter). Instead, I found that implementing reflective writing throughout students' writing processes prompted continued

engagement with their writing. More research needs to be done to investigate whether continuous reflection helped students learn about or develop their writing, but I suspect that, at the very least, reflecting while engaging in a writing process allows students to name and articulate their learning. For example, Exploring Creativity student Laura reveals, "At first, I didn't buy into any of the work this class threw at me—the process work, the creative process, the 'reflection time' for ideas, peer review, etc." But, after "trusting" the process, Laura noticed "improvements in [her] ability to apply creative thinking, reflection, and processes to [her] work."

Further, both the Clarify stage and continuous reflection, along with other features of the creativity-informed writing process—such as divergent and convergent thinking—prompted students to employ the habits of mind. As my analysis in Chapters Three and Four demonstrates, students' use and identification of the habits of mind contributed to their increased creative confidence, as they grew to feel confident in their thinking and writing abilities. Thus, while additional research needs to be done to investigate these findings, my analysis of students' experiences using a creativity-informed writing process reveals the habits of mind promote students' engagement with writing. As a result, their intrinsic motivation and creative confidence increase, as they witness themselves generating new and useful ideas for their writing.

Pedagogical Implications

If, as the *Framework* suggests, FYC students should develop and apply the habits of mind in a variety of writing situations, we must provide practice with, and reflection on, each of the habits of mind in FYC. While I agree with Sullivan that we should "establish for creativity an even more ambitious and foundational role in our discipline and our teaching practice" ("UnEssay" 19) and "treat creativity as a serious academic subject" ("UnEssay" 22), I do not believe that creativity must be the *content* of FYC for the findings of this study to benefit

students. Instead, this study reveals that, while creativity as content can help develop students' creative confidence, a creative environment in which students receive feedback, support, and balance may be more important to students' development of the habits of mind and growth as writers. As such, I maintain that FYC instructors should be familiar with Kaufman and Beghetto's mini-c creativity as integral to learning processes and a means of building students' writing and creative confidence. However, I believe that a creativity-informed process pedagogy and a creative environment can be implemented in FYC courses of any topic as a means of fostering the habits of mind and intrinsic motivation for writing. Ultimately, the goal of a required, general education writing course should not be to create "perfect" writers but to provide students with skills and strategies that will help them tackle future writing situations. Although there are undoubtedly many pedagogies that can achieve this goal, my research reveals that a creativity-informed process pedagogy builds confidence, habits of mind, and motivation for writing, all of which will benefit students in any writing, and learning, endeavors to come. Because students' perspectives of writing and of themselves as writers greatly influences their willingness to engage in the process of writing, it is vital that we continue to find ways to encourage our students and to provide them with positive writing experiences.

Directions for Future Research

The results of this study are, of course, limited to the data produced by one semester's worth of Exploring Creativity students. Therefore, additional studies are needed to confirm these findings and to extrapolate them beyond FYC. Further, I argue above that creativity need not be the content of a creativity-informed process pedagogy, which requires additional research in FYC courses in which creativity theory is not explicitly taught. As argued in Chapter One, however, this expansion beyond creativity as the course content is not an invitation to neglect the

connections and histories discussed in this project. Instead, we must maintain an awareness of learning and creativity theories and how they interact with the emerging scholarship and practices in composition.

At the completion of this project, I find myself with new questions not covered in this project. Future lines of inquiry include: 1) The role of assessment in creativity-informed process pedagogies; 2) The assessment models most conducive to fostering creative confidence and the habits of mind; 3) The influence of students' particular backgrounds on their creative confidence and willingness to "trust" the process; 4) The ways in which we might broaden, or refine, the creativity-informed process pedagogy to be more equitable and inclusive for both FYC students and teachers; and 5) The applicability of creative confidence and the habits of mind beyond FYC.

Because of the findings of this study *and* the additional questions presented in this chapter, I urge composition scholars to interrogate the habits of mind from the lens of creativity studies and learning theory to create more effective, more theoretically informed composition pedagogies for FYC. Exploring Creativity students demonstrated that creativity is not only an "essential aspect of cognition," as Sullivan says, but an avenue through which to learn about how you think, what you think, and who you are. As Wyatt asserts,

> Creativity has taught me more about who I am and expanded my knowledge in writing. In the past, I never considered myself or my ideas to be creative, but this class taught me otherwise. I realized the role creativity played in my success in sports and how valuable it can be to help sports teams succeed. I also learned about new ways to write more effectively such as developing a writing process suited for me and the importance of

working with peers to help me jumpstart my thoughts and ideas and also refine my writing.

While this level of growth may not occur for every FYC student, my research has demonstrated that creativity and the habits of mind, fostered in a creative environment, make space for genuine *learning* to occur. Therefore, whether we value the expressive, cognitive, or social natures of process pedagogies, whether we want to prepare students for future writing situations, whether we endeavor to teach for transfer, or any of the other FYC goals, a creativity-informed process pedagogy will not only help us achieve these goals but will also equip students as capable and confident students and writers.

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Appendices

Appendix A

INSTITUTIONAL REVIEW BOARD PROTOCOL REVIEW REQUEST

The TCU Institutional Review Board (IRB) is responsible for protecting the welfare and rights of the individuals who are participants of any research conducted by faculty, staff, or students at TCU. Approval by the IRB must be obtained prior to initiation of a project, whether conducted on-campus or off-campus. While student research is encouraged at both the undergraduate and graduate level, only TCU faculty or staff may serve as Principal Investigator and submit a protocol for review.

Please submit this protocol electronically to IRBSubmit (MS Word preferred). Include the Protocol Approval Form as a word document with highlighted sections filled in. Also submit a consent document, HIPAA form if applicable, Protecting Human Research Participants Training certificates, recruitment materials, and any questionnaires or other documents to be utilized in data collection. We prefer that you combine materials to make a single Word document to submit. A template for the consent document and HIPAA form, instructions on how to complete the consent, and a web link for the Protecting Human Research Participants Training are available on the TCU IRB webpage. Submission deadline for protocols is the 15th of the month prior to the IRB Committee meeting.

1. **Date:** November 13, 2020
2. **Study Title:** Composition and Creative Processes
3. **Principal Investigator (must be a TCU faculty or staff):** Dr. Carrie Leverenz
4. **Department:** English
5. **Other Investigators: List all faculty, staff, and students conducting the study including those not affiliated with TCU.**
   Hannah Davis
6. **Project Period (mm/yyyy - mm/yyyy):** 01/2021-01/2025
7. **If you *have* external funding for this project –**
   Funding Agency: **Project #:** **Date for Funding:**
8. **If you *intend to seek/are seeking* external funding for this project –**

Funding Agency: **Amount Requested From Funding Agency:**

Due Date for Funding Proposal:

9. **Purpose: Describe the objectives and hypotheses of the study and what you expect to learn or demonstrate:** The purpose of this study is to learn about creative and composing process pedagogies. The study aims to understand how classroom activities and assignments that use creative and composing processes influence the teaching and learning of writing. Within the context of typical instruction in introductory composition, this study will focus on student reflection on and engagement with assignments in the course, with particular interest in students' reflective writing that ranges from quick journal-style reflections to formal reflective essays.

   NOTE: I believe that the classroom portion of this study is Exempt Research (§46.104, d1) "conducted in established or commonly accepted educational settings, that specifically involves normal educational practices that are not likely to adversely impact students' opportunity to learn required educational content or the assessment of educators who provide instruction. This includes most research on regular and special education instructional strategies, and research on the effectiveness of or the comparison among instructional techniques, curricula, or classroom management methods."

   While the study as a whole is not likely fully Exempt, I believe that the combination of the classroom portion of the study and the voluntary student interviews conducted after the conclusion of the class would qualify this study for Expedited Review for presenting "no more than minimal risk to human subjects" and pertaining to Research Category 7: "Research on individual or group characteristics or behavior (including, but not limited to, research on perception, cognition, motivation, identity, language, communication, cultural beliefs or practices, and social behavior) or research employing survey, interview, oral history, focus group, program evaluation, human factors evaluation, or quality assurance methodologies."

10. **Background: Describe the theory or data supporting the objectives of the study and include a bibliography of key references as applicable.**

The fields of creativity and composition studies have a shared interest in process theories that seek to understand how people generate, develop, and demonstrate ideas (Tobin, 2001; Corazza, 2016; Wyse, 2018; Walia, 2019). In creativity studies, the creative process became the object of study in the 1950s through scholars' interest in creative persons and their individual processes (Ellis 53). The study of creative processes has remained within the field of psychology with growing conversations in the field of education (Hernandez-Torrano, 2020). For composition studies, the shift from a product to a process approach occurred in pedagogical conversations about how to change the teaching of writing (Anson, 2014). For both fields, the use of processes allowed scholars to explore how people engage in thinking (and writing) activities and how processes might affect the product (Perl, 1994; Corazza, 2016).

While creativity and composition studies overlap in their use of processes and interest in idea development, interdisciplinary work in these fields is still extremely limited. The composition research that invokes creativity is largely theoretical (Lauer, 2004; Lee and Carpenter, 2015) and ranges from design theory (Marback, 2009; Purdy, 2014) to creative problem-solving processes (Sullivan, 2015; Wible, 2020). Although creative processes have been implemented and theorized in composition classrooms (Leverenz, 2014; Sullivan, 2015; Wible 2020), there has not yet been a full-scale classroom study to determine the efficacy of employing creativity theory in composition pedagogy.

Therefore, I have designed a first-year composition course (ENGL 10803: Writing as Inquiry-Exploring Creativity) that applies creativity theory to composition pedagogy to explore whether students' use and understanding of both creativity and composition as processes affects their engagement with their own writing processes. My two major questions are: 1) how might studying creativity and creative processes affect students' thinking, writing, and learning, and 2) how might employing creativity tools and principles in my pedagogy affect students' understanding of and engagement with composing processes?

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11. **Location: Specifically describe where the research will take place. If on TCU campus please list the exact location. If off campus please describe the exact location(s) where you plan to conduct your research.**

    Classroom study. This course is tentatively scheduled for WIN 217.

12. **Subject Population: Describe the characteristics of the participant population, including the inclusion and exclusion criteria and the number of participants you plan to recruit:** Students from my Spring 2021 course (ENGL 10803: Writing as Inquiry-Exploring Creativity) will be sought for participation. Inclusion and exclusion criteria will depend solely on students volunteering to participate (consent procedure outlined below). However, students under the age of 18 will not be able to participate. That is, all adult students agreeing to participate will be included in the study. The number of participants may range from 1 to 20 (maximum of 20 students/course section).

13. **Recruitment Procedure: Describe your recruitment strategies including how the potential participants will be approached and precautions that will be taken to minimize the**

possibility of undue influence or coercion. Include copies of the recruitment letters, leaflets, etc. in your submission.
In the first two weeks of the semester, a faculty member (Dr. Carrie Leverenz) will visit the class to explain the study, to provide copies of the consent document, and to explain that consent documents will be held by her, and not shared with me, until the semester is over and grades have been filed. I will leave the room to minimize any sense of influence or coercion, and I will not reenter the room until Dr. Leverenz has completed recruitment.

In the event that a virtual distribution is deemed necessary due to COVID-19 concerns, Dr. Leverenz will join the course via Zoom to explain the study, will provide digital copies of the consent forms via an online document signing platform (e.g. DocuSign or similar), and will explain that consent documents will be kept in a password-protected folder, and not shared with me, until the semester is over and grades have been filed. I will leave the room to minimize any sense of influence or coercion, and I will not reenter the room until Dr. Leverenz has completed recruitment.

14. **Compensation: Describe in detail if participants will be compensated for their time and effort to complete the study procedures. Compensation can take on many forms and can include monetary (cash, gift cards, etc.) and/or non-monetary (gifts, course credit, extra credit, SONA credit etc.) payments to subjects. Your consent document should clearly specify what form(s) of compensation would be provided to participants in your study and the amount of payment. For non-monetary items, please provide an approximate value.**
Participants will not be compensated for this study, as the class will be taught as usual and will not require additional involvement beyond the typical requirements of the course.

15. **Consenting Procedure: Describe the consenting procedure, whether participation is completely voluntary, whether the participants can withdraw at any time without penalty, the procedures for withdrawing, and whether an incentive (describe it) will be offered for participation. If students are used as participants, indicate an alternative in lieu of participation if course credit is provided for participation. If a vulnerable population is recruited, describe the measures that will be taken to obtain surrogate consent (e.g., cognitively impaired participants) or assent from minors and permission from parents of minors.**
Participation in this study is completely voluntary. Students will be given consent forms (below) that I will not have access to until after final grades of the course have been submitted. In other words, I will not know who has consented to participate in the study during the course, which protects students and allows me to study an authentic view of the course. Students do not have to participate in this research study. Because the research does not involve any changes in the teaching of the course, there are no alternate procedures. There is no penalty for refusal to participate. Students are free to withdraw consent and participation at any time. During the study, students can withdraw consent by contacting Dr. Carrie Leverenz, c.leverenz@tcu.edu. After grades are posted, students can withdraw consent by contacting me directly at h.davis@tcu.edu.

16. **<u>Study Procedures:</u> Provide a chronological description of the procedures, tests, and interventions that will be implemented during the course of the study. Indicate the number of visits, length of each visit, and the time it would take to undergo the various tests, procedures, and interventions. If blood or tissue is to be collected, indicate exactly how much in simple terms. Flow diagrams may be used to clarify complex projects.**

    After the recruitment and consenting procedure, no research intervention will be made in the course beyond the normal, routine teaching of the course. I will teach the course without regard to—or further mention of—the research study. I will maintain a journal about my teaching and keep copies of all student work, informal and formal, produced for the class.

    After grade submissions, I will contact participating students to invite them to participate in semi-structured interviews about the work done in the course, soliciting feedback on their perspectives of the course content, assignments, methods, and instruction.

    Students that consent to interviews will be asked to participate in one interview session with me, lasting approximately one hour. Students unavailable for an in-person interview may be asked to participate in the equivalent via video conference (e.g., Zoom), telephone, or email exchange. Interviews will be recorded to ensure accuracy and for citation in presentations and other forms of publication (see media consent document).

    Interview questions will address students' overall impressions of the course. Students will be asked about their reactions to course activities, methods, and assignments, if and how their initial impressions of the course changed over time, and course experiences that influenced their perceptions of and engagement with writing processes.

17. **<u>Data Analyses:</u> Describe how you will analyze your data to answer the study question.**
    Student writing, including reflective writing, and other course work will be compared with pedagogical documents such as lesson plans, assignment sheets, the syllabus, and course readings to consider whether teaching aims, unit/assignment goals, and course outcomes were reached. These student work products will also be compared with student interview responses to gauge student reactions to activities, assignments, and learning objectives.

18. **<u>COVID-19 SOP (If your study will involve in-person interaction):</u> Describe the COVID-19 risk mitigation specific to your study. Any pre-screening plans/procedures before and during each study visit. Stopping procedures for an enrolled subject who self-reports they may have been exposed to COVID-19. Describe any specific requirements that may be required from your department, if any.**
    The course will be taught on campus at TCU and will follow all of the COVID-19 safety measures and protocols set in place by the university. Students will be required to wear masks and will maintain physical distance. In the event that COVID-19 prevents the course

from continuing in person, the course will be moved online (via D2L and Zoom) and the research study will continue uninterrupted.

19. **<u>Potential Risks and Precautions to Reduce Risk:</u> Indicate any physical, psychological, social, or privacy risk which the subject may incur. <u>Risk(s) must be specified</u>. Also describe what measures have been or will be taken to prevent and minimize each of the risks identified. If any deception is to be used, describe it in detail and the plans for debriefing.**

    Risks will be minimal, but some students may feel some discomfort about [1] the data collection that will occur during the regular delivery of the course or [2] participating in an interview conducted by their (recent) teacher. During the classroom portion of the study, students will be assured by Dr. Leverenz during recruitment that their identities will remain confidential and that they may withdraw from participation at any point during or after the course. Only those students who volunteer to participate in the study will be invited for an interview; that is, they will understand that their participation in the study will eventually be revealed to their teacher.

    The principal risks associated with this study are those associated with a breach in confidentiality. To minimize these risks, students will be assured that participation in this study will not be disclosed to me until after final grades have been submitted: all information about participants will be kept by Dr. Leverenz until after final grades have been posted. When Dr. Leverenz delivers the consent documents to me after final grades have been posted, I will keep them and all interview consent documents in an off campus file cabinet and in a password-protected cloud folder.

20. **<u>Procedures to Maintain Confidentiality:</u> Describe how the data will be collected, de-identified, stored, used, and disposed to protect confidentiality. If protected health information is to be re-identified at a later date, describe the procedure for doing so. All signed consents and hard data must be stored for a minimum of 3 years in a locked filing cabinet (and locked room) in the principal investigator's office, lab, or storage closet at TCU. Your professional society may recommend keeping the materials for a longer period of time.**

    The texts collected in this research will include all student work created for the course: formal and informal reflections, writing assignments, process work, in-class activities, take-home assignments, and revision. Students will submit all work through an online management system (D2L), as would usually be required in this course. Student emails pertaining to the course will also be retained (as part of routine class record-keeping). I will collect my own writing associated with the course in the form of activity and assignment preparation, lesson plans, reflections, emails, and journal entries.

    Interviews conducted after the course will be audio recorded, transcribed by me and included as part of the research data. Consent documents for the classroom portion of the study will initially be stored in Dr. Leverenz's TCU faculty office, or on a password-protected

site if collected virtually. After final grades have been posted, all consent documents will be stored by me in a file cabinet and digital copies will be uploaded to a password-protected cloud folder. All digital files, including audio recordings of interviews and student writing, will be stored on a password-protected computer and cloud storage.

21. Potential Benefits: Describe the potential benefits of the research to the participants, to others with similar problems, and to society.

Direct benefits to participants are minimal. Students who participate in the interviews may benefit slightly from reflecting on the course after its completion. The main benefit of this research study is for academic teachers and researchers to develop greater insight into approaches to teaching and into learning, thinking, and writing processes in a composition classroom. By understanding whether creativity benefits composition processes and pedagogies, instructors may be able to enhance their approaches to teaching composition.

22. Training for Protecting Human Research Participants: Submit training certificates for all the study investigators. The training link is available on the TCU IRB webpage at www.research.tcu.edu.

23. Check List for the Items That Need to be Submitted: Please combine all the files into one pdf document before submitting the materials electronically to the IRB. To prevent any delay in the approval of your protocol, use the most recent template for the protocol, consent document, and HIPAA form by downloading them from www.research.tcu.edu each time you prepare your materials.

a. Protocol ☐
b. Consent document ☐
c. HIPAA form if applicable ☐
d. Protecting Human Research Participants Training certificate for each investigator ☐
e. Recruitment fliers, letters, ads, etc. ☐
f. Questionnaires or other documents utilized in screening and data collection ☐

Principal Investigator Assurance

24. By signing below, I certify to the following:

- As the Principal Investigator, I will be cognizant of any changes in TCU guidelines as it relates to COVID-19. Knowing the situation is fluid, I agree to comply with University guidelines as they change. I will also ensure there are appropriate protections in place in the protocol document and informed consent document to keep human subject research participants safe.

- The project described herein will be conducted in accordance with applicable TCU policies and procedures, as determined by the IRB of record. All Human Subject Research projects occurring at TCU must be conducted in compliance with the Office of Human Protection

("OHRP") regulations at 45 CFR 46 and all other applicable federal and state laws and regulations (collectively "Applicable Law")

- I have a working knowledge of Applicable Law.

- All personnel who work with human participants under this protocol have received, or will receive, appropriate training in protocol procedures and protection of human subjects prior to working with humans.

- All experiments involving human participants will be performed only by the qualified individuals listed in this protocol and individuals not listed in this protocol will not participate in the protocol experiments.

- Procedures on experimental subjects described in this IRB protocol accurately reflect those described in the funding applications and awards, if externally supported.

- I and all personnel have read and will comply with any pertinent safety information, IRB requirements, and security procedures.

- I will maintain records of all human participants and the procedures carried out throughout the entire term of my project.

- As Principal Investigator, I am aware that I have the ultimate responsibility, on a day-to-day basis, for the proper care, treatment, and protection of the human participants.

_____ _____

Signature of Principal Investigator Date

Texas Christian University
Fort Worth, Texas

CONSENT TO PARTICIPATE IN RESEARCH

Title of Research: Composition and Creative Processes
Principal Investigator: Dr. Carrie Leverenz
Co-Investigator: Hannah Davis

What is the purpose of the research? The purpose of this study is to understand more about creative and composing processes in relation to your learning in this course. Students from your ENGL 10803 (Writing as Inquiry: Exploring Creativity) course (1-22 students), who are at least 18 years old, will be sought for participation. All students agreeing to participate will be included in the study.

What is my involvement for participating in this study? Participation in the study will not require any extra involvement. This class will be taught as usual. The researcher (your teacher, Hannah Davis) wants to study creativity through the work done for the class, but only after the class has been completed. In other words, you are being asked to give the instructor permission to use your work for the class, anonymously, from the class for this study once the class has ended. Participation in the study will not take any extra time beyond the regular requirements for the course; however, you will have the option to participate in interviews after the conclusion of the course. Participating in the study does not require interview participation, which will be requested after the course is over.

Are there any alternatives and can I withdraw? You do not have to participate in this research study. Participating in this research is voluntary. Because the research does not involve any changes in the teaching of the course, there are no alternate procedures. There is no penalty for refusal to participate. Your instructor will not know whether or not you chose to participate in this study until after final grades have been submitted. You are free to withdraw your consent and participation at any time. While you are taking this class, email Dr. Carrie Leverenz, c.leverenz@tcu.edu, to indicate your withdrawal of consent. After grades for this class have been posted, email your instructor at h.davis@tcu.edu to indicate your withdrawal of consent.

What are the risks of participating in this study and how will they be minimized? There are some risks you might experience from being in this study. Some participants may not be comfortable knowing that their work will be used, even if anonymously. The principal risks associated with this study are those associated with a breach in confidentiality. To minimize these risks, your participation in this study will not be disclosed to your instructor until after final grades have been submitted; until then, Dr. Leverenz will keep these documents and all information about your participation in a locked cabinet, or, if digital, in a password-protected cloud folder.

What are the benefits for participating in this study? There are no direct benefits to you from participating in this research. The main benefit of this research study is for teachers and researchers to better understand approaches to teaching and learning in composition courses.

Will I be compensated for participating in this study? You will not receive compensation for participation in this research.

How will my confidentiality be protected? If you agree to participate, the research will not include any references to your name. Digitized files of student work will be housed in a password-protected cloud storage space (e.g., Box.net). The TCU Institutional Review Board has the authority to inspect consent records and data files to assure compliance with approved procedures.

What will happen to the information collected about me after the study is over? Your research data may be shared with other investigators without asking for your consent again, but it will not contain information that could directly identify you.

Who should I contact if I have questions regarding the study or concerns regarding my rights as a study participant? You can contact Hannah Davis, h.davis@tcu.edu, or Dr. Carrie Leverenz, c.leverenz@tcu.edu, with any questions that you have about the study.

You can contact Dr. Dru Riddle, Chair, TCU Institutional Review Board, (817) 257-6811, d.riddle@tcu.edu; or Dr. Floyd Wormley, Associate Provost of Research, research@tcu.edu, with any concerns regarding your rights as a study participant.

By signing this document, you are agreeing to be in this study. Make sure you understand what the study is about before you sign. You can keep a copy of this document for your records. A copy also will be kept with the study records. If you have any questions about the study after you sign this document, you can contact the study team using the information provided above.

Printed Participant Name: _____

Signature: _____ Date: _____

Printed Name of the Person Obtaining Consent (please print): _____

Investigator Signature: _____ Date: _____

Appendix B

The following list of questions are those that appeared on Creativity Reflection Forms 1-3. As discussed in context in the body of this project, some questions were open-ended while other questions asked students to responding using a Likert Scale of 1-5.

Creativity Reflection Form 1

1. Your relationship with "creative" and "creativity" at the beginning of the semester.
2. Your definition of creativity at the beginning of the semester.
3. Your current relationship with "creative" and "creativity."
4. Your current definition of creativity.
5. Learning about creativity has changed my perspective of what writing and can do.
6. Learning about creativity has changed how I approach my writing process.
7. What, specifically, has contributed to your learning about creativity?
8. What, specifically, has contributed to your learning about writing?
9. How does the creative process compare to the writing process you've experienced prior to this class?

Creativity Reflection Form 2

1. How has your definition of creativity developed or changed because of your research/writing for project 2?
2. What is your current relationship with the terms "creative" and "creativity"?
3. Researching creativity positively affected my perspective of what writing is and can do.
4. Researching creativity positively affected how I approach my writing and/or writing process.
5. Process work and moving deliberately through the process helps me learn about writing.
6. Process work and moving deliberately through the process helps me learn about creativity.
7. Partial drafts and peer response help me learn about writing.
8. Partial drafts and peer response improve my writing.
9. Other than process work, what contributed to your learning in project 2?
10. What do you hope to learn or practice in project 3 in terms of writing or creativity?

Creativity Reflection Form 3

1. How has your definition of creativity developed or changed because of your experience with the creative problem solving process?
2. Your current relationship with "creative" and "creativity."
3. What, specifically, has contributed to your score?
4. Your current definition of creativity.
5. What, specifically, has contributed to your definition?
6. Learning about creativity has changed my perspective of what writing and can do.
7. Learning about creativity has changed how I approach my writing and/or writing process.
8. Process work and moving deliberately through the process helps me learn about creativity.
9. Using the creative problem solving process helped me generate creative ideas.
10. Drafting and revision helped me generate creative ideas.
11. Feedback helped me generate creative ideas.
12. In what ways might you implement what you've learned this semester in future writing environments?
13. In what ways might you implement what you've learned this semester in non-writing contexts?

Appendix C

Project 1 Rubric

[redacted]

Name

Your answer

Writer explored the topic prior to settling on a single idea for the paper.

Choose

Writer gathered data with open-ended thinking about creativity and creative experiences.

Choose

Writer considered multiple questions/topics prior to drafting.

Choose

Writer selected a clear inquiry question that reflects an understanding of the prompt and the writer's interests.

Choose

Writer selected narrative evidence that relates to and helps explore the inquiry question.

Choose

Writer's preliminary drafting explored ideas and tests narrative strategies.

Choose

Writer used drafting to develop ideas, insights, narrative strategies, and structure.

Choose

Writer structured the paper in the narrative style—not a 5-paragraph essay.

Choose

Writer organized the narrative in a way that draws the reader in, explores the question, and provides a clear claim/takeaway.

Choose

Writer used narrative strategies to portray action, characters, setting, etc. Dramatic structure and pacing are used to keep the audience engaged.

Choose

Writer used imagery and vivid details to tell the story rather than listing the facts of the event.

Choose

The essay flows well, is authentic, and is easily read by readers unfamiliar with the story.

Choose

Writer used feedback to implement changes from instructor and peers during drafting and revision.

Choose

Writer engaged in reflection and used insights to guide their writing and their process.

Choose

Cover memo demonstrates learning through reflection and reflects writer's engagement in the processes of writing and creativity.

Choose

Student evaluation of their effort and engagement throughout the process as described in the cover memo.

Choose

Student evaluation of the completed project as described in the cover memo.

Choose

Grade

Choose

Additional comments/feedback

Your answer

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Appendix D

ENGL 10803T: Writing as Inquiry—Exploring Creativity

Instructor Name: Hannah Davis
Semester and Year: Spring 2021
Number of Credits: 3
Class Location: WIN217
Class Meeting Day(s) & Time(s): Tuesdays and Thursdays 9:30am - 10:50am
Office Hours

- **In-Person Hours:** Before (beginning at 9am) and after (beginning at 11am) class T/Th. Meetings will take place outdoors when possible.
- **Zoom Hours:** Mondays 3-4pm, Wednesdays 12-1pm, and by appointment - must email to let me know you'll visit my Zoom office to receive the link.

Email:
Response Time: I will try to keep the majority of our communication/updates on TCU Online, so you don't have to scroll through your inbox to find important information. If you have questions that are general to the class or an assignment, please post them in my Virtual Office on TCU Online so others can benefit from the response. For general questions, check my Virtual Office and the syllabus to see if you can find the answer; if not, post your question, and I will reply as soon as possible. For specific questions, please email me and allow up to 12hrs on weekdays and 24hrs on weekends for my response.

Course Description

Welcome to English 10803! *Writing as Inquiry: Exploring Creativity* is a writing workshop in which you will explore questions about creativity through your writing process—from receiving the prompt to submitting a completed project—by using writing as a means of engaging with your thoughts, research, experiences, etc. Throughout the course, you'll engage in processes of creative thinking, invention, critical reading, drafting, revision, and editing as you complete writing projects that introduce you to some of the many ways writing can support inquiry, a key goal of writing in college.

Learning Outcomes

1. Students will demonstrate the ability to write in a range of genres, using appropriate rhetorical conventions.
2. Students will demonstrate competency in reading, quoting and citing sources, as well as competency in balancing their own voices with secondary sources.
3. Students will demonstrate the ability to employ flexible strategies for generating and revising their writing.
4. Students will demonstrate growth in creative, critical, and reflective thinking

Required Materials: There are no required books for this class; however, the following digital materials will be necessary.

- Consistent and reliable Internet access. The reading and assignments for this class will be posted on TCU Online, so be sure you have access to the site and to wifi to keep up with the course materials.
- Digital Tools: Zoom, TCUOnline, TCU Email, Google Account (for sharing peer response drafts)

- Only the official TCU student email address will be used for all course notification.
- Get in the habit of checking your TCU email and TCUOnline daily. It is your responsibility to keep up with the information provided through these platforms.
- Scheduled conferences will take place on Zoom. Please have the app downloaded on your device prior to your meeting times.
- If you're not confident in your access to any of these resources, please let me know as soon as possible, so we can make sure you're able to fully participate in this course.

***Note**: TCU students are prohibited from sharing any portion of course materials (including videos, slides, assignments, or notes) with others, including on social media, without written permission from the course instructor. Accessing, copying, transporting (to another person or location), modifying, or destroying programs, records, or data belonging to TCU or another user without authorization is prohibited. See the full policy here. **Violating this policy is considered a violation of Section 3.2.15 of the Student Code of Conduct and may also constitute Academic Misconduct or Disruptive Classroom Behavior.**

Course Policies and Requirements

Assignments

- **Project 1: Creativity Narrative** In this narrative essay, you'll inquire into and develop a claim about your own definition of and experience with creativity. You'll choose a specific moment, story, or question to highlight as you use writing to develop insight into your perception of yourself as a creative person. (750-1000 words, or multimodal equivalent)
- **Project 2: Studying Creativity** In this research essay, you'll inquire into and explain an area of creativity studies or a creative process of interest to you. You'll use a minimum of 5 sources to guide your exploration and your essay will synthesize your research along with your developing understanding of creativity. This project will include an annotated bibliography and an outline to help you sift through and organize the research and your thoughts. (1300-1500 words, using at least 5 sources, cited in MLA format with a Works Cited page)
- **Project 3: Using Creative Processes** In this project, you will identify a problem in need of a creative solution and work through a creative process to propose potential solutions to the problem. To do this, you will first have to clarify the problem before generating possible solutions, interrogating potential challenges, and developing an implementation plan. The product of this project will take the form of a presentation in which you walk the audience through your process before describing the proposed solution and implementation plan. Process work will be especially important here and will be an essential component of the proposal you present. You will choose the presentation platform and/or proposal format that best fits your topic (ex. Video, slide presentation, etc.).
- **Project 4: Reflecting on Creativity** For your final project, you will reflect on the work you've done this semester and share your understanding of the course questions: "What is creativity?" and "What does it mean to think (and write) creatively?" (500 words or digital equivalent).

Peer Response: Many students note that they learn the most from reading each other's work, which not only allows them to see other models for writing but also helps them read their own work critically. When writing arguments, it is especially important to have a sense of how readers will respond. For these reasons, peer response is an important component of this course and as such, it will be evaluated and will contribute to your final grade. You are expected

to provide substantive feedback in the form of reader response (not correction or evaluation) for each major assignment and will receive substantive feedback in return.

Daily Work: Slideshows, assigned reading, and written responses will serve as the homework for this course. Each assignment will support your work on the major projects and will help you think critically, rhetorically, and strategically about arguments written by you and others. Daily work will be evaluated by completeness and timeliness and will be used in class to guide discussions and gauge understanding.

Process Work: Your major projects are graded as portfolios, which include drafts, revisions, peer response, and process work. This section includes all of the brainstorming and reflecting you complete throughout the drafting process, which are central to your ability to learn about writing processes and about yourself as a writer.

Course Structure: You will be assigned short readings and videos as homework that is designed to prepare you for your in class work. During class sessions, you will actively engage with the assigned materials individually and in small groups in the form of discussion, writing, and collaborative activities. In addition, class time will be used to work through parts of the writing process, but you will also need to carve out time for drafting, writing, and revising outside of class.

Attendance & Participation: You are expected to attend all scheduled classes and to participate in the activities and assignments planned for that session. Class participation is part of your engagement grade in this course. Your presence and participation are an important part of your learning in this course, as much of the work will be collaborative. Please be on time and prepared for class. If you are sick, please contact me before the class time to let me know that you will miss that day's session. You are still responsible for any homework and activities during your absence.

Conferences: Conferences are an important part of this class. Meeting one-on-one gives us the chance to talk specifically about your projects and your writing and provides a time to talk about any questions or concerns you may have. Although this class meets in person, conferences will be held virtually over Zoom (links provided on D2L) to provide a safe way for me to meet with each of you. Conferences are a requirement for this class and will be part of your engagement grade. Importantly, conferences are collaborative, not evaluative—your grade is for showing up and doing your part, not for what you say/how your project is going—moments for us to work on your specific project ideas, writing needs, etc. Conferences are intentionally short and will have a specific focus based on course materials and the project at hand. **If you have questions or need direction/additional support, please reach out to me *throughout the semester* to ensure you're getting timely feedback and answers.** These conferences are part of the course calendar and do not replace office hours or my availability to meet with you outside of class. Please reach out to schedule a meeting at any point in the semester.

Evaluation & Grading: Creativity requires a growth mindset, and failure is part of the process. *It is good to fail if you're willing to learn from it.* Because this course asks you to try new things, write and think in new ways, and engage creatively, I have structured the grading scheme around what you'll be asked to do throughout the writing process rather than grading you only on end products such as a finished essay. The grading structure is points-based, rather than percentages, to demonstrate growth and areas of strength in your entire writing process. Points will be assigned for all major assignments, based on agreed-upon criteria, and all engagement activities, based on effort and completion. Your class average will be calculated out of the total number of points at the end of the semester and will be assessed based on TCU's grade

structure listed below. *Please note that engagement in this course, including in-class activities, will make up a significant portion of your grade*.

Final +/- Grade Scale:

Grade	Score	Grade	Score
A	94–100	C	74–76.99
A-	90–93.99	C-	70–73.99
B+	87–89.99	D+	67–69.99
B	84–86.99	D	64–66.99
B-	80–83.99	D-	60–63.99
C+	77–79.99	F	0–59.99

Revising Graded Work: You may choose to revise either Project 1 or Project 2 if you believe there is more you can learn from continuing to work on it. If you decide to revise, you'll need to

- Write a revision plan in which you assess your draft and describe the work you want to do in revision
- Submit the revision plan within one week of receiving your grade
- Schedule a time to meet with me to discuss your plan
- Submit your revision, with a new author's note detailing the changes you made and why, along with your graded portfolio by the agreed upon date (generally no more than 3 weeks after receiving your initial grade)

Grade Concerns: If you would like to discuss your progress in the class or your work on a particular assignment, please wait 24 hours after receiving the evaluated assignment. Thoroughly read my comments and then send me an email to request a time to discuss. I will not discuss evaluations during class or before you've read and processed my feedback.

Final Exam Date & Other Important Dates

Final Exam: According to the Faculty/Staff Handbook "Final Evaluative Exercise Policy" section, TCU requires a "final evaluative exercise in all classes" during the designated finals period. While there is no final exam in this class, you will have a final paper and presentation. The exam time for this class is **Tuesday, May 4 from 8:00 am-10:30 am.**

Rescheduling of Finals Policy: According to the Faculty/Staff Handbook "Rescheduling of Finals," arrangements for rescheduling a final must be made **one week prior to the last day of classes**. Rescheduling of final examinations is permitted 1) for meeting the 24-hour rule or 2) for graduating seniors whose faculty members must submit final grades by Wednesday 5 pm of finals week. Unless the student is graduating, the exam must be taken during finals week.

Important Note for the 2020-2021 School Year

Campus Life and the Student Experience will Be Different This Year: The health and safety of students, faculty, and staff is Texas Christian University's highest priority. TCU has implemented public health interventions, which includes following local and state public health orders and CDC guidelines. These health interventions may impact your experience as a

student both inside and outside the classroom. Safety protocols may change during the semester and may result in modifications or changes to the teaching format, delivery method, or the course schedule (e.g., altering meeting times or frequency; changing beginning or ending dates for a term; or partially or completely moving from a face-to-face classroom teaching to an online teaching or remote learning format). Any changes in teaching format, delivery method, or course schedule will not impact the credit hours for the course.

Health and Wellness (Updated 11/1/2020): If you are exhibiting symptoms that may be related to COVID-19 (fever or chills, dry cough, shortness of breath, etc.) or are concerned that you may have been exposed to COVID-19, you must self-quarantine and consult with the Brown Lupton Health Center at 817-257-7949 for further guidance.

In addition, you must notify the Campus Life Office immediately at 817-257-7926 or use the TCU COVID-19 Self-Report Hotline, 817-257-2684 (817-257-COVI). Campus Life will inform your professors that you are unable to attend class, and provide any assistance and support needed. Click here for detailed information concerning COVID-19 symptoms: https://www.cdc.gov/coronavirus.

If you are unwell, but are not exhibiting potential COVID-19-related symptoms, please notify your instructor as soon as possible that you are ill and will not be attending class so you can make arrangements to receive any missed work.

If an instructor needs to quarantine due to Covid-19, the class will temporarily be 100% remote (virtual) until the quarantine period ends. If this occurs, I will notify you via email.

Face Coverings and Physical Distancing (updated 8/6/2020): Face coverings are required on campus, unless you are alone in your private office or dorm room. Students are expected to practice physical distancing and wear protective face coverings at all times while in public spaces on the TCU campus. Failing to do so in the classroom could result in the student being asked to leave the room and continue the class through remote access. Additionally, the instructor has the option to terminate the class period and continue it as a remote session. Failure to comply with the instructor's request to adhere to TCU policy regarding face coverings or repeat violations may be reported to Campus Life.

TCU Policies and Resources

TCU Policy for Religious Observations & Holidays (New 11/1/2020): "Students who are unable to participate in a class, in any related assignment or in a university required activity because of the religious observance of a holy day shall be provided with a reasonable opportunity to make up the examination or assignment, without penalty, provided that it does not create an unreasonable burden on the University." For more information, please visit the TCU Policy for Religious Observations & Holidays webpage.

Netiquette: Communication Courtesy Code: All members of the class are expected to follow the rules of common courtesy in all email messages, discussions, and chats. If I deem any of them to be inappropriate or offensive, I will forward the message to the Chair of the department and appropriate action will be taken, not excluding expulsion from the course. The same rules apply online as they do in person. Be respectful of other students. Foul discourse will not be tolerated. Please take a moment and read the basic information about netiquette. Participating in the virtual realm, including social media sites and shared-access sites sometimes used for educational collaborations, should be done with honor and integrity. This site provides guidance on personal media accounts and sites.

Statement on TCU's Discrimination Policy: TCU prohibits discrimination and harassment based on age, race, color, religion, sex, sexual orientation, gender, gender identity, gender expression, national origin, ethnic origin, disability, predisposing genetic information, covered veteran status, and any other basis protected by law, except as permitted by law. TCU also prohibits unlawful sexual and gender-based harassment and violence, sexual assault, incest, statutory rape, sexual exploitation, intimate partner violence, bullying, stalking, and retaliation. We understand that discrimination, harassment, and sexual violence can undermine students' academic success and we encourage students who have experienced any of these issues to talk to someone about their experience, so they can get the support they need.

Anti-Discrimination and Title IX Information

Statement on TCU's Discrimination Policy: TCU prohibits discrimination and harassment based on age, race, color, religion, sex, sexual orientation, gender, gender identity, gender expression, national origin, ethnic origin, disability, predisposing genetic information, covered veteran status, and any other basis protected by law, except as permitted by law. TCU also prohibits unlawful sexual and gender-based harassment and violence, sexual assault, incest, statutory rape, sexual exploitation, intimate partner violence, bullying, stalking, and retaliation. We understand that discrimination, harassment, and sexual violence can undermine students' academic success and we encourage students who have experienced any of these issues to talk to someone about their experience, so they can get the support they need

- Review TCU's Policy on Prohibited Discrimination, Harassment and Related Conduct or to file a complaint: https://titleix.tcu.edu/title-ix/.
- Learn about the Campus Community Response Team and Report a Bias Incident: https://titleix.tcu.edu/campus-community-response-team/

Mandatory Reporting: As an instructor, one of my responsibilities is to help create a safe learning environment on our campus. It is my goal that you feel able to share information related to your life experiences in classroom discussions, in your written work, and in our one-on-one meetings. I will seek to keep any information you share private to the greatest extent possible. However, I have a mandatory reporting responsibility under TCU policy and federal law, and I am required to share any information I receive regarding sexual harassment, discrimination, and related conduct with TCU's Title IX Coordinator. Students can receive confidential support and academic advocacy by contacting TCU's Confidential Advocate in the Campus Advocacy, Resources & Education office (817-257-5225) or the Counseling & Mental Health Center (817-257-7863). Alleged violations can be reported to the Title IX Office or by calling (817) 257-8228. Should you wish to make a confidential report, the Title IX Office will seek to maintain your privacy to the greatest extent possible, but cannot guarantee confidentiality. Reports to law enforcement can be made to the Fort Worth Police Department at 911 for an emergency and (817) 335-4222 for non-emergency or TCU Police at (817) 257-7777.

Obligations to Report Conduct Raising Title IX or VAWA Issues: All TCU employees, except Confidential Resources, are considered Mandatory Reporters for purposes of their obligations to report, to the Coordinator, conduct that raises Title IX and/or VAWA (Violence Against Women Act) issues.

Mandatory Reporters are required to immediately report to the Coordinator information about conduct that raises Title IX and/or VAWA issues, including any reports, complaints or allegations of sexual harassment, discrimination and those forms of prohibited conduct that relate to nonconsensual sexual intercourse or contact, sexual exploitation, intimate partner violence, stalking and retaliation involving any member of the TCU community, except as

otherwise provided within the Policy on Prohibited Discrimination, Harassment and Related Conduct.

Mandatory Reporters may receive this information in a number of ways. For example, a complainant may report the information directly to a Mandatory Reporter, a witness or third-party may provide information to a Mandatory Reporter, or a Mandatory Reporter may personally witness such conduct. A Mandatory Reporter's obligation to report such information to the Coordinator does not depend on how he/she received the information. Mandatory Reporters must provide all known information about conduct that raises Title IX or VAWA issues to the Coordinator, including the identities of the parties, the date, time and location, and any other details. Failure of a Mandatory Reporters to provide such information to the Coordinator in a timely manner may subject the employee to appropriate discipline, including removal from a position or termination of employment.

Mandatory Reporters cannot promise to refrain from forwarding the information to the Coordinator if it raises Title IX or VAWA issues or withhold information about such conduct from the Coordinator. Mandatory Reporters may provide support and assistance to a complainant, witness, or respondent, but they should not conduct any investigation or notify the respondent unless requested to do so by the Coordinator.

Mandatory Reporters are not required to report information disclosed (1) at public awareness events (e.g., "Take Back the Night," candlelight vigils, protests, "survivor speak-outs," or other public forums in which students may disclose such information (collectively, public awareness events); or (2) during an individual's participation as a subject in an Institutional Review Board approved human subjects research protocol (IRB Research). TCU may provide information about Title IX rights and available resources and support at public awareness events, however, and Institutional Review Boards may, in appropriate cases, require researchers to provide such information to all subjects of IRB Research.

Relevant reporting phone numbers are: 911 for an emergency and (817) 335-4222 for non-emergency or TCU Police at (817) 257-7777.

Emergency Response Information: Please review TCU's L.E.S.S. is More public safety video to learn about Lockdown, Evacuate, and Seek Shelter procedures (https://publicsafety.tcu.edu/less-is-more/). TCU's Public Safety website provides maps that show our building's rally point for evacuation and the seek shelter location. (https://publicsafety.tcu.edu/). In the event of an emergency, call the TCU Police Department at 817-257-7777. Download the Frogshield Campus Safety App on your phone. (https://police.tcu.edu/frogshield/).

Diversity, Equity, and Inclusion: Every student in this class will be respected as an individual with distinct experiences, talents, and backgrounds. Students will be treated fairly regardless of race, religion, sexual orientation, gender identification, disability, socioeconomic status, or national identity. Issues of diversity, equity, and inclusion will be a part of class discussion, assigned material, and projects. The instructor will make every effort to ensure that an inclusive environment exists for all students.

A diversity of opinions is necessary to create an intellectual environment that fosters inquiry. Our classroom thus needs to be a place for the free exchange of ideas in an environment of mutual respect. Each of us is responsible for sharing ideas and listening to the ideas of others in a constructive manner that supports the goals of the class. Students whose behavior distracts or disrespects others will be asked to leave and will be counted absent.

Similarly, all members of the class are expected to follow rules of common courtesy in online communication. Participating in the virtual realm, including on social media sites and shared-access sites sometimes used for educational collaborations, should be done with personal integrity and respect for others. If I deem any digital exchange to be inappropriate or offensive, I will forward the message to the Chair of the department and appropriate action will be taken, not excluding expulsion from the course.

Academic Misconduct: Academic Misconduct (Sec. 3.4 from the TCU Code of Student Conduct): Any act that violates the academic integrity of the institution is considered academic misconduct. The procedures used to resolve suspected acts of academic misconduct are available in the offices of Academic Deans and the Office of Campus Life and are listed in detail in the Undergraduate Catalog. Specific examples include, but are not limited to:

- **Cheating**: Copying from another student's test paper, laboratory report, other report, or computer files and listings; using, during any academic exercise, material and/or devices not authorized by the person in charge of the test; collaborating with or seeking aid from another student during a test or laboratory without permission; knowingly using, buying, selling, stealing, transporting, or soliciting in its entirety or in part, the contents of a test or other assignment unauthorized for release; substituting for another student or permitting another student to substitute for oneself.
- **Plagiarism**: The appropriation, theft, purchase or obtaining by any means another's work, and the unacknowledged submission or incorporation of that work as one's own offered for credit. Appropriation includes the quoting or paraphrasing of another's work without giving credit therefore.
- **Collusion**: The unauthorized collaboration with another in preparing work offered for credit.
- **Abuse of resource materials**: Mutilating, destroying, concealing, or stealing such material.
- **Computer misuse**: Unauthorized or illegal use of computer software or hardware through the TCU Computer Center or through any programs, terminals, or freestanding computers owned, leased or operated by TCU or any of its academic units for the purpose of affecting the academic standing of a student.
- **Fabrication and falsification**: Unauthorized alteration or invention of any information or citation in an academic exercise. Falsification involves altering information for use in any academic exercise. Fabrication involves inventing or counterfeiting information for use in any academic exercise.
- **Multiple submission**: The submission by the same individual of substantial portions of the same academic work (including oral reports) for credit more than once in the same or another class without authorization.
- **Complicity in academic misconduct**: Helping another to commit an act of academic misconduct.
- **Bearing false witness**: Knowingly and falsely accusing another student of academic misconduct.

Support & Additional Resources

Student Access and Accommodation: Texas Christian University affords students with disabilities reasonable accommodations in accordance with the Americans with Disabilities Act and Section 504 of the Rehabilitation Act. To be eligible for disability-related academic accommodations, students are required to register with the TCU Office of Student Access and Accommodation and have their requested accommodations evaluated. Students are required to provide instructors an official TCU notification of accommodation approved through Student Access and Accommodation. More information on how to apply for accommodations can be

found at https://www.tcu.edu/access-accommodation/ or by calling Student Access and Accommodation at (817) 257-6567. Accommodations are not retroactive and require advance notice to implement.

Student Access and Accommodation Audio Recording Notification (New 11/1/2020): Audio recordings of class lectures are permitted for students as an approved disability accommodation through Student Access and Accommodation. Recordings are not to be shared with other students, posted to any online forum, or otherwise disseminated. By participating in this course, you are giving your implied consent to this recording. If you anticipate that you will not consent to your audio participation being recorded, please contact the instructor immediately so the instructor may work with you to determine how to assess your class participation and assignments that may require collaboration during the class session.

Course-Specific Resources

- William L. Adams Center for Writing | Reed 419 | 817-257-7221 | An instructional service with the mission of helping improve writing. Consultants offer feedback on writing projects to students, staff, and faculty from all academic disciplines. Consultants serve as a friendly audience and address any issue a writer would like to discuss, though consultations often focus on topic generation, organization of ideas, style, clarity, and documentation.
- Center for Digital Expression (CDeX)| Scharbauer 2003 | cdex@tcu.edu | 817-257-4350 | Available to assist students with audio, video, multimedia, and web design projects. CDeX has an open lab for use by students during posted hours and is outfitted with a range of design software. See their website for more information and a schedule of open hours.
- TCU Computer Help | 817-257-5855 | IT provides support for TCU computing accounts and services.
- Mary Couts Burnett Library | reference@tcu.edu | 817-257-7117 | The Library provides resources and services for the research and information needs of the TCU community.

Additional Resources

- Brown-Lupton Health Center | 817-257-7863 | This semester, in particular, contact the health center if you have a fever or feel ill.
- Campus Life | 817-257-7926 | Sadler Hall 2006 | Reach out to campus life if you need help staying up-to-date and organized in your courses. If you need to miss class for any length of time, Campus Life can help you work with professors and get back on track.
- Center for Academic Services | 817-257-7486 | Sadler Hall 1022 | Assists with disabilities services along with other academic support
- Counseling & Mental Health Center | 817-257-7863 | Samuelson Hall-Garden Level Entrance
- Office of Religious & Spiritual Life | 817-257-7830 | Jarvis Hall 1st floor
- Student Development Services | 817-257-7855 | BLUU 2003
- Veterans Services | 817-257-5557 | Jarvis Hall 219

Course Calendar

Unit 1: Creativity Narrative

Schedule subject to change. All changes will be discussed in class.

Week 1
Tuesday, January 19

In Class:
- Welcome and introductions
  - Course overview
  - TCUOnline
  - Expectations
- "4 Lessons in Creativity"
- Assign Writing History Letter

Thursday, January 21

Prepare:
- Read Syllabus
- Read "What is 'Academic' Writing?" by L Lennie Irvin (PDF on TCUOnline)
- Read "Writing Process"

In Class:
- Academic Writing
- "The Power of Curiosity"
- Assign Project 1: Creativity Narrative

Week 2
Tuesday, January 26

Prepare:
- Writing History Letter due (TCUOnline)
- Listen to this podcast about the 4 levels of creativity
- Read Teresa Amabile's "Beyond Talent" (PDF on TCUOnline)

In Class:
- Types of creativity
- Invention activity for Project 1
- "How to be Creative" reading + activity

Thursday, January 28

Prepare:
- Creativity maps due (TCUOnline)
- Read "Employing Narrative in an Essay"

In Class:
- Share creativity maps
- "Employing Narrative in an Essay" + activity
- Practice narrative techniques
- "Your elusive creative genius"
- Quick draft

Week 3
Monday, February 1 - Wednesday, February 3

Prepare:
- Read Ruth Terry's "Pandemic Superpower"
- Partial draft for conferences

In Class:
- Individual conferences on Zoom

Thursday, February 4

Prepare:
- Read Ruth Terry's "Pandemic Superpower"

In Class:
- Why 5 Paragraphs?
- Narrative organization
- Assign peer response

**** Peer Response draft due to group by Sunday, February 6 ****

Week 4
Tuesday, February 9

Prepare:
- Respond to each of your peer's drafts, using the peer response assignment sheet on TCUOnline

In Class:
- Peer Response
- Implementation plan

Thursday, February 11

Prepare:
- Read Sandra L. Giles's "Reflective Writing and the REvision Process" (PDF)
- Develop your draft

In Class:
- Reflection for Project 1
- Implement changes - revision activity

**** Project 1 Due Tuesday, February 16 at 9:30 AM ****

Unit 2: Studying Creativity

Schedule subject to change. All changes will be discussed in class.

Week 5 - SNOW CANCELLATIONS

Week 6
Tuesday, February 23

Prepare:
- Watch "Creativity Measurements" and "Creativity Theories"
- Read Karen Rosenberg's "Reading Games" (PDF on TCUOnline)

In Class:
- Introduce Creative Processes
- "What is Creativity?"
- Introduce Project 2: Studying Creativity
- Exploring Topics
- Research Activity

Thursday, February 25

Prepare:
- Listen to the Full Show of "Jumpstarting Creativity"
- Begin research - gather 10-15 *possible* sources

In Class:
- Developing research questions
- "Creativity 21st Century Skill"
- Credible sources

Week 7

Tuesday, March 2

Prepare:	**In Class:**
• Read Gita DasBender's "Critical Thinking" (PDF) • Research plan due	• Research Plan and source workshop • Annotated Bibliography • "Critical Thinking"

Thursday, March 4

Prepare:	**In Class:**
• Read (critically) and annotate 2 sources	• Peer Response annotations • Claims & insights workshop • Conference sign up

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** Week 8: Spring Refresh **

Week 9

Tuesday, March 16

Prepare:	**In Class:**
• Annotated Bibliography due	• Writing with Sources • Quoting/Paraphrasing/Summarizing • Outlining

Thursday, March 18

Prepare:	**In Class:**
• Partial Draft due	• Analysis workshop • Sample Essay • MLA style

****Draft due to your peers by Saturday, March 20****

Tuesday, March 23

Prepare:	**In Class:**
• Draft due by **Saturday, 3/20** • Feedback to your peers due by class time today	• Peer Response

Thursday, March 25

Prepare:	**In Class:**
• Studying Creativity Portfolio Due	• Introduce Project 3

**** Project 2 Due Thursday, March 25 ****

Unit 3: Applying Creativity

Schedule subject to change. All changes will be discussed in class.

Week 10

Thursday, March 25

Prepare:
- Studying Creativity Portfolio Due Friday 11:59 PM

In Class:
- Introduce Project 3
- Begin creative exploration

Week 11
Tuesday, March 30

Prepare:
- Read *Creative Confidence* Introduction (PDF)
- Listen to Episode 3 of *The Deliberate Creative Podcast*

In Class:
- "Taking Imagination Seriously" - Janet Echelman
- Creative process - where do new ideas come from? Why do we need them?
- Gather Data

Thursday, April 1

Prepare:
- Read "How to Improve Creativity"
- Read "Divergent Thinking: How do your DT abilities affect your work?"

In Class:
- "Why You Should Make Useless Things" - Simone Giertz
- Ideate

Week 12
Tuesday, April 6

Prepare:
- Read "How to Develop Your Creative Problem Solving Skills" and "Creative Problem Solving"

In Class:
- Idea workshop
- Develop
- Implementation plan

Thursday, April 8

Prepare:
- Vision Board
- Read "Designing an Effective Presentation"
- Read "Presentation Design Guide"

In Class:
- Implementation plan
- Discuss presentations
- Will Stephen's TEDx Talk

Week 13
Tuesday, April 13

Prepare:
- Work on Project 3

In Class:
- Presentation Workshop and Practice

**** Draft of Project 3 due to your Group Locker by midnight ****

Thursday, April 15

Prepare:
- Respond to your peers' drafts in your group locker

In Class:
- Peer Response

**** Project 3 Due Tuesday, April 20****

Week 14
Tuesday, April 20

Prepare:	**In Class:**
• **Portfolio 3 Due** • Prepare for your presentation	• Presentations

Thursday, April 22

Prepare:	**In Class:**
• Prepare for your presentation	• Presentations

Week 15
Tuesday, April 27

Prepare:	**In Class:**
• Read "Why Reflect?" • Listen to Episode 100 of *The Deliberate Creative podcast*	• Presentations (if needed) • Introduce Final Exam • SPOTs

Thursday, April 29 - Last Class Day

Prepare:	**In Class:**
• Gather data for final	• Reflective practice • Peer feedback • Writing & creativity tools

**** Final Exam: Tuesday, May 4th, 8:00 AM - 10:30 AM ****

Appendix E

5Ws + H Activity

- Who?
    - Who has influenced your creativity? (positively or negatively)
    - Who do you view to be creative?
    - Whose creativity do you admire?
    - Who benefits from creativity? Who loses?
- Where?
    - Where are you the most creative? The least?
    - Where have you been when you've experienced creativity?
- When?
    - When were you creative for the first time? Most recently?
    - When did you find out about creativity?
    - When have you felt your most creative? Least?
    - When have you asked for help with creativity?
- Who?
    - Who has influenced your creativity? (positively or negatively)
    - Who do you view to be creative?
    - Whose creativity do you admire?
    - Who benefits from creativity? Who loses?
- Where?
    - Where are you the most creative? The least?
    - Where have you been when you've experienced creativity?
- When?
    - When were you creative for the first time? Most recently?
    - When did you find out about creativity?
    - When have you felt your most creative? Least?
    - When have you asked for help with creativity?

- Why?
    - Why create?
    - Why do you view yourself as creative? Why don't you?
    - Did you stop viewing yourself as creative at a certain point? If so, why?
    - Why do some things help with creativity? Why do other things hinder it?
- How?
    - How have you defined yourself in relation to creativity?
    - How have you grown from being creative?
    - How have you been hurt from a creative experience?

VITA

Hannah Towns Davis was born June 18, 1991, in Redondo Beach, California. She is the daughter of Jeffrey Towns Davis and Nancylyn Hogarty. A 2009 graduate of Coppell High School in Coppell, Texas, she earned a Bachelor of Arts degree with a major in English Writing and Rhetoric from St. Edward's University, Austin, Texas, in 2013.

After earning her Master of Arts in English from Texas Christian University, Fort Worth, in 2015, she went on to teach at The Oakridge School in Arlington, Texas. From 2015 to 2018, Hannah primarily taught Sixth-Grade English Language Arts at The Oakridge School, where she also had the opportunity to teach Tenth-Grade British Literature, Eighth-Grade Advanced Writing, and Fifth-Grade English Language Arts. Teaching middle school and high school molded Hannah into the teacher she is today and left her with a love of teaching writing.

In 2018, Hannah re-enrolled at Texas Christian University, Fort Worth, to pursue a PhD in Rhetoric and Composition. While working on her doctorate, Hannah held the Radford Fellowship from 2018-2019 and a graduate instructorship from 2019-2021; she served as the Assistant Director of Composition from 2021-2022. Hannah will begin her job as a Lecturer in Writing Studies in the Thompson Writing Program at Duke University in the fall of 2022.