John,

This outline looks solid & well-organized until I reflect on your lack of a title, your vague specification of the topic, and the ~~supported~~ thesis. I say supported because from our conversations I would say your thesis is more like: "Despite claims by soc-sci. researchers and pharmaceutical companies that there would be no market for new male contraceptives, my surveys at Swarthmore College indicate that i) there would be at least a small niche market now, & ii) the seeds exist for cultivating so that in the future the potential market grows."

~~to do a thesis of this form~~ Your introduction & background distract our attention from or delay our reaching your thesis.

Imagine readers who, unlike professors, will not patiently read from beginning to end. You have to grab their attention, orient them to your report & the flow of the argument to follow.

My recommendation is to harness some of the energy you put into your spoken presentation, write out your roster of your true thesis, create a title that matches this and then rearrange the outline with the title & thesis glaring at you.

Can you get this done by tomorrow (5/1) or Monday (5/4)? I'll try to turn it around as soon as I find it in my envelope.

peter

Print for Peter Taylor
John J. Kosinski
April 27, 1998
Bio. 9: Social Impact of Science
Professor Taylor
Outline

TITLE?

Topic: Male Contraception
Title: ???
Thesis: I would like the reader to understand the processes impeding the development of male contraceptive devices and procedures and educate the reader on methods that may soon may be available.

I. Introduction
    A. A personal introduction which presents a situation where present contraceptive methods do not meet the needs of a couple.
    B. Importance of this issue-- invading the most personal aspects of our lives
    C. List of devices and procedures directed toward women and directed toward men presently available
    D. Why has this trend occurred?

II. Background
    A. Biological/Technical Issues
        1. Obstruction vs. hormonal contraception
        2. Explanation of male hormonal structure
    B. History and Litigation
        1. Debate about the history of responsibility
        2. Development of the female pill
            a. Initial perceptions
            b. Side-effects
            c. Litigation
            d. Creation of government agencies
        3. Development of the IUD (Intrauterine Device)
            a. Initial perceptions, quickly marketed
            b. Side-effects, death
            c. Creation of larger government bureaucracy
    C. Economics
        1. Pharmaceutical companies fear no market?
            a. popular notions
            b. social upheaval (changing perceptions/social change)
        2. Published research (Sex Roles and the Journal of Applied Social Psychology)
    D. Congress
        1. Unwilling to protect pharmaceutical companies
        2. Cutting research spending
    E. Results of these variables= pharmaceutical companies have stopped research efforts

III. Methods presently being tested
    A. Reversible Vasectomy
        1. Problems with the vasectomy movement
        2. The problems researchers have experienced
    B. Male Pill
    C. Hormonal injections
        1. Introducing Gn-RH antagonists
        2. Introducing higher testosterone levels

Nancy Sheehan
CCT 696 Practicum
Narrative Outline
November 19, 2001

@

Nancy agreed to be a guinea pig for the narrative outline assignment. Because of the holiday last week we won't get to ~~do~~ work over this draft in class. Please email her questions about where you weren't "GOSP'd" and/or make suggestions. All the points below are relevant but ~~~~ are you convinced by the end that Nancy could ~~~~~~~~~~~*

Topic: How can I convince corporations to donate money to Boston inner city girls sports programs? *What more would you need?*

I.   I will discuss why I feel it is important that corporations donate monies to Boston inner city girls sport programs. I will base my statement on my experience as a young girl growing up in the inner city, what I learned from majoring in Sport Management in college and my experience working at an athletic facility and working with youth sport programs.

II.   In this section I will discuss the history of women's sports. I will do this to give the reader background information of women's sports and sports in general.

III.   I will discuss how sports help young women deal with social issues such pregnancy, obesity, drugs, and self-esteem as well as other issues. I will also provide statistics to give factual information that has been proven. I will also talk about the negative aspects sports can have on girls (I don't know how I will state these facts as of yet).

IV.   Corporations have requirements for giving donations, I will list their requirements and what other information groups looking for donations may need to provide.

V.   Equality between boys and girls has always been an issue in our society. In this section I will discuss those issues in sport.

VI.   Women's sports have had such an affect on society I think it is important to state facts to show how much of an affect it has had. I will talk about its affect on young women to major corporations making millions of dollars in profit from women's sports.

VII.   There are many successful girls sport programs running today. I will discuss how and why they are successful.

VIII.   I will conclude by stating my personal feelings about girls sport programs and all of the factual information I have presented as well as reiterating how important it is they get the funded they need to be successful.

Narrative Outline

Nancy,

All your points are relevant, but your narrative give ~~neads~~ needs to sense of more
and how they each relate to overall topic
why one section follows another, ~~then~~ Attempting to do this often leads to
a reordering of the sections. One possible reordering is as follows:

"My strategy to convince corporations to fund ... is to

1. Convey how important sport has been for me & for the girls I've
worked with.

personal motivation

↓

more general account of benefits

2. Convey how successful ~~women's~~ female sports has become. This involves
women
b) looking at how far professional sports has come compared
to the past & how much effect it's had on society
d) ~~&~~ reviewing the benefits participation has had on girls
(not only those who go on to become stars)

Shortfall in funding

3. Indicate short fall that remains in funding for girls' sports
a) in general (relative to boys sports)
urban
b) specifically in Boston

Benefits of more funding in general

↓

4. Indicate the benefits of more funding by reviewing successful girls
programs (i.e. the money can be well spent). (I'll also concede
problems, but indicate how the best programs address them.)

Benefit to corporation of funding

5. Indicate why corporate funding is needed
a) because state & city funding is squeezed
b) because corporations can get PR benefits & tax write-offs
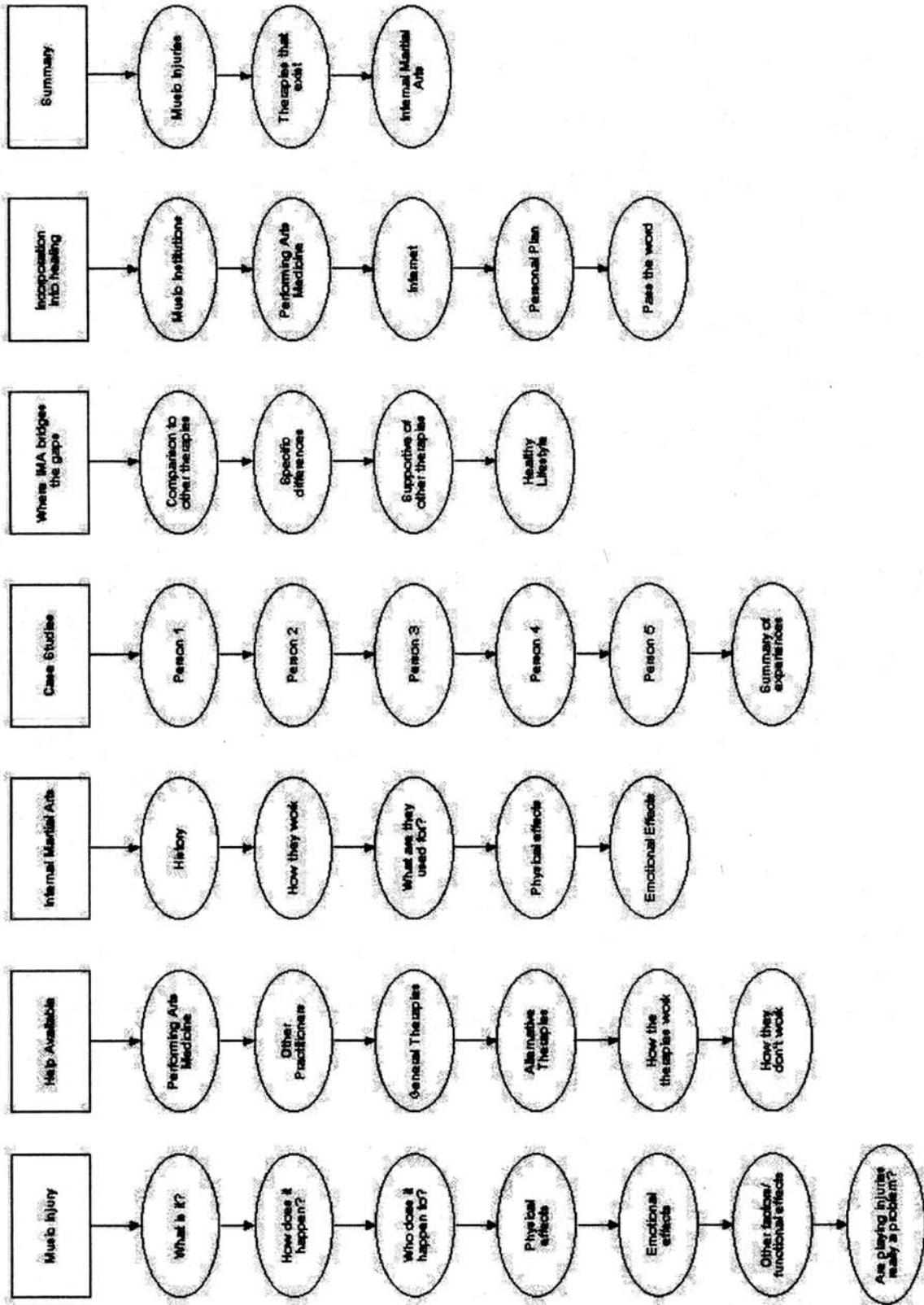from sponsoring girls' sports.

Appendix: Compilation of possible avenues of funding."

You shouldn't take my outline as "correct", but should bounce off it
to articulate the flow & the GOSP that you want.

Please revise & resubmit by 11/26 or
as soon as you're ready,

Peter

In what ways can the Internal Martial Arts assist a musician in preventing and/or recovering form an a playing injury?

Summary
Music Injuries → Therapies that exist → Internal Martial Arts

Incorporation into healing
Music Institutions → Performing Arts Medicine → Internet → Personal Plan → Pass the word

Where IMA bridges the gaps
Comparison to other therapies → Specific differences → Supportive of other therapies → Healthy Lifestyle

Case Studies
Person 1 → Person 2 → Person 3 → Person 4 → Person 5 → Summary of experiences

Internal Martial Arts
History → How they work → What are they used for? → Physical effects → Emotional Effects

Help Available
Performing Arts Medicine → Other Practitioners → General Therapies → Alternative Therapies → How the therapies work → How they don't work

Music Injury
What is it? → How does it happen? → Who does it happen to? → Physical effects → Emotional effects → Other social/functional effects → Are playing injuries really a problem?

Governing Question:
What are the steps that I can take to engage the adult learning communities in using the principles of theater arts to prepare them to create social change?

1. When there is a discussion about education in the current U.S. culture, we talk about preparing our children for the future and being competitive in a global economy. Within all of this attention, there remains one group that seems to be relatively neglected - adults. By no means should we fail to recognize the value of education for our children, and at the same time, we have a responsibility to help adults find a path of true lifelong learning that helps take them beyond attention to individual professional skills development or personal enhancement to the learning that helps to create stronger communities.

   a. Subtext of this point: adult education is currently too narrowly defined, and needs to be allowed to expand. Adults who are not engaged in professional skill development or personal enhancement still "have a place" in continuing learning and need to be aware of it.

2. Most adults have experienced a particular type of traditional education in their childhood years which has included tests, grades, and didactic teaching in their primary and secondary school environments, and even at the university level. In order to help adults become truly engaged in their own continuing education, their learning experiences must take into account the unique needs of adults and present a much more enjoyable way in which the process of learning happens. Adults must be able to approach their education with a new sense of fun and be able to let go of their notions of traditional education and any anxieties that they have formed around this due to their school years.

   a. Subtext of this point: Adults may actually be biased to reject ongoing education because of negative associations that they have with the pressures of school, tests, grades, and other social issues of their younger years. There needs to be a reinvent the nature of education for adults and help them see that it can be something totally new and can account for what they really want rather than what is imposed on them from others.

3. By using the principles of the theater arts in adult learning communities, we can find one way of restoring the natural joy of using play in learning and create a learning environment in which adults can participate directly and therefore make the experiences more meaningful to their own lives and communities.

   a. Subtext of this point: There is a naturally fun element of theater that attracts all adults, since theater actually encourages people to play, use their imagination to pretend and make-believe, and explore sides of their personality that are not "acceptable" otherwise. Involvement in theater is a way for adults to safely reject the expectations and assumptions that are made about them by the greater community.

4. By transforming the idea of adult learning to focus on social change, we find a new level of purpose that moves beyond the individual's own professional skills and personal life enhancement. The nature of social change is collaborative, and driving adult learning toward social change means that we can prepare adults to not only reflect upon their own skills but also to consider how the diversity of skills among themselves and the others can complement each other to create situations in which social change can happen. These are collaborative skills such

a using dialogue, teambuilding, finding common understanding of the challenges and actions needed address social issues.

   a. Subtext of this point: Adult learning looks to address individual needs through skills training, but there is not necessarily attention in these situations to the ways that adults can actually learn together and seek collective understanding of their learning. Because adults can represent so many different domains of work and life situation, one binding thread is to address social issues that affect adults in a community and are completely independent of specific type of job or other individual characteristics.

5. Using theater arts in adult education is a natural way to help develop the kinds of interpersonal skills that lead directly into collaboration that is needed for social change thought and action. The theater arts use tools such as character, dialogue, status, point-of-view, emotion, and bodily movement to help adults not only to clarify to themselves their own perspective of the world but also understand the perspectives of others as well. The theater arts provide a safe environment for experimenting with what it might mean to explore the thoughts of another person and find empathy for the kinds of alternative patterns of thought that might be unrecognized by a person.

   a. Subtext of this point: The theater arts have recognized and utilized specific tools of human behavior that happen to be useful for theater performance. Even so, these tools are actually part of the whole human experience -- they aren't really "owned" by the theater arts. The adult education community needs to recognize this and claim these tools toward their own end.

6. I believe that adult learning communities need to be presented with some of the tools that can help them find ways to use the theater arts in their continued learning and do so with respect to gaining skills needed for social change. One way for me to become involved in this is to help establish relationships between those in the theater arts and in education. Because of my own experience with adult education, my own influence may be most effective if I work with adult learning communities directly to develop awareness of theater arts methodologies and find practical ways to adapt the methodologies to the educational processes that are used in their own situations. One example might be to develop a workshop that introduces concepts of the theater arts as teaching tools, and this might be presented to learning communities such as group of instructors at local community/adult education centers. Another example might be to help identify how an additional standard of theater education can be integrated into teacher education that occurs at the university level. A further example might be to establish an ongoing, collaborative, experimental learning group in which adult learners and teachers might explore different theater methodologies and discuss ways to make effective use of them in classrooms.

   a. Subtext of this point: My own involvement in this work seems to need to start with the relationship between theater arts and adult education, although I feel "closest" to those in the adult ed. community and feel that this is where my attention needs to focus. My area of most concern is engaging adult ed. teachers and learners in this process of finding use of the theater arts more so than working with those in the theater arts to develop applications for education.

7. In any ways that I pursue these kinds of involvement, I will maintain an attitude that adult learning is fundamentally enjoyable and can also have a well-defined purpose, and by allowing adults to find their own interpretation of this idea as it relates to their own lives and

communities, it is possible to restore the natural fun in learning and establish the association between lifelong learning and social change that still can enhance professional skills and personal enhancement while also building stronger, more peaceful, and more fulfilling communities and relationships.

    a. Subtext of this point: I would like to see the overall notion of adult education expand to include the ideas above; in addition, I consider this process as one of slow, sustainable, transformational momentum rather than in terms of short-term models that become "injected" into learning environments.

REVISED VERSION

Introduction:

a. thank the interviewee for their time and confirm the allotted time to which we had agreed for this interview

b. provide a brief description of my purposes and research:

    1) exploring the question of how use of theater arts can be used in adult education environments to support learning that prepares adults to create social change

    2) brief explanation of Critical and Creative Thinking program

    3) ask interviewee to explain their role in their organization/work situation

Questions:

Theater in Education

1. When you were first starting to involve yourself in the use of theater in education, what had you done to prepare yourself (informal and formal education)? In what ways do you wish you had been more prepared?

2. Can you tell me about successful work experience that gave you a new excitement or encouragement about the potential of this work?

3. What are the objections that have been expressed by your potential clients/constituents when you have suggested how your work and methods might be useful in their environment?

4. What have you done to form collaboration with others toward using applied theater in education? How have the skills of others complemented your own?

Theater in Social Change Issues

5. Do you think that there are any key misconceptions that are broadly held about theater for social change?

6. ** If you believe that that use of theater techniques in social change should be more prevalent in educational environments, what have been the barriers to making that happen?

Work Organization and Administration of the Program/Project

7. How do you organize the information that you need to manage your work?

8. What are the things that you need the most right now that would make your work most successful or fulfilling?

9. What are the most difficult parts of this work, especially the things that others may not tell me?

10. What do you do to keep up with the trends in the use of theater for social change and its educational applications?

11. ** Are there any philosophical differences between you and your partners/staff in the way that you approach your goals? If so, how do you handle those?

12. ** In terms of your daily work tasks, what are the parts that tend to be particularly boring or frustrating?

Additional Leads and Suggestions

13. Who are the other key people in the Boston area that might be able to provide insight or support?

14. Is there anything else that I should know?

Wrap-up

a. thank the interviewee for their time
b. mention how I will follow up with them, if appropriate
c. confirm again my support of the interviewee's work and efforts

Other Reminders:
1. monitor the time throughout the interview
2. when possible, think about how to phrase my next question in a way that also acknowledges the previous statement or comment - change the question order as needed

** I consider some of the questions to be "secondary" if pressed for time and needing to sacrifice some; these may also be answered or addressed in the course of discussing the other questions.

Suzanne M. Clark
CCT 698
Fall 2000
Narrative Outline

Topic: In what ways can the Internal Martial Arts help in the recovery and prevention of a music injury?

I. I plan to state an argument that music injuries are common amongst musicians and that current therapies may not result in complete recovery. This will be based on my own experience with an injury as well as observations made of music students, musical peers and interviews with injured musicians. The acknowledgement of music injuries, as well as other arts-related injuries, has lead to the conception of Performing Arts Medicine. Although the benefits from this filed are great, they are often not enough to get a musician back to performing. This links into the idea of exploring the Internal Martial Arts and what benefits they can supply to assist in recovery and prevent a music injury.

II. This section will explore music injuries – primarily upper body/limb injuries. I will describe what they are on a physiological level and the variables that contribute to them occurring. The particulars of an injury vary according to instrument, although there are many crossovers. Also explored are the physical and emotional effects of an injury, as well as the day-to-day activities that exacerbate the problem.

III. Performing Arts Medicine is a field that has sprung up over the past twenty years, although I'm not sure many people, musicians included, have even heard of the term; however, I will present some of the institutions that deal in this medicine as well as the therapies commonly used. I will examine the pros and cons of these treatments as well as present alternative therapies with their pros and cons.

IV. Internal Martial Arts are a part of China's history. Here, I will give an overview of that history and where it fits in to Chinese culture. I will also examine the basis of the Arts, chi gung, as well as tai chi. Both rely on exercises that manipulate the electromagnetic field of the body, and I will provide some data as to this phenomenon. Also presented will be the uses of these arts as well as their physical and emotional benefits.

V. I will present the case studies of a few injured musicians who have used a variety of therapies as well as the Internal Martial Arts. I will relay their experiences and effects of the injury and their process of recovery.

VI. After having presented the current therapies and the Internal Martial Arts, I will attempt to show the differences and benefits between them, as well as their commonalties. Hopefully, this will show the validity of choosing the Arts as a tool for recovery maintaining good health.

VII. I plan to suggest places and ways to incorporate the Internal Martial Arts into a recovery/prevention plan. I will focus first on education, since I believe this area to be key in addressing the problems musicians face. In addition, this area seems to be lacking in such information. Other places include the filed of Performing Arts Medicine, internet resources, and a personal plan.

VIII. Lastly, I will summarize the areas of injuries, therapies and Internal Martial Arts and hopefully show the unique benefits a musician, injured or not, can gain from participation in these arts.

Interview report   26 Nov '00

Suzanne,

H} Ok to use the person's name when he gives permission

Narrative Outline

This is very clear. The introduction sets the scene & orients readers so we can then follow through the development II – VII.   (~~Iwould~~ You might have numbered these II.A → II.F to indicate their ~~relationship~~ status they don't operate on the same level in your exposition as I & VIII.)

You may find, once you have all this written down, that you want to use one of the case studies as an opener — to grab the readers' attention & set up the scene as you propose in I.

You may also find, once you propose your plan (VII), that to back up your plan you need to acknowledge the need for more case studies, than you were able to get this fall. In general, it's Ok to indicate further work that needs to be done ("notes").

peter
OK/RNR for Asst G2

The first piece of my narrative outline was based on the Title Slide from the presentation. I made a note that I had to explain the background information about the context for the Music in History project which means describing the History course, the Adult Diploma Program and the students in it.

Expanding on this comment gave rise to a short outline designed to provide this background, which was:

1. Educational Context of the ADP program and its students
    a. Importance of multiple payoffs: pervasive skills
    b. Social engagement
2. Specific Context of the ADP History Course

However, I wanted to Grab the reader, stimulate their thinking about possibilities and begin to Orient them to the path of the paper, so I didn't want to just explain the context of the ADP and History course first. The Grabber from the presentation was my own personal use of Herbert Russcol as a source of educational enrichment. I didn't want to use that as the entry-way into my written project and now I understand the reason for this. My anticipated Audience which was an unconscious choice that I hadn't clarified to myself. It really hit me in class on the 9th that I had lost touch with the Subject, Audience, Purpose trichotomy. My Audience for the presentation of work in progress was clear-cut; the Practicum class itself. And, the Purpose of the presentation was to "collect gems" so everything about the presentation was geared to that end.

My intended Audience for my written paper best defined as Teachers of Adults in High School level programs, especially involving ESL learners; in other words, I imagine the Audience as the teachers I work with and the extended community of similar people who share pedagogical techniques, including Workplace Education, Adult Basic Education, and other forms of High School programs for adults.

The Purpose of my written project is also different than the oral presentation. The section of my rough draft introduction stating the two outcomes makes this Purpose clear.

In any case, for my paper's introduction, I wanted to Grab the Audience with a direct example of how historically rich and educationally stimulating a song can be, especially one that has gained

recent currency. I wanted the Audience to get a preliminary sense of "look at how many ways there are to explore this one song!", "look how the music is being connected outside of music proper" (the NIEHS website), and finally "look at how the music helps to break through barriers for non-traditional students" (the quote from the special educator from the NIEHS website). Plus, it IS personal for me in that this particular song helped to get the ball rolling for tracking down music and playing it in class for ESL students.

I've been working on meshing the multiple outlines that I've generated at various stages of the course. The Annotated Outline that stemmed from the presentation provides the framework for section 2 below which was not included in my rough draft. However, I had not done an annotated outline directly for the first section of the paper. Rather, I was working from the brief outline specified above. After the fact, I did the reverse outline process on what I had written (see attachment). This was helpful at making the logic of my approach to the Introduction and Background Information clear. Further, doing this outline and expanding on the paragraph in the rough draft that articulated the path of discussion led me to an overview outline that integrates the sections of my paper more clearly.

Path of Discussion (expanded from rough draft and numbered)

1. First, we will review background regarding the specific educational context comprising the History Course of the Adult Diploma Program. Emerging from this discussion is a conception of levels of engagement on two scales: social interaction and information access.
2. Then, we will proceed to a consideration of paradigmatic sources that inform and motivate the features of the emerging general framework. This discussion involves a reflection upon the sources of my own practice of music collection as a way to articulate the features of activities that promote greater degrees of student engagement in the collecting and sharing of information. (Use Oral Presentation Annotated Outline)
3. Finally, we will appraise lesson plans and student project guidelines that are designed to realize the educational potential of using music in this context.

Overview Outline

1. Review Context to clarify goals
2. Consider paradigmatic sources to inform and motivate framework

3. Actual Lesson plans and definition of database system for collecting

4. Future Directions

   a. Depth of inquiry

   b. Extension to other media

Outline for Teaching Creativity Like Calculus: Education and the Cognitive Development of Creativity

Introduction: The need for looking at the developmental factors of creativity for effective education.

The study of creativity has developed and grown significantly over the past 40 years. It has reached a level of acceptance and prominence today, unparalleled in its history. The status of creativity in education, however, remains a marginal one. Creativity, as a goal, is reserved largely for gifted education programs. There are, however, educators who are working to include creativity and creative development in the general curriculum. These educators face an uphill battle against increasing pressure for standardization, adherence to highly proscriptive curriculum frameworks, and performance on standardized tests. The task of the educator seeking to include creativity as an important concern of the school is to show that creativity plays a central role in the performance and success of the students. — *This has been done marginally by some ... 262 Davis "Testing for"*

In order for the educator to accomplish this, they must understand creativity and how to best encourage it. Teachers need to become effective agents for creative development in order to be effective proponents for curricular reform. Unfortunately, this information is not readily accessible to the educator. Little is known about how creativity develops in an individual as they mature. In fact, much of the efforts to include creativity in education, assume that creativity is a static function which individuals acquire to varying degrees. This perspective does not reflect what is known about human cognitive development, and it does not reflect standard educational practice. The conception of creativity instruction and enhancement needs to mature in order to become a credible force in curricular reform.

[margin note: Education is concerned with the development of children and to justify an approach to education u must show t it has an influence on development]

A brief look at traditional mathematics instruction will illustrate this point well. Many seniors in high school study Calculus. This can be viewed as the apogee of their high school mathematics career. However, a first grade teacher does not instruct his students in beginning Calculus. These students learn addition and subtraction. Arithmetic is a skill that is valuable in its own right, yet it is also a necessary foundation for Calculus. The skills acquired in all the mathematics instruction before Calculus are necessary antecedents and at the same time are worthwhile in and of themselves. Creativity is the same. Mature creativity reflects a successful integration of many different skills. A sensible approach to teaching creativity is to focus on those individual skills before attempting to illicit the ultimate goal. Attention to the individual elements of creativity, enhancing them, fostering them, and encouraging them will lead to individuals who can attain more lofty heights of creative achievement. Just as the Calculus student who is held back by her poor grasp of Algebra, a student of creative endeavors will be held back by a lack of development of certain cognitive functions.

What is needed then is an understanding of how creativity develops; a knowledge of what the steps leading up to creativity are and when they emerge. This information will allow educators to encourage their unfolding with appropriate activities and environments. By combining the knowledge of creativity and its components with the established theories

[margin note bottom left: Fishkin at "general creativity" pg 40 abedin.]

[margin note bottom right: Is some general knowledge, but not specific tragh.. Torrance, pg 3 (also not looked at with this in mind.]

of cognitive development, it should be possible to create a framework of the development of creativity. This framework can act as a guide to instructional practice and curricular design. The knowledge will direct educators attention to the appropriate elements of a child's emerging creativity.

Torrance p4

Also: Creativity has been correlated to success as an adult, more so than intelligence, creativity has been correlated to general health and happiness.

Resources:

Gowan, John Curtis (1972) *Development of the Creative Individual. San Diego: Robert R. Knapp*

Milgram, Roberta M.. Hong, Eunsook. (1993) *Creative thinking and creative performance in adolescents as predictors of creative attainments in adults. Roeper Review. 15. 135-139*

Reisman, Fredericka K. Floyd, Brenda. Torrance, E. Paul. (1981) *Performance on Torrance's Thinking Creatively in Action and Movement as a Predictor of Cognitive Development of Young Children. The Creative Child and Adult Quarterly. 6. 205-209*

Rodd Jillian (1999). *Encouraging Young Children's Critical and Creative Thinking Skills. Childhood Education. 350-354*

Sternberg, Robert J. (1999) *Handbook of Creativity. Cambridge: Cambridge University Press*

Torrance, Paul E. (1984) *Some Products of 25 Years of Creativity Research. Educational Perspectives. 22. 3-8*

II. Nature of Mature Creativity

To properly understand how creativity develops in the child, one must have a knowledge of the end result. Mature adult creativity is a complex process, involving many functions and factors. It has been studied extensively, and some consensus has begun to emerge about what the critical elements of adult creativity are. (I will focus on the cognitive approach, acknowledging that there are other approaches-personality, genetic, etc. However, these perspectives leave little room for impact by environment and education and are therefore not worth focusing on in this paper. Also, the evidence supports the idea that environment does influence creative capacity.)

Gowan p.7 RC other types of theories

2nd M. for Davis "Testing for self-actualized creat living creative use as what I'm talking about

A. Torrance: The most widely used tests of creativity and one of the most published thinkers on adult creativity. Flexibility, Fluency, Originality and Elaboration are the elements of creative process he identifies and tests for.

Ward article day-to-day life involves creativity

then Munford - Aha vs. knowledge combined

↳ Greenwald - table 1 (bottom) - sensing disharmony

B. Cognitive Approach: Generation and Exploration two main elements
(Geneplore model) – *Ward article and notes*.

C. Mumford: Conscious and unconscious, analogies, attention span, curiosity,
mental models

D. *Kirshenbaum model – 3rd page (22)*

Resources:

Mumford, Michael D. (1998) *Creative Thought: Structure, Components, and Educational
Implications. Roeper Review. 21. 14-19.*

Sternberg, Robert J. (1999) *Handbook of Creativity. Cambridge: Cambridge University
Press*

Torrance, Paul E. (1984) *Some Products of 25 Years of Creativity Research.
Educational Perspectives. 22. 3-8*

Ward, Thomas B.; Smith, Steven M.; Finke, Ronald A. (1999) *Creative Cognition. In
Sternberg, Robert J. Handbook of Creativity. Cambridge: Cambridge University Press*

→ Intro to Piaget First (Section IV) then Sec. III relates Piaget evidence and info.

III. Given the elements of adult creativity, what are the logical antecedents which make it
possible? There are cognitive processes which need to emerge and develop in order for
mature creativity to take place. *– All these processes develop w/ or w/o intervention, but to <or> degree.*

*diff. between active and reactive?
imp. of experience?) – doesn't hit on both
what generally for
then
how specifically for
creativity*

A. Initiative: A child must learn to do things on their own and be encouraged to
do so. Without a healthy sense of initiative or a fear of punishment, one learns to *← pg.16 Mumford*
do only what is expected. The creative process requires exploration, curiosity and
originality. Without healthy initiative, none of that would be possible. *← look p.270 Davis
anxiety neg. corr
to creativity*

B. Symbolic representation: This refers to an increasingly complex ability to
represent the physical world and ideas with symbols. Symbolic representation
allows one to combine concepts, alter existing structures (physical or imagined)
and communicate ideas. Language is a fundamental type symbolic representation.
This language includes speech, as well as domain specific language, i.e. the *← Mumford 15*
language of medicine, math, statistics, etc. Symbolic representation also allows *abstract relationships*
one to conceptualize, to imagine what does not yet exist.

look – personality

C. Symbolic play: Beyond the ability to create symbols, there is the ability to
manipulate them in fresh ways. A comfort and desire to operate in this realm is *Greenwald
C. and Id. diff Table*
critical for adult creativity. Without this, the adult will not explore ideas. *'play-oriented'*

*1 Generally for
P.80 "Years 2-11"*

Related Exploration
D. Attention Span: This refers to the ability to focus on a particular topic or *← p.15 mumford*
concept to get at its depth. Young children will pick up a toy, taste it, bang on it,
then discard it. The ability to look at the object more closely and learn what its
properties and functions are provide a foundation for using objects and ideas in
novel ways. Without the discipline or interest which enables one to concentrate

add diff. between accidental / haphazard creativity vs. directed /applied creativity

Harriet R. Griffin
Narrative Outline
November 22, 1999

Empowerment of
Developing Writing Workshops for Low-Income and other Underserved Women

Topic: The focus of the project is the importance of developing supportive communities for both leaders and participants of a writing workshop for low-income and other underserved women. A generic grant proposal is included in order to further define the need, goals, and implementation of the project.

I. Introduction- My personal history of coming to this project is important to relate to the reader. It shows the growth of the project in my mind and explains the steps I have taken to reach this point. I am answering for myself and others: How did I come to embrace this project? Why is this a good project for me? How does it fit in with my life's work? To that end, I'll explain how and why my interest in women's issues has grown, my desire to expand my work with writing workshops to adult women, and how the merging of these interests was discovered in a reading from the Creative Thinking course. The encouragement I received initially from Delores Gallo and subsequently from Diane Moore are also important to mention.

The next part will probably be a:
II. generic proposal for a social action grant for writing workshops for underserved women, although I'm still unsure whether this proposal belongs in this part of the paper or after the next part. My rationale for putting it here is that information about the methods and name of AWAI are probably needed here and are best presented through the proposal. I'll discuss Pat Schneider's original workshops with the Chicopee women, the beginnings of AWAI, and the results of the Writing Workshops. I'll then give some details of the project design including statements and details on need, goals, implementation, community benefit, personnel, timeline, and evaluation. I'll be sure to note that underserved women would include not only those of low-income, but also those who have been victims of violence, drug and other substance abuse, and discrimination based on race and/or language. In the evaluation section, I'll also include questionnaires I developed for the original Chicopee participants and for leaders.

III. The importance of developing community will be the next large section. The elements of all successful writing workshops will be discussed. Elements include trust, empathy, respect, caring, horizontal relationships, positive feedback, confidentiality, and a safe environment. I'll then proceed to build on these elements with a discussion of additional factors needed for successful writing workshops for low-income and other underserved women. In this part, I'll have information on the use of inclusive language, the assumption of writing as fiction, the sharing of writing by leaders and participants alike, and the role of writing in empowerment. Next, I'll address the importance of leader support groups. Sharing experiences, communication and commitment to one another and to the group, and the unexpected results of belonging to this community will be illustrated through personal anecdotes of revelations I've already made as part of a leader support group.

IV. Conclusions- In this section, I'll take my personal journey to the next step. Referring to the proposed timeline in the generic proposal, I'll reflect on my journey to-date, plan for the coming year, and promise to report back to my CCT community which I will formally leave, but not forget.

Stephanie Ortolano
Outline
3/25/96

Topic: IVF Clinic Regulation
Thesis: There needs to be a non-voluntary regulation of some sort for all IVF clinics to follow.

I. The IVF Clinic in the United States: How it works.

    A. Background on the extent of IVF technologies.

        1. IVF clinics are found in 53 countries. In the U.S. there are 250 clinics. This is up from 30 clinics just 10 years ago.

        2. In less than 20 years, IVF has become the accepted alternative for infertile couples. This is not reflective of the success rates, which are quite low (around 15 -20%).

        3. Regulatory committees are few and their bylaws are voluntary. Clinics are mainly self-regulating.

    B. Background on the current voluntary regulatory committees.

        1. SART (Society for Assisted Reproductive Technologies) seems to be the largest of the voluntary regulatory committees. Their bylaws are followed by [x] clinics.

            a. [Summary of SART regulations and their importance.]

        2. Other regulatory committees include CAP (?) and all state and federal regulations for any legitimate business, medical office, and/or laboratory facility.

            a. These are not IVF-specific. There are needs within the IVF community that are not being met.

II. IVF Clinic Regulation: Why it is needed.

    A. There are no IVF-specific regulations in effect that are non-voluntary. This leads to lack of uniformity and proper evaluation within the field.

    B. Recently, there have been scandals involving IVF clinics.

        1. Jorge vs. Asch: This couple is suing their infertility doctor for giving their embryos to another couple. The Jorge's want custody of the children that they feel are legitimately theirs.

        2. [possibly a few more cases]

    C. Currently, there is a bill being passed (or passed and in the process of being implemented) that is going to set some regulations that are IVF-specific.

        1. [summary of content of bill]

III. Regulation Implementation: The possibilities

    A. There needs to be a regulation / committee devoted to IVF clinical issues.

        1. i.e. the bill already discussed.

        2. Perhaps, there is another solution.

    B. Now that there is a "solution", it needs to be implemented.

        1. [I'll need a few points here]

IV. Conclusion: Summary of Key Points