

## Chapter 1 : Point of View in Literature -- Perspectives â€” The Writerâ€™s Craft

*Ability and Innovativeness achievement activities administrative superior Alex Osborn approach artists assessment Association Barron Bella Vista biographical California Psychological Inventory characteristics climate cognitive concept correlation crea creative ability creative behavior creative endeavor creative leadership creative persons.*

The story, however, can be told from any one of several points-of-view regardless of the perspective chosen.

**Single Major Character Viewpoint** The story can be told from first, second or third person POV but it is told throughout by just one character. The reader discovers everything in the story at exactly the same time as the viewpoint character does. You cannot give the character unnatural foresight-unless of course he is psychic. It allows you all the descriptive forces of third person and almost as much intimacy as first person. It is much easier for the reader to identify with just one character. It is told from the perspective of only one character just like the example above--except it is a minor character doing the telling. This technique is used in *The Great Gatsby*. Nick is merely an observer of the story, while Gatsby is the protagonist. Or perhaps you need a more sympathetic character than your protagonist. Or perhaps you need to keep information which is known to the protagonist secret from the audience in order to maintain an air of mystique as in the Sherlock Holmes stories.

**Omniscient Viewpoint** Basically, omniscient perspective means that the story is not told by any one of the characters, but is rather commented on by a god-like, omnipotent being who can choose to dip into the head of any of the characters and reveal things that have occurred in the past or which will happen in the future. This was once a very popular method of storytelling. It is less so now, especially in the North American market. But as I said earlier, Joseph Conrad was a master of this and, if it is done well, it can add dimension to your writing. It is essential that each character have a distinctive voice so that the reader is never confused about who he is listening to at the moment. This is an interesting device for an epic novel which explores a theme with several tangled subplots.

**Multiple Viewpoints** This is another popular perspective in stories today. The story is told by only one character at a time, but the viewpoint character switches between two or more characters throughout the course of the novel. This can be a very effective tool when used for the right reasons. Remember, it has to add something to your story to have it told from different points of view because you lose intimacy and sometimes momentum by switching from one character to the next and then you increase the danger of losing your reader unless the transitions are well done. Consider what are you going to gain from the switch: A different perspective to explore a good subplot? A chance to switch locations? Incidentally, this is probably my favorite perspective to write from. This is a popular form in many genres including romance, horror, literary fiction, mysteries, and science fiction. It can be done effectively, by switching viewpoints with alternating chapters or scenes. Or it can be done in a more relaxed manner where you slip from one mind to the next in a crowd, for example. One person bumps into the next and we change heads. It is a great device when it works well. To add to the confusion, the creative writer can also mix points of view. For example, in a novel with three or four different viewpoints you could use first person for the scenes in which your protagonist is the filter and then switch to third person for the other viewpoints as Justine Larbalestier does in her *Magic or Madness* trilogy. This gives us a clear, strong first person connection with the main character and the benefit of added angles of other viewpoints in third person. Point of view is one of the most important tools for a writer and choosing the most effective POV can help you find the right voice for your novel. Once you have chosen your perspective and the POV, consistency is the key point. Understanding the workings of these creative devices will help you avoid annoying or confusing your reader.

## Chapter 2 : The Five Major Theories of Creativity | Ripper Design and Multimedia

*In Perspectives in Creativity experts in the psychology of creativity take stock of the field by examining their own experiences. The contributors relate how they embarked on their work, how their ideas developed, what in their thinking remained the same, what had changed, and how they evaluate their successes and failures.*

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

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

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

### Chapter 3 : Perspectives in Creativity - Google Books

*Note: Citations are based on reference standards. However, formatting rules can vary widely between applications and fields of interest or study. The specific requirements or preferences of your reviewing publisher, classroom teacher, institution or organization should be applied.*

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

*Synopsis: In Perspectives in Creativity experts in the psychology of creativity take stock of the field by examining their own experiences. The contributors relate how they embarked on their work, how their ideas developed, what in their thinking remained the same, what had changed, and how they evaluate their successes and failures.*

Recently, a new understanding of creative thought and creative performance has surfaced. In addition, an interest has emerged in professional organizations especially those in early childhood education. The purpose of this volume is to present a wide range of different theories and areas in the study of creativity to help researchers and theorists work toward the development of different perspectives on creativity with young children. It focuses on critical analyses and reviews of the literature on topics related to creativity research, development, theories, and practices. The chapters are of high quality and provide scholarly analyses of research studies that capture the full range of approaches to the study of creativity behavioral, clinical, cognitive, crosscultural, developmental, educational, genetic, organizational, psychoanalytic, psychometric, and social. Interdisciplinary research is also included, as is research within specific domains such as art and science, as well as on critical issues e. Thus, it offers critical analyses on reviews of research in a form that are useful to early childhood researchers, scholars, educators, and graduate students. It also places the current research in its historical context. This edited volume provides a venue for scholars whose work challenges the typical, static conceptions, and methods of studying creativity. More specifically, the book will serve as an effort to introduce more dynamic definitions, conceptions, and approaches for studying creativity in the context of educational practice. By doing so, it feeds the strong contemporary need for more dynamic conceptions of creativity in educational settings. This is particularly important given the fast evolution of modern society and the widespread consensus that efforts to develop creative potential should be democratized -- extending well beyond the boundaries of the gifted subset and the walls of the classroom. This work recognizes that more dynamic perspectives on creativity are necessary for understanding its complexity, value, and meaning in educational contexts. Theoretical perspectives on creativity encompass ideas such as risk, inquiry, resistance to conformity, and attraction to complexity. In response to these philosophical tenets I have organized my dissertation into three distinct but related manuscripts that explore creativity through *theoria* knowing, *praxis* doing, and *poiesis* making. These manuscripts present an integrated approach to creative pedagogy. The first manuscript is a review of literature with the aim to: Research in creativity should provide a spectrum of methods that reflect the complex nature of the phenomenon. Illustrated through the combination of text and authentic photographs, the second manuscript explores how preservice elementary teachers conceptualize their professional identity. Implications include considering how these perceptions affect teacher recruitment, retention, and professional regard within our society and school systems. Understanding the interaction between ritual and creativity can elucidate essential qualities of creativity. The third paper will consider the lived experiences of ritual in the creative process of ten Pro-c individuals. As a result of interview analysis, a definition of ritual that is unique to the creative process is revealed. Ritual in the creative process is delineated into three hierarchical categories: Find Your eBooks Here!

## Chapter 5 : perspectives on creativity | Download eBook PDF/EPUB

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A volume in the series: Contemporary Perspectives in Early Childhood Education. Olivia Saracho, University of Maryland. Published Recently, a new understanding of creative thought and creative performance has surfaced. In addition, an interest has emerged in professional organizations especially those in early childhood education. The purpose of this volume is to present a wide range of different theories and areas in the study of creativity to help researchers and theorists work toward the development of different perspectives on creativity with young children. It focuses on critical analyses and reviews of the literature on topics related to creativity research, development, theories, and practices. The chapters are of high quality and provide scholarly analyses of research studies that capture the full range of approaches to the study of creativity behavioral, clinical, cognitive, cross-cultural, developmental, educational, genetic, organizational, psychoanalytic, psychometric, and social. Interdisciplinary research is also included, as is research within specific domains such as art and science, as well as on critical issues e. Thus, it offers critical analyses on reviews of research in a form that are useful to early childhood researchers, scholars, educators, and graduate students. It also places the current research in its historical context. Runco and Nur Cayirdag. Domain Specificity of Creativity: Movement, Embodiment, and Creativity: Cultivating Creativity in Early Childhood Education: A 4 C Perspective, Ronald A. Boyd Hegarty, Heather L. Hammond, and Amanda Wilcox-Herzog. Play, Creativity, and Social-Emotional Development: Creativity and Young Children: Strategy-Based Instruction for Creativity: Adams and Jie-Qi Chen.

## Chapter 6 : Different Perspective |

*Creativity Toolkit I: Changing Perspectives from University of Illinois at Urbana-Champaign. Thinking and doing the same things faster and better is not enough; we need creativity. Fortunately, creativity is a skill you can learn.*

## Chapter 7 : Perspectives in creativity ( edition) | Open Library

*A Perspective on Creativity April 5, / Michael Michalko / 7 Comments Think about a swimming pool with a lot of people jumping in and out forming a great choppiness of all these waves all over the surface.*

## Chapter 8 : Free Online Course: Creativity Toolkit I: Changing Perspectives from Coursera | Class Central

*This is a response to the despicable news story by the evil controlled media in Britain. For more information about Creativity, and to get involved, please check the following links.*

## Chapter 9 : What is creativity?

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