

Continuing a Dictionary of Creativity Terms and Definitions

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Continuing a Dictionary of Creativity Terms and Definitions

By

William E. Grieshober

A Project in Creative Studies

Submitted in Partial Fulfillment of the Requirements for the Degree of

Master of Science

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State University of New York College at Buffalo

International Center for Studies in Creativity

Buffalo State College  
The International Center for Studies in Creativity

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## **Abstract**

### A Dictionary of Creativity Terms and Definitions in English and Other Languages

This project is a continuation of the collective works of Aldrich (2001) and Kimball (2002) who developed a dictionary of frequently used terms found in the literature of the discipline of creativity. The initial language and terms were collected from (1) recent edited collections of creativity; (2) recent issues of the *Creativity Research Journal*; *Journal of Creative Behavior*; *Creativity and Innovation Management Journal*; (3) The International Center for Studies in Creativity course curriculum; and (4) the Creativity Based Information Resources (CBIR) database. Criteria for the initial selections were frequency, crossover and repetition across these sources.

For this project additions to the initial language and terms were made from the above sources based upon the works of selected professionals in the field of creativity and words and phrases of selected students of the International Center for Studies in Creativity who are fluent in languages other than English.

The dictionary portion of this project contains 970 terms and definitions. Additionally, the project documents the process of selection; the key learning's of the author and potential applications for the field.

## Acknowledgements

I'd like to begin by stating how grateful I am to Garth Aldrich for starting this project in the first place. I also am thankful that Danielle Kimball followed it up with phase two and left electronic media to be used by those who came later.

I am grateful to everyone at the International Center for Studies in Creativity; students, faculty and staff. Most of all to Dr. Mary Murdock, at whose suggestion I took up this project to continue the dictionary of creativity. Also thanks are due to Cyndi Argona, Mike Fox and Sue Keller-Mathers for their willingness to assist me in gathering non-English words and terms. Mike and Sue helped by asking their students in Kenya and Malaysia to provide me with some terms in their native languages, while Cyndi connected me with the international students in the distance cohort on the Buffalo State College campus.

I am especially thankful for the help of those students and members of the international community who provided me with words and phrases in their native languages that I was able to add to this dictionary, notably: Hideki Muneyoshi, Jean-Pierre Issa, Mark Augustin, Branko Broekman, Irene Balestra, Mari Garcia-Bermejo Gonzalez, Marta Laskowska, Dr. Makary Stasiak, Sylvia Umoh and Albert Tshibangu.

Finally I'd like to thank my wife Shelley, and my co-workers in the Small Business Development Center for their support and encouragement. It's been a long trip, but well worth doing.

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## **SECTION ONE: SELECTING AND DEFINING THE TOPIC**

### **Purpose of the Project**

The purpose of this project was to complete the preparation of a dictionary of creativity terms and to build its trial version upon the collective works of Aldrich (2001) and Kimball (2002). These two researchers identified 831 words and phrases which were accessible on a CD and in a hard copy notebook internally at the International Center for Studies in Creativity (ICSC) at Buffalo State College.

The questions guiding this project were:

- How to increase the current sample of vocabulary related to the field and domain of creativity?
  - What criteria would be appropriate for selection?
  - How to identify the key creativity researchers and practitioners?
- What other recommendations are there for specialized vocabulary and how might we obtain that?

### **Significance of the Project**

Both Aldrich and Kimball attempted, in phases one and two, "...to communicate words into a common creativity language." (Aldrich, 2001, p.6). This was begun when Aldrich initially compiled a list and partial definition of creativity terms based upon two criteria. Those criteria were recency and common usage in the field of creativity. The initial language and terms were collected from (1) recent edited collections of creativity; (2) recent issues of the *Creativity Research Journal*; *Journal of Creative Behavior*; *Creativity and Innovation Management Journal*; (3) The International Center for Studies

in Creativity course curriculum; and (4) the Creativity Based Information Resources (CBIR) database.

Kimball (2002) followed up this initial compilation by defining previously unidentified terms and updating definitions from the two volumes of the *Encyclopedia of Creativity* (1999).

For this project we focused activities on further increasing the scope of the dictionary base to include terms from specific authors and researchers in the field of creativity. This was done by reviewing the dictionary to evaluate the inclusion of certain identified authors and researchers.

The individuals that we identified were: Teresa Amabile, Mihalyi Csikszentmihalyi, Gary A. Davis, Edward DeBono, Howard Gardner, Morris Stein and Robert J. Sternberg. We developed a literature list for each of these authors to attempt to identify words and phrases that they have introduced into the language of creativity. We also concentrated on developing a new “special” section of the dictionary to include words and phrases in a number of languages other than English to begin to take into account the cross-cultural needs of the users of the dictionary.

To do this we solicited the assistance of the international community within the ICSC. We contacted both current students and alumni of the program and received responses that provided an additional one hundred and twenty-one words in ten non-English languages. While this was a good beginning, it was far from exhausting the list of words that might be included, and I hope that this portion of the project will be continued into the future by students of the program.



## SECTION TWO: COLLECTING AND ORGANIZING

### Project Process and Method

I began this project by reading both *Developing a dictionary of creativity terms and definitions*, the projects of Aldrich (2001) and Kimball (2002). I also read *Creating creativity: 101 definitions (what Webster never told you)* (Aleinikov, Kackmeister & Koenig, 2000) and *Creativity, creative thinking, and critical thinking: In search of definitions* (Treffinger, 1995) to get a better understanding of the process of defining creativity.

I then contacted both Garth Aldrich and Danielle Kimball by e-mail to determine if they had any of the raw data, which they based their work on, available for me to review. While there were no work papers available, I was able to access the compact disc that contained the dictionary in electronic form to use.

By having the material in electronic format, I was able to sort the terms and phrases by attributed author. In going through this exercise, it became evident that words, terms and phrases of Amabile, Csikszentmihalyi, Davis, DeBono, Gardner, Stein and Sternberg were prevalent.

I discussed these individuals with Dr. Murdock, and we agreed that they would become the specific authors and scholars that could be contacted to request follow-up information. I then performed a literature search, which I have included in appendix B, for these authors and scholars. Finally, I updated the dictionary for certain new attributions, which had not been previously included.

The ICSC hosts its international distance certificate students during short summer courses when these students travel to the campus to attend programs. At the beginning of the session, they attend an orientation event to welcome them to the Buffalo State College campus. I used this opportunity to attend the orientation, introduced myself to these students and to ask them to assist me with this project by contributing words and/or phrases that had to do with creativity in their native languages.

Additionally, I learned that two of the ICSC instructors would be teaching creativity courses in Malaysia and Nigeria during the summer session. I asked them to assist me by requesting vocabulary contributions of their students as well.

I prepared a brief letter, which requested their participation and explained my project for all the international students and provided copies of it to the instructors who were going to be teaching on foreign assignment as well. These requests resulted in more than one hundred terms, words and phrases being contributed to the dictionary.

## **SECTION THREE: KEY LEARNINGS AND OUTCOMES**

### **Learnings**

I had expected to increase my personal knowledge of the terms and language of the field of creativity. But I never anticipated the level to which this increased knowledge would take me. The five years that I spent as a student in pursuit of a Master's degree in creativity culminated in this project. Lights went on, bells rang and doors opened as I began to go through the materials necessary to complete this project. But even more importantly, I connected with a number of my fellow students who assisted me in adding new words and phrases to the dictionary.

There are so many students that I would like to acknowledge the assistance of. It is the feeling of family that pervades the community of the International Center for Studies in Creativity that brings everyone together to help each other on their projects. I have been involved as a member of a group for someone else's project and not paid too much attention to it. But now I see how we all pitch in to help each other out. I had people approach me and offer to provide non-English words for my project, without my even asking them. They just heard about it from another student. It is this sense of community that is overwhelming.

### **Outcomes**

I now know eleven different ways to say "creativity." The wonderful thing about that is that I have one way to understand what is being said. Before I began this program, I didn't give a lot of thought to what "creativity" was. Now, here I am, five years later, continuing to decipher in my own mind, the meaning of creating, creativity and creativeness, and in different languages as well. And that is the value of a "dictionary of creativity." It provides some definitions and meanings to terms that might just be abstract words to those students who are beginning to study the field, as well as a reference point for those who are already working therein. It was a rich and rewarding experience for me personally.

## **SECTION FOUR: SUGGESTIONS AND RECOMMENDATIONS**

### **Going Forward**

This project is a continuation of a project originally conceived and begun in 2001. This was the third phase of this project, but certainly isn't the culmination. When I began

phase three, I believed that could take this project to completion and subsequently, publication. As I got into it, I saw that there was a lot that could still be done as individual projects. Some of the suggestions that I have for future consideration are:

- Continue to work with the international distance cohorts to gather even more words, terms and phrases in non-English languages to fill out that section of the dictionary and make it truly international in scope.
  - This could be developed into individual projects by language.
  - This could be a project of one, or more, of the international students.
- We have identified a number of researchers and practitioners in the field of creativity so that projects might be developed to:
  - Get input from those people identified as to what terms they feel need to be included.
  - Do a thorough search based on the literature identified for each author.
- Present the “dictionary” to publishers to see if there is anyone who might be interested in publishing it, probably in a desk reference form.
- Continue to research and refine the “dictionary” on a periodic basis as an on-going project of the ICSC.

This ‘dictionary of creativity’ is a work in progress. It may never be totally completed in the sense that there will be nothing new to add to it. It was a pleasure to add my input and ideas and I look forward to seeing future students of the ICSC add their input and ideas as well.

## Appendix A– Dictionary

### A

**A-Life Studies:** A-Life stands for Artificial Life; this is the act of studying the spontaneous emergence of new forms of order. (Sternberg, 1999)

**AARON Program:** A computer model that follows algorithms as they do creative work associated with artistic drawing. (Sternberg, 1999)

**Ability:** The quality or state of being able; especially physical, mental, or legal power to perform. (CBIR, 1999)

**Ability to change:** The extent to which you can obtain or mobilize people, space, time, equipment, and other resources that will be necessary to carry out any CPS application successfully. (CAPS, 2000)

**Abstraction and Innovation:** Abstraction in a real world situation leads to innovation. (Sternberg, 1999)

**Abstraction:** (Parnes Knoller, and Biondi, 1977, Index) An idea which cannot lead to any practical result, something visionary. (American College Dictionary, 1970)

**Acceptance-finding (A/F):** One of six CPS stages (Isakson and Treffinger, 1985; Isakson and Treffinger, 1992), in which potential solutions are translated into a plan of action, so there will be the greatest possible chance that good ideas will become useful ideas. (Isakson, Dorval, and Treffinger, D.J., 1994, Index)

**Accuracy:** (Dacey, 1989, Index) Conformity to truth or to a standard or model. (Collegiate Dictionary, 2001)

**Academic Background:** Educational background prepares individuals for later creative work. (Sternberg, 1999)

**Achievement:** (Isakson, Murdock, Firestein, and Treffinger, 1993b, Index) Something accomplished especially by valor, boldness, or superior ability. (American College Dictionary, 1970)

**Achievement Motivation:** A person who may have significantly higher levels of need for achievement. An example would be an artist, or scientist. (Sternberg, 1999)

**Action Information:** Reflects creative behaviors and creative personality traits which teachers can use to help identify creative students. (Davis, 1998, Index)

**Action Steps:** Used to generate specific actions to address key planning issues identified in Sources of Assistance and Resistance. (CAPS, 2000)

**Acting:** “Pretending to be a character (someone other than oneself) in the context of a drama; the process whereby an actor conceives of a character and reveals that character to the audience.” (Creativity Encyclopedia, 1999)

**Activity:** (Stein, 1974, Index) State of action, doing. (American College Dictionary, 1970)

**Actors:** A person with extraverted personality traits and characteristics. (Sternberg, 1999)

**Adaptation and Creativity:** “Depending on the situation, adaptation can hinder creativity or support it. In some cases, adaptation means tightly conforming to a confining environment that stifles creativity. In other cases, it means creatively adjusting to the subtle nuances of a changing environment.” (Creativity Encyclopedia, 1999)

**Adaption:** (Isakson, 1987, Index) Adjustment of a sense organ to the intensity or quality of stimulation. (Collegiate Dictionary, 2001)

**Adaptive Regression:** The intrusion of unmodulated thoughts in consciousness. (Sternberg, 1999)

**Adaptor:** The general term used to indicate that a person prefers an adaptive creativity style. In discussions of creativity style, this is often further summarized by use of the letter “A” (compared with “I” or a person who prefers an innovative style). (Isakson et al., 1994, Index)

**Adaptive Options:** Direct, supplementary, modification, and tangential. These are the four categories of Idea Generation proposed by Grysiewicz (1987). (CAPS, 2000)

**Addiction:** (Stein, 1974, Index) State of being given up to some habit, practice, or pursuit. (American College Dictionary, 1970)

**Adjective Checklist:** A “personality inventory.” (Amabile, 1996, Index)

**Adler’s Theory:** (Dacey, 1989, Index) Conscious and Unconscious are defined in terms of their historical development. Dream research results concerning correlations with creativity and deliberate problem solving are given. Examples are given of illumination of solution and creative symbolism during dreaming. (CBIR, 1999)

**Administration:** The supervision and leading of an organization in accordance with established policies. (CBIR, 1999)

**Administrators** (sub term found under Administration): One that administers especially business, school, or government affairs. (CBIR, 1999)

**Adolescence:** (Stein, 1974) The state or process of growing up. (Collegiate Dictionary, 2001)

**Adolescent** (sub term found under age): The period of life from puberty to maturity terminating at the age of majority. Typically ages 13 through 17. (CBIR, 1999)

**Adult** (sub term found under age): Fully developed and mature. Typically ages 18 through 64. (CBIR, 1999)

**Adult Education** (sub term found under education): The use of autonomy of direction and the use of experience that is directed towards self-development through education for mature persons. (CBIR, 1999)

**Adventuresome:** (Stein, 1974, Index) Bold, daring, adventurous. (American Collegiate Dictionary, 1970)

**Advertising:** “Advertising creativity is the practice of developing original, attention getting, and memorable ideas that meet strategic objectives that promote products and services as well as ideas. Effective advertising creativity, in other words, is measured not only by originality but also by its strategic contributions.” (Creativity Encyclopedia, 1999)

**Advertising** (sub term found under communications): The action of calling something to the attention of the public esp. by paid announcements. (CBIR, 1999)

**Aesthetics:** The science of the beautiful. The study of the mind and emotions in relation to a sense of beauty. (American Collegiate Dictionary, 1970)

**Affect:** Feelings of what a person may feel while solving a problem. Example: conflict, anxiety, and warmth. (Sternberg, 1999)

**Affective:** A way of describing the domain of human behavior that involves feelings or emotional responses, rather than the thinking (cognitive) or physical action (psychomotor) domains. (Isakson et al., 1994, Index)

**Affective Illness:** Leads to a higher creative process. Ex: divergent thinking abilities of free association fluidity of thought and breadth of attention. (Sternberg, 1999)

**Affective Disorder:** “Modern studies and older evidence support the popular notion of a connection between affective disorder and creativity. Evidence is strongest around a personal or family history of bipolar disorders. However the relationship is not simple, nor does it apply to everyone with a mood disorder (or everyone who is creative).” (Creativity Encyclopedia, 1999)

**Affirmative Judgement** (sub term found under Thinking): A basic principle of Creative Problem Solving (CPS), particularly important in the critical or convergent phases of

each stage; emphasizes the need to analyze alternatives thoroughly but constructively. (CBIR, 1999)

**Age:** The part of existence from the beginning to any given time. (CBIR, 1999)

**Age Factors:** Age and creative abilities work simultaneously: The more experience in a field and ones age affects increasing creative results. (Sternberg, 1999)

**Aging:** “Two competing models about the relationship between creativity and aging exist. According to the Peak and decline model, creativity increases in adulthood until the late 30’s and then begins to decline.” (Creativity Encyclopedia, 1999)

**A-ha!:** A term used informally to describe the moment when productive creative thinking produces a break-through solution or idea to solve a complex problem, challenge, or situation. The illumination of thought often follows a period of incubation. (Isakson et al., 1994, Index)

**Adaption-Innovation, group differences:** It has been shown when groups of different nationalities share a broadly similar culture their A-I mean scores show very little variation. (Isakson, 1987, Index)

**Adaptors and Innovators in organizations:** Organizations, which are large in size and budget, have a tendency to encourage adaption to minimize risk. (Isakson, 1987, Index)

**Affective states:** Several studies have demonstrated that people show higher level of associative fluency when they are in a positive affective state. (Amabile, 1996, Index)

**Alcohol:** (Stein, 1974, Index) ethanol especially when considered as the intoxicating agent in fermented and distilled liquors. (Collegiate Dictionary, 2001)

**Alcohol and Creativity:** “There has been a romanticized connection between alcohol and creativity. Alcoholic results predate history so it is not surprising that references to alcohol are threaded through notable art and literature. Alcohol has also been the subject of many creative artists.” (Creativity Encyclopedia, 1999)

**Alpha Rhythm:** “Regular wave pattern in EEG found in most people when relaxed with eyes closed.” (Creativity, Encyclopedia, 1999)

**Alexithymia:** (Sternberg, 1999) The inability to find adequate words for emotional problems. (Journal of Creative Behavior, 1994)

**Algorithm:** A set of rules or procedures for solving a certain kind or class of problem. (Isakson et al., 1994, Index)



**Algorithmic** (sub term found under Problem Solving): A procedure for solving a mathematical problem in a finite number of steps that frequently involves repetition of an operation. (CBIR, 1999)

**Algorithms, evolutionary perspective:** Basis of all mathematical approaches to the mind. (Sternberg, 1999)

**Algorithms, genetic:** General methods of iterative self-modification, inspired by genetic mutation and crossover in biology, which involve automatic (or sometimes interactive) selection at each “generation”. (Sternberg, 1999)

**Alone time:** Personality trait of creative people who are usually reserved, reflective, and internally preoccupied. (Davis, 1998, Index)

**Alpha Biological Inventory:** Taylor & Ellison, 1966, 1967, combine personality characteristics and attainment approaches. (Sternberg, 1999)

**Alpha EEG:** Measures arousal on creative thinking, (Sternberg, 1999) “Altered and Transitional States: Aspects of waking human consciousness is often referred to as altered and transitional states. All of these hypothetical constructs (e.g. “creativity,” and “consciousness”) are social artifacts, and are viewed differently from culture to culture.” (Creativity Encyclopedia, 1999)

**ALU:** A technique for applying the principle of affirmative judgement, in which an option is analyzed carefully by considering Advantages (A), Limitations (L), and Unique Qualities (U). The limitations are phrased in the form of a question beginning with “How to...” or “How might...” to invite ideas for overcoming the limitations. (Isakson et al., 1994, Index)

**Amabile’s three-part model:** Domain relevant skills, creativity-relevant skills, task motivation; all three of these leads to creative productivity. (Davis, 1998, Index)

**Ambiguity:** A trait which is vital to the creative process and contributes to both the existence and role of promoting creativity. (Dacey, 1989, Index)

**AM Program:** Includes heuristics for altering concepts, designed by Doug Lenat, 1977, 1983. (Sternberg, 1999)

**Ambition:** (Sternberg, 1999, Index) An eager desire for distinction, preferment, power, or fame. (American Collegiate Dictionary, 1970)

**Analogical** (sub term found under Systems): Of, relating to, or based on analogy. (CBIR, 1999)

**Analogical models:** They either work or do not work in helping us understand point-for-point correspondences. (Davis, 1998, Index)

**Analogical Thinking** (sub term found under Thinking and Process): The cognitive process of relating some characteristics between two or more things, which may be unrelated. (CBIR, 1999)

**Analogy:** Comparing a single instance (idea or thing) to one or more other instances; often used in the context of CPS to refer to the activity of choosing a seemingly unrelated object or item to use as a basis for seeking new connections for a problem statement. (Isakson et al., 1994, Index)

**Analogies:** “A mapping of similarity or relationships between two or more phenomena.” (Creativity Encyclopedia, 1999)

**Analysis:** (Dacey, 1989, Index) Separation of a whole, whether a material substance or any matter of thought. (American Collegiate Dictionary, 1970)

**Analysis of Analytical Thinking:** Logical, systematic, evaluative thinking, with a particular emphasis on examining a whole by breaking it down into its components or parts. Particularly important and useful during convergent phases of the CPS process. (Isakson et al., 1994, Index)

**Analytical Ability:** Ability to solve analogies and other kinds of induction problems. (Sternberg, 1999)

**Analytical Generation:** A category of tools used to generate options by breaking a problem, question or issue into its basic elements or sub-parts and using these three parameters as a starting place to generate further options. (Isakson et al, 1994, Index)

**Anima:** (Dacey, 1989, Index) An individual’s true inner self that in the analytic psychology of C.G. Jung reflects archetypal ideals of conduct. (Collegiate Dictionary, 2001)

**Anomaly:** “An observation that is reproducible but that can challenge current theory by refusing to fit within its explanatory framework.” (Creativity Encyclopedia, 1999)

**Anthropological** (sub term found under Research): The science of human beings; especially the study of human beings in relation to distribution, origin, classification, and relationship of races, physical character, environmental and social relations, and culture. (CBIR, 1999)

**Anti-social traits:** Associated with visual artists and artist’s creativity; reasoning: artists are more introverted. (Sternberg, 1999)

**Anxiety:** (Stein, 1974, Index) distress or uneasiness of mind caused by apprehension of danger or misfortune. (American Collegiate Dictionary, 1970)

**Applications** (sub term found under Styles): The act of applying or putting to use. (CBIR, 1999)

**“Applied Imagination”**: Written by Alex F. Osborn, who is credited with developing CPS in 1953. (CAPS, 2000)

**Architecture, humanistic**: “Humanizes inanimate forms to emphasize the dignity and worth of an individual.” (Creativity Encyclopedia, 1999)

**Archetypes**: (Davis, 1998, Index) The original patterns or model of which all things of the same type are representations. (Collegiate Dictionary, 2001)

**Architects**: (Davis, 1998, Index) A person who designs buildings and advises in their construction. (Collegiate Dictionary, 2001)

**Archival Investigation**: “Both the science and the art of interpreting primary documents in the description, reconstruction, and corroboration of a subject, which in this case is creativity in all its varied forms.” (Creativity Encyclopedia, 1999)

**Arousal**: (Sternberg, 1999) To excite into action, stir or put in motion or exertion; awaken. (American Collegiate Dictionary, 1070)

**Art**: (Stein, 1974, Index) The production or expression of what is beautiful, appealing, or of more than ordinary significance. (American Collegiate Dictionary, 1970)

**Archetypes**: “Limitless instinctual forms, not yet ideas or representations, within the collective unconscious thought to be passed down through the ages and found in all cultures. Archetypes are not visible until an image is created.” (Creativity Encyclopedia, 1999)

**Articulation**: “The primary operative factor for producing tangible order in created products is articulation. Articulation consists of cognitive, affective, and motivational bringing together and separating at once.” (Creativity Encyclopedia, 1999)

**Artificial Intelligence** (sub term found under Intelligence): Systems that exhibit the characteristics associated with intelligence, and describes important areas of Artificial Intelligence (AI) research as expert systems, natural language processing, speech recognition, computer assisted instruction, automatic programming and decision support systems. (CBIR, 1999)

**Artist** (sub term found under Arts): A person who is skilled in one of the fine arts. (CBIR, 1999)

**Artistic Computer Simulations**: Computer programs that stimulate creativity. (Sternberg, 1999)

**Arts:** The conscious use of skill and imagination especially in the production of aesthetic objects. (CBIR, 1999)

**Assessment:** Drawing conclusions and meaningful inferences from information gathered through a number of sources. (CBIR, 1999)

**Assimilation:** (Amabile, 1996, Index) To take in and incorporate as one's own, absorb. (American Collegiate Dictionary, 1970)

**Assisters:** In Acceptance –Finding, Assisters refers to possible sources of support in implementing your solutions (including helpful people, places, resources, times, or reasons). (Isakson et al., 1994, Index)

**Association (free):** The unconscious can be made conscious through association of thoughts. (Dacey, 1989, Index)

**Associationism:** “The proposition that the mind consists entirely of ideas (words, images, formulas, etc.), each of which is associated with other ideas. Thinking, therefore, is simply a process of moving from one idea to another by way of a chain of associations.” (Creativity Encyclopedia, 1999)

**Associative Gradient:** “The relative degree of conventionality versus unconventionality or novelty of associations in response to a problem.” (Creativity Encyclopedia, 1999)

**Associative Hierarchies, creativity basis:** The relative ordering of elements on associative hierarchies is similar for creative and uncreative people: how do you respond to a stimulus. (Sternberg, 1999)

**Associative Theory:** “is an explanation of the creative process. Creative Thinking as the formation of “associative elements into new combinations which either meet specified requirements or are in some way useful” (Mednick, 1962, p.221).” (Creativity Encyclopedia, 1999)

**Athletic Skills, creativity question:** Athletes use personal interpretation that they apply, capable of communicating emotion to others. (Sternberg, 1999)

**Attachment/separation polarity:** That each of us needs to be attached to fellow members of society but also to be separate from them (Dacey, 1989, Index)

**Attention:** “Associational theories of creativity have suggested that broad and diffuse attention is associated with indices of creative potential.” (Creativity Encyclopedia, 1999)

**Attitudes:** (Stein, 1974, Index) Position, disposition, or manner with regard to a person or thing. (American Collegiate Dictionary, 1970)

**Attribute Inheritance Model:** Created by Hampton, 1987, provides a way of conceptualizing the need for elaborate processing. (Sternberg, 1999)

**Attribute listing:** An analytic generation technique used in CPS to generate ideas by examining and altering the characteristics (or parts) of an object, problem, or product, leading to many opportunities for re-combinations. (Isakson et al., 1994, Index)

**Attribute modifying:** The thinker lists main attributes of the problem object or process and then thinks of ideas for improving each attribute. (Davis, 1998, Index)

**Attribute transferring:** Otherwise known as analogical thinking; asking such questions such as: What else is like this? What have others done? Where can we find an idea? Etc. (Davis, 1998, Index)

**Attributional Processes:** “To exert a powerful influence on the subjective reception of original products- whether a creation is evaluated positively or negatively, and how it is explained.” (Creativity Encyclopedia, 1999)

**At-risk** (sub term found under Education): A term used to identify students with a higher probability for educational problems caused by factors that affect the educational experience. Some factors may be suicide tendencies or substance abuse. (CBIR, 1999)

**Audience:** (Stein, 1974, Index) An assembly of hearers or spectator. (American Collegiate Dictionary, 1970)

**Authoritarian:** (Stein, 1974, Index) Favoring the principle of subjection to authority as opposed to that of individual freedom. (American Collegiate Dictionary, 1970)

**Automatic Processing:** Deep immersion provides extensive opportunities for practicing any skill. (Sternberg, 1999)

**Autonomy:** “A tendency to move away from or to be relatively uninfluenced by others.” (Creativity Encyclopedia, 1999)

**Autonomy Traits, scientists:** Scientists are more achievement oriented and less affiliated. Scientists are also curious, intelligent, and sensitive. (Sternberg, 1999)

## **B**

**Bacon Program:** Follows algorithms that do seemingly creative work in domains such as physics. (Sternberg, 1999)

**Base:** “A prior problem-solving experience used to understand a new problem.” (Creativity Encyclopedia, 1999)

**Barron-Welsch Art Scale:** Evaluates attraction to complexity, asymmetry, and ambiguity. Consists of 80 abstract line drawings, which test takers simply mark (+ or -) to which of the drawing they like or dislike. (Davis, 1998, Index)

**Barriers:** Obstacles that must be overcome in efforts by an individual or group to express and use creativity; often the same as blocks. (Isakson et al., 1994, Index)

**Barriers to Creativity:** “Two interacting concepts that influence both general and highly specialized types of creativity are removing or minimizing barriers to creativity and fostering the growth of creative attitudes.” (Creativity Encyclopedia, 1999)

**Behavior:** (1) The manner of conducting oneself, (2) The response of an individual, group, or species to its environment. (CBIR, 1999)

**Behavioral Approaches to Creativity:** “Focuses on the relationship between an individual behavior and events in and properties of the individual environment. This approach employs techniques such as reinforcement, prompting, modeling, and environmental manipulations to creativity.” (Creativity Encyclopedia, 1999)

**Belief about creativity:** Beliefs sometimes become self-fulfilling prophecies. Creativity is determined by motivation. (Sternberg, 1999)

**Bem Sex Role Inventory:** (Dacey, 1989, Index) Used to measure sex role orientation. (Journal of Psychology, 1992, CBIR)

**Benin culture:** Positive view of creativity in the West; less creative in the East. (Sternberg, 1999)

**Bible, creativity influence:** An example of how wisdom shifted to freedom and freedom to creativity. (Sternberg, 1999)

**Bicameral mind:** One that is split into two chambers. (Dacey, 1989, Index)

**Big C creativity:** Creativity when it is a breakthrough, which occurs only very occasionally. (Sternberg, 1999)

**Bilingual advantage:** Language, as vehicle of culture, can therefore be expected to shape creativity. (Sternberg, 1999)

**Biofeedback tasks, cortical arousal:** People are capable of controlling their own level of arousal. (Sternberg, 1999)

**Biological (sub term found under Systems):** Have or relating to biology or to life and living processes. (CBIR, 1999)

**Biopsychosocial Theory:** “The belief that all human acts are born of a complex interaction of biological, psychological, and social forces.” (Creativity Encyclopedia, 1999)

**Birth Order:** “The sequence by which children are born into a family. The most important birth order positions are eldest, middle, and youngest. As a rule, birth order differences in personality arise as a result of how children are raised (functioning birth order, or rearing order) rather than in sequence in which they are born.” (Creativity Encyclopedia, 1999)

**Bisociative theory of creativity:** The deliberate connecting of two previously unrelated (thought matrixes) to produce a new insight of invention. (Amabile, 1996, Index)

**Blocking, memory:** Can provide insights into the nature of creative thinking, interference and inhibition of creativity. (Sternberg, 1999)

**Blocks:** Personal characteristics, process gaps, inhibiting settings or situations, emotional or social stresses, threats, or hindrances which interfere with the ability or willingness of a person or group to engage in productive thinking and problem solving. (Sometimes grouped into self-image, value, perceptual, and strategic blocks.) Often used as a synonym for barriers. (Isakson et al., 1994, Index)

**Blocks to creativity** (sub term found under Blocks): Factors or situations that inhibit creativity. (CBIR, 1999)

**Blocks model** (sub term found under Models): Refers to the Jones Inventory to Blocks and Barriers. (CBIR, 1999)

**Boundaries, crossing:** expectations that impose a limit on the behavior of individuals. (Dacey, 1989, Index)

**Brain:** (Dacey, 1989, Index) The soft convoluted mass of grayish and whitish nerve substance which fills the cranium of man and other vertebrates. (American Collegiate Dictionary, 1970)

**Brain and the Creative Act:** “The pattern underlying the Creative Act is the perceiving of a situation or an idea in two self-consistent but habitually incompatible frames of reference. The event in which the two frames intersect, is made to vibrate simultaneously on two different wavelengths, as it were. The event is not merely linked to one associative context, but is bi-sociated with two.” (Creativity Encyclopedia, 1999)

**Brain hemisphericity:** Have or relating to the portions of the brain, typically “left brain, or “right brain”. (CBIR, 1999)

**Brainstorming** (sub term found under Problem Solving, Process, and Techniques): A group technique for generating many options based on the divergent thinking guidelines

of deferring judgement, striving for quantity, freewheeling, and building on others ideas. (CBIR, 1999)

**Brainstorming variations:** A category of generation techniques designed to modify the basic structure of brainstorming to be responsive to situational variables. For example modifying brainstorming for individual application using brainwriting. (Isakson et al., 1994, Index)

**Brainwriting:** An example of a brainstorming modification technique in which group members write down their own ideas first and then share them with others. (Isakson et al., 1994, Index)

**Breadth of Impact:** Concerned with how wide or broad an area you want to change. (CAPS, 2000)

**Breakthrough:** A sudden, important idea or “connection” that offers a novel and appropriate solution to a complex problem, challenge, or situation. (Isakson et al., 1994, Index)

**Bricoleur:** “Making do with whatever comes to mind.” (Creativity Encyclopedia, 1999)

**Build:** Making a deliberate effort to improve an idea by offering other ideas that are modifications of previously presented ideas. (Isakson et al., 1994, Index)

**Bureaucratic personality:** Individuals with this personality are concerned with mostly attaining the security of tenure and salary. (Sternberg, 1999)

**Business:** A usually commercial or mercantile activity engaged in as a means of livelihood. (CBIR, 1999)

**Business education** (sub term found under Business): The teaching of business courses. (CBIR, 1999)

**Business administration** (sub term found under Business): A program of studies in a college or university providing general knowledge of business principles and practices. (CBIR, 1999)

**Business-art relationship** (sub term found under Arts): The commercial or mercantile interactions with the conscious use of skill and creative imagination especially in the production of aesthetic objects. (CBIR, 1999)

**Business Strategy:** “Is a broad term that encompasses the various processes, actions, and outcomes, internal and external to a firm, that determines business success. As an academic and practical discipline, business strategy considers processes underlying strategic decision making, the development and deployment of organizational resources and capabilities, the positioning of specific products or services in competitive markets,



and attributes of business environments that influence a firm's success." (Creativity Encyclopedia, 1999)

## C

**Camp:** "Pretentious gesture, style, or form, especially when consciously contrived; displaying pretentiousness." (Creativity Encyclopedia, 1999)

**Capability dimension:** Having the capacity, skill, technology, or information you need to make things happen. (CAPS, 2000)

**CARTS:** Cost, Acceptance, Resources, Time, and Space. (CAPS, 2000)

**Case-Based Reasoning:** "A type of expert system that uses previous cases having similar characteristics as a guide to problem solving." (Creativity Encyclopedia, 1999)

**Center for Creative Learning, Inc:** The mission of the Center for Creative Learning is to be a primary source of ideas and information that will inspire and foster creative learning. The center is located in Sarasota, Florida. (CAPS, 2000)

**Change Formula:**  $C=fe(D,V1,V2,P)$  The Choice and Commitment to change is a function of Dissatisfaction with current reality, a Vision of the future, Values that will endure, and a Process for getting there, reflecting the empowerment to effort change. (CAPS, 2000)

**Change Leadership:** "Involves people in the organization who are actively taking initiative to provide support and encouragement for people to change." (Creativity Encyclopedia, 1999)

**Chaos Theory:** "More technically called nonlinear dynamical systems (NLDS), is an exciting, rapidly developing area of mathematical theory with increasing application in the physical, biological, and social sciences." (Creativity Encyclopedia, 1999)

**Check-in-points:** "Enable you to take stock of the current status of the initiative, check to ensure changes are taking place, re-examine goals, and objectives and consider possible changes." (Creativity Encyclopedia, 1999)

**Client:** A person or people with immediate or direct responsibility or authority for action. (CAPS, 2000)

**Climate:** (1) The place or setting where creativity takes place. It is a subjective feeling or atmosphere encountered. (2) The attitudes, feelings, and behavior patterns that characterize life within an organization. (CAPS, 2000)

**Cognitive Overinclusiveness:** The tendency to consider a broad range of associations as possibly relevant to a problem, which allows for the production of creative ideas. (Creativity Dictionary, 1999)

**Cognitive Style:** “Consistent individual differences in the ways people experience, perceive, organize, and process information.” (Creativity Encyclopedia, 1999)

**Collaboration:** “A situation in which several individuals work together as a team to achieve creative end.” (Creativity Encyclopedia, 1999)

**Collative Variables:** “As per Berlyne, are complexity, novelty, surprise, and absurdity.” (Creativity Encyclopedia, 1999)

**Combination and Reorganization:** “A process by which existing concepts are restructured to create the new understandings needed to solve novel problems.” (Creativity Encyclopedia, 1999)

**Competition:** “This occurs when several participants in a situation are interdependent, in that the movement of one toward a goal that all are seeking decreases the chances that the others will also reach it.” (Creativity Encyclopedia, 1999)

**Componential Models:** “Attempts to specify the set of abilities, skills, traits, dispositions, and/or processes that are involved in creative behavior.” (Creativity Encyclopedia, 1999)

**Computer Programs:** “Computer-enhanced creativity software can be categorized in five ways: (1) creative problem solving programs, (2) outlining and presentation programs, (3) thesaurus programs, (4) incubation programs, and (5) groupware programs.” (Creativity Encyclopedia, 1999)

**Consciousness:** “The term consciousness derives from the Latin *conspire*, to know with, or to be cognizant of something. Consciousness in the ordinary waking state reflects the explicit knowledge of one’s situation; it sometimes includes subjective awareness and intentionality, one’s sense of personal existence, and one’s participation in a shared plan.” (Creativity Encyclopedia, 1999)

**Conflict:** The presence of personal and emotional tensions in the organization and it is the only dimension that does not contribute positively to creativity, less conflict is generally better than more. (CAPS, 2000)

**Construct Validity:** “The strength of the link between the term used to refer to a particular phenomenon or construct (e.g. “creativity”) and the actual features of the behavior or outcome being measured (e.g. “degree of novelty”).” (Creativity Encyclopedia, 1999)

**Context of Creation:** “Set of infrastructural, professional, and paradigmatic conditions that constraint creativity.” (Creativity Encyclopedia, 1999)

**Convergent** (sub term found under Techniques): Bringing possibilities together, or choosing from many alternatives, to strengthen, refine, or improve ideas, and to reach a conclusion, synthesis, or correct response. Often used casually as an equivalent to critical thinking. (CBIR, 1999)

**Consensual Assessment Technique (CAT):** Addresses a perceived weakness of a guided product. Assessed when they are applied to social psychology and the investigations of creativity. (Sternberg, 1999)

**Consensus:** “Generalization across actors; that is, the extent to which other actors behave similarly in a given situation.” (Creativity Encyclopedia, 1999)

**Content:** The driving force underlying any application of CPS.(CAPS, 2000)

**Cooperative Learning** (sub term found under Education): Learning that occurs from experiences created by two or more people working together on a specific task. (CBIR, 1999)

**“Copycat” system:** This system finds analogies between alphabetic letter strings. Created by Hofstadter and Farg, 1995. (Sternberg, 1999)

**Copyright** (sub term found under Product): The exclusive legal right to reproduce, publish and sell the matter and form a literary, musical, or artistic creations. (CBIR,1999)

**Corporate culture** (sub term found under Business): The business context within which individuals hold perceptions of their working climate, usually referring to the deeper values and traditions of the organization. Those within the culture do not usually perceive it. (CBIR, 1999)

**CoRT** (sub term found under Models): An educational thinking program developed by deBono. (CBIR, 1999)

**Cortical Activation:** Cortical activation and creativity are related because as task complexity increases, the optimal level of arousal decreases. (Sternberg, 1999)

**Counseling** (sub term found under Problem Solving): Professional guidance of the individual by utilizing psychological methods. In collecting case history data using various techniques of the personal interviews, and testing interests and aptitudes. (CBIR, 1999)

**Cognitive theory** (sub term found under Theory): Relating to the mind as the source of learning and behavior. Behaviorism and the new science of cognition. (CBIR, 1999)

Communication tools (sub term found under Communications): Something used to allow the exchange of information. (CBIR, 1999)

**Cognitive:** Of, relating to, or involving cognition. Based on or capable of being reduced to empirical factual knowledge. (CBIR, 1999)

**Conformity:** “A large body of research documents the negative effects of conformist pressures (broadly defined) upon creative achievement.” (Creativity Encyclopedia, 1999)

**Combinational Explosion:** “The outcome of an unlimited universe of combinations. With free rein, the number of possible combinations quickly becomes astronomical.” (Creativity Encyclopedia, 1999)

**Consensual Assessment:** “A technique used for the assessment of creativity and other aspects of products, relying on the independent subjective judgments of individuals familiar with the domain in which products are made.” (Creativity Encyclopedia, 1999)

**Consistency of Creativity across Life Span:** “Creative individuals are characterized by distinctive cognitive abilities and personality traits. Studies of adult development have shown that individual differences in both abilities and personality are stable, and that some mental abilities decline with age.” (Creativity Encyclopedia, 1999)

**Contrarianism:** “Intentionally doing what other people are not doing. Adapted from economics, it is now a popular tactic for ensuring originality in many other creative endeavors.” (Creativity Encyclopedia, 1999)

**Conventionality:** “At the macro level, the quality of being governed by custom, folkway, or socially sanctioned prescription. At the micro level, the arbitrary assignment of meaning to an image or representation solely on the basis of agreement between an artist and audience.” (Creativity Encyclopedia, 1999)

**Cooperation:** “This occurs in such situations of interdependence, when the movement of one participant toward that common goal increases the chances that others will also reach it.” (Creativity Encyclopedia, 1999)

**Corporate Culture:** “As a pattern of shared meanings (concepts, beliefs, and values) that evoke normative thought behavior from organizational actors.” (Creativity Encyclopedia, 1999)

**Correlation:** “A quantitative measure of the degree to which two variables increase or decrease together, ranging from  $-1.0$  (exactly opposite trends) to  $+1.0$  (exactly similar trends).” (Creativity Encyclopedia, 1999)

**Counseling:** “A process that involves the use of psychological methods in giving professional guidance and assistance to individuals, couples, families, or groups.” (Creativity Encyclopedia, 1999)

**Creation myths:** Modern conceptions of creativity may derive from culture creation myths. (Sternberg, 1999)

**Creative analysis** (sub term found under Models): A language approach to problem solving. (CBIR, 1999)

**Creative Audiences:** “Audiences which use the novel acts and products of others as seeds for their own creative activities.” (Creativity Encyclopedia, 1999)

**Creative Activities Checklist:** A criterion for evaluating the predictive ability of problem finding tasks. (Davis, 1998, Index)

**Creative Arts:** Used as a vehicle for teaching children to think creatively. (Isakson, 1987)

**Creative Behavior Inventory:** Designed to study highly creative individuals and determining their common personality characteristics. (Sternberg, 1999)

**Creative cognition:** Natural extension of cognitive psychology and contemporary work in science to the domain of creative thinking. (Sternberg, 1999)

**Creative dramatics:** Stimulates thinking, imagination, and problem solving. Increases awareness and concentration, strengthen self-confidence, learning to discover, and fostering a sense of humor. (Davis, 1998)

**Creative Ecosystem:** “The entire system from which creative activity emerges, including three basic elements, the centrally involved creative person(s), the creative product, and the creative environment, as well as the functional relationships which connect them.” (Creativity Encyclopedia, 1999)

**Creative Education Foundation:** A foundation which fosters creativity. (Davis, 1998,)

**Creative Environment:** “The physical , social, and cultural environment in which creative activity occurs. Creative environments may involve nested environment, for example, a research laboratory nested within a research institute, nested within a university, nested within a particular state or union, nested within a particular time in history. A creat8ive environment is one of three basic elements in a creative ecosystem.” (Creativity Encyclopedia, 1999)

**Creative Functioning Test:** Uses tachistoscope presentations, but in it simple stimuli are presented. (Sternberg, 1999)

**Creative License:** “The strength and willingness to bend the rules, question assumptions, break with tradition, and act in a unconventional fashion in order to ensure originality.” (Creativity Encyclopedia, 1999)

**Creative movement** (sub term found under Arts): Not-too-vigorous movements that, while introducing a varied medium of expression, also illustrate the basic concepts of the creative process. Sometimes referred to as dance. (CBIR, 1999)

**Creative myths:** Modern conceptions of creativity may derive from culture creation myths. (Sternberg, 1999, Index)

**Creative Problem Solving Institute (CPSI):** A one-week creativity program held in Buffalo, N.Y. each June. (Davis, 1998)

**Creative products:** A product that is different from mundane products. (Sternberg, 1999)

**Creative product analysis matrix:** Offers a balanced approach to systematically looking at creative products. (Isakson, 1987)

**Creative Seeds:** “The initial “seeds” around which creative interests and activities first develop. Seeds may consist of problems or projects presented or discovered.” (Creativity Encyclopedia, 1999)

**Critical period hypothesis:** The first 5 years of life for development of creativity. (Dacey, 1989)

**Crystallized Intelligence:** “Intellectual skills that accumulate as a result of experience.” (Creativity Encyclopedia, 1999)

**Cross-Sectional:** “A study design in which younger and older individuals are assessed on a single occasion.” (Creativity Encyclopedia, 1999)

**CPS** (sub term found under Models): Creative Problem Solving. A broadly applicable process containing various components and stages to provide a framework for generating and developing new and useful outcomes or actions for a broad range of situations. (CBIR, 1999)

**CPS model:** The principles of Creative Problem Solving arranged, grouped, and presented in such a way as to represent or describe the specific six-stage process. (Isakson et al., 1994, Index)

**Creative Altruism:** “The active, innovative expression of altruistic feeling and principle.”(Creativity Encyclopedia, 1999)

**Creative Attitudes:** “Dispositions, temperaments, or orientations that influence one’s way of feeling or acting in relation to creativity.” (Creativity Encyclopedia, 1999)

**Creativity Consciousness:** “Awareness and appreciation for creativity, creative innovations, and creative people.”(Creativity Encyclopedia, 1999)

**Creative Achievement:** “An estimate of creative productivity accomplished through the use of creativity activity checklists.” (Creativity Encyclopedia, 1999)

**Creative Problem Solving (CPS):** A broadly applicable process containing various components and stages to provide a framework for generating and developing new and useful outcomes or actions for a broad range of situations (opportunities, challenges, concerns, or problems). CPS can be used by individuals or groups to recognize and act on opportunities, respond to challenges, and overcome concerns. (Isakson et al., 1994, Index)

**Creative problem solving:** Refers to the general efforts made by any individuals or groups to think creatively in order to solve a problem. The lower case letters are used to describe these “generic” efforts, as opposed to CPS (with upper case letters) which describes a specific approach or model described above. (Isakson et al., 1994, Index)

**Creative products, measurement:** A product that is different from mundane projects. (Sternberg, 1999)

**Creative Product Semantic Scale:** A measure developed by O’Quin and Besemer (1989) to represent operationally three dimensions for analyzing creative products and outcomes: novelty (original, germinal), resolution (useful, adequate, valuable), and elaboration and synthesis (style). (Isakson et al., 1994, Index)

**Creative Strategic Actions:** “Discrete strategic activities that are judged to be differentiated (novel) and legitimate (valuable) by stakeholders representing particular strategic domains.” (Creativity Encyclopedia, 1999)

**Creative Style:** A person’s preference for an adaptive or innovative approach to creativity, innovation, and change, based on Kirton’s (1976) theory and related instruments and research. (Isakson et al., 1994, Index)

**Creative thinking:** The process of generating ideas, which frequently emphasizes fluency, flexibility, originality and elaboration in thinking. Treffinger & Isakson (1992) defined creative thinking as “Making and expressing meaningful new connections; it is a process in which we perceive gaps, paradoxes, challenges, concerns, or opportunities; and then think of many possibilities; think and experience various ways, with different viewpoints; think of varied and unusual possibilities; and extend and elaborate alternatives.” (Isakson et al., 1994, Index)

**Creativity** (also found as a sub term under Assessment and Theory): A quality of human behavior that has many facets or dimensions, and has been defined in a variety of ways. Definitions often emphasize one (or a combination) of factors such as process, personal

characteristics or traits, environments or products. In general or conversational use, creativity often refers to novel ideas that are useful. (CBIR, 1999)

**Creativity Complex:** “The notion that creativity is a syndrome and is multifaceted.” (Creativity Encyclopedia, 1999)

**Creativity in the Future:** “Is the prediction influenced by trends and current knowledge of forces that will likely impact both adaptive and expressive creativity in the near future.” (Creativity Encyclopedia, 1999)

**Creativity in the Moral Domain:** Creativity for moral purpose.” (Creativity Encyclopedia, 1999)

**Creativity Paradox:** “The simultaneous coexistence in creativity of psychological elements that seem logically to be mutually contradictory.” (Creativity Encyclopedia, 1999)

**Creativity Research Journal:** Began in 1988, Journal which has a research focus. (Sternberg, 1999, Index)

**Creatology** (sub term found under Models): A framework designed to provide a cross-disciplinary focus on creativity. (CBIR, 1999)

**Creatology Matrix:** “A frame of reference for ordering the main subtopics of the creativity question. The Creatology matrix can also serve both as the registration of the results of investigations into creativity and as a general project for further research.” (Creativity Encyclopedia, 1999)

**Criteria:** Standards used to measure, judge, or evaluate ideas, solutions, or actions; criteria are factors used to screen, select, and support options. (Isakson et al., 1994, Index)

**Critical period:** The decade or so that is spent in mastering the domain. (Sternberg, 1999)

**Critical thinking** (sub term found under Thinking): The process of analyzing, refining, developing, or selecting ideas, including categorizing, comparing and contrasting, examining arguments and assumptions, reaching and evaluating inferences and deductions, setting priorities, and making choices or decisions. (CBIR, 1999)

**Cross-cultural** (sub term found under Culture): Dealing with or offering comparison between two or more different cultures or cultural areas. (CBIR, 1999)

**Crystallized intelligence:** Knowledge is itself the basis of an important aspect of intelligence. (Sternberg, 1999)



**Cue usage, insight problems:** Subjects who “leap” from a problem and needed little information earned success to insight problems. (Sternberg, 1999)

**Cue Utilization:** “Attending to a range of environmental stimuli which can be used to aid in problem solving.” (Creativity Encyclopedia, 1999)

**Cultural blocks:** The application or effects of beliefs, morals, traditions, norms, or expectations within a culture in such a way as to interfere with creative problem solving. (Isakson et al., 1994, Index)

**Culture:** The context within which individuals hold perceptions of their working climate; usually referring to the deeper values and traditions of the organization. Those within the culture do not typically perceive it. (Isakson et al., 1994, Index)

**Curiosity:** To desire to learn or know about anything; inquisitiveness. (American Collegiate Dictionary, 1970)

**Curriculum** (sub term found under Education): (1) A preset group of learning objectives that are required for graduation from a specific grade level, usually kindergarten through 12; (2) a sequence of courses offered for graduation within a specific field of study that results in a degree. (CBIR, 1999)

**Cybernetic** (sub term found under Systems): The science of communication and control theory that is concerned with the comparative study of automatic control systems as the nervous system and brain and mechanical-electrical communication systems). (CBIR, 1999)

## D

**Dacey’s Peak Periods Theory:** There are certain peak periods in life during which creative ability can be cultivated most effectively. (Dacey, 1989)

**Dark Side of Creativity:** “Creativity clearly has a dark side, but the problem lies not alone in the fields of endeavor where it is enlisted (art, science, technology, etc.) but within the creative impulse itself, its narcissistic temptations and our ways of responding to its urging.” (Creativity Encyclopedia, 1999)

**Data:** Data includes information, impressions, observations, feelings and questions. (Isakson et al., 1994, Index)

**Data-Finding (D/F):** The second of the six CPS stages in which the problem-solving group considers all possible data to help understand and define a task upon which they are working, and then identifies the critical or essential data in order to focus and direct subsequent problem-solving stages. (Isakson et al., 1994, Index)

**Daydreams:** “Shifts of our thoughts away from concentration on an immediate task to a range of images that may include “story-like” memories, wishful fantasies, or fantasies of the future realistic or improbable events that are more positive but can be frightening, guilt-ridden, or vengeful.” (Creativity Encyclopedia, 1999)

**Debate:** Examining a question, situation, issue, topic, or challenge from many diverse perspectives or viewpoints, including sharing of differing experiences and knowledge; focus on the issues involved, as opposed to conflict, which focuses on the people holding or presenting the beliefs or issues. A dimension of the Climate for Innovation Questionnaire. (Isakson et al., 1994, Index)

**Debriefing:** Reflecting on an experience or activity, think about what you observed felt, or learned; commonly involves exchanging those observations, feelings, and learning’s with other participants in a group. The second of three stages in an experimental learning model. (Isakson et al., 1994, Index)

**Decision-making:** (sub term found under Problem Solving and Process): The process of deliberately choosing between alternatives. (CBIR, 1999)

**Decision model** (sub term found under Models): A twelve-step model of the decision making process. (CBIR, 1999)

**Decision support systems** (sub term found under Computer Applications): Having the functions relate to the system itself, the organization, communications, decision-making and management. (CBIR, 1999)

**Deduction:** “The process of deriving a valid conclusion from premises, or evaluating whether a given conclusion is valid, that is, whether it must be true if the premises are true.” (Creativity Encyclopedia, 1999)

**Deferred Judgement:** A basic principle of CPS, particularly important in the creative or divergent phases of each stage; emphasizes the need to refrain from evaluation (criticism or praise) of ideas during the process of generating many options. (Isakson et al., 1994)

**Definitions:** The formal statement of a meaning or significance of a word or phrase. (American Collegiate Dictionary, 1970)

**Defocused attention:** A property of primary process cognition, developed by Martindale (1981). (Sternberg, 1999)

**Degenerative Theory:** Degeneration predisposes one to criminality, psychosis of all types, and genius. Developed by Morel (1857). (Sternberg, 1999)

**Demography** (sub term found under Person): The statistical study of human populations especially with reference to size and density, distribution and vital statistics. (CBIR, 1999)

**Descriptive:** An approach to applying CPS that helps match one's needs with an appropriate process pathway; to design, formulate, or invent and then apply strategies, methods, and techniques in ways that are personally, socially, and situationally relevant and useful. (Isakson et al.,1994, Index)

**Designed Cognition:** "Cognitive aspects of design thinking and the study of these aspects. Research in design cognition is aimed at how designers think." (Creativity Encyclopedia, 1999)

**Designing Process:** You use your knowledge of the task and your needs to plan your use of the CPS components, stages, or tools that will be best suited to help you reach your goals. (CAPS, 2000)

**Detached devotion:** A person's intense passion, commitment, and interest in an activity when combined with a critical detachment. (Sternberg, 1999)

**Developing solutions:** involves working on promising ideas to analyze, refine, and improve them. (CAPS, 2000)

**Development** (sub term found under Cognitive and Product): The act, process, or result of developing. (CBIR, 1999)

**Developmental Change:** Influenced by the natural progression of an entity through a path-dependent sequence of states or stages. (Creativity Encyclopedia, 1999)

**Developmental perspective:** Strengthening existing abilities or teaching abilities to those lacking them. (Sternberg, 1999)

**Deviance:** "Different from what is typical; differing from the norm." (Creativity Encyclopedia, 1999)

**Dialectical Thinking:** "A specific form of postformal reasoning that involves the coordination or integration of contradictory views or frames of reference." (Creativity Encyclopedia, 1999)

**Dialectical Reasoning:** "Practice of weighing and reconciling juxtaposed or contradictory arguments for the purpose of arriving at the truth." (Creativity Encyclopedia, 1999)

**Diagrams:** Gives the outlines or general features of an object, show the course, or results. (American Collegiate Dictionary, 1970)

**Dictionary technique:** Find an interesting word, and start making associations that are at least remotely related to your problem or technique. (Davis, 1998)

**Differential psychology:** Dominating both the productive output and the received accolades. (Sternberg, 1999)

**Differentiation:** “The process of creating novel product or service attributes that are valued by stakeholders.” (Creativity Encyclopedia, 1999)

**Diffusion** (sub term found under Innovation and Technology): The action of diffusing: the state of being diffused. The social acceptance of new or emerging ideas or products. (CBIR, 1999)

**Dimensionality problem:** That a test may measure only some (or none) of the factors in creativity. (Dacey, 1989)

**Dimensions of climate** (sub term found under Climate): The specific properties or characteristics found in recurring patterns of behavior which characterize life in the organization. (CBIR, 1999)

**Disadvantaged** (sub term found under Education): An increased probability of unsuccessful academic achievement because of variables that are not accounted for in the “typical” education curriculum. Such variables may include poverty, cultural diversity, and linguistic differences. (CBIR, 1999)

**Discipline:** Training to act in accordance with rules. (American Collegiate Dictionary, 1970)

**Discriminant Validity:** “The distinctiveness of creativity from related characteristics and talents.”(Creativity Encyclopedia, 1999)

**Discovery orientation:** The tendency to find and formulate problems where others have not seen any. (Sternberg, 1999)

**Disinhibition:** Lacking both cognitive and behavioral inhibition. (Sternberg, 1999)

**Divergent** (Also Diverging, Diverge, or Divergent Thinking): Generating many possible responses, ideas, options, or alternatives in response to an open-ended question, task, or challenge. Often used casually as equivalent to creative thinking. (Isakson et al., 1994, Index)

**Divergent Thinking Variables:** “(Ideational) fluency, flexibility, and originality.”(Creativity Encyclopedia, 1999)

**Diversity:** Variety, unlikeness, and a point of difference. (American Collegiate Dictionary, 1970)

**Domain:** A territory under rule or influence; a realm. (American Collegiate Dictionary, 1970) A database of information. (Csikszentmihalyi, 1996)

**Dominance:** rule, control, authority, and ascendancy. (American Collegiate Dictionary, 1970)

**Dream** (sub term found under Imagery): A series of thoughts, images, or emotions occurring during sleep. (CBIR, 1999)

**Drive:** To cause and guide the movement of. (American Collegiate Dictionary, 1970)

**Dunn and Dunn Model:** An approach to learning styles for children and adults, with 18 specific variables in four major categories: environmental, emotional, social, and physical. (Dunn & Dunn, 1978; Dunn & Treffinger, 1992). (Isakson et al, 1994, Index)

**Dyad:** A grouping of two people, a pair of people interacting. (Isakson et al., 1994, Index)

**Dynamic balance:** The appropriate use of both divergent and convergent thinking in CPS. (Isakson et al., 1994, Index)

**Dynamism-Liveliness:** The eventfulness of the life in an organization, a dimension on the Climate for Innovation Questionnaire. (Isakson et al., 1994, Index)

## E

**Early Buffalo research:** 1949 – 1956; Pilot experiment and development of courses, programs and methods to stimulate creativity. (Isakson, 1987)

**Eastern perspective:** Less focused on innovative products. Creativity is personal fulfillment and expression of an inner essence or ultimate reality. (Sternberg, 1999)

**Eccentricism:** “Tendency toward unusual and sometimes outlandish behavior that may contribute to original thinking or may result from it.” (Creativity Encyclopedia, 1999)

**Ecological** (sub term found under Theory): The totality or pattern of relations found between organisms and their environment. The inter-relationship among people, desired outcomes, process(es) utilized, situations, and the task at hand. (CBIR, 1999)

**Economic factors:** Economic growth may stimulate a renaissance in creative activity. (Sternberg, 1999)

**Economic theory** (sub term found under Innovation ): Economic perspective used to shed light on somewhat different aspects of creativity. (CBIR, 1999)

**Education:** Learners are encouraged to examine the assumptions underlying the acquisition of skills, to consider alternatives, purposes, and place skill acquisition in some broader context. (CBIR, 1999)

**Educational innovation** (sub term found under Education): Exploring new and different theories or methods of teaching and learning in order to create change in the current educational environment . (CBIR, 1999)

**EEG:** Measurement of cortical activity. (Sternberg, 1999)

**Effectance motivation:** Motivational force of a need for mastery. (Sternberg, 1999)

**Effective** (sub term found under Problem Solving): Producing a decided, or desired effect. (Sternberg, 1999)

**Effective Novelty:** “The decisive property of ideas, behaviors, or products that involve genuine creativity.” (Creativity Encyclopedia, 1999)

**Ego-Involved Motivation:** “In which action is prompted by an ulterior desire for social approval or a positive self-image.” (Creativity Encyclopedia, 1999)

**Ego Psychology:** The configuration of childhood trait. Characteristic of some of her eminent subjects fit he ego psychology’s growing interest in mastery, confidence, and persistence. (Sternberg, 1999)

**Eistellung:** A mental set. (Sternberg, 1999)

**Elaboration:** The divergent thinking ability (or option-generation quality) associated with depth and detail; expanding an idea, or exploring and expressing it in a richer and more complete way than it was initially stated. (Isakson et al., 1994, Index)

**Elaboration and Synthesis:** One of the three dimensions on the Creative Product Scale (CPSS) developed by Bedemer and O’Quinn emphasizing the stylistic attributes of the product including complexity, elegance, attractiveness, and expressiveness. (Isakson et al., 1994, Index)

**Elegant creative product:** Product is refined and understood. (Dacey, 1989)

**Elementary** (sub term found under Education): A school which teaches basic subjects and skills, the children enrolled usually range between the ages of 4 through 11; the levels taught typically start with Kindergarten and include the first four to eight grades. (CBIR, 1999)

**Electronic Brainstorming:** “Brainstorming conducted within some electronically support system through which intrapersonal and interpersonal idea generation processes are mediated.” (Creativity Encyclopedia, 1999)

**Emergenic traits:** Highly heritable but do not run in families. (Sternberg, 1999)

**Emergent Innovation:** “An innovation that arises in the course of a series of activities rather than as a consequence of a preplanned innovation project.” (Creativity Encyclopedia, 1999)

**Eminence:** High station, rank, or repute. (American Collegiate Dictionary, 1970)

**Emotional Barriers:** “Aspects of personality or “emotional upset” that interfere with creative thinking; they may result from temporary problems (fear, anger, hate) or more permanent problems of insecurity (anxiety, fear of failure).” (Creativity Encyclopedia, 1999)

**Emotional sensitivity:** This is linked to artists in that artists are more emotional and sensitive than non-artists. (Sternberg, 1999)

**Emotions:** An affective state of consciousness in which joy, fear, sorrow, hate, or the like is experienced. (American Collegiate Dictionary, 1970)

**Employee Productivity** (sub term found under Business): Refers to accomplishments of workers. (CBIR, 1999)

**Endocept:** A thought that is amorphous, so unformed that it cannot be expressed to others. (Dacey, 1989)

**Enlightenment:** Identifiable and coherent intellectual philosophy. (Sternberg, 1999)

**Enrichment:** Supplies riches, wealth, and abundant or valuable possessions. To supply with abundance to anything. (American Collegiate Dictionary, 1970)

**Ensemble of metaphors:** The recommendation that the investigator examine all the metaphors in a given text and try to express how, taken together, they represent a field of meaning. (Sternberg, 1999)

**Enterprises** (sub term found under Administration): (1) A project or undertaking that is especially difficult, complicated, or risky. (2) Readiness to engage in daring action: especially a business organization, a systematic purposeful activity. (CBIR, 1999)

**Entrepreneur** (sub term found under business): One who organizes, manages, and assumes the risks of a business or enterprise. (CBIR, 1999)

**Environment:** (sub term found under Climate and Press): The setting (physical and psychological) in which human behavior takes place. (CBIR, 1999)

**Epicyclical theory:** There are 3 types of periods repeated throughout history: social, economic, and political; good to bad to good again. (Dacey, 1989)

**Epistemology** (sub term found under Research): The study or a theory of the nature and grounds of knowledge especially with reference to its limitations and validity. (CBIR, 1999)

**Equifinality:** “Ability of a system to achieve the same goal through different routes.” (Creativity Encyclopedia, 1999)

**Equilibration:** “A fundamental principle of development described in Piaget’s theory of cognitive development through which qualitative change potentially takes place.” (Creativity Encyclopedia, 1999)

**Eureka phenomenon:** “Takes a vacation” from solving a problem and later finds a full-blown solution to the problem which occurs in a flash. (Dacey, 1989)

**Ethics:** The principles of morality, including both the science of good and the nature of right. (American Collegiate Dictionary, 1970)

**Ethic diversity** (sub term found under Culture): Refers to the differences among ethnic groups based on racial, national, tribal, religious, linguistic, or cultural origin or background. (CBIR, 1999)

**Ethnographic Empirical** (sub term found under Research): The systematic recording of observed human cultures. (CBIR, 1999)

**EURISCO Program:** Program which improves ones own processing style. (Sternberg, 1999)

**Evaluation:** A deliberate systematic process for analyzing, developing, and refining options, and for making and justifying choices and decisions. In CPS, evaluation is regarded as a constructive process, not merely as criticizing or judging the inadequacies of ideas. (Isakson et al., 1994, Index)

**Evaluation Matrix:** A technique used when many promising possibilities must be sorted, screened or selected using a variety of specific criteria; also often described as a criterion matrix or grid. (Isakson et al, 1994, Index)

**Evolutionary Invention:** “The idea that all technological advancements have gone through a step by step change from an antecedent. A support of evolutionary invention would state that invention is nothing more than the coming together of known parts into new configurations.” (Creativity Encyclopedia, 1999)



**Evolutionary/Revolutionary Change:** “Influenced by selection and retention processes in the task environment that determine the viability of specific variations.” (Creativity Encyclopedia, 1999)

**Excellence, types of:** Traditional, creative, research, professional, academic. (Isakson, 1987)

**Excursion:** A technique designed to help an individual or group attain “distance” from a problem context, or look at a problem in a new way or from a different perspective, in order to stimulate freshness or originality in their thinking. (Isakson et al, 1994, Index)

**Executive thinking style:** Enjoy implementing systems of rules. (Sternberg, 1999)

**Exemplar:** “A member or illustration of a category.” (Creativity Encyclopedia, 1999)

**Experiential education** (sub term found under Education): Learning and teaching done through experiences in which students are active participants. (CBIR, 1999)

**Experimental approach:** Focus on the cognitive processes involved in solving creativity problems. (Sternberg, 1999)

**Experimental listing:** Evaluates what individuals say they have done in the past. (Dacey, 1989)

**Experimental Psychology:** “The experimental laboratory tradition in academic psychology that derives its origins from 19<sup>th</sup> century German experimental science, particularly emanating from the Leipzig laboratory of Wilhelm Wundt, first founded in 1879.” (Creativity Encyclopedia, 1999)

**Expert systems** (sub term found under Computer Applications): Computer program that contains much of the knowledge used by an expert in a specific field and assists non-experts. (CBIR, 1999)

**Explicit Theories:** “Opinions and views held by scientists. They are explicit in the sense that they are shared with other scientists and testable.” (Creativity Encyclopedia, 1999)

**Exploratory-transformational creativity:** Creativity grounded in a richly structured conceptual space. (Sternberg, 1999)

**Extended Effort:** The concept of investing the sustained time and energy necessary to increase the likelihood of obtaining the novelty you want, (CAPS, 2000)

**External validity:** Trade off between control and generalizability. (Sternberg, 1999)

**Extra sensory perception** (Sub term found under behavior): The ability to perceive the usually unperceived. (CBIR, 1999)

**Extrinsic** (sub term found under Motivation): Originating form or on the outside; especially originating outside a art and acting upon part as a whole, external. (CBIR, 1999)

**Extrinsic motivation:** The achievement of a creative solution is a means to an ulterior end, rather than the end in itself. (Sternberg, 1999)

**Extroversion:** In the Myers-Briggs Type Indicator (Myers & McCaully, 1895). A description of the preference of people who are activated and energized by interactions with the outer world of people and things, a preference of working with others. (Isakson et al., 1994, Index)

## F

**Facilitation:** The process through which a group carries out and monitors its progress in applying CPS methods and techniques during a group meeting or working session. (Isakson et al., 1994, Index)

**Facilitative Leadership:** Focuses on service- helping, developing, and strengthening others in ways that inspire motivation and shared commitment. (CAPS, 2000)

**Facilitator:** The person charged with the major responsibility of providing the process expertise for a CPS session; usually someone with some special knowledge, ability, and skill dealing with methods and techniques of CPS. (Isakson et al., 1994, Index)

**Factor Analysis:** “A method of statistical decomposition that allows an investigator to infer distinct hypothetical constructs, elements, or structures that underlie a phenomenon.” (Creativity Encyclopedia, 1999)

**Failure:** Lack of success, proving unsuccessful. (American Collegiate Dictionary, 1970)

**Family impact** (sub term found under Person): Influence that home environment and family has on one’s life. (CBIR, 1999)

**Family Studies:** Research shows that creativity does not run in families. (Sternberg, 1999)

**Fantasy:** Imagination. (American Collegiate Dictionary, 1970)

**Faustian bargain:** Giving up pleasures that people enjoy in life in order to attain extraordinary success in their careers. (Sternberg, 1999)

**Field:** Designates an entire discipline or kind of behavior. (Sternberg, 1999)

**Fear of failure:** Deterrent to creative thinking, or at least to public exposure of products of creative efforts. (Sternberg, 1999)

**Feedforward:** “Information about the general properties of highly valued creative work which is provided before creative work is undertaken.” (Creativity Encyclopedia, 1999)

**Feeling-of-warmth (FOW) Judgements:** “Method for studying problem solving. Subjects are asked to indicate how near they believe they are to a solution.” (Creativity Encyclopedia, 1999)

**Fifth discipline systems:** Focuses on a vision for the future rather than on short-term returns. (Sternberg, 1999)

**Fine Arts** (sub term found under Arts): Art (as painting, sculpting, or music) concerned primarily with the creation of beautiful objects. (CBIR, 1999)

**Firstborns:** Galton (1874) The first behavior scientist to suggest that creative achievement may be related to the firstborn. (Sternberg, 1999)

**Fiscal Resources:** Involve budget support, and determining whether or not you will have, or be able to attain, at least the minimum support that will be necessary to carry out the work that will need to be done. (CAPS, 2000)

**Five factor model:** “There are 5 fundamental bipolar dimensions to personality: openness, neuroticism, extraversion, agreeableness, and conscientiousness.” (Creativity Encyclopedia, 1999)

**Five W’s and an H:** The six key words (Who, What, When, Where, Why and How) which are useful during Data and Acceptance Finding activities. (Isakson et al, 1994, Index)

**Fixation on ideas:** Not being able to get closer to a solution and an inability to free oneself from fixation. (Sternberg, 1999)

**Fixity, functional** ((Dacey, 1989, Index): Makes original thinking very difficult. (Sternberg, 1999)

**Flex** (sub term found under Styles): To change one’s thinking. (CBIR, 1999)

**Flexibility:** The divergent ability (or option generating quality) associated with producing varied ideas, emphasizes examining a situation from different or varied perspectives or viewpoints. (Isakson et al, 1994, Index)

**Flexibility of thought:** Research found that creative and eminent scientists are more flexible in thought. (Sternberg, 1999)

**Flow:** “Intense absorption in a task, a state associated with peak performance, often of a creative kind.” (Creativity Encyclopedia, 1999) “An optimal experience. A feeling when things were going well as an almost automatic, effortless, yet highly focused state of consciousness.” (Csikszentmihalyi, 1996)

**Fluency:** The divergent thinking ability (or option generating quality) associated with producing many ideas. (Isakson et al., 1994, Index)

**Focusing Phase:** More emphasis on focusing where the need is primarily for analysis, evaluation, and improvement. (CAPS, 2000)

**Forecasting:** Predicting the future. (CBIR, 1999)

**Forcing Relationships:** A category of tools which deliberately triggers a new flow of options using novel stimuli. (Isakson et al., 1994, Index)

**Forced Fit:** A tool in the forcing relationship category in which randomly chosen objects are used as a basis to “trigger” new connections or possible new alternatives. Analogies can be useful during forced fit activities. (Isakson et al., 1994, Index)

**Formal operational learning stage:** The characteristics of the maturing adolescent’s intellectual development. (Isakson, 1987)

**Founders** (sub term found under History of Creativity and Research): One that finds or establishes. (CBIR, 1999)

**Fourth grade slump:** “The drop in original thinking and behavior that occurs for many children around the age of 9.” (Creativity Encyclopedia, 1999)

**Freedom:** The independence in behavior by the people of an organization. A dimension of the Climate for Innovation Questionnaire. (Isakson et al., 1994, Index)

**Freewheel:** To encourage all ideas, including those that might appear to be wild or silly possibilities. One of the four ground rules for idea generation. (Isakson et al., 1994, Index)

**Freud’s theory of creativity:** Adults may sublimate or divert excess libidinal energy into more socially acceptable direction. (Sternberg, 1999)

**Fromm’s theory:** creativity is largely a matter of having the right set of attitudes. (Dacey, 1989)

**Frontal-lobe activation:** Creative people have a lower level of frontal-lobe activation, which is involved with the inhibition of activities. (Sternberg, 1999)

**Fruitful asynchrony:** The capacity of certain individuals to exploit their differences from the norm. (Sternberg, 1999)

**Fun** (sub term found under Process): What provides amusement or enjoyment: specifically playful often boisterous action or speech. A mood for finding or making amusements. (CBIR, 1999)

**Functional commissurotomy:** Uncreative persons having problems being imaginative. This is not a result of surgery. (Sternberg, 1999)

**Functional Fixedness:** “A category of cognitive set or mental structuring that manifests in rigidly or lack of flexibility in disembedding components from a given field.” (Creativity Encyclopedia, 1999)

**Functioning** (sub term found under Cognitive): To be in action, operate. (CBIR, 1999)

**Fundamental Attribution Error:** “Applies to creativity when the potential creator focuses on the context to explain his or her own original actions.” (Creativity Encyclopedia, 1999)

**Future problem solving** (sub term found under problem solving): Students are empowered to become change agents and tackle controversial issues of the future, set goals, create visions, offer solutions to real problems and explore the impact of those solutions on the quality of life. (CBIR, 1999)

**Futures education** (sub term found under Education): The attempt to understand different factors that may have an effect on the future and with these factors trying to foresee possible futures. Having a future image in mind leads to exploration of possible options that may help future image become a reality. (CBIR, 1999)

**Fuzzy:** Used to describe how one might initially view or define a problem, situation, or challenge before working to attain clarity or direction; an “ill-defined” challenge or Mess. (Isakson et al., 1994, Index)

## **G**

**Garbage can problem solving model:** Input flows consisting of problems, participants, solutions, and choice opportunities. They all mix together in the organizational environment. (Sternberg, 1999)

**Gardner's intelligence theory:** Intelligence is not a unitary entity but rather a collection of eight distinct intelligences. (Sternberg, 1999)

**Gatekeepers:** Have the right to add memes to a domain which are collectively designated to a field. (Sternberg, 1999)

**Gauss's motivation:** "One is externally motivated when one considers one's involvement in some activity to be under someone else's control." (Creativity Encyclopedia, 1999)

**Gender differences:** These have no significant difference except possibly in certain activities. (Sternberg, 1999)

**Generating ideas:** One of the three major components of the CPS model in which ideas are produced to respond to a specific concern or problem. It concludes the Idea Finding stage of the CPS process. (Isakson et al., 1994, Index)

**Generative cognition:** Involves (a) imagination, (b) sense of domain relevance, and (c) intrapersonal intelligence. (Sternberg, 1999)

**Generativity theory:** Applies to human behaviors as being novel, fluid, and problematic. (Sternberg, 1999)

**Genetic algorithms:** General methods of iterative self-modification inspired by genetic mutations. (Sternberg, 1999)

**Genius:** Genius was original, manifested in someone seeing to come out of nowhere, out of reach or need of education, (Sternberg, 1999)

**Geography of Creativity:** "A phrase calling attention to the fact that many forms of creativity are unevenly distributed around the world due in large part to variations in cultural values and economic wealth." (Creativity Encyclopedia, 1999)

**Germinal:** Likely to suggest highly creative products. (Dacey, 1989)

**Gestalt** (sub term found under Theory): Creative thinking begins by meeting a problematic situation, the thinker aims to restore the equilibrium of the whole. (CBIR, 1999)

**Gifted and Talented** (sub term found under Education and Models): Refers to someone who demonstrates outstanding performance or potential in a given area over a substantial period of time. (CBIR, 1999) Giftedness: talent, endowed with natural gifts. (American Collegiate Dictionary, 1970)

**Glucose metabolic rate:** An index of how activated a region of the brain is. (Sternberg, 1999)

**Gnostic:** “Pertaining to or having knowledge.” (Creativity Encyclopedia, 1999)

**Goal-oriented creativity:** Creative insights normally arise when people are focused on particular problems. (Sternberg, 1999)

**Group development** (sub term found under Groups): The act, process, or result of group evolution. (CBIR, 1999)

**Group dynamics** (sub term found under Groups): The interacting forces within a small human group. (CBIR, 1999)

**Group problem solving** ( sub term found under Groups): (1) A group execution of an action. (2) Something accomplished by a group. (3) the group manner of reacting to stimuli. (CBIR, 1999)

**Group process** (sub term found under Groups): The group process of identifying solutions to a situation. (CBIR, 1999)

**Group size:** Relating to the number of individuals working together. (CBIR, 1999)

**Groups:** A number of assembled individuals together or having some unifying relationship. (CBIR, 1999)

**Growth theory of creativity:** Self-actualized approach to creativity; since one grows, creativity grows. (Davis, 1998)

**Guided Imagery:** A technique in which a facilitator guides individuals in developing mental pictures of the problem situation, various actions, options, and desired outcomes for their CPS efforts; generally in a relaxing or reflective approach. (Isakson et al., 1994, Index)

**Guidelines for Generating:** The four guidelines are: defer judgement, strive for quantity, freewheel, and seek combinations. (CAPS, 2000)

**Guilford’s model:** There are 3 basic dimensions of intelligence: (1) operations, (2) content, and (3) products. (Sternberg, 1999)

**Guilford’s theory:** Also known as The Structure of Intellect theory including cognition, memory, convergent thinking, divergent thinking, and evaluation. (Dacey, 1989)

## H

**H-creativity;** (Historical creativity) having a historical novel idea. (Sternberg, 1999)

**Handedness:** Research shows that left-handers who use their right side of the brain tend to be more creative.(Sternberg, 1999)

**Heavy (or “strong”) convergence:** The diligent application of affirmative judgement and critical thinking used in Solution-Finding; the emphasis used in the choice of techniques used to come to consensus to narrow down a set of options, or to analyze and evaluate options. (Isakson et al., 1994, Index)

**Hemispheric asymmetry:** Creative people rely more on the right hemisphere than on the left only during the creative process. (Sternberg, 1999)

**Heritability:** Emergent traits can be highly heritable, but do not run in families. (Sternberg, 1999)

**Heuristics:** “Generally taken to mean discovery processes.” (Creativity Encyclopedia, 1999)

**Hidden assumptions:** Searching for inconsistencies can fire up creative thinking. (Dacey, 1989)

**Highlighting:** A convergent thinking technique used to compress the number of options down to a workable size for more thorough convergence. It consists of finding hits, hot spots, and relates. (Isakson et al., 1994, Index)

**High-stakes performance:** An individual actually carries out a series of actions in public in order to bring about some kind of social change. (Sternberg, 1999)

**Hits:** The options in a list of options which are selected by the client as having promise or potential. (Isakson et al., 1994, Index)

**HM (How might..):** An invitational stem or opening phrase at the beginning of a problem statement used to invite ideas. (Isakson et al., 1994, Index)

**Holistic work pattern:** Working all the time, and bringing your work with you everywhere you go. (Sternberg, 1999)

**Homeostatic systems:** Negative feedback systems. (Sternberg, 1999)

**Homospacial processes:** Actively conceiving two or more discrete entities or elements to occupying the same mental space, a conception leading to the articulation of new identities. (Sternberg, 1999)

**Hot Spots:** Several hits in a list of ideas which share common attributes or dimensions or themes; hits that form a logical group or cluster. (Isakson et al., 1994, Index)

**H2 (How to...):** An invitational stem at the beginning of a problem statement used to invite ideas. (CAPS)



**Humanistic motivation:** Self actualized creativity; was not motivated by a desire for achievement. (Sternberg, 1999)

**Human Resources:** Include identifying the people with whom you will need to be able to work on the task effectively. (CAPS, 2000)

**Hypnagogic:** Images that are sources of creative ideas. (Davis, 1998)

**Hypothesis:** A provisional explanation of phenomena devised with the intention of testing its adequacy. (Creativity Encyclopedia, 1999)

## I

**Idea:** In general use, a thought or a specific result of cognitive activity; more specifically, options, directions, or possibilities generated during the Idea-Finding stage in CPS. (Isakson et al., 1994, Index)

**Idea-Finding (I/F):** The stage of the CPS process in which many ideas are generated for a specific problem statement, after which most promising ideas are selected for further refinement and development. (Isakson et al., 1994, Index)

**Idea-Finding Potential:** The phrase used to describe the characteristics of a problem statement that invites ideas, states the essence of the issue for which you want ideas, is concise, locates ownership and is free of criteria. (Isakson et al., 1994, Index)

**Idea flow:** The speed at which ideas are produced and recorded in a brainstorming session. A rapid, continuous flow can be managed through a variety of recording techniques such as flip charts, storyboards, Post-It™ notes, or increasing the number of recorders per group. (Isakson et al., 1994, Index)

**Idea support:** The degree to which new ideas are treated in a positive and encouraging manner. A dimension of the Climate for Innovation Questionnaire. (Isakson et al., 1994, Index)

**Idea time:** The amount of time people can use (and do use) for generating, developing, or elaborating new ideas. A dimension of the Climate for Innovation Questionnaire. (Isakson et al., 1994, Index)

**Ideational Fluency:** “The total number of ideas given on any one divergent thinking exercise.” (Creativity Encyclopedia, 1999)

**Ideational Pools:** These are constructed for each examinee or respondent and contain each of that individual ideas. Judges can evaluate the pools rather than individuals ideas. (Sternberg, 1999)

**I.D.E.A.L.** (acronym): Identify the problem, Define and represent the problem, Explore possible strategies, Acts on the strategies, and Look back and evaluate the effects of your activities. (Sternberg, 1999)

**Idea Processor:** “A computer program which assists the process of ideation.” (Creativity Encyclopedia, 1999)

**Ideational Flexibility:** “The number of themes or categories within an examinee or respondent’s ideation.” (Creativity Encyclopedia, 1999)

**Ideational fluency:** a.k.a. Ideation, key component of the creative process. (Sternberg, 1999)

**Ideational Originality:** “The unusualness or uniqueness of an examinee or respondent’s ideas.” (Creativity Encyclopedia, 1999)

**Ideational Pools:** “These are constructed for each examinee or respondent and contain each of that individuals ideas. Judges can evaluate the pools rather than individuals ideas.” (Creativity Encyclopedia, 1999)

**Ill defined challenge:** A challenge that is not yet formulated or developed to the extent or degree of specifying actions and responsibilities to be taken by an individual or group. (Isakson et al., 1994, Index)

**Illumination:** The appearance of the “happy idea”. (CAPS, 2000) When suddenly a new idea, solution, or new relationship emerges. (Dacey, 1989)

**Imagery:** Plays a central role in creative functioning. (Sternberg, 1999)

**Imagery Trek:** Involves taking a journey far from the challenge and developing novel relationships as a result. (CAPS, 2000)

**Imagination:** The ability of the mind to develop and use images. For CPS, the degree to which novelty is needed for a particular outcome or obstacle. One of the three “I’s” of ownership. (Isakson et al., 1994, Index)

**Imagineering:** Letting your imagination soar, then engineering it down to earth. (Applied Imagination, 1957)

**Implementation:** The point at which one or more promising or possible solutions are ready to be carried out. In CPS, the intended outcome(s) for the Plan of Action. (Isakson et al., 1994, Index)

**Implicit Criteria:** Are unspoken and internal criteria you can use without specific awareness or attention. (CAPS, 2000)

**Implicit theories:** Folk conceptions of creativity and intelligence. (Sternberg, 1999)

**Improvisation:** “A music or theatre performance in which the performers are not following script or score, but are spontaneously creating their material as it is performed.” (Creativity Encyclopedia, 1999)

**Impulsive Cognitive Style:** “The stable tendency to work quickly.” (Creativity Encyclopedia, 1999)

**Impulsivity, artists:** Artists appear to be rather impulsive and rate low on conscientiousness. (Sternberg, 1999)

**Incremental Improvement:** A process of change that relies upon making a series of small or detailed refinements within a given problem definition or accepted system. The style preference of Adaptors. (Isakson et al., 1994, Index)

**Incubation:** A general phenomenon in the creative process, during which one’s mind may continue to explore ideas when one is not consciously thinking about the challenge or concern. (Isakson et al., 1994, Index)

**Individual differences:** Ability is distributed throughout populations; Galton 1874). (Sternberg, 1999)

**Inductive Reasoning:** “The process of drawing out or making inferences or conclusions based on facts and observations.” (Creativity Encyclopedia, 1999)

**Influence:** The degree to which you have the ability to make decisions and to take action to create change. One of the three “I’s” of ownership. (Isakson et al., 1994, Index)

**Information manipulation:** Many experiments manipulate the information given to experimental subjects before they solve problems or complete some sort of creativity task. (Sternberg, 1999)

**Information Processing:** “Refers to how people receive, store, and use information.” (Creativity Encyclopedia, 1999)

**Initiative:** Refers to a long-term approach or effort taken to accomplish a high-level strategic goal, purpose, or imperative.(CAPS, 2000)

**Innovation:** The result of creativity which emphasizes the product or outcome. (Isakson et al., 1994, Index)

**Innovator (or “I”):** Represents the Innovative style of creativity described by Kirton (1976). (Isakson et al., 1994, Index)

**Input:** The thinking, previous work, materials, needs, etc, that are used to enter a CPS component. (Isakson et al., 1994, Index)

**Insight:** “The ability to see and understand clearly the inner nature of things especially by intuition.” (Creativity encyclopedia, 1999)

**Institute of Personality Assessment and Research:** Their objective was the development and use of psychological assessment techniques. (Sternberg, 1999) “It is known as the place where the study of creative personality emerged as a major topic in the 1950’s.” (Creativity Encyclopedia, 1999)

**Integrated Discovery System:** (IDS) can create hierarchical taxonomies, qualitative and quantitative laws, and take surprising results to form new hypothesis. (Sternberg, 1999)

**Intelligence:** “The ability to purposively adapt to, shape, and select environments.” (Creativity Encyclopedia, 1999)

**Intelligence Threshold:** “An IQ score beyond which creativity is thought to become independent of intelligence.” (Creativity Encyclopedia, 1999)

**Intentional change:** “Influenced by goal formulation and decision processes that lead to the purposeful enactment of variations.” (Creativity Encyclopedia, 1999)

**Interactive Group Brainstorming:** “Brainstorming in-groups whose members interact during brainstorming to enrich ideas.” (Creativity Encyclopedia, 1999)

**Interest:** The extent in which you can assess and verify your commitment and willingness to engage in working on a task, and your degree of emotional investment in the task. (CAPS, 2000)

**Internal reliability:** Getting the same score on one part of the same measure as they do on another. (Dacey, 1989)

**Intersiscipliarity:** The methods and knowledge of science and the humanities are jointly applied to questions common to both, so that each discipline gains more than it would by working alone. Outcomes, ideas, and facts affect more than one discipline. (Creativity Research Journal (CRJ), 1998)

**Interest:** The degree to which you have desire or motivation to work on a particular challenge. One of the three “I’s” of ownership. (Isakson et al., 1994, Index)

**Intrapersonal intelligence:** (From Howard Gardner) this capacity helps in making subtle distinctions among cognitive and emotional processes, as one means of understanding and guiding one’s own creative behavior. (Sternberg, 1999)

**Intrapreneurs:** Entrepreneurs working within an existing organization. (Sternberg, 1999)

**Intrinsic motivation:** Pursuing a task for the interest or enjoyment afforded by the task or the effort itself, rather than for the potential promise of some external reward. (Isakson et al., 1994, Index)

**Introspector:** A person whose creativity is devoted to the exploration of his or her own psyche. (Sternberg, 1999)

**Introversion:** A description used in the Myers-Briggs Type Indicator (MBTI; Myers and McCaully, 1985); people who are more comfortable focusing their attention and energy on the inner world of ideas and experience, and engaging in reflection and quiet study before discussion with others. (Isakson et al., 1994, Index)

**Intuition:** Trusting and following one's own inner sense, experiences, hunches without requiring explicit or logical support and evidence; anticipating what might be, rather than attending only to what is directly present or experiences through these senses. (Isakson et al., 1994, Index)

**Inventive inventory:** This combines the personality characteristics and attainment approaches. (Sternberg, 1999)

**Inventivity:** The time pattern of an invention. (CRJ, 1998)

**Inverted-U relationship:** Compared levels of creativity and education (Simonton, 1984). Created a U shape on graph results. (Sternberg, 1999)

**Investment Theory of Creativity:** "The creative individual takes a buy low, sell high approach to ideas. In buying low, the creator initially sees the hidden potential of ideas that are presumed by others to have little value. Once the idea has been developed and its value is recognized, the creator then sells high, moving on to other pursuits and looking for the hidden potential in other undervalued ideas." (Creativity Encyclopedia, 1999)

**Invitational Stem:** One of the four elements of a problem statement which is designed to encourage the flow of ideas; initial phrases in a problem statement such as: In What Ways Might..." or "How to..." (Isakson et al., 1994, Index)

**"Irrational" thinking:** Problems, participant's solutions, and choice opportunities mixed together. (Sternberg, 1999)

**IWWM...:** Shorthand for "In What Ways Might..." Constructive ways to word the invitational stem or format of a problem statement. (Isakson et al., 1994, Index)

## J

**James's Theory:** Creativity was the result of both rich associations and avoidance of commonplace ideas. (Dacey, 1989)

**Janusian processes: *Simultaneously looking in diametrically opposite directions.* (Sternberg, 1999)**

**Judicial thinking style:** Evaluating systems, rules, and people. (Sternberg, 1999)

**Jung's Theory:** The unconscious plays a vital role in high-level creativity. Great ideas come from a greater source. (Dacey, 1989)

## K

**KAI:** Kirton-Adaption-Innovation Inventory, a psychological instrument by Kirton (1976) to measure an individual style of creativity. (Isakson et al., 1994, Index)

**Kaizen:** "A production culture based on continuous improvement in both products and processes." (Creativity Encyclopedia, 1999)

**Kent-Rosanoff Word Association Test:** "Psychological test usually composed of 100 stimulus words and requiring a response, usually timed, of the first word that comes to mind on exposure to each a stimulus word." (Creativity Encyclopedia, 1999)

**Kepner-Tregoe Model:** "Widely used and contains a deliberate stage called situation appraisal. This stage includes efforts to bring order and clarity to a complex situation and to determine priorities and actions to resolve each concern." (Creativity Encyclopedia, 1999)

**Knowledge:** Acquaintance with facts, truths, or principles as from study or investigation, general erudition. (American Collegiate Dictionary, 1970)

**Knowledge System:** "The volume of information a person maintains, usually categorized and hierarchically organized." (Creativity Encyclopedia, 1999)

**Kohlrs Theory:** The concept of instantaneous insight. (Dacey, 1989)

**Kris's Theory:** Asserted that another defense mechanism, regression, is also often involved in the creative act. (Dacey, 1989)

## L

**Ladder of Abstraction:** A divergent thinking technique used for generating many, varied and unusual problem statements. Asking “Why?” produces more global or general statements, while asking “How?” produces more specific and concrete statements. (Isakson et al., 1994, Index)

**Language:** Communication by voice in the distinctively human manner, using arbitrary , auditory symbols in conventional ways with conventional meanings. (American Collegiate Dictionary, 1970)

**Laying-aside technique:** Enhances creative productivity by temporarily resting an idea. (Sternberg, 1999)

**Leadership:** A process through which a person guides a group in participating or applying CPS methods, taking into account the nature of the task, the socio-emotional relationships, needs of group members, and the developmental level of the participants for their task. (Isakson et al., 1994, Index)

**Leadership Style:** The way a leader, formal, or informal, influences co-workers. (Sternberg, 1999)

**Learning Style:** A person’s consistent or stable preferences for dealing with a wide variety of different tasks or situations. There are theoretical models and instruments for assessing various aspects of learning style. These can be used for self-understanding, for improving teamwork and effective group participation, and for understanding the working dynamics of CPS within a group. (Isakson et al., 1994, Index)

**Left-handedness:** Research shows that people who are left handed pose more creativity by using their right brain. (Sternberg, 1999)

**Left hemisphere:** Carries out verbal, sequential, and analytical processes. (Sternberg, 1999)

**Legislative thinking style:** Greater tendency to formulate problems and create new and often global perspectives and systems of rules. (Sternberg, 1999)

**Let It Happen Strategies:** “Tactics that involve leaving the problem for a time, allowing incubation and the like to contribute to the problem solving effort.” (Creativity Encyclopedia, 1999)

**Level of complexity:** Deals with the extent to which elements of the task are interrelated, the number of layers, or the number and variety of issues or themes that might exist in a task. (CAPS, 2000)

**Level of creativity:** A person's capacity or ability to produce many, varied, or unusual ideas that are useful or to elaborate on possibilities already generated; responds to the question, "How creative are you?" Contrasted with style of creativity or creative style. (Isakson et al., 1994, Index)

**Leverage point:** The place in the task where you believe you will have the greatest chance of making valuable progress towards your goal. (CAPS, 2000)

**Life span approach:** Measuring the moment of conception to the very instant of death. (Sternberg, 1999)

**Life Span Developmental Model:** "Creativity does not increase or decline but rather changes in quality across the life span." (Creativity Encyclopedia, 1999)

**"Light" Convergence:** An informal expression describing the critical thinking required to narrow options such as applying the hits or hot spots techniques. (Isakson et al., 1994, Index)

**Limitation:** A concern, shortcoming or problem associated with a particular option. A limitation is usually worded as a problem statement beginning with a How to... or How Might... Limitations are also generated while using the ALUo technique. (Isakson et al., 1994, Index)

**Linguistic Creativity:** "The fact that natural languages are open-ended in a sense that new meanings can be given to already existing words, the new words can be created as required and novel word combinations formed." (Creativity Encyclopedia, 1999)

**"Little C" creativity:** The type of creativity that all of us evince in our daily lives. (Sternberg, 1999)

**Logic:** The science of valid inferences based on both formal systems of proof ("proof theory") and their accompanying semantics (or "model theory"). (Creativity Encyclopedia, 1999)

**Logical thinking:** Involved with clarifying the problem, figuring out the solution requirements, and implementation. (Davis, 1998)

**Longitudinal:** "A study design in which the same scales or tests are repeatedly given to the same individuals over a period of time." (Creativity Encyclopedia, 1999)

## M

**Macrodevelopment:** Long-life creative development of a network of enterprises. (Sternberg, 1999)



**Macroevolution:** Evolutionary change, long periods of little or no change, with shorter bursts of evolutionary innovation. (Sternberg, 1999)

**Mad:** “Suffering from or manifesting severe mental disorder; insane; psychotic; wildly foolish; or rash.” (Creativity Encyclopedia, 1999)

**Maker:** An individual who, whatever his or her mastery of the current domains, is driven by compulsion to challenge current domain practices and, ultimately, to create new domains or subdomains. (Sternberg, 1999)

**Maslow’s Theory:** Humans have the basic instincts which manifest themselves as needs. (Dacey, 1989)

**Master, the:** An individual who accepts the current domains as delineated and seeks to realize the genres of that domain to the most superlative degree. (Sternberg, 1999)

**Maze metaphor:** The creative problem is represented as a maze, with various exits representing successful solutions to the problem. (Sternberg, 1999)

**MBTI:** An acronym for the Myers-Briggs Type Indicator which is a psychological assessment tool used to examine one’s preference for dealing with other people and situations (Extroversion-Introversion). Gathering data (Sensing-Intuition), and dealing with the outside world (Judging-Perceiving). Based on Jung’s theory of psychological types, it is often used to help understand individual preferences or styles as well as diversity in-groups. (Myers & McCaully, 1985). (Isakson et al., 1994, Index)

**Mean:** The statistical average of a small group of scores. (Isakson et al., 1994, Index)

**Memes:** They are similar to genes in that they carry instructions for action. (Sternberg, 1999)

**Memory:** “Is a psychological structure that, apart from its many functions, takes part in the cognitive mechanism of insight in creative problem solving and determines the specificity of information processing observed among creative individuals.” (Creativity Encyclopedia, 1999)

**Mental journey:** You follow where the images lead you. (CAPS, 2000)

**Mess:** A term used to describe a challenge or opportunity that exists within a task domain, that has not yet been focused or carefully examined; messes are broad, ill-defined goals, stated briefly or concisely, and expressed beneficially (i.e., with emphasis on a constructive direction for creative efforts). (Isakson et al., 1994, Index)

**Mess-Finding (M/F):** One of the six stages in the CPS process in which many general goals or starting points for problem solving are considered. In a CPS session, one mess is

usually defined as a broad area of concern on which to focus further problem-solving efforts. (Isakson et al., 1994, Index)

**Meta-analysis:** “A review of the empirical literature that quantifies and averages results of all relevant studies to obtain an index of overall effect size.” (Creativity Encyclopedia, 1999)

**Metacognitive Processing:** As your operating system, it is continuously monitoring and managing what you are doing and thinking about. (CAPS, 2000)

**Metacomponent:** “A higher-order executive process used in planning, monitoring, and evaluating task performance.” (Creativity Encyclopedia, 1999)

**Metaphor:** Understanding and experiencing one event, experience, or thing but describing it as another concept, usually from a different realm, which is related to it in several specific ways. In a metaphor, you describe one thing as another, without using the word “like” (which is employed as a simile). Metaphors are used in CPS to gain new perspectives for dealing with problems or challenges. (Often referred to as metaphorical thinking; see also: Synetics). (Isakson et al., 1994, Index)

**Microdevelopment:** The development sequence of representational changes that takes place in making a particular innovative idea work. (Sternberg, 1999)

**Microdomain:** “A subset within a larger domain, such as the microdomain of poetry within the larger linguistic domain.” (Creativity Encyclopedia, 1999)

**Microevolution:** The creation of small amounts of difference by natural selection over relatively short periods of time. (Sternberg, 1999)

**Milestones:** Goals along the action plan. (CAPS, 2000)

**Mindfulness:** Captures the idea that good thinking depends on habitual tendency to approach problems in a thoughtful and non-impulsive way. (Sternberg, 1999)

**Mindmap:** “A graphic technique which facilitates recording thoughts and associations through a connected nodal structure.” (Creativity Encyclopedia, 1999)

**Modification:** The ideas generated involve a structural (or more significant) change from the traditional ideas. (CAPS, 2000)

**Mood as input:** “The paradigm in which individuals are given different stop rules or processing goals as they perform a task. Positive mood states have been reliably shown to be more creative on a range of tasks than are individuals in other mood states.” (Creativity Encyclopedia, 1999)

**Motivation:** Motivation for creative results consists of a need for order, a need for achievement, and other motives. (Sternberg, 1999)

**Multidimensional Interactive Creative Imagination Imagery Model (M.I.C.I.I.M.):** Consists of three main dimensions: environment, individual, and cosmic. (Isakson, 1987)

**Multiple Discovery:** “Is typically defined as when two or more scientists or inventors simultaneously give expression to a similar theory, form, model, or invention.” (Creativity Encyclopedia, 1999)

**Multiple intelligence’s theory:** (Gardner, 1983) Intelligence is not a unitary entity but rather a collection of 8 distinct intelligence’s. Linguistic, logical-mathematical, spatial, musical, bodily kinesthetic, naturalist, intrapersonal, and interpersonal. (Sternberg, 1999)

**Music, creativity:** “The production and realization of new and valuable musical output, such as compositions, performances and improvisations.” (Creativity Encyclopedia, 1999)

**Musts/Wants tool:** Sorts options based on importance. (CAPS, 2000)

**Myths:** Widely held opinions or beliefs that are based on false premises or are the result of flawed or illogical reasoning. Three principle myths historically associated with creativity have been “mystery, magic, and madness.” (Isakson et al., 1994, Index)

## N

**Negative Creative Traits:** Childish, absentminded, hyperactive, impulsive, argumentative, and neurotic. (Davis, 1998)

**Negative transfer:** The amount of past experience in the situation; expertise turns out to be a disadvantage. (Sternberg, 1999)

**Network of enterprise:** An enduring group of related activities aimed at producing a series of kindred products. (Sternberg, 1999)

**Niche Audiences:** “Relatively small audiences with specialized interests, tastes, and backgrounds. Many important forms of social creativity are of direct interest only to niche audiences.” (Creativity Encyclopedia, 1999)

**“Nine-dot problem”:** Connect all the dots which are arranged in the shape of a square with 3 rows of 3 dots. (Sternberg, 1999)

**Nominal Group Brainstorming (NGB):** “Brainstorming within which the participants do not interact, but generate their ideas in isolation.” (Creativity Encyclopedia, 1999)

**Nonabsolute Thinking:** “A form of higher order thinking that is operationally defined as multiple-frame operations on ill-defined problems and is associated with a non-absolute worldview. It is considered a commonality underlying some of the most representative models of post-formal reasoning.” (Creativity Encyclopedia, 1999)

**Norms:** In measurement, the distribution of scores on a particular variable or instrument within a sample with which the scores of other individuals or groups can be compared. In relation to group development and group process, the term is also used to describe an expectation, standard, or principle for establishing and guiding appropriate action. (Isakson et al., 1994, Index)

**Nourishing and Informative Audiences:** “Audiences which foster creativity by directing resources, money, recognition, feedback and appreciation back to creative people whose work they have found valuable.” (Creativity Encyclopedia, 1999)

**Novelty:** Newness, unusualness, or originality; the statistical infrequency of an idea or option. (Isakson et al., 1994, Index)

**Novelty dimension:** Examines the amount of newness or originality contained in a product. (CAPS, 2000)

**Nutshell:** The brief introduction or overview at the beginning of a chapter in this book on the three-CPS components. It describes the purpose, input, process, output and specific language as well as the tools examined within the component. (Isakson et al., 1994, Index)

## O

**Obstacles:** Situations which represent areas of concern, discomfort, or dissatisfaction for an individual; may serve as starting points for CPS. (Isakson et al., 1994, Index)

**Old Age Style:** Unexpected changes in the late life works of creative artists over 60, one of the several phenomenon that characterizes old artists. (Creativity Encyclopedia, 1999)

**Openness:** When there is a high degree of trust, individuals can be genuinely open and frank with one another. People count on each other for professional and personal support. (CAPS, 2000)

**Open systems, in organizations:** Operate in dynamics equilibrium due to a constant flow of materials, energy, and information. (Sternberg, 1999)

**Operational Definition of Creativity:** “A product or response is considered creative to the extent that appropriate observers independently agree it is creative. Appropriate observers are those familiar with the domain in which the product was created or the response articulated.” (Creativity Encyclopedia, 1999)

**Options:** A broad term which refers to available choices or possibilities or beneficial desired outcome for using CPS. (Isakson et al., 1994, Index)

**Opportunity:** Identified using a mess statement, it provides a positive or beneficial desired outcome for using CPS. (Isakson et al., 1994, Index)

**Organic creative product:** It has a central core of meaning around which the whole of the product is organized. (Dacey, 1989)

**Organizational Climate:** “Recurrent patterns of behavior, attitudes, and feelings that characterize life in an organization.” (Creativity Encyclopedia, 1999)

**Organizational Creativity:** “The processes generating new and valued ideas within a coherent organization, and rated as new and valued by members of that organization according to shared organizational values.” (Creativity Encyclopedia, 1999)

**Organizational settings:** Achieve a balance between thinking and performing so that creative ideas are available and cultivated within the organizational setting. (Isakson et al., 1994, Index)

**Originality:** The divergent thinking variable or dimension (or idea-generating quality) associated with producing unique, novel, or unusual responses (options or ideas) which are statistically infrequent in relation to an appropriate comparison sample or group. (Isakson et al., 1994, Index)

**Original Genius:** “As opposed to mere talent, this refers to the ability to create fundamentally new and highly valuable ideas and products.” (Creativity Encyclopedia, 1999)

**Overexcitability:** “An innate tendency to respond with heightened intensity and sensitivity to intellectual, emotional, and other stimuli. Also called psychic overexcitability.” (Creativity Encyclopedia, 1999)

**Oversensitivity:** Creators withdraw from procedures because of oversensitivity. (Sternberg, 1999)

**Outcomes:** Positive opportunities or challenges upon which individuals work; also used to describe the desired results or intended action steps which emerge from a CPS session. (Isakson et al., 1994, Index)

**Output:** The term used to describe the results of activity from any of the three-CPS components. These outputs are process related such as locating yourself elsewhere on the CPS framework; a need to recycle; or exit CPS. (Isakson et al., 1994, Index)

**Ownership:** An essential element in problem solving; personal involvement or investment in a task, characterized by influence (the ability to take action), interest

(caring or motivation to work on issue), and imagination (need for novel or new options). (Isakson et al., 1994, Index)

## **P**

**P-Creativity:** The psychology of creativity. (Sternberg, 1999)

**Paired Comparison Analysis:** Prioritizes options by comparing them against each other. (CAPS, 2000)

**Paradigm:** A set of rules, guidelines, or beliefs adhered to consistently to guide or direct one's behavior or thinking; a stable pattern of operating or thinking. (Isakson et al., 1994, Index)

**Paradox of Density:** "The tendency of densely populated subfields to produce less innovation notwithstanding the greater effort applied." (Creativity Encyclopedia, 1999)

**Paraphrase:** A converging technique in which the client describes, in his or her own words, the principle or essential attributes or dimensions common to the options chosen from a larger set of possibilities. (Isakson et al., 1994, Index)

**Paired Comparison Analysis (PCA):** A convergent thinking technique for rank ordering or prioritizing several promising alternatives by comparing all possible pairs. (Isakson et al., 1994, Index)

**Peak and Decline Model:** "Creativity increases in adulthood until the late 30's and then begins to decline." (Creativity Encyclopedia, 1999)

**Peak experience:** A momentary flash of insight that brings with it a great joy and gratitude for being alive. A self-forgetful, a moment of unselfish ecstasy. (Dacey, 1989)

**Percept-genesis technique:** Involves creative perception and imagery. (Sternberg, 1999)

**Perceptual Barriers:** A set of obstacles or factors that inhibit creative thinking based on how information is gathered, organized, and processed; obstacles that arise from failure to observe carefully or challenge assumptions. (Isakson et al., 1994, Index)

**Performance:** Behavior ranked with the respect to quality, quantity, or both. (Creativity Encyclopedia, 1999)

**Performance-oriented creativity:** Some works can only be apprehended in performance, and the creativity inheres chiefly in the particular characteristics of the specific performance.

**Personality assessment:** "A method for the psychological evaluation of individuals that involves testing and observation in a group setting with a variety of tests and procedures

by a number of staff members. The staff members pool test scores and subjective impressions to formulate psychodynamic descriptions of the individual that enable predictions to be made of future behavior in areas of special interest.” (Creativity Encyclopedia, 1999)

**Personality:** “The historical conception of the person in psychology, usually involving the study of both character and temperament.” (Creativity Encyclopedia, 1999)

**Person-Environment fit:** “Refers to the fact that no single environment best suits all creative people and that the degree of good “fit” between creative people and their working environment can influence creative productivity.” (Creative Encyclopedia, 1999)

**Personology:** “The multivariate study of personality at different levels of analysis first pioneered by Henry A. Murray at Harvard University beginning in the late 20’s.” (Creativity Encyclopedia, 1999)

**Phase:** Either the divergent or the convergent thinking that occurs during any or all stages of CPS. (Isakson et al., 1994, Index)

**Phases of Creativity:** “Stages in the process of producing a creative product.” (Creativity Encyclopedia, 1999)

**Phrenology:** The study of bumps on the head and the shape of the skull. (Dacey, 1989)

**Physical resources:** Includes space, supplies, technology, and other tangible resources that will be necessary to carry out the work. (CAPS, 2000)

**Piggybacking:** One idea can lead to another, connecting one option to another. (CAPS, 2000)

**PI system:** There are 3 general constraints on analogy: pragmatic centrality, semantic similarity, and structural consistency. (Sternberg, 1999)

**Plan of Action (POA):** Specific steps and commitments which emerge from the Acceptance-Finding stage of CPS. (Isakson et al., 1994, Index)

**Planning Approach:** Involves keeping track of your thinking while it is happening to insure that you’re moving in the direction that you want to go. (CAPS, 2000)

**Planning for Action:** One of three major components of the CPS model in which the major focus involves examining, analyzing, and developing potential solutions, as well as formulating a specific plan to gain acceptance and support implementation. (Isakson et al., 1994, Index)

**Playfulness and Humor:** The extent to which spontaneity and ease are displayed in an organization, and individuals feel free to generate and share unusual or unlikely

possibilities. A dimension of the climate for Innovation Questionnaire. (Isakson et al., 1994, Index)

**Plenum:** Space totally filled up by objects. (Dacey, 1989)

**PNI acronymy:** Positive, Negative, and Interesting. (Sternberg, 1999)

**Poetry:** “An arrangement of words in a verse, always rhythmical, sometimes rhymed, expressing facts, ideas, or emotions in style that is concentrated, imaginative, and powerful.” (Creativity Encyclopedia, 1999)

**Polymath:** “An individual who displays creative ability in multiple disciplines.” (Creativity Encyclopedia, 1999)

**Positive Skew Distribution:** “A case of mass mediocrity and rare exceptionalities.” (Creativity Encyclopedia, 1999)

**Postformal Reasoning:** “A form of higher-order thinking that employs a kind of logic that is different from that of formal (abstract logical) thinking.” (Creativity Encyclopedia, 1999)

**Practical Intelligence:** Intelligence as it operates in real-world contexts. (Sternberg, 1986)

**Preconscious:** between conscious and unconscious which is where creativity takes place. (Davis, 1998)

**Preference for disorder:** Disorder is more interesting to the creative person. (Dacey, 1989)

**Preparing for Action:** To translate interesting and promising ideas into useful, acceptable, and implementable actions. The end result of your work in this component is a plan of action carrying out the redefined and developed situation. The Preparing for Action component involves two stages, Developing Solutions and Building Acceptance. (CAPS, 2000)

**Press:** The climate, environment or situation in which creativity takes place- or is inhibited. (Isakson et al., 1994, Index)

**Prescriptive:** A rigid approach to problem solving in which individuals or groups follow a fixed or pre-determined set of steps or apply specific strategies regardless of the specific demands or requirements of the task, the group, or the setting. (Isakson et al., 1994, Index)



**Primary Process Cognition:** “Dreamlike experience characterized by a drifting unorganized succession of images that may be fused or displaced from their usual context.” (Creativity Encyclopedia, 1999)

**Priority Disputes:** “Episodes, most common in the sciences, in which several people independently accomplish the same achievement and controversy ensues over who did it first.” (Creativity Encyclopedia, 1999)

**Private Creativity:** “An act of creativity which is a direct value only to the person(s) who initiated it.” (Creativity Encyclopedia, 1999)

**Proactive Creativity:** “The process characterized by intrinsic motivation, positive affect, spreading activation, and focused self-discipline, which produces new, effective products that tend to be of enduring value.” (Creativity Encyclopedia, 1999)

**Probability of Success:** A global or overall criterion used to help converge on promising options. It asks you to take all things into consideration when you rate the likelihood of successfully accomplishing what you set out to do. (Isakson et al., 1994, Index)

**Problem:** Any situation for which we need new ideas or a plan for using or implementing new solutions successfully; the gap between where you are and where you want to be. For CPS, a problem can be viewed as an opportunity for change. (Isakson et al., 1994, Index)

**Problem-Finding (P/F):** One of the six stages in the CPS model, during which many different ways of stating a problem are generated and considered, leading to the selection or construction of a problem statement for which the group will subsequently generate ideas. (Isakson et al., 1994, Index)

**Problem Space:** “The space of all possible solutions to an invention problem. The problem space contains all the restrictions that must be filled by the new creation.” (Creativity Encyclopedia, 1999)

**Problem Statement:** A question that can be used to generate many, varied, and novel ideas; expressed in a concise form that includes an invitational stem, a statement of ownership, a constructive verb and a goal or objective. (Isakson et al., 1994, Index)

**Procedural Knowledge:** “Know-how, information about how to get something done.” (Creativity Encyclopedia, 1999)

**Process:** A bounded group of interrelated work activities providing output of greater value than inputs by means of one or more transformations. (Isakson et al., 1994, Index)

**Process Diagnosis:** Deliberately selecting an appropriate CPS component, stage, or tool to use for a certain task and their approach to creative problem solving. (Isakson et al., 1994, Index)

**Process-Entailed Needs:** “Needs generated by a creative product which must be met if the product is to be completed successfully.” (Creativity Encyclopedia, 1999)

**Process Language:** The terminology known and used by the members of a group to communicate effectively and efficiently about their task and their approach to creative problem solving. (Isakson et al., 1994, Index)

**Prodigiousness:** Ability for achieving original creativity. (Dacey, 1989)

**Prodigy:** “A child, before the age of 10, performs at the level of a highly trained adult in a cognitively demanding domain.” (Creativity Encyclopedia, 1999)

**Productive Thinking:** “Problem solving that requires the invention of a new solution method.” (Creativity Encyclopedia, 1999)

**Productivity Environmental Preference Survey (PEPS):** A measure of 18 dimensions of learning style for adults based on the Dunn and Dunn model. (Isakson et al., 1994, Index)

**Products of Creativity:** Can be both tangible and intangible. They may be concrete or “touchable” like an invention or marketable product. Other creative outcomes can be tangible such as learning and personal development, the development of a new service or improvement of an existing one, social technology, or the design of a new process or methodology. (CAPS, 2000)

**Profile:** “The pattern describing an individual’s level on several components.” (Creativity Encyclopedia, 1999)

**Projective Test:** “A test that requires subjects to respond not in terms of preselected alternatives but in terms of their imagination, individual motivations, and perceptual or cognitive style.” (Creativity Encyclopedia, 1999)

**Pseudocreativity:** “Behavior that is stereotypical thought to indicate creativity, although it does not.” (Creativity Encyclopedia, 1999)

**Psychic censor:** Prevents material from coming to awareness. (Dacey, 1989)

**Psycholinguistics:** “The study of how linguistic knowledge is acquired, represented, and used by the human mind.” (Creativity Encyclopedia, 1999)

**Psychological Climate:** “The individual’s perception of the organizational climate.” (Creativity Encyclopedia, 1999)

**Psychosis:** “Disorder characterized by a loss of contact with reality.” (Creativity Encyclopedia, 1999)

## Q

**Q Sort Procedure:** “A set of rules for the scaling of a group of personality descriptors (Q items) as applied to an individual, so that the order of the Q items expresses the judge’s formulation of the personality of the individual.” (Creativity Encyclopedia, 1999)

**Qualitative Methods:** “Research techniques in the social sciences, such as one-on-one interviews, that normally do not involve numerical quantification.” (Creativity Encyclopedia, 1999)

**Quality of Options:** The quality of the available options can influence the approach you take to focusing. Generally, the more novel your options are, the more you will need to be affirmative or developmental in your approach. (CAPS, 2000)

**Quantity of Options:** Quantity often breeds quality, in that more options you generate, the greater possibility that at least some of them will be original and promising for you. (CAPS, 2000)

**Questionnaires, creativity:** These instruments are based on research on the characteristics typically possessed by creative people. (Dacey, 1989)

## R

**Rank’s Theory:** People are born without a will of their own. (Dacey, 1989)

**Reactive Creativity:** “The process characterized by extrinsic motivation, negative affect, limited mental associations, and desperate problem solving, which produces new, effective products that solve only a short term problem.” (Creativity Encyclopedia, 1999)

**Reasoning:** “The process of deriving conclusions from premises. The two principal sorts of reasoning are deduction and induction.” (Creativity Encyclopedia, 1999)

**Reflective thinking:** The art of thought resulting in many different attempts to describe the best thinking that humans could develop. (CAPS, 2000)

**Reinforcer:** “A consequence of behavior that strengthens that behavior.” (Creativity Encyclopedia, 1999)

**Relates:** The identification of a common theme, strand, or “thread” among hits that defines a hot spot or meaningful cluster of options. (Isakson et al., 1994, Index)

**Remediation:** Suffering in imagination. (Dacey, 1989)

**Remote Associates Test:** Assesses mental abilities, an index of both creativity and intelligence. (Sternberg, 1999)

**Reproductive Thinking:** “Problem solving that requires applying an already known procedure to a problem.” (Creativity Encyclopedia, 1999)

**Resistor:** In Acceptance-Finding, resistors are possible sources of difficulty or obstacles which might inhibit or prevent implementation of a solution (including people, places, resources, times, and reasons). (Isakson et al., 1994, Index)

**Resolution:** “A product’s value or usefulness, or the extent to which it solves a problem.” (Creativity Encyclopedia, 1999)

**Resource Group:** A group of approximately four to eight people who participate in a CPS session in order to assist a client in solving a problem. The resource group may be involved in all aspects of the CPS process, but plays a particularly important role in the divergent phases of each stage. (Isakson et al., 1994, Index)

**Resources:** “Abilities, skills, traits, and/or dispositions that are useful for creativity; often used as a synonym for components.” (Creativity Encyclopedia, 1999)

**Respond to change:** People need to better understand the dynamics associated with dealing effectively with change in order to increase productivity and enhance competitive position in the marketplace. (CAPS, 2000)

**Responsive Creativity:** “Audiences which derive or create value from the novel acts or products in which they come in contact, thereby completing the fundamental cycle of social creativity.” (Creativity Encyclopedia, 1999)

**Retrospective Studies:** “Data are collected from individuals in the form of memories about their past including experiences, opportunities, feelings, or aspirations.” (Creativity Encyclopedia, 1999)

**Reverse brainstorming:** Ideas are found by turning around the basic problem and listing in reality what is really happening. (Davis, 1998)

**Revolutionary Change:** Often called step change, radical breakthrough, or “out of the box” thinking. This kind of change focuses on doing things differently with a total departure from the current approach or way of operating. (CAPS, 2000)

**Risk Taking:** The tolerance of uncertainty permitted in an organization. A dimension of the Climate for Innovation Questionnaire. (Isakson et al., 1994, Index)

**Roger’s Theory:** There are 3 inner conditions of the creative person: openness to experience, ability to evaluate situations, and the ability to experiment and accept the unstable. (Dacey, 1989)

**Roles:** “There are three main roles in a facilitation; (1) client: person who is responsible for the task itself, (2) resource group: help of others in providing you with alternatives and energy for getting you task accomplished, and (3) facilitator: will be responsible for leading the process.” (Creativity Encyclopedia, 1999)

**Rorschach Test** (Dacey, 1989, Index): Inkblot test that determines personality characteristics. (Journal of Psychological Type, 1991)

## S

**Satisfaction:** Deliberate efforts to construct and maintain a positive context influence the organization’s success (and often its survival) and enhance the satisfaction of its members. (CAPS, 2000)

**S.C.A.M.P.E.R.:** An acronym for a list of idea spurring words (e.g. substitute, combine, adapt, modify, put to other uses, eliminate, reverse, rearrange) which can be used as a technique to enhance or stimulate idea generation. (Isakson et al., 1994, Index)

**Schema:** “Concepts employed in a cognitive psychology to represent organized mental structures for storing information efficiently using various categories or definitions.” (Creativity Encyclopedia, 1999)

**Scientific creativity:** Independent discovery of invention. (Isakson, 1987)

**Schizophrenia:** “A severe mental disorder defined by disturbed functioning in a number of areas, including perception, behavior, and emotion.” (Creativity Encyclopedia, 1999)

**Scope of application:** Linking your need to the CPS process tells you what parts of the CPS to use; designing your scope of application helps you estimate how long and how often you will use CPS on the task. (CAPS, 2000)

**Searching for Success Zones:** A convergent-thinking technique used to sort options based on their level of importance and probability of success. (Isakson et al., 1994, Index)

**Secondary Creativity:** “Creativity involving novel application of the already known (contrast with “primary creativity” that involves a genuine breakthrough.” (Creativity Encyclopedia, 1999)

**Selecting Hits tool:** Identifies and selects promising options using personal experience and judgement. (CAPS, 2000)

**Self-actualization:** “Spontaneous expression of the person whose mere basic needs have been satisfied.” (Sternberg, 1999)

**Self-Actualized Creativity:** “A general form of creativeness, a lifestyle; it includes mental health and growth toward self-realization.” (Creativity Encyclopedia, 1999)

**Self-Image Barriers:** A set of blocks to creative thinking emphasizing a low confidence in one's own ability to think creatively and solve problems, and the inability to identify and use resources effectively. (Isakson et al, 1994, Index)

**Sensation (thrill) seeking:** Explanation of why some are creative and some are not. (Davis, 1998)

**Semantic:** "Meanings that refer to objects and occurrences that can be pointed to." (Creativity Encyclopedia, 1999)

**Sensation:** "Direct activation of the nervous system by external stimulation of the sense organs. Many experts include activation through internal stimulation as well." (Creativity Encyclopedia, 1999)

**Sensory Search for Relationships:** A category of tools which uses the five senses to identify observations, impressions, reactions, and memories to stimulate novel connections. (Isakson et al., 1994, Index)

**Serendipity:** "The act of discovering something genuinely valuable." (Creativity Encyclopedia, 1999)

**Sequencing action steps:** The goal is to organize the actions into short, medium, and long-term items. (CAPS, 2000)

**Session:** Is a single event or meeting designed to use CPS to help accomplish a specific goal or objective related to a task. (CAPS, 2000)

**Singleton:** "Something only invented or discovered once." (Creativity Encyclopedia, 1999)

**Situational Outlook for Creativity:** The concern for, consideration of, a complex set of factors within one person's situation that has a powerful impact on creativity. (Isakson et al., 1994, Index)

**Skills:** "Developed capacities that promote performance." (Creativity Encyclopedia, 1999)

**Social Creativity:** "An act of creativity which is a direct value to someone other than who initiated it. Acts of social creativity always involve an audience." (Creativity Encyclopedia, 1999)

**Social Validity:** "A psychometric technique relying on judgments given by parents, teachers, or others who are important in the lives of the research subjects." (Creativity Encyclopedia, 1999)

**Sociocultural Validation:** “The acceptance by the social environment that a product is creative.” (Creativity Encyclopedia, 1999)

**Socio-Drama:** A group creative problem solving technique emphasizing the use of role-playing, set in a dramatic context. (Isakson et al, 1994, Index)

**Solution-Finding (S/F):** One of the six stages in the CPS model, in which ideas are selected, analyzed, developed, or supported through the use of many possible criteria and the application of such tools as ALUo, Paired Comparison Analysis, or a Criterion Matrix. (Isakson et al., 1994, Index)

**Special Talent Creativity:** “High, perhaps, recognized, creative productivity in a special area; it may or may not include mental health.” (Creativity Encyclopedia, 1999)

**Sponsor:** A person or group with ultimate authority or control over the task. (CAPS, 2000)

**Spontaneity:** Freedom from constraint, embarrassment, or awkwardness. (Isakson et al., 1994, Index)

**Stage:** Any of the six major elements of the CPS model (Mess-Finding, Data-Finding, Problem-Finding, Idea-Finding, Solution-Finding, or Acceptance-Finding). (Isakson et al., 1994, Index)

**Stakeholders:** “People who can significantly affect or are significantly affected by the actions of an individual, group, or organization.” (Creativity Encyclopedia, 1999)

**Star models, Tanenbaum’s:** Reviews factors needed to achieve creative excellence. (Davis, 1998)

**Stem:** A specialized word, sentence, or phrase used to guide or focus your thinking in a particular way during different CPS activities. (Isakson et al., 1994, Index)

**Sternberg’s three-facet model & triarchic theory:** Includes intelligence, cognitive style, and personality motivation. (Davis, 1998)

**Stimulus freedom:** Creative people will bend the rules to their needs when given a situation that interferes with creativity. (Dacey, 1989)

**Stimulants to Creativity:** Freedom, encouragement, challenge, atmosphere, appropriate recognition and rewards, open to trying something different, ability to disagree about issues without penalizing them, and important, worthwhile, or meaningful projects or tasks to work on. (CAPS, 2000)

**Stop-and-go brainstorming:** These are 10-minute periods of brainstorming, interrupted by brief evaluations. (Davis, 1998)

**Strategic Barriers:** Blocks to creative thinking emphasizing flexibility in the use of problem-solving strategies. (Isakson et al., 1994, Index)

**Strategic Creativity:** “Actions or processes used intentionally to increase the likelihood of creative behavior.” (Creativity Encyclopedia, 1999)

**Strategy:** “A general plan of action in which the sequence of solution activities is laid down.” (Creativity Encyclopedia, 1999)

**Structure of the Intellect Test:** Measures and diagnosis weakness in divergent thinking. (Sternberg, 1999)

**Structure of Intellect Model :** (S.O.I. model) I.Q. represents only those abilities concerned with cognition. (Journal of Creative Behavior, 1973)

**Structure of Intellect:** “J.P. Guilford’s model, with 180 different kinds of intellectual processes and skills.” (Creativity Encyclopedia, 1999)

**Style dimension:** Focuses on the extent that a product extends beyond the basic requirements needed to solve a problem. (CAPS, 2000)

**Style of Creativity:** An individual’s preferences or predisposition’s to deal with people or situations in consistent ways, and to use particular methods for gathering data, making decisions, and interacting with the environment. Deals with how individuals express and best use of their creativity (“How are you creative”), not with how creative they are. (Contrast with Level of Creativity). (Isakson et al., 1994, Index)

**Sublimation:** Freud’s idea which is the primary cause of creativity. (Dacey, 1989)

**Sublime Creativity:** “Creativity leading to great works, major discoveries, etc.” (Creativity Encyclopedia, 1999)

**Submarine:** A term used to describe an option that is low in importance and low in probability of successful completion. (Isakson et al., 1994, Index)

**Supplementary idea generation:** Ideas generated involve a new use, application, or “build” on the traditional ideas. (CAPS, 2000)

**Supra-rational creativity:** Higher type of creativity involves unusual levels of insight, intuition, and revelation. (Dacey, 1989)

**Swan Song:** “The final and often benchmark work created by an individual.” (Creativity Encyclopedia, 1999)

**Symbolic analogy:** Synetics technique. (Davis, 1998)



**Synchronicity:** “Is the simultaneous or near simultaneous happening of coincidental events that have no cause.” (Creativity encyclopedia, 1999)

**Synectics:** An approach to creative problem solving stressing the use of analogy and metaphor, in an effort to make novel connections between seemingly unrelated stimuli, drawing particularly on the work of W.J.J. Gordon, T. Poze, or G. Prince. (Isakson et al, 1994, Index)

**Synesthesia:** “The involuntary union of the senses in a single common experience.” (Creativity Encyclopedia, 1999) Ability to use your senses to help foster creativity. (Davis, 1998)

**Synthetic ability:** The ability to generate ideas that are novel, high in quality, and task appropriate. (Sternberg, 1999)

**Syesthete:** “A person who possesses synesthesia.” (Creativity Encyclopedia, 1999)

**System:** “A macro-level description of a set of closely related components.” (Creativity Encyclopedia, 1999)

**Systems approach:** Creativity can only be observed at the intersection where individuals, domains, and fields interact. (Sternberg, 1999)

**Systems Theory:** “Theory describing the behavior of composite entities composed of changing, interacting, and interconnected parts whose functioning emerges from the mutual influences of the parts.” (Creativity Encyclopedia, 1999)

## T

**“Tabletop” system:** Nondeterministic processor combining a multitude of competitive bottom-up processes with top-down influences. (Sternberg, 1999)

**Tactic knowledge:** “Personal understanding about the world.” (Creativity Encyclopedia, 1999)

**Talent:** “Superior aptitude or ability in any worthwhile line of human endeavor.” (Creativity Encyclopedia, 1999)

**Tangential idea generation:** Ideas involve entirely different uses or applications than those from other categories; a real “shift” in perspective. (CAPS, 2000)

**Targeted Innovation Model:** Predictable goal model for targeting CPS. (Isakson, 1987)

**Task:** A particular job, piece of work, assignment or effort which needs attention and energy. (Isakson et al., 1994, Index)

**Task Appraisal:** Identifying the important and relevant dimensions of a task to determine your approach and appropriateness for using CPS. (Isakson et al., 1994, Index)

**Task Demands:** The task upon which you are working will often have a great influence on the kind of focusing you will need to pursue. (CAPS, 2000)

**Task Expertise:** The extent to which people bring appropriate knowledge, information, and experience to the job at hand. (CAPS, 2000)

**Task-Involved Motivation:** “In which action is prompted by an intrinsic interest in the task itself.” (Creativity Encyclopedia, 1999)

**Task Management Package:** “A computer program which facilitates the planning and costing of project management.” (Creativity Encyclopedia, 1999)

**Task Specificity:** “A theory that argues that the skills, traits, or knowledge that underlie successful (or creative) performance in different microdomains within the same more general domain are different and largely unrelated.” (Creativity Encyclopedia, 1999)

**Task Summary:** Includes a statement of the need being addressed, the key background information associated with the task, and a statement of the desired outcomes. (CAPS, 2000)

**Teaching:** A process of instruction or training which is particularly relevant in helping individuals or groups learn basic tools for creative thinking. (Isakson et al., 1994, Index)

**Team:** “Two or more individuals who join together to perform a certain task.” (Creativity Encyclopedia, 1999)

**Technique(s):** A specific algorithm, procedure, or strategy for generating options or ideas, or for analyzing them; often used as a synonym for tools. (Isakson et al., 1994, Index)

**Temporal consistency:** Personality traits of creative people tend to be rather stable from early childhood to adulthood and on. (Sternberg, 1999)

**Test anxiety:** Anxiety can interfere with retrieval processes, and this in turn can inhibit ideation. (Sternberg, 1999)

**Test-retest ability:** Getting consistent scores with several administrators of the same measure. (Dacey, 1989)

**Theory:** “A broadly explanatory, mature hypothesis that has been repeatedly challenged by skeptical thinking, the predictions of which continue to be validated without yielding contradictory results or significant anomalies.” (Creativity Encyclopedia, 1999)

**Theory building:** Constructing a set of concepts that account for existing data and organizes them. (Sternberg, 1999)

**Theory of Optimization with Compensation:** “Those who are aging optimize their functioning by finding ways to compensate for any loss they might experience.” (Creativity Encyclopedia, 1999)

**Thinking Aloud Methodology:** “Respondents are asked to verbalize their thoughts as they work on a problem. The method is used for studying processes involved in problem solving and thinking.” (Creativity Encyclopedia, 1999)

**Thinking styles:** There are 3 different types of thinking styles: synthetic, analytical, and practical. (Sternberg, 1999)

**Thought Sampling:** “An important method for studying how imagination emerges in our normal stream of consciousness.” (Creativity Encyclopedia, 1999)

**Three-ring Model:** “Joseph Renzulli has proposed a three-ring model whereby giftedness is at the intersection among above-average ability (as measured in the conventional ways), creativity, and task commitment. The circles for ability and creativity thus overlap.” (Creativity Encyclopedia, 1999)

**Threshold theory:** A minimum of intelligence is required for an individual to exhibit creative problem solving behaviors. (Sternberg, 1999)

**Time:** Decreasing time, increasing throughput, and other demands on the new product development process appear to be reducing the occurrence of highly novel products. (CAPS, 2000)

**Tolerance:** “Seeing the value in behaviors or ideas even though they are deviant.” (Creativity Encyclopedia, 1999)

**Tools:** Specific techniques which can be named, learned, practices, and applied to increase the ease, efficiency, and effectiveness with which we generate or analyze options. (Isakson et al., 1994, Index)

**Toolbox:** A collection of techniques used for divergent and convergent thinking in the CPS process. (Isakson et al., 1994, Index)

**Torrance Test of Creative Thinking:** The most commonly used test of divergent thinking. (Sternberg, 1999)

**Total Productivity:** “The total number of things created by an individual over a given period of time.” (Creativity Encyclopedia, 1999)

**Total quality management:** An effort to increase the productivity of organizations. (Sternberg, 1999)

**Totem poles, multiple talent:** All of the students process skills and talents of some variety. (Davis, 1998)

**Trained incapacity:** A symptom of focusing exclusively on a certain area. (Sternberg, 1999)

**Training:** Anyone with normal cognitive abilities can reasonably aspire to produce creative work. (Sternberg, 1999)

**Traits, creative:** Fluency, flexibility, originality, elaboration, openness, capacity to make chaos into order, high energy, risk-taking, curiosity, complexity, imagination, independence, tolerance of ambiguity, and playful. (CAPS, 2000)

**TRAMheuristics:** Transform, Recall, and Adapt Methods. (Sternberg, 1999)

**Transactional creativity:** Involves changing things like organizational processes, procedures, skills, or people in an organization. (CAPS, 2000)

**Transformation:** Ability to reformulate a situation or a field. (Dacey, 1989)

**Transformational creativity:** To alter some relatively fundamental aspect of creativity. (Sternberg, 1999)

**Transliminal chamber:** “The center of the creative energy”. (Davis, 1998)

**Trialability:** The plan can be experimented with; (1) Can the plan be tried out or tested, (2) Can the uncertainty be reduced, (3) Can we begin with a few parts of the plan, (4) How might others be encouraged to try out the plan, and (5) Can the plan be modified by you or others? (Sternberg, 1999)

**Tri-level Matching theory:** “(This) theory predicts that persons, groups, and organizations with different preferences and abilities, knowledge, and work arrangements will best match the character of particular problems.” (CRJ, 1998 v.3)

**Trust and Openness:** The emotional safety in relationships displayed in an organization. A dimension of the Climate for Innovation Questionnaire. (Isakson et al., 1994, Index)

**TUITs:** “Task-unrelated images and thoughts, which are measures used in experiments to capture the ways that our daydreams or fantasies intrude in our consciousness even while we are actively concentrating on performing a demanding signal-detection task.” (Creativity Encyclopedia, 1999)

**Two-stage analysis of creative process:** Includes the big idea stage and an elaboration stage. (Davis, 1989)

## U

**Unconscious factors:** Creativity maybe motivated by the need to a tone for unconscious aggressive or destructive impulses. (Sternberg, 1999)

**Understanding the Problem:** One of the three major components of the CPS process framework in which the challenge or concern is more clearly defined. This component includes the Mess-Finding, Data-Finding and Problem-Finding stages of the CPS model. (Isakson et al., 1994, Index)

**Unipolar:** Being rated form low to high; having only one pole. (Dacey, 1989)

**Unique Qualities:** Help you to understand how the method differs from other methods, how might be helpful in ways that other methods cannot, and under what conditions. (CAPS, 2000)

**Universal creativity skills:** Many have proposed that there are broad creativity skills that can be acquired and applied across many types of problems and situations. (Sternberg, 1999)

**Untimed test conditions:** Constraint free administration of divergent thinking tasks allows creative intelligence to emerge. (Sternberg, 1999)

**Unusual Uses Test:** An examinee thinks of as many uses for a common object as possible. (Sternberg, 1999)

**Uses Test:** Responding to questions promptly. (Sternberg, 1999)

**Utopian Thinking:** “As a dynamic process, utopianism can be a feature of creativity. All creators themselves license to imagine their work in perfect conditions-whether that be a frictionless engine or an exquisitely receptive audience. In particular, social utopianism as a process can be key to the creative approach to social problems.” (Creativity Encyclopedia, 1999)

## V

**Validity:** The degree to which a test or instrument measures what it purports to measure. (Isakson et al., 1994, Index)

**Valuation:** “This process is selective rather than divergent, but not critical, nor evaluative. The focus of valuation can be originality. When it is, ideas are selected not because they are correct or conventional, but because they are original.” (Creativity Encyclopedia, 1999)

**Value Barriers:** The blocks to creative thinking in which values, beliefs, ethics, or principles of conduct are held or applied so rigidly as to unduly influence problem-solving behavior. (Isakson et al., 1994, Index)

**Variability:** “Quality of doing something more or less differently. Variability levels range from stereotypy to randomness.” (Creativity Encyclopedia, 1999)

**Verbal creativity:** Verbal processes can be manipulated with verbal instructions and informational manipulations. (Sternberg, 1999)

**Verification:** The idea is new, but does it work? (Dacey, 1989)

Vertical thinking, lateral thinking: Vertical thinking is selective while lateral thinking is generative. (Dacey, 1989)

**VID:** An abbreviation for “Very Important Data.” It can be used during convergent Data-Finding to identify the few or most important data. (Isakson et al., 1994, Index)

**Vision:** The image of a desired future state; answers the question, “What are the results you wish to create?” Visions are compelling or inspiring, and, although they refer to the future, are usually stated in the present tense. (Isakson et al., 1994, Index)

**Visually Identifying Relationships (VIR):** A specific sensory search for relationships tool identified in the forcing relationships category. It relies upon the use of pictures to provide the random stimuli for promoting novel or original ideas or connections. (Isakson et al., 1994, Index)

## **W**

**Well-crafted creative product:** Worked and reworked with care. (Dacey, 1989)

**Wertheimer’s Theory:** Creative Thinking is the formation and alteration of mental patterns or forms. (Dacey, 1989)

**Whole brain theory:** Strong in all identified brain processes. (Davis, 1998)

**Who...Hoo!!!** Garth Aldrich’s personal expression of creative spirit. (Garth Aldrich, 2001)

**WIBAI...(Wouldn’t It Be Awful If...):** One form of an invitational stem used to explore or generate possible mess statements. (Isakson et al., 1994, Index)

**WIBNI...(Wouldn’t It Be Nice If...):** Another form of an invitational stem used to explore or generate possible mess statements. (Isakson et al., 1994, Index)

**Word association tests:** Students who are more original in their word associations score higher on tests of anxiety. (Sternberg, 1999)

**Work ethic:** Value is placed on being active and productive which fosters creativity. (Sternberg, 1999)

**Work Preference Inventory:** Provides scores related to workers perceptions of climate conditions that stimulate creativity. (Sternberg, 1999)

**Worst case analysis:** Worst possible result occurs. (Dacey, 1989)

**X**

**Y**

**Yogic sponge position:** Putting the problem out of your mind and decide you are going to relax. Think about movement and clear the mind to reach solutions. (Dacey, 1989)

**Z**

**Zeitgeist:** Societal paradigm (loose zeitgeist- acceptance occurs, hard zeitgeist- idea rejected). (Sternberg, 1999)

**Zen:** “A Japanese sect of Mahayana Buddhism that aims at enlightenment by direct intuition through meditation.” (Creativity Encyclopedia, 1999)

**Zones of Concentration and Absorption:** “Times and places where people can become deeply absorbed in their creative work and where they can achieve levels of concentration not achievable in other settings.” (Creativity Encyclopedia, 1999)

## Other Than English Terms and Phrases

### Dutch

- Bouw voort op idee\_n van anderen:** Build on ideas of others (p. 20)
- Convergeren:** To converge (p. 23)
- Creatief:** Creative (p. 26)
- Creativiteit:** Creativity (p. 28)
- Creatorium:** A company that kills the creativity of its employees (Broekman).
- Cre\_eren:** To create (p. 17)
- Divergeren:** To diverge (p. 25)
- Facilitatie:** Facilitation (p. 31)
- Facilitator:** Facilitator (p. 31)
- Faciliteren:** To Facilitate (p. 31)
- Ga wild:** Go wild (See brainstorming p. 12)
- Het zou fantastisch zijn als...?:** It would be great if...? (Invitational stem p. 50)
- Hoe kan ik...?:** How can I...? (Invitational stem p. 50)
- Hoe zou ik kunnen...?:** How might I...? (Invitational stem p. 50)
- Innovaite:** Innovation (p.40)
- Innovatieve organisatie:** Innovative organization (p. 48)
- Innoverend vermogen:** Innovative ability (p. 48)
- Op welke manieren kunnen we...?:** In what ways might we...?(Invitational stem p. 50)
- Scheppen:** To create; as in “God created the world in seven days.” (p. 17)
- Schiep:** Created (p. 17)
- Streef naar kwantiteit:** Strive for quantity (See brainstorming p. 12)



**Uitstel van oordeel:** Deferral of judgment (See brainstorming p. 12)

**Waarom/Wat stopt je?:** Why/What stops you? (Invitational stem p. 50)

**Wat zijn al de...?:** What are all...? (Invitational stem p. 50)

**Woordendans:** Worddance. (Divergent Tool) (p. 25)

## **French**

**Créateur:** Creator (masculine) (p. 17)

**Créatif:** Creative (p. 17)

**Création:** Creation (p. 17)

**Créatrice:** Creator (feminine) (p. 17)

**Créer:** To create (p. 17)

**Innovant:** Innovative (p. 40)

**Innovateur:** Innovator (masculine), also innovative (p. 40)

**Innovation:** Innovation (p. 40)

**Innovatrice:** Innovator (feminine) (p. 40)

**Innover:** To innovate (p. 40)

**La créativité:** creativity (p. 17)

**Novateur:** Innovative (p. 40)

## **German**

**Erfinderisch:** Inventive (p. 50)

**Erfindungsgeist:** Inventive spirit (p. 50)

**Kreativitaet:** Creativity (p. 17)

**Neuerung:** Something that is novel (p. 49)

**Neuheit:** Novel (p. 49)

**Original:** Original (p. 50)

**Schoepferisch:** Creative (p. 17)

**Akwa Ibom (Ibibio – Nigeria)**

**Ufat:** Creativity (p. 17)

**Italian**

**Cliente:** Client (p. 14)

**Considera l'originalità:** Look for originality (p. 50)

**Convergenza:** Convergency (p. 25)

**Costruisci sulle idee degli altri:** Build upon other's ideas (See brainstorming p. 12)

***Creatività applicata: Applied creativity (p. 7)***

***Divergenza: Divergency (p. 23)***

**Equilibrio dinamico:** Dynamic balance (p. 26)

**Facilitatore:** Facilitator (p. 31)

**Gruppo di supporto:** Resource group (p. 57)

***Immaginazione: Imagination (p. 39)***

**Mirare all massima quantita:** Strive for quantity (See brainstorming p. 12)

**Processo di risoluzione creative dei problemi:** Creative problem solving process (p. 19)

**Rinviare il giudizio:** Defer judgment (See brainstorming p. 12)

**Sii deliberato:** Be deliberate; convergent principle (p. 25)

**Sii selvaggio (va a ruota libera):** Be wild (See brainstorming p. 12)

***Stai in terma: keep focused (p. 76)***

**Usa guidizi affermativo:** Use affirmative judgment (p. 4)

### **Japanese**

**Aidea:** Idea (p. 38)

**Atatame:** Incubation (p. 40)

**Chino:** Intelligence (p. 41)

**Chishiki:** Knowledge (p. 43)

**Deta:** data (p. 22)

**Doki:** Motivation (p. 55)

**Dokusei:** Originality (p. 50)

**Gaiteki doki:** Extrinsic motivation (p. 30)

**Gijyutsu:** Skill (p. 67)

**Hirameki:** Illumination (p. 39)

**Jiko-jitsugen:** Self-actualization (p. 58)

**Junansei:** Flexibility (p. 40)

**Jyunbi:** Preparation (p. 61)

**Kaiketsusaku:** Solution (p. 68)

**Kakusanteki shiko:** Divergent thinking (p. 25)

**Kankyo:** Press (p. 53)

**Kensyo:** Verification (p. 75)

**Kikai:** Opportunity (p. 57)

**Kimekomasaka:** Elaboration ( P. 27)

**Naiteki doki:** Intrinsic motivation (p. 49)

**Noryoku:** Ability (p. 1)

**Pulan:** Plan (p. 60)

**Ryuchosei:** Fluency (p. 40)

**Sentakushi:** Option/alternative (p. 57)

**Sozoryoku:** Imagination (p. 39)

**Sozosei:** Creativity (p. 17)

**Sozoteki mondai kaiketsu:** Creative problem solving (p. 27)

**Sozoteki:** Creative (p. 17)

**Syosan:** Product (p. 55)

**Syusokuteki shiko:** Convergent thinking (p. 15)

#### **Malaysian**

**Ciptaan:** Creation (p. 17)

**Daya/Cipta:** Creativness (p. 17)

**Mewujudkan:** Create (p. 17)

#### **Polish**

**Autonomia:** Autonomy (p. 18)

**Do\_wiadczenie:** Experience (p. 38)

**Dzialanie:** Action (p. 9)

**Dzialanie standardowe:** Standard action (p. 9)

**Dzialanie twórcze:** Creative action (p. 9)

**Dzialanie umy\_lnie twórcze:** Intentional creative action (p. 9)

**Ekonomiczno\_\_:** Economy (p. 34)

**Eksperyment:** Experiment (p. 38)

**Ewolucja organizmu:** Evolution of the organism (p. 37)

**Kształcenie podmiotowe:** Subject directed education (p. 34)

**Podmiot autonomiczny:** Autonomous subject (p. 18)

**Podmiotowe skutki działania twórczego:** Subjective results of creative action (p. 28)

**Projektowanie:** Designing (p. 31)

**Repertuar aktywności:** Repertoire of activity (p. 10)

**Środowisko:** Environment (p. 36)

**Twórcze rozwiązywanie problemów:** Creative problem solving (p. 27)

**Umiejętność wartościowania:** Ability to evaluate (p. 9)

**Wiedza naukowa:** Scientific knowledge (p. 51)

**Wolność:** Freedom (p. 41)

**Wytwór:** Product (p. 63)

**Zadanie podmiotowo twórcze:** Subjectively creative task (p. 28)

### Spanish

**Adaptación:** Adaptation (p. 2)

**Creatividad:** Creativity (p. 20)

**Imaginación:** Imagination (p. 39)

**Innovación:** Innovation (p. 40)

**Tshiluba (Democratic Republic of Congo)**

**Difuka dia menji: Creativity (p. 20)**

## Appendix B- BIBLIOGRAPHY

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## Appendix C – Literature List\*

### Publications of Teresa M. Amabile

#### *Harvard Business Review on Breakthrough Thinking*

Teresa Amabile, Dorothy Leonard, Jeffrey Rayport, Andrew Silver, Eileen Morley

ISBN: 157851181X

Pub. Date: July 1999

#### *Creativity in Context*

Teresa M. Amabile, Mary Ann Collins, Regina Conti, Elise Phillips, Martha Picariello

ISBN: 0813330343

Pub. Date: May 1996

#### *Creativity and Learning*

Beth A. A. Hennessey, Teresa M. Amabile

ISBN: 0810610787

Pub. Date: January 1987

#### *Creativity in Context: Update to the Social Psychology of Creativity*

Teresa M. Amabile

ISBN: 0813328276

Pub. Date: June 1996

#### *Creativity in the R&D Laboratory*

Teresa & Amabile, Stanley S. Grysiewicz

ISBN: 0912879289

Pub. Date: May 1987

#### *Growing up Creative*

Teresa M. Amabile

ISBN: 0517569396

Pub. Date: July 1989

#### *Growing up Creative: Nurturing a Lifetime of Creativity*

Teresa M. Amabile

ISBN: 093022289X

Pub. Date: June 1992

#### *The Social Psychology of Creativity*

Teresa M. Amabile

ISBN: 0387908307

Pub. Date: July 1983

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**Publications of Mihaly Csikszentmihalyi**

*Flow: The Psychology of Optimal Experience*

Mihaly Csikszentmihalyi

ISBN: 0060920432

Pub. Date: February 1991

*Finding Flow: The Psychology of Engagement with Everyday Life*

Mihaly Csikszentmihalyi

ISBN: 0465024114

Pub. Date: February 1998

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## Appendix E- Concept Paper

**Theme:**  
**Organizing and Disseminating Knowledge of Creativity**  
**Initiative:**  
**Completing the Document for Publication**

**Project/Thesis Title: Organizing and Disseminating Knowledge About Creativity: *Completing the Dictionary of Creativity Terms – Phase 3***

**Rationale and Questions:** The purpose of this project is to complete the preparation of a dictionary of creativity terms and to build upon the collective works of Aldrich (2001) and Kimball (2002). The current dictionary contains 831 words and phrases and is accessible on a CD and in a hard copy notebook internally at the International Center for Studies in Creativity (ICSC) at Buffalo State College.

The questions that will guide the research and further development of this project are:

- How to increase the current sample of vocabulary related to the field and domain of creativity and have a selection of terms and a procedure for selecting them?
  - What criteria would be appropriate for selection?
  - Who are the key creativity researchers and/or practitioners whose vocabulary is central to include?
  - How might these people be contacted or their key words identified and included?
- What new words, phrases or terms have appeared in the literature since the dictionary project began and what words or terms are most important to the experts in the field of creativity?
- How might we obtain feedback on the work so far and what might need to be strengthened and improved?
- What other recommendations are there for specialized vocabulary and how might we obtain that?

**Statement of Significance:** Aldrich and Kimball have attempted in Phase One and Two, "...to communicate words into a common creativity language." (Aldrich, 2001). Aldrich compiled a list and partial definition of creativity terms based upon their recent and common usage in the field. Kimball followed up this initial work by defining many of the unidentified terms that Aldrich found and by updating definitions from the two volumes of the Encyclopedia of Creativity (1999).

In Appendix A of Kimball's project, she lists one hundred and thirty-one still "Unused words in the creativity dictionary from Aldrich's work." We need to evaluate these words for inclusion or exclusion from the final product. If they are to be excluded, there should be a rationale for that exclusion.

Additionally, we need to increase the scope of the dictionary base to include terms from specific major authors or scholars. This project will focus on the latter two activities and begin a special section with words and definitions of creativity in as many

languages as possible. This will result in making this publication “international” in scope.

This project will expand the Creativity Dictionary to organize the language of creativity. By soliciting the advice and input of the scholars and expert practitioners we will add credibility to the current publication. Since we represent the International Center for Studies in Creativity, the inclusion of the terms and definitions in languages in addition to English will help to build our international reputation as well.

### **Method & Process:**

This research project is a continuation of the work completed in Aldrich and Kimball’s projects. As such it will necessarily build upon the body of work that has already been presented.

The research will begin by contacting both Aldrich and Kimball as primary informants to provide insight into their techniques that might not have been included in their finished documentation. This information will be useful in providing a list of researchers and practitioners in the field of creativity to contact as secondary data sources (Charles & Mertler, 2002).

The next step to this project is to review the existing project data and select some key researchers and practitioners in the field of creativity (>50) and identify those key terms that are associated with their work. We will then contact these researchers and practitioners and ask them to:

- Comment on the listed terms already identified.
- Add and define any new terms not identified.
- □ Define those terms not previously defined.

This same group of identified individuals will be considered primary informants, and questioned regarding new or previously undefined terms. A questionnaire will be used to elicit this data.

We will also contact members of the international community within the ICSC and solicit their assistance in collecting terms to begin the special section with words and definitions of creativity in languages other than English. We will contact all of the international students and alumni and ask them to provide at least two (but as many as possible) words and phrases defining or describing creativity, creative thinking or problem solving. We will also ask them to provide phonetic spellings and English language meanings for the words or phrases they contribute.

### **Learning Goals:**

- Increase knowledge of the terms in the field of creativity and their defined meanings.
- To become familiar with and learn more about the journal publications and other literature associated with the field.
- To establish contact with practitioners and researchers in the field of creativity.
- To be part of the “team” involved with the publication of the first Creativity Dictionary.

**Outcomes:**

- A reference publication that can be used by future students and researchers in the fast growing field of creativity.
- A network of national and international associates in the creativity field.
- Executive summary of this project and ten approved CBIR entries, including this project.

**Timeline:**

- May 2004: Get Concept Paper approval, contact members of ISCS international community for assistance collecting non-English words and definitions of creativity;
- June 2004: Continue working with the ISCS international community, develop a list of potential informants to be used as both primary and secondary data sources; write initial survey and interview questions.
- July 2004: Begin CBIR annotations.
- August 2004: Continue readings; complete CBIR annotations.
- September 2004: Complete readings and follow up with informants on new terminology; transcribe data from questionnaires and interviews.
- October 2004: Draft document for publication.
- November 2004: Revise document for publication; Final submission of project write-up, executive summary and CBIR annotation of this project.
- December 2004: Have final Creativity Dictionary ready for publication; final approval of project; Graduate.

**Principal Investigators:** Dr. Mary C. Murdock, advisor, William E. Grieshofer, candidate.

**Related Literature:**

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