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Developing the Beginning Prototype for a Children's Book Series for Creative Curriculum

Valerie Palmer
Buffalo State College, palmerv01@mail.buffalostate.edu

Advisor

Susan Keller-Mathers

Developing the Beginning Prototype for a Children's Book Series for Creative Curriculum

by

Valerie E. Palmer

An Abstract of a Project
in
Creativity and Change Leadership

Submitted in Partial Fulfillment
of the Requirements
for the Degree of
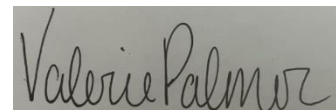
Master of Science

May 2022

Buffalo State
State University of New York
Department of Creativity and Change Leadership

ABSTRACT OF PROJECT

Developing the Beginning Prototype for a Children's Book Series for Creative Curriculum

Creativity is increasing in popularity and demand in our 21st Century world. It is among the top

five most desirable traits that employers are seeking in employees. Some educational institutions

abroad have adapted a creative curriculum and have seen much success in student achievement

and performance. Yet in America's educational institutions are not with this new era of

creativity. When in actual fact the majority of American schools reject and counter this concept

of creativity in the classroom. There are exceptions to this statement for example Charter

Schools and Montessori schools have a better reputation for incorporating innovation and

creativity in their curriculum. Which is why for this project I am aiming to close this gap through

developing a creative children's book series that aligns with a creative curriculum for schools to

purchase and implement into their existing programs. With the expectation that this project will

yield the first prototype for the first book in the series.

Valerie E. Palmer

__5/19/22__

Date

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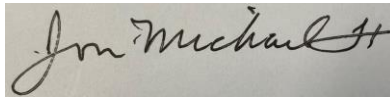Creativity and Change Leadership
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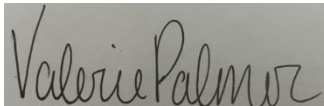Master of Science
May 2022

Dates of Approval:

__5/19/22__

Jon Michael Fox

Susan Keller-Mathers

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Valerie E. Palmer

Student

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SECTION ONE: BACKGROUND TO THE PROJECT

Purpose and Description of Project

In today's 21st century world, creativity is increasing in popularity and demand. It is among the top five most desirable traits that employers are seeking in employees. Historically, schools' main function is to produce young adults that are ready to enter the workforce. To further this concept, we have also seen historically the demands of the workplace to influence our schooling system. This can be seen clearly during the Industrial Revolution where schools were designed to create graduates that were ready to enter a factory workforce. However, that was two centuries ago and times have changed, but our schools haven't, leaving us behind today. This causes several questions to appear in my head; why haven't schools adapted to our 21st century demand? Why is it that schools in America are not educating their students' creativity? Perhaps more pertinent is how we can redefine our educational institution in America to encompass and encourage creativity regularly across content?

It is due to these questions that I have begun searching for answers back in summer of 2021. Through my work at SUNY Buffalo State, I have examined the history of creative children's literature, and how other educational systems nationally have successfully integrated creativity into their curriculum previously. In doing so, I have begun developing my own children's book series to stimulate and develop every child's innate curiosity and capability of creativity in schools or at home.

The goals for this project include:

- Develop the first book draft of a series called *Class We Have a Problem*, that enhances the creativity of children in the classroom or at home.

- Learn about creative curriculum nationally and the specific needs and gaps in the American educational system.
- Learn about the specific needs and gaps in children's literature since the beginning of the 2000s.

Rationale for Selection

As a teacher in today's 21st century I am a first-hand witness of the misfortunes that are happening in schools. I have been teaching for four years and in those years, I have taught at both charter and public schools for 1st, 2nd, 3rd, 4th, and 5th grades. Based on my time in the classroom one key aspect that I have observed is that as children get older, they lose confidence in themselves and often don't see themselves as a creative person. I want to change that. I want to show other teachers how they can develop their own student's creativity by giving them an interactive series that involves the reader in an engaging way that makes them not only excited to learn but that also takes them on a journey to rediscover their creativity. What is driving this project is my desire to eventually expand upon my series, *Class We Have a Problem,* and develop it into a K-12 curriculum available to the public. When accomplished with this long-term goal, I hope that this curriculum will not only continue to develop my own pedagogy on teaching and that of others in the profession as well. In addition, I hope it will help make integrating creativity into schools more clear, effortless, and accessible.

SECTION TWO: PERTINENT LITERATURE AND RESOURCES

Since the term creativity was coined there have been individuals intrigued by the vast unknown that comes with it. Researchers, scholars, experts etc. have studied in their specific field of creativity (creativity in organizations, education, psychology etc.) for years and have made a profound imprint on what is known about creativity today. Personally, I have

encountered several key people who have not only brought knowledge into my life but have sparked a passion in me that I would have otherwise never known to exist. Before I began my journey with SUNY Buffalo State in their master's program for Creativity and Change Leadership, I had this uneasy feeling that never seemed to truly go away. This overwhelming sense that there must be something more I can get out of life and out of my career, more specifically. Soon after I began this journey, I realized I was right, and that uneasy feeling faded and was replaced with an overwhelming hope and insight to my limitless potential for my future. To this I must thank my professors Dr. Susan Keller-Mathers, Dr. John Cabra, and Dr. Gerard Puccio.

Everyday Creativity

In addition to those names mentioned above there are several well-known scholars in their field who have done peer-reviewed research on the benefits of creativity in school and beyond. The following researchers are authors that I found previously when I began my journey of developing a creative children's book series back in the summer of 2021. Creely, Henriksen, and Henderson (2020) mention that schools can be seen as breeding grounds for creativity, innovative thinking, and critical reflection. Furthering that "Schools, and educational institutions are organizations with power to allow or suppress creative embodiments, innovative thinking, and critical [self-reflection]" (p. 308). Showcasing that it is up to the schools to either nurture it or diminish student's creativity. It is urgent that we develop a curriculum for schools to use to help teachers cater to their students' creativity. They go on to indicate how their research on the 4 Cs Model of Creativity demonstrates beautifully the vast creativity reaches. The "Cs" stands for mini-c, little-c, big-c and pro-c; each capturing the essence of how creativity can be seen ranging from everyday creativity to the exceptional. They then go on to discuss why and how the

4 Cs can be seen in education. With keeping the 4 Cs Model of Creativity in the minds of teachers, administrators, and parents, we can foster an environment that not only recognizes creativity in their students but also supports and nurtures it. This speaks to the impact that creativity beholds. It is not something that only some people possess sometimes. It is something that everyone possesses all the time, everywhere. Dr. James C. Kaufman and Dr. Ronald Beghetto (2009) further discusses the importance of the 4 Cs in the classroom and how learning can be seen at each level (see appendix A).

Anna Craft (2003) and Ruth Richards (2013) are just some of the many researchers who support this idea of everyday creativity, meaning that everyone has it and uses it every day in everyday scenarios. In Crafts article The Limits to Creativity in Education: Dilemmas for the Educator, she quotes Goleman's, Kaufman's, and Ray's (1992) work saying, "[they] argued that much innovation and problem solving occurs in everyday life." (p. 114). Supporting our notion that creativity can be applied to contexts of everyday life. To put it simply, everyday tasks stimulate one's creativity. Richards defines everyday creativity as, "A universal human capacity" then going on to say, "everyday creativity is about the originality of everyday life. It is less what we do than how we do it. It is about the creative process." (2013, p. 257). Using her definition of everyday creativity is key in understanding how impactful creativity is in our daily lives. It emphasizes that we should focus energy on the process we take to get to the end result, rather than solely focusing on said result. The process is how you got there while the product is the final idea, solution, or thing you decide to do. The reason why we want to focus on our process is because we want to be aware, present, open minded, and willing to take risks in what we are doing.

Creativity as A Skill

Creativity and creative thinking takes deliberate and continuous practice in order for it to become an innate ability you possess. George Land (1992) completed a 10-year longitudinal study that researched the concept of creativity being a skill that can be taught. According to Land, the results concluded that non-creative behavior is learned. In other words, as children get older their creativity diminishes due to societal stressors and pressure. Land goes on to state that, "Creativity is a skill that can be developed and a process that can be managed." When beginning with a foundation of knowledge, learning a discipline, and mastering a way of thinking. I also believe this emphasizes first that creativity can be taught and second that the process of creative thinking is pliable. Land's research is also cited in L.A. Vint's (2006) article *3Cs: Creating a Culture of Creativity* stating that

> For our students to be creative and innovative, and to become leaders in their fields, teachers must develop the best climate to stimulate innovation…We need to teach our students the creative steps to bring out new, innovative and imaginative ideas. Ideally, creative ideas that the students themselves thought they could never have previously conceived.

Furthering the idea of creativity being a teachable skill and signifying the impact and importance of practicing your creativity every day.

Our 21st Century World

Puccio & Lohiser (2020) state that according to Bloom's Revised Taxonomy of Thinking, the ability to create is the highest level of thinking one can get. They then go on to define *create* as "putting elements together to form a novel, coherent whole or make an original

product." Which can then be further broken down into three categories: producing, planning, and generating (p. 35). We can see students produce, plan, and generate across all domains. If we want students to not only be successful in schools but also beyond, then we need to recognize the impact creativity has on us long term. In the Handbook of Research on Creative Problem-Solving Skill Development in Higher Education, it speaks to how businesses and educational leaders are regularly seeking creative thinking as a 21st century skill. Going on to state that a survey of 1,320 recruiters revealed that "42% of recruiters identified Creative Problem Solving as a highly desirable skill among job applicants." Yet the top three skills recruiters said were the hardest to find in applicants were "Strategic Thinking at 47.3%, closely followed by Creative Problem Solving at 44.4% and Leadership Skills at 42.2%" (Puccio et al. 2017). These statistics are alarming for three reasons, first being that creativity can be found in each of the skills that recruiters are seeking. Second, the demand for creative thinking and problem solving is now and if our schools can't produce or keep up, society will fall further behind. Third, if these skills are in high demand, then why aren't schools offering classes to produce students that possess these skills? This again demonstrates the need for urgency for our educational system to adapt creativity into their school as a skill that needs to be developed outside of art or music class.

Ruth Richards, as mentioned previously, is also a strong advocate for creativity being an essential skill for today's world stating that, "People finally need to hear the message: Our creativity is a fundamental survival capacity. Not only does it help us stay alive, it helps us learn what we are living for. Our human creativity must be taken seriously." (Richards et al., 2011). The creative process is what allows us to harness our originality and flexibility. Which increases our willingness to take risks, improv and follow our intuitions. Our basic fundamental human ability to try this and try that, coins our creativity and is what keeps us alive.

Aside from scholars, there have been several books published since the 2000s that have the same goal as mine: to provide literature to promote creativity in our students. I have researched and read a selection of these books and have organized them in a timeline on when they were published and the audience for which the literature is intended for; students or teacher manuals (see appendix B for list and references). However, there is a gap in the literature, specifically pertaining to children's creative literature. Most books published since the 2000s focuses on how adults can teach or incorporate creativity in their classroom or lives; with some guidance as to how to do it. For the children's books I was able to find, they modeled thinking creatively but were not interactive and had the author doing the work for the students. In addition, I did not find a series that built off one another, deepening the readers' creativity; the closest thing I found was Kobi Tamada's *What do you do with a…* trilogy (see appendix B). Therefore, it is my desire to fill this gap by creating a children's book series that: models the CPS process in parts and whole, goes the extra step to incorporate the child in the process, and builds off one another, thus deepening the reader's creativity.

SECTION THREE: THE PLAN

Plan to Achieve Your Goals and Outcomes

Throughout this project I employed several creative learning skills and creative problem-solving skills to accomplish my goals as stated in section one. I began by creating a mind map of the possible topics that relate to creativity and that can be written about (see figure 1). I also made a timeline to help guide and pace my creative thinking (see table A). In addition, I also brainstormed and collaborated with my distinguished peers and professors amongst my institution. When I started this project, I had previously written a draft of a book as a result of an independent study course. However, when embarking on this new challenge I realized that it

wasn't what I was going for and decided to scrap it and start fresh. I do believe this "first book" was critical in my process because it allowed my nerves to settle and quiet my mind. Allowing me to see my vision and end goal more clearly than I did when I wrote it. For this project my goal is that the final outcome will be to at least one prototype of a book for my *"Class We Have A Problem"* series, with the goal of submitting to a publisher.
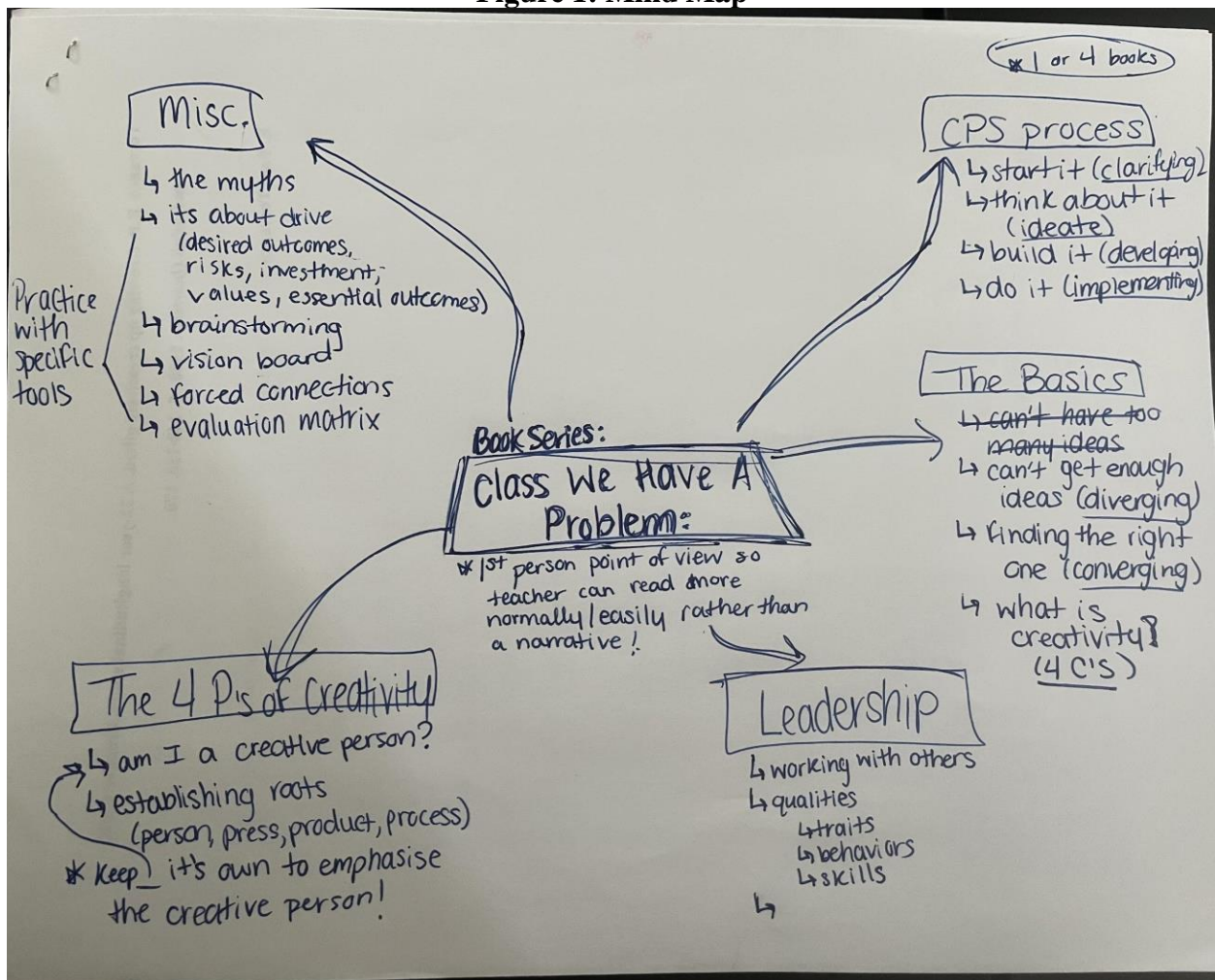
Figure 1: Mind Map

Table A: Project Timeline

January 5th-February 20th	- Re-read original children's book (30 min) - Decide on a direction for book series (1-2 hrs) - Draft concept paper (2-4hrs) - Submit concept for review - Begin editing first book (2hrs) - Finalize 1st book draft (2-4hrs)
February 21st-April 10th	- Continue to develop and expand on section 1-3 (4-6hrs) - Rational - Literature - Project plan - Research illustrators and publishers (1 hr)
April 11th-May 19th	- Draft sections 4-6 (6-8hrs) - Submit sections 4-6 for approval - Review entire concept paper (8-10hrs) - Submit entire concept paper - Upload to digital commons - Present project to class (30 mins)

Evaluating the Plan

I knew I was on pace with my plan when I could begin to check off boxes from Table A. I knew my intended outcome was met when my professors, classmates, and family provided feedback to me on my prototype. This feedback was presented informally or formally. I used my professors and classmates' feedback to further push my project in the direction I intended to go and strengthen it where they see possible. In addition, I regulated myself and used my timeline to hold myself accountable on benchmarks and learning goals. Lastly, I knew I would have accomplished my goal when I received my Master of Science in Creative Change and Leadership from SUNY Buffalo State.

SECTION FOUR: OUTCOMES

This project resulted in the first prototype of the first book in my children's series "Class We Have A Problem". The title of this book was *Never Too Many,* and it focuses on planting and nurturing divergent thinking skills. The book is written in a first-person narrative, so that the teacher can more easily facilitate their class discussions. Introducing the concepts of divergent thinking in a playful way for children to get their feet wet without fear of being judged. Woven into the narrative are the guidelines associated with divergent thinking, being explained in age appropriate language in addition to the attested, pre-existing guidelines. Children will explore and practice their divergent thinking skills through related, yet random activities that lead up to them honing in on their skills in the final task of the book. The prototype is inserted below as Figure 2.

Figure 2: Prototype of *Class We Have A Problem: Never Too Many*

Class We Have a Problem: Never Too Many

by
Valerie Palmer

Dedication

...

To my dear grandmother, Marcia Palmer, who holds the greatest impact on the women I am today and to my beautiful mother, Christa Palmer, who has helped guide me through life's many challenges.

To the Creative Change and Leadership Program at SUNY Buffalo State and their professors. As they saw something in me I did not, and inspired me to go bigger in life.

Lastly, to my students over the years, who have taught me more than I can have ever imagined.

It was an average day, just like any other. The week began with Monday which was, to come to think of it, pretty exciting, well as exciting as a Monday could ever be. I hadn't seen so many faces eager to explore and learn since our unit on jungle animals.

What made it made so exciting? ... Well what do you think?

Those are all exceptional ideas however, what made so inspiring is that I announced to the class that we will be taking a break from our normal studies; you know the ones, like ELA and Math. And start a new content I like to call CPS,

or Creative Problem Solving!

My goal for everyone in this room is that, each and every one of you awaken your own creativity and strengthen it by the end of this school year.

There is so much to creativity so we cannot possibly cover it all today but isn't going to stop us from getting started.

Lesson 1: The Basics

Think about this...where do ideas come from?

YOU!
YOUR BRAIN!

And believe me you are full of ideas, even if you don't know it yet!

When you think of ideas and and particularly many ideas to a situation or problem that is called DIVERGENT THINKING.

What is it called?

DIVERGENT THINKING!!!

When we diverge we are trying to think of as many ideas and we possibly can. There is no wrong answer, no answer too silly, and never too many.

Kinda like candy you can never have too much ..... Well maybe not candy;too much and your teeth will fall out. What about like rocks you can never have too many .... No, no that doesn't work either; too many rocks and you won't be able to move.

Oh! I know like sunshine! You can never have too much sunshine.

When you are outside you want as much sunshine as you can get. Same thing with ideas, when you face something changeling or just need some new thinking, you want to think up as many ideas as you possibly can.

Now there are some rules to this DIVERGENT THINKING

RULES:
#1 Defer Judgement
(you don't judge yours or others ideas)
#2 Strive for quantity
(you want as many as you can get)
#3 Seek Wild and Unusual Thoughts
(you want unique ideas)
#4 Build on other ideas
(use your friends ideas to make your own)

Let's practice!

Remember our rules...

How many ways can you use a fork?

What can you use a lawnmower for besides cutting grass?

Great job! I knew that you all would be terrific at this!

Now let's try something with a clear goal in mind.

<u>What are all the ways in which you could make the school feel like a safer place?</u>

Remember the rules!

Take a look at all of the ideas we came up with as a class. The next step and skill that we will practice is the opposite of divergent thinking, it's called CONVERGENT THINKING.

Until then however, but for now continue to practice your diverging skills in class and at home!

SECTION FIVE: SUMMARY

Creativity is increasing in popularity and demand in our 21st Century world. It is among the top five most desirable traits that employers are seeking in employees. Some educational institutions abroad have adapted a creative curriculum and have seen much success in student achievement and performance. Yet in America's educational institutions are not with this new era of creativity. When in actual fact the majority of American schools reject and counter this concept of creativity in the classroom. There are exceptions to this statement for example Charter Schools and Montessori schools have a better reputation for incorporating innovation and creativity in their curriculum. Which is why for this project I am aiming to close this gap through developing a creative children's book series that aligns with a creative curriculum for schools to purchase and implement into their existing programs.

The results of this project yield the first prototype for the first book in my book series called *Class We Have A Problem.* It focuses on planting and nurturing divergent thinking skills. Introducing the concepts of divergent thinking in a playful way for children to get their feet wet without fear of being judged. With the guidelines associated with divergent thinking being explained in age appropriate language in addition to the, attested, pre-existing guidelines.

As stated this is only the first prototype of the series with many more to follow. Using my mind map (see figure 1) I develop a list of topics centered around creativity to begin and launch my series. Table B will list the topics of future books along with a short description of each. Please note that the way they are ordered is in no means the order in which I intend them to be read.

Table B: Future Books & Descriptions

Converge	Continues to build the foundation of creative thinking and problem solving by advancing students' knowledge of basic concepts and skills. It will be connected to the first book by proceeding with the story line established, but then going through the process of converging on the ideas that students come up with. Emphasizing the converging rules and giving practice for the skills.
The 4 C's of Creativity	This will be the last book that builds to the foundation for creative thinking and problem solving. This book's purpose is to describe what creativity is and where/how it can be seen. It will be centered around the 4 C's model of creativity.
Leadership	Creativity and leadership are highly connected and intertwined. This book will discuss the correlations as well as help students recognize their leadership style and then harness and strengthen it. Focusing on the attributes and skills leaders possess.
The 4 P's of Creativity	The person, press, process, and product of creativity are all significant to an individual's creativity. This book will go in depth with each one explaining how creativity is seen, and how one can promote as well as enhance their creativity in each "P". Warning signs to look out for that can limit one's creativity in each "P" will also be discussed.
Myths	This book will focus on the most popular myths in creativity and those surrounding it. With each one discussing why people hold this belief. Proceeding to dismantle and disapprove each one. Students will also self-reflect on their own misconceptions, or misunderstandings about creativity.
CPS Process	The CPS process includes four stages: clarify, ideate, develop, and implement. This book will go into each step explaining the process

	using relatable real-life scenarios that students will be able to grasp. There is also potential for more books to branch off of this one, to discuss other areas of creative problem solving such as: thinking styles, preferences, how they work together as a team etc.
Tools	There will be a focus on playfulness, as it introduces several tools that can be used to assist in creative thinking and problem solving. The tools that I plan to include at this point in time are: DRIVE, brainstorm, vision board, forced connections and evaluation matrix. Giving students explanation for each, when best to use them, and chances to practice.

SECTIONS SIX: KEY LEARNINGS

Overall, I think the process went well once I decided to start fresh and had the mind map guiding me. Throughout this journey I did discover two things. First being, that you have to just start, and it is okay to begin something and then in the end go in a different direction. Before I began this project, I had previously drafted an entire book to what I thought, at the time, would be my book. At the time I didn't think about making a series or developing the book further. Which resulted in overloading it with creative information. What I realized after drafting it and letting it rest for a bit was that it was covering too many topics of creativity for one book. Therefore, it did not serve its purpose of teaching about creativity and deepening creative thinking in students. Leading to me completing a mind map of all the topics under creativity I would like to write about. Which then led me to discovering the possibility of a series rather than one book. Without me spewing my thoughts into a book, and though in the end I went in a different direction, I may still be wondering where to start.

My second discovery was, write it out! Whether that is in the form of a list, mind map, or random notes, writing down your thoughts accomplishes two things. One it gets it out of your mind, making room for new ideas. Two it grounds you and your ideas. Similarly, to what I said previously without writing it down and taking the time to create the mind map, I am confident that it would have taken me much longer to reach the point where I am now.

<p style="text-align:center">SECTION SEVEN: CONCLUSION</p>

To conclude this paper, I would like to state that since beginning my journey at SUNY Buffalo State two years ago, there is no going back to the old me. The version of myself that couldn't see the depths that creativity shines light on. Or the version that couldn't see myself being able to leave the classroom and explore other avenues. Upon graduating I will not let what I have learned go to waste and fade away. I will live my life creatively every day in every way, leading by example, and enhancing my own creative confidence daily. My long-term goal is to become a creative change leader that helps other leaders recognize, practice, and develop their creativity; with a focus on education. I will know I have achieved this goal when I publish a children's series that educates parents and educators about how to introduce and develop their children's or students' creativity. Past that, I would like to accomplish developing a creative curriculum that coincides with my book series, and that educational systems can purchase Globally.

What I see myself doing next is reaching out to the several illustrators that I have found through websites that range in specialties and quality. In addition, I could publish my book on Amazon as an e-book to begin and then continue to research publishers for physical copies. This is enough to get me started on the next part of the process.

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Appendix A

The mini-c level of creativity: Creativity is inherent in learning. Any time one attempts a new task, there is a level of creativity involved. At the mini-c level of creativity, what one creates might not be revolutionary, but it is new and meaningful to them.

Example: Jacob brings home his first painting from school. It is his first attempt to be appropriate to the task and it is new and meaningful to him.

The little-c level of creativity: The little-c level of creativity reflects an aspect of growth from the mini-c level. With appropriate feedback, advancements are made and what was created might be of value to others.

Example: Jacob's parents love the new painting Jacob brought home today. They place it on the refrigerator because they think it is good and they get enjoyment out of seeing it. It's on its way to becoming art.

The Pro-c level of creativity: At this level, one has the ability to be creative at a professional level and in a professional venue. At this point, one would have had many years of deliberate practice and training. Not everyone at the Pro-c level can make a living with their creative pursuit; however, it is generally the goal of those at this level to support themselves doing something they love.

Example: Jacob majored in art in college and his pictures now hang in galleries. His paintings are recognized by art experts and critics as being creative. His paintings hang in the homes of others—not just his friends and family, but people who do not know Jacob personally but who appreciate and are moved by his art.

The Big-C level of creativity: Those at the Big-C level will be remembered in the history books. The Big-C level includes an evaluation of one's entire career and entire body of work and then evaluates the entire body of work against other great contributors and decides where one fits in.

Example: Over the years, Jacob's paintings have been bought by people who have tremendous collections of artwork. His paintings hang in famous galleries and are regularly discussed by experts. Decades from now, Jacob will be considered one of the greatest artists of all time.

Appendix B
Creative Children's Literature Since the 2000s

2000	"The Accelerated Learning Handbook: A Creative Guide to Designing and Delivering Faster, More Effective Training Programs" by Dave Meier
2003	"The Dot" by Peter H. Reynolds
2004	"Ish" by Peter H. Reynolds
2006	"Not a Box" by Portis, Antoinette
2008	"Not a Stick" by Portis, Antoinette "The Thingamabob" by Il Sung Na
2011	"Creativity Unbound: An Introduction to Creative Problem Solving" by Roger Firestien "Stuck" by Oliver Jeffers
2012	"Teach like a Pirate" by Dave Burgess "Sky Color" by Peter H. Reynolds
2013	"What do you do with an idea?" by Kobi Tamada
2014	"Teach Like a Champion 2.0" by Doug Lemov "The Most Magnificent Thing" by Ashley Spires
2015	"Weaving Creativity into Every Strand of Your Curriculum" by Cyndi Burnett and Julia Figliottiz
2016	"A Thousands No's" by DJ Corchin "What do you do with a problem?" by Kobi Tamada
2017	"Jabari Jumps" by Gaia Cornwall

2018	"The Dreamer" by Na Il Sung
	"What do you do with a chance?" by Kobi Tamada
2019	"Create in a Flash" by Roger Firestien

Appendix B Continued
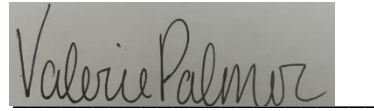
Creative Children Books

1. "The Dot" by Peter H. Reynolds
Reynolds, P. H. (2003). *The Dot* (1st ed.). Candlewick.

2. "Ish" by Peter H. Reynolds
Reynolds, P. (2004). *Ish*. Amsterdam University Press.

3. "Not a Box" by Portis, Antoinette
Portis, A. (2006). *Not a Box* HarperFestival; Brdbk edition (13 Dec. 2011).

4. "Not a Stick" by Portis, Antoinette
Portis, A. (2007). *Not a Stick* (1st ed.). HarperCollins.

5. "The Thingamabob" by Il Sung Na
Na, I. S. (2008). *The Thingamabob* (First American Printing ed.). Knopf Books for Young Readers.

6. "Stuck" by Oliver Jeffers
Jeffers, O. (2011). *Stuck* (Illustrated ed.). Philomel Books.

7. "Sky Color" by Peter H. Reynolds
Reynolds, P. H. (2012). *Sky Color (Creatrilogy)* (Illustrated ed.). Candlewick.

8. "What do you do with an idea?" by Kobi Tamada
Yamada, K., & Besom, M. (2013). *What Do You Do With an Idea? — New York Times best seller* (9th Printed.). Compendium Inc.

9. "The Most Magnificent Thing" by Ashley Spires
Spires, A. (2014). *The Most Magnificent Thing* (Illustrated ed.). Kids Can Press.

10. "A Thousands No's" by DJ Corchin
Corchin, D. J., & Dougherty, D. (2016). *A Thousand No's: A growth mindset story of grit, resilience, and creativity* (Illustrated ed.). Sourcebooks Explore.

11. "What do you do with a problem?" by Kobi Tamada
Yamada, K., & Besom, M. (2016). *What Do You Do With a Problem? — New York Times best seller* (Reprint ed.). Compendium Inc.

12. "Jabari Jumps" by Gaia Cornwall
Cornwall, G. (2017). *Jabari Jumps* (1st ed.). Candlewick.

13. "The Dreamer" by Na Il Sung
Na, I. S. (2018). *The Dreamer: (Inspirational Story, Picture Book for Children, Books About Perseverance)* (Illustrated ed.). Chronicle Books.

14. "What do you do with a chance?" by Kobi Tamada
Yamada, K., & Besom, M. (2018). *What Do You Do With a Chance? — New York Times best seller* (Illustrated ed.). Compendium Inc.

Books for Teachers on Incorporating Creativity

1. "The Accelerated Learning Handbook: A Creative Guide to Designing and Delivering Faster, More Effective Training Programs" by Dave Meier
Meier, D. (2000). *The Accelerated Learning Handbook (text only)1st (First) edition by D. Meier*. McGraw-Hill.

2. "Creativity Unbound: An Introduction to Creative Problem Solving" by Roger Firestien
Firestien, R. (2011). *Creativity unbound*. Williamsville, NY : Innovation Systems Group, 1997.

3. "Teach like a Pirate" by Dave Burgess
Burgess, D. (2012). *Teach Like a PIRATE: Increase Student Engagement, Boost Your Creativity, and Transform Your Life as an Educator* (Illustrated ed.). Dave Burgess Consulting, Incorporated.

4. "Teach Like a Champion 2.0" by Doug Lemov
Lemov, D., & Atkins, N. (2014). *Teach Like a Champion 2.0*. Wiley.

5. "Weaving Creativity into Every Strand of Your Curriculum" by Cyndi Burnett and Julia Figliottiz
Burnett, C., & Figliotti, J. (2015). *Weaving Creativity into Every Strand of Your Curriculum: Black & White (Developing Creativity)*. Knowinnovation.

6. "Create in a Flash" by Roger Firestien
Firestien, R. (2019). *Create in a Flash: A Leader's Recipe for Breakthrough Innovation*. 5

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Name

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