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# Stories from the Creativity Garden: A Series of Interviews with Dr. Mary Murdock

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Running Head: STORIES CREATIVITY GARDEN

*Stories from the Creativity Garden: a series of interviews with Dr. Mary Murdock*  
by

Carol Yeager

An Abstract of a Project  
In  
Creative Studies

Submitted in Partial Fulfillment  
Of the Requirements  
For the Degree of

Master of Science

December, 2008

Buffalo State College  
State University of New York  
Department of Creative Studies

## ABSTRACT OF PROJECT

*Stories from the Creativity Garden: A series of interviews with Dr. Mary Murdock*

This project explores the curricular development of the Creativity Domain from the perspective of Dr. Mary Murdock in a series of informal discussions and video clips with me. We discuss some of the curriculum highlights and processes that she has worked with from her time as a graduate assistant in Georgia to her tenure at Buffalo State College. The recordings have been created in a documentary format as pod casts as Dr. Murdock discusses the domain of creativity, curriculum and methodology of the delivery of theory and the processes inherent. The intent has been to dig deeper into several key process areas (socio drama, Creative Problem Solving, Torrance Incubation Model, Thinking Skills Model) with the audio interview recordings reflecting the passion and highlights of Dr. Murdock's pedagogical interests, pursuits and strengths. The final portion of the collection includes an audio interview and video excerpt on the TIM and a presentation of Dr. Murdock's living creativity garden at her home, created by Dr. Susan Keller-Mathers. The focus of interest is on the academic curricular aspect and the organic nature of creativity and not the facilitative model.

Signature

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Date



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Dates of Approval:

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Susan Keller-Mathers  
Assistant Professor

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Carol Yeager  
Student

## ACKNOWLEDGEMENTS

I extend my heartfelt thank you to Dr. Mary Murdock for her generous sharing of time and teaching techniques and processes, as well as her insights regarding the curriculum development of the graduate certificate program in Creativity and Change Leadership at Buffalo State College, and the Master of Science in Creativity program as well as her contributions to the creativity domain in general. While I may have initially felt somewhat short-changed by not having face-to-face courses with her, I now feel more than amply rewarded with the ultimate collegial exchanges we have shared in working with this project. This project is the beginning of what I hope will continue as both a collegial and collaborative journey in deeper understanding and teaching with Dr. Mary Murdock in the creativity garden.

Dr. Susan Keller-Mathers has offered valuable guidance as I floundered and tried to find cohesive focus. Her suggestions for scaling back the project have been very helpful. I have included her power point presentation, so graciously offered, as an additional perspective on Mary Murdock's creativity garden and contributions to the domain. This garden was designed around gifts from the "blossoms Mary has nurtured" so that the garden may nurture Mary in the creative processes for healthy living. So many metaphors as tribute to Mary's stories of the creativity garden(s). Thank you Sue, for all of your support and assistance to so many of us.

And to Vincenzo Piscopo ... multi bene gracias. Your encouragement and suggestions have been very helpful in times of need as well as in between. I do not know



how you were able to manage juggling all the travel, family and school work and still have time to be my sounding board partner. May you find the best life has to offer.

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## **SECTION ONE BACKGROUND FOR THE PROJECT**

This project contains series of audio pod casts of recorded interviews/storytelling by Dr. Mary Murdock, some video clip excerpts and some photographs and graphic representations. My interests in the particular models of pedagogy, coupled with the enhancement of the process of delivery through storytelling should enrich my knowledge of teaching and learning methods.

My own background in course and curriculum development is enriched by the experience and different perspectives from the creativity curriculum. Dr. Murdock is a primary repository of knowledge and experience and her storytelling is one learning method I eagerly delve into and then recorded for inclusion in the Creative Studies Collection at Butler Library at Buffalo State College and the International Center for Studies in Creativity (ICSC) Student Reading Room for augmented student learning.

The podcasts are intended to outline curricular development of the Creativity Domain during Dr. Murdock's time as a graduate assistant in Georgia when she first began to study creativity as well as during her 21 year tenure at Buffalo State College. The recordings are created in a documentary format as Dr. Murdock discusses the domain of creativity, curriculum and methodology of the delivery of theory and the processes inherent.

Daniel Pink (2007) contends that we are not so much in the information age as entering the conceptual age (p.3). Creativity is both a concept and a process and is surely

an integral process for change and change leadership. In his discussions of the aptitudes most helpful for success and fulfillment in today's world he mentions: Design, Story, Symphony, Empathy, Play and Meaning (p.4).. These are all aptitudes inherent in the creativity processes and Mary Murdock is one of the best of our antecedent storytellers in the domain of creativity.

### **Background**

As an assignment for the course CRS 625 Current Issues in Creativity Studies in the summer of 2008, I interviewed Dr. Murdock as my creativity scholar. Appendix B While I had taken online courses with her, I had not had the opportunity to engage in an in-person classroom situation. As I was interviewing Dr. Murdock as my subject for the scholar presentation, I realized that when she talks about creativity, her passion resonates through each and every observation and story she relates. Her conversations are nuanced with a special phraseology and cadence in her voice.

First, I felt cheated for not having had the opportunity to experience my learning through her special talents. I realized that the conversations are an important component in the chain of transcendence for the creativity process. Dr. Murdock infuses her antecedents' passion in her practice and her presentations. Through the storytelling, and her particular perspective, there is a valuable learning as well as teaching tool. It is my privilege to be able to have these discussions with her and record them for others to be reminded of how the passion surrounding the subject creates such a joyful learning experience.

### **Rationale**

The love of creativity Dr. Mary Murdock brings to her teaching is most fully understood through her relating stories surrounding theories, processes and practices. The written word does not carry the full inflection of meaning nor does it underscore the metacognitive aspect of learning nearly as much as her voice can engender. When I chose my Master's Project topic I realized that recording some of the stories would be the best mode for more enriched and extended learning opportunities.

Storytelling is one learning method I am eager to investigate more deeply for inclusion in the ICSC library for students as well as those who have not had the opportunity to sit at the feet or stand next to one of the master teachers of creativity. Encapsulating the history and many nuances of the creativity processes and the creativity richness of the curriculum design has further enhanced my understanding of the study of deliberate creativity and creative problem solving as lifelong thinking processes.



## **SECTION TWO PERTINENT LITERATURE**

I was overwhelmed with choices of literature to review when I began thinking about what questions, topics, as well as major learning concepts and processes would best reflect Dr. Murdock's love and contributions for the creativity domain. As a scholar, teacher and practitioner of creativity in her personal and professional life, she had acquired a unique understanding of how and where to use the processes as well as an intrinsic resonance in her storytelling of her own creativity journeys.

The first step I took was to review the major outlines and contracts for each of the courses taken. These are syllabus materials and contracts that had been created by her and I felt would hold the key to what we might highlight. That task proved interesting and yielded a myriad of possibilities; seemingly too many possibilities and I needed to find better focus for the podcast series

Dr. Murdock had spoken much earlier in our conversations about a garden she had visualized. A garden has soil and some foundation plants that develop and blossom as they are nurtured and time passes. Soon, one notices the essence of color and form as the garden fills out and some elements stand out above the others as highlights. That metaphor provided the key to my quest. What is the essence of creative studies and processes and which highlights are most relative and robust? For this, I collected and reviewed many of Dr. Murdock's publications as well as a few that I felt influenced my own perceptions and resonance of creativity. The purpose of this project is to reveal the essence of what Dr. Murdock feels resonates strongest with her and with the teaching and learning processes of creative studies. Some of the pertinent literature is included for



those who wish to dig deeper into the garden and find their own gems. Dr. Murdock is a mother lode for creativity studies and this project attempts to mine the brightest and richest jewels. The literature represents a small sampling of what is available and a more complete bibliography of Dr. Murdock's publication and writing is included in Appendix C.

## **Pertinent Literature and Resources**

### ***Background Reading***

Helsen, Ravenna. (2008). One surprise after another. *Journal of Personality Assessment*, 90(3), 205-214.

Krathwohl, D. R. (2002) A revision of Bloom's taxonomy: An overview. *Theory and Practice*. 41(4), 212-218.

Noller, R. B. (1977). *Scratching the surface of creative problem solving: A bird's eye view of CPS*. Buffalo, NY: D.O.K. Publishers, Inc.

Pink, D. H. (2005). *A whole new mind: Why right-brained will rule the future*. New York: Penguin Group, Inc.

Puccio, G. J. & Murdock, M. C. and Mance, M. (2007). *Creative leadership: Skills that drive change*. Thousand Oaks, CA: Sage.

Puccio, G. J. & Murdock, M. C. (Eds.). (1999). *Creativity assessment: Readings and resources*. Buffalo, NY: The Creative Education Foundation Press.

Schwartz, R.A. (1995). Metaphors we teach by: The mentor teacher and the hero student. *Journal of Aesthetic Education*. 29(2), 103-110.

Torrance, E.P. & Safter, H.T. (1999). *Making the creative leap beyond*. Buffalo, NY: Creative Education Foundation Press, Inc.

Torrance, E.P. & Safter, T. (1990). *The incubation model of teaching*.

Buffalo, NY: Bearly Limited.

Torrance, E.P. (1983). *Mentor relationships: How they aid creative achievement, endure, change, and die*. Buffalo, NY: Bearly Limited.

Torrance, E. P. (1983). The importance of falling in love with something. *Creative Child and Adult Quarterly*, 7(2), 72.

Torrance, E. Paul (1979). *The search for satori and creativity*. Buffalo, NY: Creative Education Foundation, Inc.

### ***Conference and Workshop Presentations***

Murdock, M. C. & Keller-Mathers, S. (2008). Teaching and learning creatively with the Torrance Incubation Model: A research and practice update. *International Journal of Creativity and Problem Solving*, 18(2), 11-34.

Murdock, M. C. & Keller-Mathers, S. (2008). Designing and delivering training for creative thinking using the Torrance Incubation Model.

In G. J. Puccio, A. Burnett, J. F. Cabra, J. M. Fox, S. Keller-Mathers, M. C.

Murdock, M.C. & J. Yudess (Eds.). *Proceedings of the 2<sup>nd</sup> Creativity and Innovation Management Community Conference*, Buffalo, NY: International Center for Studies in Creativity.

Murdock, M.C., Burnett, C., & Mance, M. (2008). *The big three- understanding and applying basic affective skills that underlie CPS: The thinking skills model*. Draft of paper prepared for ACA

20<sup>th</sup> International Conference in Singapore.

Murdock, M. C. & Burnett, C. (2007, April). *The magnificent seven:*

*Warming up to the affective skills in CPS: The thinking skills*

*model*. Presentation for the 4<sup>th</sup> CREA conference, Sestri Levante,

Italy.

Murdock, M. C., Argona, C. A., Keller-Mathers, S. Fox, J. M. & Cabra, J. F.

(March 31, 2006). *Getting to aha: Teaching creativity at SUNY*. Invited plenary

session on creativity, Fashion Technology Institute of New York, NY.

Puccio, G.J., Murdock, M.C. & Mance, M. (2005, May). *Creativity and*

*lhange leadership*. One half-day workshop presented for the Expert

to Expert conference sponsored by the International Center for

Studies in Creativity, Buffalo State College, NY.

Puccio, G. J., & Murdock, M. C. and Mance, M. (2008). Creative problem

solving: Background and introduction to the Thinking Skills Model.

Paper in G. J. Puccio, C. A. Burnett, J. F. Cabra, J. M. Fox, S. Keller-Mathers, M.

C. Murdock, & J. Yudess. (Eds.). *Proceedings of the 2<sup>nd</sup> creativity and innovation*

*management community conference*. Buffalo, NY: International Center for

Studies in Creativity.

### ***Additional Resources***

Buffalo State College Academic Catalogue. (n.d.). Retrieved October 10, 2008.

from <http://www.buffalostate.edu/gradprog.xml?bpid=14>.

Nitkowski, K. (2004). Documenting the teacher's experience with the use of the Torrance Incubation Model for creative learning and teaching. Unpublished ICSC Master's Project, Buffalo State College, NY.

Partnership for 21<sup>st</sup> Century Skills. (2008). 21<sup>st</sup> century skills, education and competitiveness. A Resource and Policy Guide.



### **SECTION THREE PROCESS PLAN**

The major reason for undertaking this project of interviews with Dr. Mary Murdock has been to underscore the richness of learning and teaching that is in the Creative Studies Department and most specifically, that which has been primarily developed over time and enriched through the master teaching of Dr. Mary Murdock in the Distance Learning program. There are historical as well as pedagogical elements contained in the interviews and I anticipate the listener/reader/viewer will find a rich garden of creativity study highlights.

I ultimately decided that the development of the creative studies curriculum at Buffalo State would provide the framework upon which the highlights and essences could be built and recorded through a series of interviews. As an overview, there are three distinct coursework strands. “The Foundations of Creativity strand surveys various approaches to assessing and defining creativity, as well as a variety of models and theories associated with understanding the nature of creative behavior” (Creative Studies Department). While the courses are generally foundation studies, they are designed to add depth and breadth in studies of the creativity domain. “The Creative Problem Solving and Facilitation strand emphasizes ways to deliberately foster creative potential by helping the student to learn, apply, and teach specific creative problem-solving tools” (Creativity Studies Department). In this strand, theory is informed by process and process is exercised under a variety of situations. “The third strand, Research, Development and Dissemination includes involvement with the department’s program of research, development and dissemination” (Creativity Studies Department). A more

detailed explanation of the three strands of studies as well as pedagogical concerns is highlighted in the interviews and my accompanying commentary. Appendix D

The initial project concept was a bit broader in scope, including several video taped interviews and graphic illustrations. This was more than one could reasonably accomplish in the one semester time span. It is possible that I may continue with the project beyond the scope of the master's project completion.

When I began writing the proposal for this project I learned that it would be necessary to embark upon a course of Human Subject Review (CITI) courses and I needed to acquire formal permission from Dr. Murdock to conduct the interviews and use the results in the project. Appendix E. Additionally, an application and approval from the International Review Board (IRB) was needed before I could start. Appendix F. This set my time table back a bit and I spent the interim researching and purchasing the technical equipment needed for the recording and editing, as well as reviewing the Creative Studies Graduate program courses materials. I have subsequently attended a workshop for Creativity in Curriculum and was introduced to Apple computing potentials for creating more interesting and inclusive pod casts. By the end of October I purchased a Mac Power book computer for creating more integrated audio and visual pod casts. When the first three sections had been written the major portions of the telephone interviews had been completed. Review, editing and transfer to pod casts were scheduled for November. Final production and review of pod casts was scheduled for the latter portion of November. Most deadlines were met, and a few were submitted as quickly thereafter as circumstances allowed. Early December was dedicated to reworking



technical challenges, obtaining additional training from the Apple creative staff, fine tuning the editing process and final proofing of the entire project.

### ***Project Timeline***

August:

- At start of semester review project concept, gather review materials from courses and start research on recording equipment (**10 hours**)
- Develop detailed outline of subject matter content for individual pod casts and potential video recording (**5 hours**)

***Monthly Time subtotal 15 hours***

September

- Contact Dr. Murdock for agreement to pursue project with me via e Mail and telephone conversation (**1.5 hours**)
- Discuss project with Dr. Keller-Mathers for general content and purpose direction and suggestions (**1 hour**)
- Recording equipment search, installation, testing with change search, purchase, installation, testing, etc. included (**8 hours**)
- First interview appointment and recording on creativity and socio drama (**2 hours**)
- Review of first interview (**2 hours**)
- Draft, submit for peer review, changes, final writing of concept paper (**15 hours**)
- Contact with Sounding Board Partner (person offers feedback) (**.5 hours**)
- Angel chat with class group (**3 hours**)
- Read materials on socio drama, Creative Problem Solving, and review curriculum development especially Bloom's Taxonomy (**10 hours**)
- Read materials supplied on course template for the course (**4 hours**)
- Presentation (by way of organization and review of material) to Empire State College faculty research group on creativity and Study Workshop done in Spring 2008 for Metro Center/ESC); preparation, presentation and discussion ... I am using a large portion of this as a review preparation for the forthcoming interviews with Dr. Murdock surrounding curriculum development (**12 hours**)
- Collaborative Institutional Training Initiative (CITI) Training courses (**2.5 hours**)

***Monthly Time subtotal 62.5 hours***

October

- Angel chat with class group (**0 hours**) substituted conference on **Design Technology: Catalyst for Creativity (8 hours)**
- Scheduling and recording of 3 interviews with Dr. Murdock covering Creative Problem Solving, Thinking Skills Model and Torrance Incubation Model (**7 hours**) added mentoring (**2 hours**)
- Review and rough edit of interviews (**10 hours**)
- Discussion with Dr. Keller-Mathers on project (**.75 hours**)
- Weekly check in with SBP ( $.30 \times 2 =$  **1 hours**)
- Progress write up and submit (**.50 hours**)
- Submit draft on Angel of sections 1-3 (**10 hours** organizing and writing)

**Monthly Time subtotal 39.25 hours**

November

- Angel chat with class group (**3 hours**)
- Weekly check in with SBP ( $.30 \times 3 =$  **1.5 hours**)
- Major edits and pod cast production for review (**20 hours**)
- Reworking of any interviews as a result of Dr. Murdock/Dr. Keller-Mathers feedback suggestions (**4-6 hours**)
- Final interview(s) for overview, etc. w subject review (**4 hours**)
- Edits and producing for cohort feedback (**2-4 hours**)
- Final product reworking, editing by Dr. Murdock and Dr. Keller-Mathers, if requested (**2 hours**)
- Submit draft on Angel of sections 4-6 (**12 hours** organizing and writing)
- Struggling with technical challenges and malfunctioning computers (**10 hours**)

**Monthly time subtotal 62.5 hours**

December

- final edit reviews by Mary Murdock and changes made in recordings (**2 hours**)
- Apple training for newer pod cast techniques (**3 hours**)
- Final proofing and DVD burn of entire project (**10 hours**)

**Monthly time subtotal 15 hours**

**Project Total time - approximately 195 hours**



## SECTION FOUR OUTCOMES

The processes involved in recording, editing and transferring of the final audio elements have been both frustrating and interesting with a set of additional learning experiences. Proprietary software that accompanied the recording device posed several challenges, a few of which have been addressed; others, remain a mystery and will extend my learning into the future. While computer technology has created many amazing opportunities, it has also added a steeper learning curve than I anticipated. My prior experience has been with analogue recording and editing and the digital domain has its own set of challenges and rewards.

As a result of searching for the best means for creating the final pod cast product, I purchased an Apple Power Book Pro computer. The creative potentials were far greater using the Mac than those available with the Windows PC. I had been searching for a reason to invest both time and money for other creative endeavors I want to pursue and this project has been the impetus. The acquisition also added another learning curve and time element that I had not additionally anticipated. When I unpacked the new Mac computer, and eagerly went to turn it on ... it was not functional. After numerous support conversations, it was determined that it was not a functioning unit. Additional time was expended in returning that unit and acquiring its replacement. I know that it will also keep me engaged in further development of the project beyond its initial publication. For the purposes of completing the project, I did major editing on the Windows PC, transferred the files to a thumb drive and imported to the Mac. I then

enrolled in several hours of one-on-one instruction so I could create the final product using the more creative suites available with the Mac computer.

The Torrance Incubation Model of Teaching and Learning (TIM) has surely worked its magic in so many aspects: my anticipation has been heightened, I have delved deeper into the curriculum design and many of the discrete elements of the Creativity Studies Program at Buffalo State and I am anxious to extend my learning even more upon completion of these initial stages of inquiry and review of the MS program's curriculum and course development. As an added dimension, I plan to rework and add to some of the audio and, perhaps, add some additional video components, once I have been able to climb the Mac Book Pro learning curve more deeply.

Some of the products of this project are intangible and incredibly invaluable for my personal thinking and teaching development. While the podcasts are available for students and faculty to use and find additional perspectives for their creativity research, my synaptic energy experiences in the initial telephone conversations and recordings cannot be reproduced. For the purposes of this project the outcome consists of photographs of Mary Murdock that establish a visual image to accompany the series of recordings of her stories discussing key aspects of the curriculum in the Master's Program in Creativity Studies at Buffalo State College. The full set of audio recordings is included within the project publication as pod casts on DVD. This outline is intended to offer an overview of the series and delineation of various entries.

## **Stories of the Creativity Garden Podcast Outline**

**The following are included on DVD format and included as attachments in the back of the written portion of the project.**

**The views expressed here are Dr. Mary Murdock's personal perspective as she reflected on my spontaneous questions included in the interviews and as she perceived events at the time of their unfolding. The questions and responses were neither scripted nor prepared in advance of the conversations. (cyeager)**

**Section # 1:**

**Allusory Graphic overlooking Visionary Creativity Garden (Khoury.2008)**

**First Visions of the Creativity Garden (audio)**

**Initial Curriculum Discussion (audio)**

- **Roots of the Buffalo State creativity program (12:39')**
- **Socio drama and further curricular influence (29:01')**
- **Mentoring as a separate role (26:21')**
- **Facilitative teaching and Creative Problem Solving (CPS) (27:08)**

**Creative Problem Solving (CPS) Part I (audio 35:00')**

- **The basics of creative problem solving**

**Creative Problem Solving (CPS) Part II (audio 24:13')**

- **As a thinking and leadership process**

**Thinking Skills Model (TSM) (audio)**

- **Development of TSM (33:32')**

- **Enrichment of the Creative Spirit**
- **Plain language model**
- **Leadership framework**
- **Diagnostic thinking model and skill base**
- **CPS process and content as metacognition**
- **Enhancements within Creative Problem Solving (CPS) model (audio 33:21')**
  - **Retention of data and redesign of the CPS model**
  - **Metacognition and cognitive realizations in creativity**
  - **Practice and thinking skills**
  - **Research, teaching and style**
  - **E. P. Torrance contributions to creativity domain and his last classes**
  - **The language of creativity**

**Section # 2:**

**This section includes Dr. Susan Keller-Mathers in the TIM discussion and the Series of images she created of Dr. Mary Murdock's personal creativity garden at her home in North Carolina.**

**Video excerpt on TIM** (approx. 3')

**Torrance Incubation Model (TIM)** (audio 41:31')

**Interview with Dr. Mary Murdock and Dr. Susan Keller-Mathers**

- **Introduction into the curriculum design, as a skill base, as an instructional design element and the key understandings of the process**
- **The writing process of TIM as an organic entity**
- **The TIM laboratory**

**Images of Dr. Mary Murdock's Botanical Creativity Garden** (Keller-Mathers.2007)

In addition to the audio recordings I have included some photographs, an allusory poster image that was created by one of my Lebanese students, some personal photographs I made of Dr. Murdock, video excerpts from an earlier interview and a series of images created by Dr. Susan Keller-Mathers surrounding the organic creativity garden at Dr. Murdock's home. These elements underscore the beauty of the creative spirit that is infused in the stories of the creativity garden so carefully planted and nurtured by Dr. Mary Murdock. The gardens are in constant growth and eternally-blooming.





## SECTION FIVE KEY LEARNINGS

The iterative nature of learning in the Master's Program in creative studies has been highlighted and underscored throughout my work on the Master's Project. Reviewing the courses and key learning from each one in preparation for interviewing Dr. Murdock enabled me to read with new eyes and a fresh perspective. I came to a more robust understanding of the underlying framework that supports multiple creative thinking processes. One of my personal definitions of creativity: a shift of perspective for a new perception and/or a shift of perception for a new perspective, and this was definitely an iterative result. What I was not entirely prepared for was the next process.

With yet another shift of perspective, an amazingly rich and even more deeply rewarding perception evolved as I recorded and listened to Dr. Murdock's voice and the subtle nuance of phraseology surrounding the discussions. As she related her stories recalling the development and redevelopment of the curriculum of creative studies at Buffalo State, my understanding of both the foundation and the processes was enhanced by the passion and resonance contained in her voice. I have been quite fortunate to be able to even further enrich my perspective and understanding, yet again, as I have reviewed, edited and transferred to MP3, the final audio recordings for publication.

In the last few courses of the master's program in creative studies, I began to detect a distinct pattern in course and program structure. I initially identified the process as the same processes involved in deliberate creative problem solving. As I completed the major coursework, I realized that while I had recognized a pattern in the curriculum, it was, indeed, related to the creative problem solving process and was even broader in

concept. In Foundations of Teaching and Learning (CRS 670) I ultimately discovered that the underlying foundation process was actually the Torrance Incubation Model (TIM).

As one listens to the stories of the curriculum development, redevelopment and refinement, it becomes clear that the TIM is the underlying process for each course that Dr. Murdock has designed, developed and taught, as well as the foundation and framework of the entire master's program as it currently exists. As the stories from the garden of creativity have been related by Dr. Mary Murdock, the TIM has become patently obvious. As simple as the process technique of teaching and learning appears, it is extremely complex, organic and robust in use.

As I had surmised, the richness of learning has been underscored by listening to Dr. Mary Murdock. Her story telling is infused with passion that resonates clearly in her voice and choice of examples. Her use of metaphor is particularly noteworthy for stimulating metacognitive thinking and deeper understanding of processes as well as theories of creativity study and practice.

Another key understanding surfaced surrounding the curriculum when I reviewed the syllabus for each course Mary Murdock has designed. Some of these are currently offered by other instructors based on her syllabi. The TIM model is infused in the structure as well as the intrinsic learning skills expected. I have included several of the syllabi in Appendix G. While the course contract/syllabus may appear similar to many of those of courses of other domains, it is the intellectual thinking that is so rich and reflective of Dr. Murdock's thoughtful development of the curriculum and the courses of

the creativity studies domain at Buffalo State College. These documents are original developments in the creativity domain, and while unpublished at this point, represent some very significant contributions to the dissemination of intrinsic developmental aspects of contemporary creativity studies. Bear in mind that Dr. Murdock's mentors, her noted antecedents, infused their intellectual precepts within her vision and perceptions and she is transcending the time span and infusing her perceptions and perspectives with those who are contemporaries in the domain as well as those who follow.

I have a new appreciation of the creative capabilities inherent in the Apple computer systems and am now able to produce sophisticated podcasts with richer content. This is a skill that will be useful in all of my teaching and which will enable course content to be far more portable than ever before. Portable digital equipment will augment, and in many cases replace online and print course materials. E-learning and portability of content have significantly changed the horizons of teaching and learning.

These are some of the key skills that I gained and will use in future course development:

- *Recording equipment:* use of Sony Voice recorder ICD P620 (Windows PC proprietary software for editing and MP3 transfer for more universal export.
- *Initial Audio Edits* executed in Microsoft Windows Moviemaker
- *All Images converted to JPG*
- *Video recorded in AVI and transferred to WMI with conversion software*
- *Pod Casts* created in Apple *Garage Band Pod Casting*
- *Final pod cast product* burned to DVD-R for universal media access

A further key learning, while not new, has been reinforced: I set out to accomplish more than was truly possible in the time allotted for the project. As I have scaled back the final product, I am conscious that the product is not complete and I will continue to develop portions of it in greater detail in the near future. The learning never ends, as long as the breathing continues.



## SECTION SIX: CONCLUSION

As a life-long learner, my curiosity and digging deeper to learn more, and finding new ways to integrate the learning has been as normal as breathing for me. While the formal course of studies in creativity has come to a conclusion, I am confident that the learning will continue into the future as long as I am breathing. Creativity is an organic, living, breathing force of my existence. I have come to more intrinsically understand this through deliberate creative problem solving, the domain of creativity and much of what surrounds the processes, through the curriculum and course developments of Mary Murdock as offered in the Master of Science in Creativity program at Buffalo State. Its framework is firmly grounded with the TIM learning and teaching process. I now have a framework and language upon which to transfer rich components of the creative thinking and deliberate creative problem solving skills and processes that I had previously been lacking.

I foresee a reworking of some of my research in preparation for additional interviews with Dr. Mary Murdock and I plan to continue further discussions, and subsequent recordings (hopefully video as well as audio). It would be great if we were able to offer a workshop together for a culture outside of the United States on some aspect of creativity. My anticipation of learning more from her was heightened with selecting her for my scholar review in Foundations in Teaching and Training Creativity (CRS 560).

From my perspective, my initial goals have been met and the project has resulted in a modicum of success. As outlined in the concept paper:

- Update and hone my media recording, editing and transfer skills
- Develop a deeper understanding of the curricular needs and enhancements for creativity teaching and mentoring
- Develop a greater facility in development of international workshop series programs infusing Socio drama, CPS, TSM and the TIM skill building teaching and learning techniques
- Creating a permanent record of Dr. Murdock's storytelling around the creativity theory and processes for the ICSC library

The interviews contained herein have started a process of digging deeper into the well of knowledge and understanding within Dr. Mary Murdock. I anticipate that my research and collegial relationship with her will extend well into the future. I hope to be able to reflect the passion and resonance, in some measure, that is evident in her life work and contributions in the creativity domain. In her visionary moment, from the vast garden she envisioned as she stood next to Dr. E.P. Torrance on the mountain, through the planting of so many seeds and nurturing of the plants as they grow and blossom. Dr. Mary Murdock, in her own words, is on her purpose.



### References

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**APPENDIX A**

**Initial Concept Paper**

## APPENDIX A

### Initial Concept Paper

#### Stories from the Creativity Garden

**Name:** Carol Yeager

**Date Submitted:** 20 September 2008

#### **Project Type:**

This project will be series of audio pod casts of recorded interviews/storytelling of Dr. Mary Murdock. My interests in the particular models of pedagogy, coupled with the enhancement of delivery through storytelling should enrich my knowledge of teaching and learning models. My own background in course and curriculum development will be enriched by the experience and different perspectives from the creativity curriculum. Dr. Murdock is a goldmine of knowledge and experience and her storytelling is one learning method I am eager to delve into and record for inclusion in the ICSC library for student learning enhancement.

#### **Description of the Project:**

The pod casts are intended to outline curricular development of the Creativity Domain during Dr. Murdock's time as a graduate assistant in Georgia as well as during her tenure at Buffalo State College. The recordings will be created in a documentary format as Dr. Murdock discusses the domain of creativity, curriculum and methodology of the delivery of theory and the processes inherent. The intent is to dig deeper into several key process areas (socio drama, CPS, TIM, TSM) with the audio interview recordings reflecting the passion and highlights of Dr. Murdock's pedagogical interests, pursuits and strengths. My focus of interest is on the academic curricular aspect and not the facilitative model.

#### **Rationale for Choice:**

My initial impetus is totally selfish. I have not had the opportunity to be in a face to face course with Dr. Murdock and decided this might be a good way to mine those pearls of wisdom for both curriculum development and teaching techniques. My initial plan is to continue to design and deliver Creativity Workshops in a global arena. My ultimate plan is to facilitate the development of creativity teaching/learning centers in other parts of the world. Dr. Murdock has had extensive international experience in delivery of the creativity models and her perspective of the differences and similarities of cultural is helpful for both my immediate and long range goals.

**The Tangible Product/Outcome:**

The tangible product/outcome of the project will be a series of pod casts that will be recorded on DVD and included with the written portion of this project. My intent is to develop an audio reference library of the creativity contributions for teaching and learning tips gleaned by Dr. Murdock from the years of working with her antecedents as well as being an antecedent for those now making their own contributions in the creativity domain. The core/underlying theme of the production will be curriculum. Storytelling is an important form of communication/teaching/learning and Dr. Murdock has a true gift for storytelling. The end product will be a collection of her stories and a body of information that will offer ICSC additional insight and resource material for further development and research in the creativity domain.

**Criteria Used to Measure the Effectiveness:**

In addition to the fun of the storytelling between Dr. Murdock and myself, after my editing and review by Dr. Murdock and Dr. Keller-Mathers I will ask my cohort in this study for their feedback. I anticipate capturing the essence of the various areas that I will outline and that we will cover in the interviews. The cohort feedback will be helpful to ascertain that I have highlighted the essence and captured enough in the storytelling to encourage an extension of learning.

**People Involved in the Project and my role:**

Initially, the major participation will be between Dr. Murdock and me. I will develop an outline of curricular topics and teaching techniques and I will record a series of telephone interviews. I anticipate a review process with Dr. Keller-Mathers and Dr. Murdock as the project progresses. As mentioned previously, when the project is nearing completion, feedback from the cohort will be invited.

**Time Span of the Project:**

The telephone interviews will take place starting after the project proposal approval through the end of October. I expect the editing and review of the final interviews to be done in early to mid November, feedback from cohort to occur by the end of November. The project will be completed and submitted with written documentation in early December 2008. If warranted, and participant availability optimum, I would like to entertain the possibility of a short video as a follow up to the aural recordings. This

would occur sometime during 2009 and not as a part of the Master's Project but may be considered a part of the ICSC library on the subject.

**Project Location:**

The project will occur in the United States. Specifically, the interviews will occur via telephone between Catskill, New York and Etowah, North Carolina. Since I work online out of my home office and Dr. Murdock is on sabbatical writing for a book publication from her office in North Carolina this seems to be the most expedient way to effect the project.

**The Importance of Doing This:**

As I was interviewing Dr. Murdock as my subject for the scholar presentation this summer, I realized that when she talks about creativity her passion resonates through each and every observation and story she relates. Her conversations are nuanced with a special phraseology and cadence to her voice. First, I felt cheated for not having had the opportunity to experience my learning through her special talents. I realized that this was an important component in the chain of transcendence for the creativity process. Dr. Murdock infuses her antecedents' passion in her practice and her presentations. Through the storytelling, and her particular perspective, there is a valuable learning as well as teaching tool. It is my privilege to be able to have these discussions with her and record them for others to be

reminded of how the passion surrounding the subject creates such a joyful learning experience.

**Personal Learning Goals:**

- Update and hone my media recording, editing and transfer skills
- Develop a deeper understanding of the curricular needs and enhancements for creativity teaching and mentoring
- Develop a greater facility in development of international workshop series programs infusing Socio drama, CPS, TSM and TIM skill building teaching and learning techniques
- Creating a permanent record of Dr. Murdock's storytelling around the creativity theory and processes for the ICSC library

**Plan to Achieve Goals and Outcomes:**

I have developed a timeline of goals for each segment of the Project and it is included following the Evaluation segment of this proposal. Regarding some of the specifics: I am

- doing further research in the areas of creativity to better formulate interview questions
- engaging in the suggested courses surrounding ethics for interviewing subjects to make sure I follow proper guidelines and permissions for reproduction
- updating my technical recording and editing skills for the audio recordings
- conducting the interviews and subsequently editing them for pod cast output

**Evaluation:**

In addition to evaluating my outline to make sure I have asked the right questions to fulfill the goal of this project, I will ask members of my cohort to listen to selected pod casts and offer their feedback (this will be done after the final editing review described next. The primary evaluator(s) will be Dr. Murdock, to ascertain that in my editing I have retained the essence of her responses and Dr. Keller-Mathers to determine whether I have fulfilled my over riding goal of curricular design.

**APPENDIX B**

**Scholar Paper**



APPENDIX B

**Scholar Summary paper by Carol Yeager for CRS 625**

Scholar Summary

Dr. Mary C. Murdock

CRS 625

Dr. Susan Keller-Mathers

ICSC Buffalo State College

Carol Yeager

13 July 2008

### Scholar Summary of Mary C. Murdock

Mary C. Murdock is an Associate Professor and a member of the graduate faculty at the International Center for Studies in Creativity, Buffalo State College, and Buffalo, NY. She has been there as a member of the faculty since 1987, initially teaching undergraduate courses and currently teaching graduate courses and supervises master's work. Additionally, she has extensive international teaching experience in Creative Problem Solving in five different countries and has been a guest lecturer on qualitative research at the University of Bergen. As a mentor she follows a line of distinguished antecedents that include E.P. Torrance, Mary Frasier, Ruth B. Noller, and Maurice Stein in addition to the many others who have contributed to her falling in love with creativity and all it encompasses.

Her curriculum vitae, in addition to college and university degrees and teaching certification, includes

#### Instrumentation:

*A Different Kind of Smart: Applying Emotional Intelligence at Work (ADKS certified)*  
*Foursight: The breakthrough thinking profile (Foursight certified)*  
*Kirton Adaption-Innovation Inventory (KAI certified)*  
*Myers-Briggs Type Indicator (MBTI certified)*  
*Situational Outlook Questionnaire (SOQ certified)*  
*Torrance Tests of Creative Thinking (TTCT supervised training)*  
*Jones Inventory of Barriers to Problem Solving (JIB supervised training)*  
*Stanford-Binet (supervised training)*

#### **Other Professional Training:**

Collaborative Institutional Training Initiative (CITI) research/ethics in the Social Sciences certification/coursework  
 Neural Linguistic Programming (NLP workshop certified)  
 DeBono end user certification in Lateral Thinking and Six Hats  
 Martin Luther King, Jr. Summer Institute for Non-Violence, Atlanta, GA  
 Karrass Negotiating Seminar, Buffalo, NY  
 Fred Pryor Train-the-Trainer Seminar, Buffalo, NY  
 National Seminar Group: How to Manage Projects, Priorities and Deadlines, Buffalo, NY

As indicated in her curriculum vitae, her additional contributions to the creativity domain are rather extensive and invaluable for their furthering the learning and research in the field.

**Other Professional Experience/Service**

- 2008 Co-Chair (with Center faculty), *Creativity and Innovation Management Journal (CIM)* 2<sup>nd</sup> international community conference, May 28-30, Buffalo State College, Buffalo, NY.
- 2004-8 Chapter founder and President, American Creativity Association for Buffalo, NY chapter.
- 2003 Curriculum consultant to St. Mary's University, Minneapolis, MN for the development of a certificate and Master's program on their campus.
- 2003 Assistant Co-coordinator, Education Home base, the 49<sup>th</sup> Annual Creative Problem Solving Institute, Buffalo, NY
- 2001-08 Advisory Board Member, American Creativity Association; consultation and input on association business.
- 2001-03 Chair, International Child Art Foundation's Children's Creativity Symposium-2002- 3. Washington, DC; continued planning; conference attendance.
- 2001-02 Chief Convener for Education Pathway activities and program planning, Extending Leader Program, the 48th Annual Creative Problem Solving Institute-- revised strand description, communicated with team members, read and evaluated conference proposals.
- 2001-02 Pathway Team Member for Tools and Techniques Pathway activities and program planning, Extending Leader Program, the 48th Annual Creative Problem Solving Institute-- wrote new strand description and examples.
- 1998-02 Editor, *Celebrating Creativity*, Creativity Division Newsletter for the National Association for Gifted Children
- 1987-present Evaluator, National Future Problem Solving Program Scenario Writing Competition

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- 1998 Coordinator, Idea Exposition, Center for Studies in Creativity's *Creativity in the Classroom* Conference, Buffalo State College, Buffalo, NY
- 1997 Co-Chair, Creativity Division's *Problem Solving Extravaganza* National Association for Gifted Children's 44th Annual Conference, Little Rock, AR
- 1996 Co-Chair, *Understanding and Nurturing Creativity in People: An International Conference*, Center for Studies in Creativity, Buffalo State College, Buffalo, NY
- 1995-97 Trainer, Certification Program for *Situational Outlook Questionnaire*, Creative Problem Solving Group-Buffalo, Amherst, NY
- 1993-97 Editor, *International Creativity Network Newsletter*, Center for Studies in Creativity, Buffalo, NY;  
Co-Editor, 1990-92
- 1993-02 Assistant Coordinator, Research Home Base, Annual Creative Problem Solving Institute, the University of Buffalo, Buffalo, NY
- 1991-97 Member, Board of Trustees, Western NY Library Resources Council (Board Secretary, 1993; Vice President, 1994; President, 1995; Past president, 1996), Buffalo, NY
- 1989 to present Ad Hoc reviewer, *Gifted Child Quarterly*; *Journal of Creativity Research*
- 1990-93 Coordinator of Educational Programs, Center for Studies in Creativity, Buffalo, NY
- 1988-90 Co-Chair, *International Working Creativity Research and Networking Conferences*, Center for Studies in Creativity, Buffalo State College, Buffalo, NY
- 1989 Chairperson and Coordinator, "Creativity Night," National Association for Gifted Children, Cincinnati, OH
- 1989- 91 Member, Publications Committee, National Association for Gifted Children, Washington, D.C.

- 1990 Colloquium Moderator, National/State Leadership Training Institute on Gifted and Talented's 11th Annual Colloquium-Conference on Creativity and Gifted/Talented. Denver, CO
- 1986-87 Instructor, Instructional Strategies Strand, The Torrance Center Summer Creativity Institute, the University of GA, Athens, GA.

**Memberships in Professional Organizations**

- 2001-present American Creativity Association  
 1988-present Creative Education Foundation  
 1990-95 International Creativity Network  
 1990-93 Association for Psychological Type  
 1986-97 American Educational Research Association  
 1984-97 Phi Delta Kappa  
 1983-2007 National Association for Gifted Children  
 1986-88 American Psychological Association  
 1985-90 NC Association for Gifted and Talented  
 1976-82 International Reading Association  
 1968-75 National Council of Teachers of English  
 1968-83 National Education Association/NC Association of Educators

**Awards and Honors**

- 1999 Mini-Grant Recipient with Center Colleagues, “Developing Web-Based Literature to support Distance Education Courses” Center for Development of Human Services, Buffalo State College, Buffalo New York.
- 1998 Creative Connections Alumni Leadership Award (June, 1998) Center for Studies in Creativity, Buffalo, NY
- 1998 Mini-Grant Recipient with Center colleagues, “Developing Aspects of Distance Learning” Center for Development of Human Services, Buffalo State College, Buffalo, New York

- 1997-8 Mini-Grant Recipient with Center colleagues, "Using Distance-Learning Technology to Teach an Experientially Based Graduate Course in Creative Studies." Center for Development of Human Services, Buffalo State College, Buffalo, NY
- 1996-97 Mini-Grant Recipient with Center colleagues, "Using Distance-Learning Technology to Teach an Experientially Based Graduate Course in Creative Studies." Center for Development of Human Services, Buffalo State College, Buffalo, NY
- 1995-9 Mini-Grant Recipient with Center colleagues, "At Risk Students and Decision Making, Problem Solving and Creativity Programs." Center for Development of Human Services, Buffalo State College, Buffalo, NY
- 1994-95 Mini-Grant Recipient with Center colleagues, "A Cross-Disciplinary Investigation of the Quality Improvement Process," Center for Development of Human Services, Buffalo State College, Buffalo, NY
- 1992 Recipient, Colleague Service Award, Creative Education Foundation, Buffalo, NY
- 1991 Grant Recipient, Martin Luther King, Jr. Institute-NY
- 1990 Mini-Grant Recipient, "Leadership on the Buffalo State Campus: Making It Happen," Center for Development of Human Services, Buffalo State College, Buffalo, NY
- 1989 Mini-Grant Recipient, "Resolving Conflict Creatively," Center for Development of Human Services, Buffalo State College, Buffalo, NY
- 1986 Recipient, *Who's Who in American Colleges and Universities*, The University of GA, Athens, GA
- 1985 Recipient, John Gowan Graduate Student Scholarship, National Association for Gifted Children, Denver, Colorado

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1982; 1975 Recipient, U.S. Civil Service Outstanding Performance Award, Camp Lejeune Dependents' Schools, Camp Lejeune, NC

1978 Outstanding Contributions Award, International Reading Association, Lejeune/Onslow Chapter, Camp Lejeune, NC

Mary C. Murdock has an extensive list of publications that is included as an attachment to this summary review of her contributions. I have been privileged to spend about 3 enchanting hours interviewing her both with video taping and by telephone. Reading her publications is very good and elicits a compendium of knowledge in the creative processes. Listening to her speak of the same knowledge and her love of the processes inherent is entrancing and even more valuable for me than the written words. As she speaks, her complete joy of the subject matter is evident and concepts that may have been not completely clear are now crystal clear and supported with memorable anecdotes. This is the essence of Mary C. Murdock, the consummate mentor. I believe her most valuable contributions and major work to the domain of C/creativity (Mihaly Csikszentmihalyi) is that of mentoring and the research and materials written around the subject matter involved in transferring the understanding of the processes involved in the practice of C/creativity. She feels that she is “on purpose” with her work in the domain and while she has some minor regrets of not having pursued the “typical male model of academic stardom”, she is quite sure that she has offered her best to the dissemination and development of the domain.

Mary Murdock's specific areas of focus have shown a progression of development in the field from her earliest days concentrating on the affective socio-drama for teaching and training skills through CPS as a process for the business and workforce; the Torrance Incubation Model (TIM) as a model for learning and teaching; and, the Thinking Skills Model (TSM) for collaboration in Leadership. The TSM brings us back to the affective skills area as well as the research and training of Leadership skills. Her current passion has a focus on the affective skill set of intuition as a missing link in the definition of the creativity model.

Regarding her thoughts on the greatest contributors, she mentions E.P. Torrance, Mo Stein and Therese Amabile, in that order. While Torrance and Stein articulated, researched and put science behind creativity, she feels that Amabile was better at how she came at intrinsic motivation of both the domain and deliberate creativity. Amabile concentrated on work in both the business acceptance and education.

When I asked where she felt the future of creativity research and the further development of the domain might go, Mary felt that the domain is poised to grow in new scientific directions. Better, tighter science will define ways of looking at and supporting the theories of the 70's to the present. We will have an even better understanding of the affective skills than we do now. The connections are there, just not yet synthesized.



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Continuous qualitative research endeavors as a result of her teaching and working with new proponents in the creativity domain are Mary's most enduring contributions to the field. She says that one of her greatest contributions to the domain "is to have helped others find their purpose and place so they could make change." She fell in love with creativity and pursued it with passion on her purpose in life. Mary C Murdock is truly the mentor that her mentor, E.P. Torrance defined.

As a post script: I have far more to report from the interviews and will be writing more at a later date. For now, the clock is ticking ever more quickly for me and I need to get this paper submitted before leaving for an academic conference where I am presenting the TIM, as reviewed with Mary C. Murdock during our interview time.



**APPENDIX C**

**Bibliography – Mary Murdock (supplied by Mary C. Murdock)**

## APPENDIX C

### **Bibliography – Mary Murdock (supplied by Mary C. Murdock)**

#### **Conference Presentations**

##### **International Conferences:**

- Coste, T. G. & Murdock, M.C. ( February, 2008). "Exploring Creativity Research."  
Concurrent session presented at the American Creativity Association's Annual International Conference, Singapore.
- Murdock, M. C. and Burnett, C. (April, 2007) “The Magnificent Seven: Warming Up to the Affective Skills in CPS: The Thinking Skills Model.” Presentation for the 4<sup>th</sup> CREA conference, Sestri Levante, Italy.
- Puccio , G.J. and Murdock, M. C. (March, 2007). Creative Leadership” Skills that Drive Change. Keynote presentation for the American Creativity Association’s 14<sup>th</sup> Annual conference, Austin, TX.
- Murdock, M. C. and Coste, T. G. (Monday, June 26, 2006). Faciliator/host and presenter at Research Poster session in Extending Program for the 52nd Annual Creative Problem Solving Institute, Chicago, IL.
- Murdock, M. C., Coste, T. G. and Sedgwick, J. (Tuesday, June 27, 2006). Designer and facilitator of a special research strand Extending Program session, "Journal of Creative Behavior: Current State of Creativity Research and Implications for Practice" for the 52<sup>nd</sup> Annual Creative Problem Solving Institute, Chicago, IL.
- Coste, T. G. , Murdock, M. C. & Sedgwick, J. (Wednesday, June 28, 2006). Co-facilitator of special research strand Extending Program session, "Creativity Research Journal: Current State of Creativity Research and Implications for Practice" for the 52<sup>nd</sup> Annual Creative Problem Solving Institute, Chicago, IL.
- Sedgwick, J. , Murdock, M. C. and Coste, T. G. (Thursday, June 29, 2006. Co-facilitator of special research strand Extending Program Session, " Creativity and Innovation Management Journal: Current State of Creativity and Implications for Practice" for the 52<sup>nd</sup> Annual Creative Problem Solving Institute, Chicago, IL.
- Coste, T. G & Murdock, M. C. (March 22, 2006). "Exploring Creativity Research."  
Concurrent session presented at the American Creativity Association's Annual International Conference, Austin, TX.

- Puccio, G. J. & Murdock, M. C. (March 24, 2006). "Creative Leadership: Skills that Drive Change." Invited keynote talk of the 18<sup>th</sup> American Creativity Association's conference. Austin, TX.
- Murdock, M. C. (April 3, 2004). "Creative Climate in the Classroom: A Research Report." Presentation for the 16<sup>th</sup> American Creativity Association's conference. Houston, TX.
- Murdock, M.C., Argona, C. and Steele, D. (August, 2005). "Listening to the Voice of Child Artists: The Development of a Manifesto" prepared for World Council of Gifted's Annual conference, New Orleans, LA.
- Murdock, M.C., Strickland, D. & Kagawa, Y. (June, 2004). "Zen and the Art of Deferring Judgment." Extending Leader session for the 50<sup>th</sup> Annual Creative Problem Solving Institute, Grand Island, NY: Holiday Inn.
- Murdock, M. C. Argona, C. A. Keller-Mathers S. (January 8, 2004). "Through the Eyes of Child Artists: What Helps and Hinders Their Creativity." Research in progress presented at the 2<sup>nd</sup> Annual International Arts and Humanities Conference, Honolulu, Hawaii.
- Murdock, M. C. Argona, C. A. & Steele, D. (January 8, 2004). "Art for Peace: The Activities of the 2<sup>nd</sup> Annual International Child Art Creativity Symposium and Festival." Poster presented at the 2<sup>nd</sup> Annual International Arts and Humanities Conference, Honolulu, Hawaii.
- Murdock, M. C. Argona, C. A. Keller-Mathers S. & Steele, D. (September 8, 2003). "What Is Creativity?" Invited workshop presented to international child artists, parents and teachers at the International Child Art Symposium. Washington, D.C.
- Murdock, M. C. (October 9, 2003) "Integrating Creativity into other Areas of Curriculum." An invited workshop for the Tri-Association Annual Educator's Conference, Panama City, Panama.
- Murdock, M. C. (October 9, 2003) "Creative Climate in the Classroom." An invited workshop for the Tri-Association Annual Educator's Conference, Panama City, Panama.
- Murdock, M.C. (June, 2003). "It's a Plan—or Is It?" Extending Leader presentation for the 49<sup>th</sup> Annual Creative Problem Solving Institute, The Adam's Mark Hotel

Buffalo, NY.

- Billoni, T. & Murdock, M. C. (June, 2002). Extending Leader session for the 48<sup>th</sup> Annual Creative Problem Solving Institute, Buffalo, NY: Adam's Mark Hotel.
- Murdock, M. C. (June 18, 2001). "Play It Again, Sam: Audience Techniques for Role Playing and Creative Problem Solving." Extending Leader session for the 47<sup>th</sup> Annual Creative Problem Solving Institute, Buffalo, NY: Adam's Mark Hotel.
- Murdock, M. C. (June 19, 2001). "Integrating Creativity Into Traditional Content: Keeping the Partnership Alive." Extending Leader session for the 47<sup>th</sup> Annual Creative Problem Solving Institute, Buffalo, NY: Adam's Mark Hotel.
- Murdock, M. C. (June 22, 2001). "Climate in the Classroom: A Research Update." Session for the Expert to Expert conference sponsored by the International Center for Studies in Creativity. Buffalo, NY: Buffalo State College.
- Murdock, M. C. (June 20, 2000). "Celebrating the Audience: Role Playing and Creative Problem Solving. Extending Leader session for the 46<sup>th</sup> Annual Creative Problem Solving Institute, the University of Buffalo, Buffalo, NY.
- Murdock, M. C. (June 23, 1998). "Rehearse-A-Plan." Extending Leader session at the 44<sup>th</sup> Annual Creative Problem Solving Institute. The University of Buffalo, Buffalo, NY.
- Murdock, M. C. (April 28, 1997). "Problem Solving with Adaptor-Innovator Audience Techniques." Parallel session presented at Understanding and Nurturing Creativity in People: An International Conference. Buffalo State College, Buffalo, NY.
- Murdock, M. C. (June 27, 1996). "Fears and Triumphs: Exploring Social Role Relationships in Creative Problem Solving Sessions." Extending Leader session at the 42<sup>nd</sup> Annual Creative Problem Solving Institute. The University of Buffalo, Buffalo, NY.
- Lauer, K. L. , Dorval, K. B., & Murdock, M. C. (October, 1995). "Using Climate Data to Design and Implement Organizational Interventions." Parallel session at the International Conference on Climate for Creativity and Change, Buffalo State College, Buffalo, NY.
- Murdock, M. C. (June, 1995). "Chill Out: Using Soliloquy as a Personal Problem

- Solving Technique.” Extending Leader session at the 41st Annual Creative Problem Solving Institute. The University of Buffalo, Buffalo, NY.
- Murdock, M. C. (June, 1994). Extending Leader session at the 41st Annual Creative Problem Solving Institute. The University of Buffalo, Buffalo, NY.
- Murdock, M. C. (June, 1994). Extending Leader session at the 40th Annual Creative Problem Solving Institute. The University of Buffalo, Buffalo, NY.
- Murdock, M. C. & Baun E. O. (June, 1993). "Networking Hows and Whys." Extending Leader session at the 39th Annual Creative Problem Solving Institute. The University of Buffalo, Buffalo, NY.
- Murdock, M. C. & Cliff, C. A. (January, 1993). "Using Creative Analysis as a Qualitative Research Tool." Workshop Presentation at the Qualitative Research in Education Conference, The University of GA, Athens, GA.
- Murdock, M. C. (September, 1992). "Managing Diversity in Communication and Problem Solving with Effective Levels of Abstraction." Presentation at the International Creativity and Innovation Networking Conference, Greensboro, NC.
- Murdock, M. C. Isaksen, S. G., Vosburg, S. K., & Lugo, D. A. (September, 1992). "The Emerging Discipline of Creativity: Advantages, Limitations and Unique Connections." Research Strand presentation at the International Creativity and Innovation Networking Conference, Greensboro, NC.
- Murdock, M. C. & Trincanati, N. S. (June 22, 1992). "Identifying Antecedents in the Field of Creativity: Pathways to Understanding Your Roots in the Field." Extending Leader session at the 38th Annual Creative Problem Solving Institute, The University of Buffalo, Buffalo, NY.
- Puccio, G. J., Murdock, M. C. & Coleman, S. E. (June 23, 1992). Using and Experiencing Frameworks for Understanding Creativity." Extending Leader session at the 38th Annual Creative Problem Solving Institute, The University of Buffalo, Buffalo, NY.
- Murdock, M. C., Puccio, G. J., Vosburg, S. K. & Lugo, D. A. (June 24, 1992). "The Emerging Discipline of Creativity: Data and Discussion." Extending Leader session at the 38th Annual Creative Problem Solving Institute, The University of Buffalo, Buffalo, NY.
- Murdock, M. C. (August 8, 1990). "Understanding and Managing Diversity: Research and Applications at the Center for Studies in Creativity." Presentation at the

International Creativity Networking Conference, Buffalo, NY.

Murdock, M. C. & Burkhart, R. C. (August 9, 1990). "Methodological Needs in the Field of Creativity: Issues and Concerns." Presentation at the International Creativity Networking Conference, Buffalo, NY.

Murdock, M. C. (December 10-13, 1989). "Identifying Blocks and Barriers for Managing Conflict Creatively." Presentation at the Fourth International Creativity Symposium, Noordwick, The Netherlands.

Murdock, M. C. (April 27-28, 1989). "Learning to Think in the Future Tense." Presentation for the Spectrum 2000 Conference: Educating for the 21st Century, Saskatoon, Saskatchewan, Canada.

Murdock, M. C. and Center Staff, (June 20, 1989). "The Center for Studies in Creativity: Into the 21st Century." Extending Leader Session for the 35th Annual Creative Problem Solving Institute, Buffalo, NY.

Murdock, M. C. (September 27, 1988). "Resolving Conflict Creatively." Presentation for the Second International Creativity Symposium, Greensboro, NC.

Murdock, M. C. (June 20-24, 1988). "Rehearsing for the Future with Multiple Doubles." Extending Leader session for the 34th Annual Creative Problem Solving Institute, Buffalo, NY.

Murdock, M. C. (June 20-24, 1988). "Revisiting as an Advanced Breakthrough Technique." Extending Leader session for the 34th Annual Creative Problem Solving Institute, Buffalo, NY.

Murdock, M. C. (June 20-24, 1988). "Mentoring: Positives, Potentials, and Concerns." Extending Leader session for the 34th Annual Creative Problem Solving Institute, Buffalo, NY.

Murdock, M. C. (June, 1987). "Using Conflict Creatively: A Sociodramatic Approach to Negotiation." Extending Leader session for the 33rd Annual Creative Problem Solving Institute, Buffalo, NY.

**National Conferences:**

Murdock, M. C. Keller-Mathers, S., Accurso, M. and Olma, J. ( November 4, 2006).  
*Using the Torrance Incubation Model to Integrate Creativity into Your Content*



- Area.* Presentation for the National Association for Gifted Children's Annual Conference, Charlotte, NC.
- Murdock, M. C. (November 2, 2002). "Role Playing and Audience Participation in Creative Problem Solving." Presentation at the National Association for Gifted Children's Annual Conference, Denver, CO
- Murdock, M. C. & Keller-Mathers, S. (November 10, 2001). "Time is on Your Side: Integrating Creativity into Content." Presentation at the National Association for Gifted Children's Annual Conference, Cincinnati, OH.
- Murdock, M. C. (November 4, 2001). "Audience Participation and Role Play in Creative Problem Solving." Presentation at the National Association for Gifted Children's Annual Conference. Atlanta, GA.
- Murdock, M. C. (July 21, 2000). "Role Playing and Creative Problem Solving: Hats Off to the Audience." Keynote speech presented at the 11<sup>th</sup> Annual Creativity in Higher Education Conference. Midland, MI: Alden B. Dow Creativity Center.
- Murdock, M. C. (July 22, 2000). "Creative climate in the Classroom: An Idea Whose Time Has Come." Keynote speech presented at the the 11<sup>th</sup> Annual Creativity in Higher Education Conference. Midland, MI: Alden B. Dow Creativity Center.
- Murdock, M. C. (April 28, 1996). "Planning for Action in Creative Problem Solving with a Sociodramatic Audience." Workshop presentation for the American Society of Group Psychotherapy and Psychodrama's 75th Annual Conference. Houston, TX.
- Murdock, M. C. (March, 1990). "Identifying Blocks and Barriers to Creative Thinking." Presentation for the National/State Leadership Training Institute on Gifted and Talented's 11th Annual Colloquium-Conference on Creativity and Gifted/Talented, Denver, CO.
- Murdock, M. C. (March, 1990). "Understanding Social and Personal Roles." Presentation for the National/State Leadership Training Institute on Gifted and Talented's 11th Annual Colloquium-Conference on Creativity and Gifted/Talented. Denver, CO.
- Murdock, M. C. (March, 1990). "Exploring Alternative Perspectives on Gifted/Creative Individuals with Sociodramatic Audience Techniques." Presentation for the National/State Leadership Training Institute on Gifted and Talented's 11th Annual Colloquium-Conference on Creativity and Gifted/Talented. Denver, CO.
- Murdock, M. C. (March, 1990). "Developing Affirmative Approaches to he Writing

- Process." Presentation for the National/State Leadership Training Institute on Gifted and Talented's 11th Annual Colloquium-Conference on Creativity and Gifted/Talented. Denver, CO.
- Murdock, M. C. (November 1, 1989). "Creative Whining." Presentation for Creativity Night at the National Association for Gifted Children's Annual Conference, Cincinnati, OH.
- Murdock, M. C. (October 31, 1989). "A Contextual Organizer for Conducting Creativity Research." Presentation for the National Association for Gifted Children's Annual Conference, Cincinnati, OH.
- Murdock, M. C. and Zilewicz, E. (October 28-29, 1989). "Impacting Creative Outcomes through Person, Process, and Climate." Presentation for the National Creative and Inventive Thinking Skills Conference, Portland, OR.
- Murdock, M. C. (November 11, 1988). "Revisiting: The Creative Skill of Learning to Look at Information in Alternative Ways." Presentation for the National Association for Gifted Children's Annual Conference, Orlando, FL.
- Murdock, M. C. (March 10-12, 1988). "Magic Shop: Clarifying Goals and Values." Presentation for the National/State Leadership Training Institute for Gifted/Talented's Ninth Annual Colloquium/Conference, Baltimore, MD.
- Murdock, M. C. (March 10-12, 1988). "Negotiation Skills: Recognizing the Conflict in Yourself." Presentation for the National/State Leadership Training Institute for Gifted/Talented's Ninth Annual Colloquium/Conference, Baltimore, MD.
- Murdock, M. C. (March 10-12, 1988). "Rehearsing for the Future." Presentation for the National/State Leadership Training Institute for Gifted/Talented's Ninth Annual Colloquium/Conference, Baltimore, MD.
- Murdock, M. C. (March 10-12, 1988). "Walk a Mile in my Shoes: Developing Empathy through Doubling." Presentation for the National/State Leadership Training Institute for Gifted/Talented's Ninth Annual Colloquium/Conference, Baltimore, MD.
- Murdock, M. C. (November, 1987). "Learning to Wait: Incubation Strategies for Instructional Use." Presentation for the National Association for Gifted Children's Annual Conference, New Orleans, LA.
- Murdock, M. C. (November, 1986). "The Creative Relationship between Sociodrama and Writing: A Comparative Analysis." Presentation at the National Association for Gifted Children's Conference, Las Vegas, Nevada.

Murdock, M. C. (November, 1985). "Insert/Delete: A Writer's Workshop using Sociodrama to Facilitate Peer Writing/Revision in Gifted Students." National Association for Gifted Children's Conference, Denver, CO.

Murdock, M. C. (February, 1985). "Sociodrama: A Rehearsal for the Future." National Association for Gifted Children's Midwinter Conference, Savannah, GA.

Murdock, M. C. (November, 1984). "Using Sociodrama in Bibliotherapy." In Frasier, M.M. *Bibliotherapy: A New Approach to Counseling Gifted Children*. Pre-convention session for the National Association for Gifted Children's Conference, St. Louis, MO.

**State, Regional, and Local Conferences:**

Murdock, M. C. Argona, C. A. Keller-Mathers, S. Fox, J. M. & Cabra, J. F. (March 31, 2006). Invited Plenary session on creativity, "Getting to Aha: Teaching Creativity at SUNY." Fashion Technology Institute of New York, NYC.

Puccio, G.J. Murdock, M.C. & Mance, M. (May, 18, 2005). "Creativity and Change Leadership." One half day workshop presented for the Expert to Expert conference sponsored by the International Center for Studies in Creativity, Buffalo State College, Buffalo, NY.

Murdock, M. C. & Keller-Mathers, S., (July 14, 2003). "Facilitation Extravaganza." Day long workshop session for the Expert to Expert conference sponsored by the International Center for Studies in Creativity, Buffalo State College, Buffalo, NY.

Puccio, G. J., & Murdock, M. C. (June 24, 2000). "Updates on Current Research at the CSC." Session for the Expert to Expert conference sponsored by the Center for Studies in Creativity, Buffalo State College, Buffalo, NY.

Besemer, S. & Murdock, M. C. (March 21, 1996). Workshop presentation for the Western NY Library Resources Council's Spring Regional Conference, Buffalo, NY.

Murdock, M. C. (February, 1994). "Designing and Conducting Qualitative Research Using Creative Analysis." Paper presented at the Eastern Educational Research Association's Annual Conference to the Qualitative Special Interest Group. Sarasota, FL.

Murdock, M. C. (January, 11, 1994). "Humor and Creativity: Turning Mistakes into

- Productive Problem Solving." Workshop presentation at Winterim IX Conference. Buffalo State College, Buffalo, NY.
- Murdock, M. C., Cramer, S., Frederick, J. & Wickland, W. (January 11, 1994). "Leadership: What? So What? Now What?" Workshop presentation at Winterim IX Conference. Buffalo State College, Buffalo, NY.
- Murdock, M. C. (May 1, 1993). "Using the Ladder of Abstraction in Creative Problem Solving." Workshop presented for the Ohio Association of Gifted Children's Spring Conference, Toledo, OH.
- Murdock, M. C. (May 2, 1993). "Encouraging Creative Development: The Importance of Falling in Love With Something." Keynote address presented for the Ohio Association of Gifted Children's Spring Conference, Toledo, OH.
- Murdock, M. C. (October 20, 1992). "Social Roles and Multiple Perspectives: The MICA Experience." Keynote session for Mental Health Professionals at MICA Conference, Buffalo Hyatt, Buffalo, NY.
- Murdock, M. C. & Keller-Mathers, S. (May 3, 1991). "Creating Shared Vision and Purpose: A Model Session for Consensus Building." Workshop for the Phi Delta Kappa District Leadership Conference, Buffalo, NY.
- Murdock, M. C. (January 10, 1991). "The Tasks of Leadership: A View from the Trenches," panel presentation for Winterim VI Session, *Focus on Students*, Buffalo State College, Buffalo, NY.
- Murdock, M. C. (March 3, 1989) "The Writing Process: Enrichment in Thinking." Presentation for Superintendent's Conference Day, Amherst Public Schools, Williamsville, NY.

**Additional Presentations/Workshops/Training Programs:**

- Mance, M. Puccio, G. J. and Murdock, M. C. (February, 24, 2007). "Creative Problem Solving: Skills for Change Leaders—Part 2." A one day workshop for campus leaders, Buffalo State College, Buffalo, NY.
- Mance, M. Puccio, G. J. and Murdock, M. C. ( February, 9, 2007). "Creative Problem Solving: Skills for Change Leaders—Part 1." A one day workshop for campus leaders, Buffalo State College, Buffalo, NY.
- Murdock, M. C. (2005). Consultant/Trainer, Creative Problem Solving and Designing

Creativity Curriculum, one week workshop for international teachers at the International School of Bandung, Bandung, Indonesia.

Murdock, M. C. (August, 28, 2003). "Understanding and Using Creative Climate: A Trainer's Best Friend." Training workshop presented for staff at the Center for Human Development Services, Buffalo, NY.

Murdock, M. C. (May 12, 2003). "Managing Judgment: Affirmative Perspectives." Training workshop presented for staff at the Center for Human Development Services, Buffalo, NY.

Puccio, G. P. & Murdock, M. C. (April 26-27, 2001). CPS facilitation laboratory experience for the University of Buffalo Information Technology Department. Buffalo, NY: University Inn.

Murdock, M. C. (October 12, 2000). "Building a Creative Climate: Ten Things You Can Do to Impact Change." Presentation for Rich Product's Innovation Fair. Buffalo, NY: Adam's Mark Hotel.

Murdock, M. C., Puccio, G. J., Fox, J. M. & Cassandro, V. J. (October, 2000). Center presentation for Faculty Research and Scholarship Day. Buffalo State College, Buffalo, NY.

Murdock, M. C. & Mance, M. (May 3-June 5, 2000; eight one-half day sessions). "Creative Problem Solving: Essential Skills in Today's Workplace." Series of workshops for the Erie County Department of Social Service Program Support Staff, Buffalo, NY.

Murdock, M. C., Puccio, G. J., Fox, J. M. & Frederick, J. (October, 1999). Center presentation for Faculty Research and Scholarship Day. Buffalo State College, Buffalo, NY.

Puccio, G. J., Murdock, M. C., Keller-Mathers, S. & Bauer, D. (March 4-5, 1999). "Creative Problem Solving: A Powerful Tool to Help Meet and Go Beyond the New York State Learning Standards." Workshop prepared for teachers. Erie 1 BOCES, West Seneca, NY.

With Center faculty (February 7, 1997). Final feedback and delivery of priorities session for President's College Priorities Task Force (CTPF). Buffalo State College, Buffalo, NY.

Murdock, M. C. (November 6, 1996). "Becoming More Creative in Your Problem Solving." Workshop prepared for high school students in the Challenge Seminar

- Program at Erie 1 BOCES, Buffalo State College, Buffalo, NY.
- Murdock, M. C. (October 23, 1996). "Developing a Creative Climate in the Workplace." Keynote session prepared for the Greater Buffalo Partnership/Enterprising Women, Buffalo, NY.
- With Center faculty (October 9, November 1, December 13, 1996). Planning, delivery, and evaluation of values, mission, and priorities sessions for President's College Priorities Task Force (CTPF). Buffalo State College, Buffalo, NY.
- With Center staff ( April 17; May 1 and 15, 1996). Small group facilitation with Buffalo State College faculty and staff members on the President's Advisory Group (PAG). Buffalo State College, Buffalo, NY.
- With CPS-B staff. (February 13-16, 1996). Trainer in *Situational Outlook Questionnaire* Certification Program. Buffalo, NY.
- Murdock, M. C. (October 14, 1995). "Developing Social Awareness with Sociodramatic Audience Techniques." Workshop presentation for the corporate weekend: *Leadership and Change: RICH and Change in Opportunities*; Leadership Clearinghouse, Buffalo State College, Buffalo, NY.
- With CPS-B staff. (December, 13-15, 1995). Trainer in *Situational Outlook Questionnaire* Certification Program for Citicorp team. Buffalo, NY.
- With CPS-B staff (July 31-August 4, 1995). Trainer in the Creative Problem Solving Group-Buffalo's Five-Day Public Program in Creative Problem Solving. Buffalo State College, Buffalo, NY.
- With CPS-B staff (July 24-28, 1995). Table Trainer/Facilitator in the Creative Problem Solving Group-Buffalo's Five-Day Program in Creative Problem Solving for IBM marketing personnel. Buffalo State College, Buffalo, NY.
- With Center staff (April 24-28, 1995). Trainer in Center for Studies in Creativity Five-Day Public Program in Creative Problem Solving. Buffalo State College, Buffalo, NY.
- Murdock, M.C. (February 20-24,1995). Table Trainer/Facilitator in the Creative Problem Solving Group-Buffalo's Five -Day Public Program in Creative Problem Solving. Sarasota, FL
- Murdock, M. C. (March 11. 1995). "Leadership and Play." Workshop presentation for the corporate weekend of Leadership Clearinghouse, Buffalo State College,

- Buffalo, NY.
- Murdock, M. C. (January 25, 1994). "Creating a Future Vision and Focusing on Your Creative Skills ." Presentation for undergraduate students in CRS 320, Buffalo State College, Buffalo, NY.
- Isaksen, S.G. & Murdock, M.C. (June, 1994). "Managing Change Effectively." Faculty/staff facilitation for Human Resources Development, Buffalo State College, Buffalo, NY.
- With Center staff ( April 25-29, 1994; August 1-5, 1994). Trainer in Center for Studies in Creativity Five-Day Public Program in Creative Problem Solving. Buffalo State College, Buffalo, NY.
- Murdock, M.C. (March 10, 24, 31, 1994). Trainer in seminar for qualitative research methodology and qualitative data analysis of the *Climate for Innovation Questionnaire* for Master's students and Creative problem Solving Group-Buffalo personnel. Center for Studies in Creativity, Buffalo, NY.
- Murdock, M. C. (October, 1993). "Understanding Networking and Its Potential for Communicating in Leadership." Workshop presentation for the corporate weekend: *Rx for Quality: Leadership and Networking*, Leadership Clearinghouse, Buffalo State College, Buffalo, NY.
- Murdock, M.C. (September 30; October 14; November 4; November 18, 1993). Trainer in seminar for qualitative research methodology and qualitative data analysis of the *Climate for Innovation Questionnaire* for master's students and Creative problem Solving Group-Buffalo personnel. Center for Studies in Creativity, Buffalo, NY.
- Cramer, S. Frederick, J. & Murdock, M.C. (March 4, 1993). "Implications of Diversity in Leadership." Facilitation/leadership training session for faculty and students at Buffalo State College, Buffalo, NY
- Murdock, M.C. (November 1992-March 1993). Planning, conducting, and analyzing focus groups (2) and data with campus personnel for the Human Services Development Department of Buffalo State College, Buffalo, NY.
- With Center staff ( April 26-30, 1993; August 2-6, 1993). Trainer in Center for Studies in Creativity Public Programs in Creative Problem Solving. Buffalo State College, Buffalo, NY.
- Murdock, M.C. Frederick, J., Cramer, S. Dimidio, C. & Wickland, W. (September 22,

- 1992). Facilitation/leadership training session for students. "Taking a Leadership Role: Conversations with Community Leaders." Moot Hall, Buffalo State College, Buffalo, NY.
- Puccio, G.J. & Murdock, M.C. (February 21, 1992). Facilitation/intervention on goal setting and consensus building for Consortium on Urban Issues, Grover Cleveland High School, Buffalo, NY.
- Murdock, M.C. (June 4-5, 1992). Trainer for analyzing and using qualitative data on the *Climate for Innovation Questionnaire* for Dupont Tyvek facilitators. Creative Problem Solving Group-Buffalo, Buffalo, NY.
- With Center staff (November 4-8, 1991; April 6-10, 1992; August 3-7, 1992). Trainer in Center for Studies in Creativity Public Programs in Creative Problem Solving. Buffalo State College, Buffalo, NY.
- Murdock, M.C. (July 2-3, 1992). Trainer for scoring and analyzing qualitative data on the *Climate for Innovation Questionnaire*. Creative Problem Solving Group-Buffalo, Buffalo, NY.
- Murdock, M.C. (June 4-5, 1992). Trainer for analyzing and using qualitative data on the *Climate for Innovation Questionnaire* for Dupont Tyvek facilitators. Creative Problem Solving Group-Buffalo, Buffalo, NY.
- With Center staff (November 4-8, 1991; April 6-10, 1992; August 3-7, 1992). Trainer in Center for Studies in Creativity Public Programs in Creative Problem Solving. Buffalo State College, Buffalo, NY.
- Murdock, M.C. (August 8, 1991). Trainer in Creative Problem Solving workshop for staff at the Transylvania Vocational Rehabilitation Service Center, Brevard, NC.
- Isaksen, S.G., Dorval, K.B., & Murdock, M.C. (July, 1991). Basic and advanced training in Creative Problem Solving for Du Pont Continuous Improvement facilitators, Wilmington, Delaware.
- Murdock, M.C. (April 6, 1991). "Understanding the Jones Inventory of Barriers to Creativity." Debriefing session with Exxon Continuous Improvement facilitators, Houston, Texas.
- Isaksen, S.G., Dorval, K.B., Firestien, R.L. & Murdock, M.C. (April 7-12, 1991). Basic and advanced training in Creative Problem Solving for Exxon Continuous Improvement facilitators, Houston, Texas.
- Murdock, M. C. (March 11, 1991)." Finding Your Future Image: The Importance of



- Falling In Love With Something." Presentation for undergraduate students in CRS 320, Buffalo State College, Buffalo, NY.
- Isaksen, S.G., Dorval, K.B., & Murdock, M.C. (September, 1991). Basic and advanced training in Creative Problem Solving for Exxon Continuous Improvement facilitators, Houston, Texas.
- Isaksen, S.G. and Murdock, M.C. (November 15, 1989). Creativity assessment debrief, New GI Brands, The Procter and Gamble Company, Cincinnati, Ohio.
- With Center staff (November 9-10, 1989; September 7-8, 1989; May 4-6, 1988; April 6-7, 1988; October 20-21, 1988; April 14-15, 1988). Trainer in Center for Studies in Creativity Two Day Public Programs in Creative Problem Solving. Buffalo State College, Buffalo, NY.
- Isaksen, S.G & Murdock, M.C. (October 6 & 9, 1989). Sounding Board Training, Project Discovery. The Procter and Gamble Company, Cincinnati, Ohio.
- Murdock, M.C. & Dorval, K.B. (September 9, 1989). Leadership and facilitation training for Exxon Corporation, Center for Studies in Creativity, Buffalo, NY.
- Isaksen, S.G. & Murdock, M.C. (August 28-September 1, 1989). Project Discovery Training Program, The Procter and Gamble Company, Cincinnati, Ohio.
- Murdock, M.C. (July 14, 15, and 24, 1989). Creativity assessment administration. Project Discovery, The Procter and Gamble Company, Cincinnati, Ohio.
- Isaksen, S.G. & Murdock, M.C. (July-August, 1989). Pre-planning sessions, Project Discovery, The Procter and Gamble Company, Cincinnati, Ohio.
- Dorval, K.B., Murdock, M.C., & Firestien, R.F. (April 8, 1989). Trainer for leadership and facilitation. Exxon Corporation, Center for Studies in Creativity, Buffalo, NY.
- Murdock, M. C. (March 11, 1989). "Using Metaphorical Thinking." Workshop for Creativity Weekend, SUCB Student Association for Studies in Creativity, Whispering Pines Camp, Franklinville, NY.
- Murdock, M. C. (January 24, 1989). "Convergence and Decision Making." Rochester City School District, Rochester, NY.
- Murdock, M. C. (May 13 & 20, 1988). "Thinking in the Future Tense." Workshop for high school students. Niagara BOCES Instructional Services Department, Lockport, NY.

Murdock, M. C. (March 5, 1988). "Revisiting as an Advanced Breakthrough Technique." Workshop for Leadership Weekend, SUCB Student Association for Studies in Creativity. Whispering Pines Camp, Franklinville, NY.

Isaksen, S. G. and Murdock, M. C. (February, 1988). Presentation to Elementary Education Seminar, State University College at Buffalo, Buffalo, NY.

Murdock, M. C. (November 1987; January, 1988). "Critical and Creative Thinking Skills." Faculty workshop for Forest Elementary School, Williamsville, NY.

Fox, J. M. and Murdock, M.C. (November, 1987). CPS training session. Niagara County Association for Retarded Children, Geneseo, NY.

Fox, J.M. and Murdock, M.C. (October, 1987). CPS idea generation session. Fisher Price, Inc., East Aurora, NY.

Murdock, M.C. (February, 1986). "Sociodrama for Emotionally Disturbed Children: An Introduction." Rutland Center, Athens, GA.

Murdock, M.C. (October, 1985). "Creativity." A three-day workshop for teachers encompassing historical perspectives, new research, creativity assessment, and curriculum applications. South Dakota Department of Education, Division of Special Education, Sioux Falls, SD.

Murdock, M.C. (October, 1985). "Developing Differentiated Curriculum for the Gifted: A Secondary Approach." The University of GA/ GA State Department of Education grant workshop for GA teachers of the gifted, Macon, GA.

Murdock, M.C. (September, 1985). "Scenario Writing for Novice Coaches." GA Future Problem Solving Coaches Workshop, The University of GA, Athens, GA.

## **Publications**

### **Books:**

Puccio, G. J. & Murdock, M. C. and Mance, M. (2007). *Creative Leadership: Skills that drive change*. Thousand Oaks, CA: Sage.

Puccio, G. J. & Murdock, M. C. (1999) (eds). *Creativity assessment: Readings and resources..* Buffalo, NY: The Creative Education Foundation Press.

Torrance, E. P., Murdock, M. C. & Fletcher, D. (1995). *Role playing and creative problem solving*. Clubview, South Africa: Benedic Books.

Isaksen, S. G., Murdock, M. C., Firestien, R. L., & Treffinger, D. J. (Eds.) (1993a). *Understanding and Recognizing Creativity: The Emergence of a Discipline*. Norwood, NJ: Ablex.

Isaksen, S. G., Murdock, M. C., Firestien, R. L., & Treffinger, D. J. (Eds.) (1993b). *Nurturing and Developing Creativity: The Emergence of a Discipline*. Norwood, NJ: Ablex.

### **Published Papers**

Murdock, M. C. & Keller-Mathers, S. (2008). Designing and delivering training for creative thinking Using the Torrance Incubation Model. In G. J. Puccio, (and in alphabetical order) C. A. Burnett, J. F. Cabra, J. M. Fox, S. Keller-Mathers, M. C. Murdock, & J. Yudess (Eds.). *Proceedings of the 2<sup>nd</sup> Creativity and Innovation Management Community Conference*, Buffalo, NY: International Center for Studies in Creativity.

Puccio, G. J. & Murdock, M. C. and Mance, M. (2008). Creative Problem Solving: Background and introduction to the Thinking Skills Model. Paper in G. J. Puccio, (and in alphabetical order) C. A. Burnett, J. F. Cabra, J. M. Fox, S. Keller-Mathers, M. C. Murdock, & J. Yudess (Eds.). *Proceedings of the 2<sup>nd</sup> Creativity and Innovation Management Community Conference*, Buffalo, NY: International Center for Studies in Creativity.

### **Chapters:**

Puccio, G. J. & Murdock, M. C. (2008). "Creative Leadership: Skills that Drive Change.." In T. G. Coste and S. Keller-Mathers, (Eds.), *Creativity at Work*, proceedings of the 18<sup>th</sup> American Creativity Association's conference. Austin, TX.

Moore, M. T. & Murdock, M. C. (2005). Qualitative research and creativity. In Runco, M. A. (Ed.), *Handbook of creativity research* (pp. ). Creskill, NJ: Hampton Press.

Murdock, M. C. (2004). "Creative Climate in the Classroom: A Research Report." In T. G. Coste and S. Keller-Mathers, (Eds.), *Creativity at Work*, proceedings of the 16<sup>th</sup> American Creativity Association's conference, Houston, TX.

Puccio, G. J. & Murdock, M. C. (2001). Creative thinking: An essential life skill. In A. L.

- Costa (Ed). *Developing minds A resource book for teaching thinking* (3<sup>rd</sup> edition), (pp.67-71). Washington, DC: Association for Curriculum and Supervision.
- Murdock, M. C. & Puccio, G. J. (1999). Using an ecological approach to creativity assessment: The choice and the challenge. In G. J. Puccio & M. C. Murdock (eds.) (1999). *Creativity assessment: Readings and resources*. Buffalo, NY: The Creative Education Foundation Press.
- Keller-Mathers, S. & Murdock, M. C. (1999). Research support for the conceptual organization of creativity. In A. Fishkin, B. Crammond, & P. Olszewski-Kubilius (eds.), *Investigation of creativity in youth: Research and methods* (pp. 49-70). Creskill, NJ: Hampton Press.
- Puccio, G. J. & Murdock, M. C. (1999). Creativity assessment: An introduction and overview. In G. J. Puccio & M. C. Murdock (eds.) (1999). *Creativity assessment: Readings and resources*. Buffalo, NY: The Creative Education Foundation Press.
- Puccio, G. J., Isaksen, S. G. Treffinger, D. J., & Murdock, M. C. (1994). Future implications of an ecological approach: Using profiling as a tool. In S.G. Isaksen, R.L. Firestien, M.C. Murdock, & G.J. Puccio (Eds.), *The assessment of creativity* (pp. 104-118). Buffalo, NY: The Center for Studies in Creativity.
- Murdock, M. C. & Puccio, G. J. (1993). A contextual organizer for conducting creativity research. In S. G. Isaksen, M. C. Murdock, R. F. Firestien, & D. J. Treffinger, (Eds), *Understanding and Recognizing creativity: The emergence of a discipline* (pp. 249-280). Norwood, NJ: Ablex.
- Murdock, M. C., Isaksen, S. G., & Coleman, S. E. (1993). Moving to a desired future state in the field of creativity: A postscript. In S. G. Isaksen, M. C. Murdock, R. F. Firestien, & D. J. Treffinger, (Eds), *Understanding and recognizing creativity: The emergence of a discipline* (pp. 499-528). Norwood, NJ: Ablex.
- Murdock, M. C., Isaksen, S. G., & Trincanati, N. S. (1993). A community of scholars: An examination of antecedents of the 1990 International Working Creativity Conference participants. In S. G. Isaksen, M. C. Murdock, R.F. Firestien, & D. J. Treffinger, (Eds), *Understanding and recognizing creativity: The emergence of a discipline* (pp. 83-104). Norwood, NJ: Ablex.
- Murdock, M. C., Isaksen, S. G., Vosburg, S. K., & Lugo, D. A. (1993). The progress and potential of an emerging discipline. In S. G. Isaksen, M. C. Murdock, R. F. Firestien, & D. J. Treffinger, (Eds), *Understanding and recognizing creativity: The emergence of a Discipline* (pp. 105-140). Norwood, NJ: Ablex.

Isaksen, S. G. & Murdock, M. C. (1993). The emergence of a discipline: Issues and approaches to the study of creativity. In S. G. Isaksen, M. C. Murdock, R. F. Firestien, & D. J. Treffinger, (Eds), *Understanding and recognizing creativity: The emergence of a discipline* (pp. 13-47). Norwood, NJ: Ablex.

**Technical and Unpublished Papers/Reports:**

Murdock, M. C., Burnett, C. A., and Mance, M. (February, 2008). *The big three-- basic affective skills that underlie CPS: The Thinking Skills Model*. Paper presented at the American Creativity Association's 18th International Conference in Singapore.

Isaksen, S. G., Lauer, K. J., Murdock, M. C., & Dorval, K. B., & Puccio, G.J. (1995). *Situational Outlook Questionnaire: Understanding the climate for creativity and change (SOQ)--A technical manual*. Buffalo, NY: The Creative Problem Solving Group-Buffalo.

Isaksen, S. G., Murdock, M. C., Lauer, K. J., & Dorval, K. B. (1995). *Some recent developments on assessing the climate for creativity and change*. Paper presented at the international Conference on Climate for Creativity and Change, Buffalo State College, Buffalo, NY.

Murdock, M. C. (1994). "The Creative Process and the Research Process: Partners in the Crime of Discovery." Paper presented at the Qualitative Research in Education Conference, The University of GA, Athens, GA.

Isaksen, S. G., Murdock, M. C., Firestien, R. L. & Puccio, G. J. (Eds.). (1994). *The assessment of creativity: An occasional paper from the creativity based information resources project*. Buffalo, NY: Center for Studies in Creativity.

Murdock, M. C. & Cliff, C. A. (1993a). *A case example using creative analysis to examine the Creative problem solving Process and nonviolent social change processes of Mohandas K. Gandhi and Martin Luther King, Jr.* Paper presented at the International Qualitative Research in Education Conference, The University of GA, Athens, GA.

Kaufmann, G., Wennevold, E., & Murdock, M. C. (December,1992). *Reconstruction of Images*. Paper presented at the Fourth European Workshop on Imagery and Cognition, Puerto de la Cruz, Tenerife, Mexico.

Isaksen, S. G., Murdock, M. C., Dorval, K. B. & De Schryver, L. (1991). *How continuous*

- improvement and creative problem solving are impacting Exxon's marketing organization.* Unpublished technical report. Buffalo, NY: Center for Studies in Creativity and Exxon Marketing Division
- Isaksen, S. G. & Murdock, M. C. (1990a). *Project Discovery: Evaluation and impact of upstream product development.* Unpublished technical report. Buffalo, NY: Center for Studies in Creativity and Procter & Gamble Soap Sector.
- Murdock, M. C. (March, 1990a). *Developing affirmative approaches to the writing process.* Paper presented at the National/State Leadership Training Institute on Gifted and Talented's 11th Annual Colloquium-Conference on Creativity and Gifted/Talented. Denver, Colorado.
- Murdock, M. C. (March, 1990b). *Exploring alternative perspectives on gifted/creative individuals with sociodramatic audience techniques.* Paper presented at the National/State Leadership Training Institute on Gifted and Talented's 11th Annual Colloquium-Conference on Creativity and Gifted/Talented. Denver, Colorado.
- Murdock, M. C. (March, 1990c). *Identifying blocks and barriers to creative thinking.* Paper presented at the National/State Leadership Training Institute on Gifted and Talented's 11th Annual Colloquium-Conference on Creativity and Gifted/Talented. Denver, Colorado.
- Murdock, M. C. (March, 1990d). *Understanding social and personal roles.* Paper presented at the National/State Leadership Training Institute on Gifted and Talented's 11th Annual Colloquium-Conference on Creativity and Gifted/Talented. Denver, Colorado.
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Murdock, M. C. & Keller-Mathers, S. (in progress). Teaching and learning creatively with the Torrance Incubation Model: A research and practice update. Under review for *Korean Journal of Problem Solving* special issue on Creativity In Education

Murdock & Argona (guidebook in preparation). Keeping it going: A guidebook to accompany distance instruction in CRS 560 (working title)

Murdock & Fonseca (article in preparation). Mother Theresa's problem solving process. (working title)

**APPENDIX D**

**Program strands for graduate certificate in Creativity and Change Leadership and  
the MS degree in Creativity Studies and Buffalo State College**

## APPENDIX D

### **Program strands for graduate certificate in Creativity and Change Leadership and the MS degree in Creativity Studies and Buffalo State College**

#### *Required courses and strand delineation*

CRS 559 Principles in Creative Problem Solving  
CRS 560 Foundations of Creative Learning  
CRS 580 Creativity Assessment: Methods and Resources  
CRS 596 (Electives in Creativity e.g. E2E, CREA)  
CRS 610 Facilitation of Group Problem Solving  
CRS 625 Current Issues in Creative Studies  
CRS 635 Creativity and Change Leadership  
CRS 670 Foundations in Teaching and Training Creativity  
CRS 690 Master's Project

#### *Foundations of Creativity*

CRS 560 Foundations of Creative Learning  
CRS 670 Foundations in Teaching and Training Creativity

#### *Creative Problem Solving and Facilitation*

CRS 559 Principles in Creative Problem Solving  
CRS 610 Facilitation of Group Problem Solving  
CRS 635 Creativity and Change Leadership

#### *Creativity Research, Development and Dissemination*

CRS 580 Creativity Assessment: Methods and Resources  
CRS 625 Current Issues in Creative Studies  
CRS 690 Master's Project

All courses listed above, with the exception of the Master's Project are required for the

#### **Graduate Certificate in Creativity and Change Leadership**

**Master of Science in Creative Studies** requires courses listed above, including CRS

690, and pertinent electives for a total of 33 graduate credits.



**APPENDIX E**

**Informed Consent Document**

## APPENDIX E

### Informed Consent Document



## INFORMED CONSENT

### *Stories From the Creativity Garden*

Participation in this research study is completely voluntary. Please read the information below and ask questions about anything that you do not understand before deciding if you want to participate. A researcher listed below will be available to answer your questions.

#### **RESEARCH TEAM AND SPONSORS\*** [Carol Yeager; Master's Project in Creativity Studies](#)

**Name and title of Lead Researcher:** [Carol Yeager](#)

Department/Room Number:

Telephone Number: [518.943.2007](tel:518.943.2007)

Email: [carolyeager@gmail.com](mailto:carolyeager@gmail.com)

**Other Researchers:**

[None](#)

**Study Location(s):**

**PURPOSE OF STUDY\***

The purpose of this research study is to...create a series of audio recordings with Dr. Mary Murdock intended to outline curricular development of the Creativity Domain during Dr. Murdock's time as a graduate assistant in Georgia as well as during her tenure at Buffalo State College. The recordings will be created in a documentary format as Dr. Murdock discusses the domain of creativity, curriculum and methodology of the delivery of theory and the processes inherent.

***Inclusion Requirements***

You are eligible to participate in this study if you... *none*

***Exclusion Requirements***

You are not eligible to participate in this study if you ... none

***Number of Participants***

This study will include approximately subjects and will involve approximately of your time over the next days/weeks/months.



**PROCEDURES\***

The following procedures will occur:

The telephone interviews will take place during the months of late September and through October 2008. I expect the editing and review of the final interviews to be done in early to mid November

***Total Time Commitment***

You will be involved in this study...for 3 months. Preparation in September, Recording in October, editing and writing in November 2008.

**RISKS AND DISCOMFORTS\***

The possible risks and/or discomforts associated with the procedures described in this study include: *minimal to low risk of :*

*Invasion of privacy*

*Breaches of confidentiality*

**BENEFITS\***

***Benefits to the Participant***

The possible benefits you may experience from the procedures described in this study include...

*Dr. Murdock's words in her own voice with her own inflections on the highlights of her approach to creativity curriculum and teaching*

***Benefits to Others or Society***

*Dr. Murdock infuses her antecedents' passion in her practice and her presentations.*

*Through the storytelling, and her particular perspective, there is a valuable learning as well as teaching tool.*

*This is an important component in the chain of transcendence for the creativity process.*

**ALTERNATIVES TO PARTICIPATION\***

The alternative to the procedures in this study is not participate in this study.

**COMPENSATION, COSTS AND REIMBURSEMENT\***

***Compensation for Participation***

*You will not be paid for your participation in this study*

### **WITHDRAWAL OR TERMINATION FROM THE STUDY AND CONSEQUENCES\***

You are free to withdraw from this study at any time. **If you decide to withdraw from this study you should notify the research team immediately.** The research team may end your participation in this study if you do not follow instructions, miss scheduled visits, your safety and welfare are at risk, or the study sponsor decides to stop the study.

### **CONFIDENTIALITY\***

#### ***Data Storage***

Your research records will be stored in the following manner:

- Identifiable information about you will be kept with the study data and available for your review, use and editing for 3 years.

This information will be protected and kept confidential in the following manner:

- All data stored electronically will be stored on a secure network server, or on portable devices, such as a laptop with encryption (special software) and password protection.
  
- The research data will be maintained by a repository indefinitely. Other researchers will have access to the data for future research only with your express written permission.

The researchers plan to maintain your identifiable research data for approximately 3 years.

### **NEW FINDINGS**

If, during the course of this study, significant new information becomes available that may relate to your willingness to continue to participate, this information will be provided to you by the researcher team listed at the top of the form.

### **IF YOU HAVE QUESTIONS\***

If you have any comments, concerns, or questions regarding the conduct of this research, please contact the research team listed at the top of this form.

If you are unable to reach a member of the research team listed at the top of the form and have general questions, or you have concerns or complaints about the research study, research team, or questions about your rights as a research subject, please contact The Research Foundation of SUNY/Office of Sponsored Programs by phone, (716) 878-6700 or by e-mail at

[gameg@rf.buffalostate.edu](mailto:gameg@rf.buffalostate.edu) or in person at Bishop Hall, Room 17, 1300 Elmwood Avenue, Buffalo, NY 14222.

**VOLUNTARY PARTICIPATION STATEMENT\***

**Participation in this study is voluntary.** You may refuse to answer any question or discontinue your involvement at any time without penalty or loss of benefits to which you might otherwise be entitled. Your decision will not affect your future relationship with Buffalo State. Your signature below indicates that you have read the information in this consent form and have had a chance to ask any questions that you have about the study.

**SIGNATURE LINES\***

---

**Subject Signature\* Date**

---

***Legally Authorized Representative/Guardian Date***

---

***Legally Authorized Representative/Guardian Date***

\_\_Carol Yeager      26 September  
2008\_\_\_\_\_

---

**Researcher Signature\* Date**

---

***Witness Signature Date***



**APPENDIX F**

**IRB Application**

## **APPENDIX F**

### **IRB Application**

Yeager IRB attachment 1

#### **PROPOSAL ABSTRACT FOR RESEARCH INVOLVING HUMAN SUBJECTS**

##### **A. PURPOSE, RESEARCH VARIABLES, AND POPULATION**

###### Purpose of the Study

This project will be series of audio pod casts of recorded interviews/storytelling of Dr. Mary Murdock. My interests in the particular models of pedagogy, coupled with the enhancement of delivery through storytelling should enrich my knowledge of teaching and learning models.

The pod casts are intended to outline curricular development of the Creativity Domain during Dr. Murdock's time as a graduate assistant in Georgia as well as during her tenure at Buffalo State College. The recordings will be created in a documentary format as Dr. Murdock discusses the domain of creativity, curriculum and methodology of the delivery of theory and the processes inherent

###### Background

As an assignment for CRS 625 in the summer of 2008 I interviewed Dr. Murdock as my scholar in creativity. While I had taken online courses with her, I had not had the opportunity to engage in an in-person classroom situation. I realized that the passion she brings to her teaching is most fully understood through her relating stories surrounding theories and practices. The written word does not carry the full inflection of meaning nor underscore the meta cognitive aspect of learning as much as her voice can engender. When I chose my Master's Project topic I realized that recording some of the stories would be the best mode for greater learning opportunities.

###### Characteristics of the Subject Population

The recordings will be created in a documentary format as Dr. Murdock discusses the domain of creativity, curriculum and methodology of the delivery of theory and the processes inherent. The intent is to dig deeper into several key process areas (socio drama, CPS, TIM, TSM) with the audio interview recordings reflecting the passion and

highlights of Dr. Murdock's pedagogical interests, pursuits and strengths. My focus of interest is on the academic curricular aspect and not the facilitative model.

- a. The subject is an adult
- b. The subject is female
- c. There is one subject who will be recorded
- d. Teaching methods of creativity which are the spine for curriculum development are the core focus
- e. There is no applicability for exclusion criteria
- f. No vulnerable subjects will be included

Yeager IRB attachment 2

## **B. METHODS AND PROCEDURES**

Methods of Subject Selection: The only subject involved will be Dr. Mary Murdock and I have asked for and been granted her permission to conduct recorded audio interviews.

Study Site: Interviews will be conducted via telephone and recorded on a portable digital recorder.

Methods and Procedures Applied to Human Subjects: The recordings will be created in a documentary format as Dr. Murdock discusses the domain of creativity, curriculum and methodology of the delivery of theory and the processes inherent. The intent is to dig deeper into several key process areas (socio drama, CPS, TIM, TSM) and their impact on curricular development of the domain.

## **C. RISKS/BENEFITS**

Potential risks: Since this will be a controlled interview, I foresee minimal potential risks to none.

Protection Against Risks: Dr. Murdock and Dr. Keller-Mathers (faculty advisor) will review recordings to insure editing process follows subject's intent for dissemination of information of the curricular focus.

Potential Benefits: When the final pod casts are approved by Drs. Murdock and Keller-Mathers, they will be included on disc for use by the International Center for Studies in Creativity students and faculty.

Compensation for Participation: no compensation for participation

Alternatives to Participation: no alternatives are needed to participation

Information Withheld: no information is to be withheld from the subject

Debriefing: debriefing procedures are not needed

## **D. CONFIDENTIALITY**

Careful consideration of confidentiality will be maintained in the interview editing and dissemination process. Dr. Mary Murdock will have final approval on the editing of the audio recordings prior to review by Dr. Keller-Mathers. In addition, Dr. Keller-Mathers may suggest further edits if deemed judicious by

both Dr, Murdock and Dr. Keller-Mathers. All data will be maintained for at least three years in compliance with federal regulations and available to Dr. Murdock at any point during the three years.

**E. COPY OF CONSENT FORM**

See attached

**Request for Review of Human Resources Research**

Request for Expedited Review Request for Full Board Review

Researcher/Project Director: \_\_\_\_\_ Ext.: \_\_\_\_\_

Building/Room No.: \_\_\_\_\_ E-mail: \_\_\_\_\_

Faculty Sponsor (for student projects): \_\_\_\_\_

Project Title: \_\_\_\_\_

Project Dates: \_\_\_\_\_ to \_\_\_\_\_ Date of Submission: \_\_\_\_\_

Check one: Thesis Dissertation Faculty Research Student Research

Project Funding Source: \_\_\_\_\_

**Research Involving Human Subjects Training Programs**

**In June 2000 PHS revised its' policy related to human subject protection and mandated that all key personnel involved in PHS-funded human subject research must receive formal instruction in human subject protection. The Federal Wide Assurance (FWA) that Buffalo State College currently has on file with the Office of Human Research Protections (OHRP) further stipulates that the same standards that are applied to federally-funded research will also be applicable to all nonfederal, departmental, and student research conducted at Buffalo State. Therefore, in order to satisfy this requirement, ALL individuals who are involved in research that involves human subjects at Buffalo State College are required to participate in a training program. If you completed human subject training, please attach your certificate to this form. If you still require training, please refer to the Research Foundation website:**

**[http://www.rf.buffalostate.edu/rf/research\\_compliance/human\\_subjects/index.htm](http://www.rf.buffalostate.edu/rf/research_compliance/human_subjects/index.htm) 2**



**Requested Information**

**Please use the following format and place a √ next to each to indicate that the information is complete and attached to this form.**

**A. PURPOSE, RESEARCH VARIABLES, AND POPULATION**

- Purpose of the study – State concisely and realistically what the study is intended to accomplish.
- Background – Briefly state the background of the study and identify the main question the current study is intended to address.
- Characteristics of the Subject Population– The following information should be provided:
  - a. Age Range – What is the age range and why was it chosen?
  - b. Sex – What is the sex of the subjects? If there is a restriction, provide the rationale.
  - c. Number – What is the estimated number of subjects?
  - d. Inclusion Criteria – What are the specific inclusion criteria?
  - e. Exclusion Criteria – What are the specific exclusion criteria? Clear rationale should be provided for the exclusion of any particular population group, unless the title of the study reflects the restricted population range.
  - f. Vulnerable Subjects – If vulnerable subjects will be included (children, pregnant women, fetuses, prisoners, mentally disabled persons), provide justification of the need to use these subjects in research.

**B. METHODS AND PROCEDURES**

- Methods of Subject Selection – Describe the study’s method(s) of identification and recruitment of prospective subjects. Provide a copy of any planned advertisements.
- Study Site – State the location(s) where the study will be conducted. Include the letter of approval to conduct the study from all non-BSC sites.
- Methods and Procedures Applied to Human Subjects – Describe in detail the study design and all procedures (sequentially) to be applied to subjects. Attach copies of any instruments to be used, such as surveys, rating scales, or questionnaires.

**C. RISKS/BENEFITS**

- Potential Risks – Identify the potential risks of the study. Specify the types and levels of risk.
- Protection Against Risks – For all studies involving greater than minimal risk, specify the procedures for preventing or minimizing any potential risks.
- Potential Benefits – Describe any potential non-monetary benefits of the study, both for subjects and for society in general.
- Compensation for Participation – Describe any monetary or other forms of compensation which will be provided to subjects, and any conditions which must be fulfilled to receive compensation.
- Alternatives to Participation – Describe any alternatives to participation in the study which might be advantageous to the subject. If the subjects are to receive academic credit for research participation, describe the alternatives available to earn equivalent academic credit.
- Information Withheld – Identify the nature of any information to be purposely withheld from subjects, and provide justification for the non-disclosure.
- Debriefing – Describe the procedure for post-study debriefing of subjects. 3

**D. CONFIDENTIALITY**

Describe explicitly how confidentiality of data will be maintained. If any information with subject identifiers will be released, specify the recipients. Include a statement that all data will be retained for at least three years in compliance with federal regulations.

**E. COPY OF CONSENT FORM**

See attached Sample Consent Form. Please note that an informed consent form addresses five critical points: 1) subject participation in the study is voluntary (provide a description of the procedure to be used if choosing not to participate); 2) a statement of the subject’s right to withdraw at any time and a clear description of the procedures for withdrawal from the study without penalty; 3) subjects are informed of the level of risk (from ‘minimal risk’ through the level appropriate to the study) and the means of protecting the subjects from known risks or minimizing the risk; 4) confidentiality is ensured; and 5) the means by which confidentiality is to be ensured is elucidated. While it is not mandatory that an Informed Consent Form is identical to the example, the five points listed above are critical elements of any form an investigator may develop. It is important to include sufficient specific information regarding the purpose and nature of your study to ensure that subjects are fully informed. A copy of the Informed Consent Form should be given to each subject who participates in the study. Please note: the IRB will not accept “blanket waivers” of the right to privacy. Subjects (or their legal agents) must sign a consent form for each research study.

Mailed surveys ordinarily receive expedited reviews and do not need consent forms except when one of the following conditions prevail: 1) the person’s name or other identifier is known to the researcher; or 2) the content of the survey puts the respondent at risk for emotional, physical, or other types of distress. If an informed consent form is not required, the researcher should use a cover letter to potential subjects which addresses all the elements of informed consent previously described. Please include a copy of this cover letter with your protocol.

Number of subjects requested \_\_\_\_\_

Method (i.e., questionnaire, video/audio, observation, etc.) \_\_\_\_\_

Population (i.e., adults, minors, institutionalized, etc.) \_\_\_\_\_

Keyword (i.e., Family Health, Marine Biology, Speech Pathology, etc.) \_\_\_\_\_

The project identified above may be approved through an expedited review procedure because the research activities involve no more than minimal RISK as defined above, and the involvement of human subjects will be limited to one or more of the following:

Clinical studies of drugs and medical devices only when condition (a) or (b) is met.

a. Research on drugs for which an investigational new drug application (21 CFR Part 312) is not required. (Note: Research on marketed drugs that significantly increases the risks or decreases the acceptability of the risk associated with the use of the product is not eligible for expedited review.)

b. Research on medical devices for which (i) an investigational device exemption application (21 CFR Part 812) is not required; or (ii) the medical device is cleared/approved for marketing and the medical device is being used in accordance with its cleared/approved labeling.

Collection of blood samples by finger stick, heel stick, ear stick, or venipuncture as follows:

a. From healthy, non-pregnant adults who weigh at least 110 pounds. For these subjects, the amounts drawn may not exceed 550 ml in an 8 week period and collection may not occur more frequently than 2 times per week; or 4

b. From other adults and children, considering the age, weight, and health of the subjects, the collection procedure, the amount of blood to be collected, and the frequency with which it will be collected, and the frequency with which it will be collected. For these subjects, the amount drawn may not exceed the lesser of 50 ml or 3 ml per kg in an 8 week period and collection may not occur more frequently than 2 times per week.

Prospective collection of biological specimens for research purposes by noninvasive means.

Collection of data through noninvasive procedures (not involving general anesthesia or sedation) routinely employed in clinical practice, excluding procedures involving x-rays of microwaves. Where medical devices are employed, they must be cleared/approved for marketing. (Studies intended to evaluate the safety and effectiveness of the medical device are not generally eligible for expedited review, including studies of cleared medical devices for new indications.)

Research involving materials (data, documents, records, or specimens) that have been collected, or will be collected solely for non-research purposes (such as medical treatment or diagnosis). (NOTE: Some research in this category may be exempt from the HHS regulations for the protection of human subjects. 45 CFR 46.101(b)(4). This listing refers only to research that is not exempt).

Collection of data from voice, video, digital, or image recordings made for research purposes.

Research on individual or group characteristics or behavior (including, but not limited to, research on perception, cognition, motivation, identity, language, communication, cultural beliefs or practices, and social behavior) or research employing survey, interview, oral history, focus group, program evaluation, human factors evaluation, or quality assurance methodologies. (NOTE: Some research in this category may be exempt from the HHS regulations for the protection of human subjects. 45 CFR 46.101 (b)(2) and (b)(3). This listing refers only to research that is not exempt).

Continuing review of research previously approved by the convened IRB as follows:

- a. Where (1.) the research is permanently closed to the enrollment of new subjects; (2.) all subjects have completed all research-related interventions; and (3.) the research remains active only for long-term follow-up of subjects; or
- b. Where no subjects have been enrolled and no additional risks have been identified; or
- c. Where the remaining research activities are limited to data analysis.

Continuing review of research, not conducted under an investigational new drug application or investigational device exemption where categories two (2) through eight (8) do not apply but the IRB has determined and documented at a convened meeting that the research involves no greater than minimal risk and no additional risks have been identified.

Project Director's Certification  
Program Involving Human Subjects

The proposed investigation (*research or training program*) involves the use of human subjects and I am submitting the complete application form and description of the project to the Institutional Review Board for Research Involving Human Subjects.

If the Board grants approval of this application, I agree to:

1. Abide by any conditions or changes in the project required by the Board.
2. Report to the Board any change in the research plan which affects the method of using human subjects before such change is instituted.
3. Report to the Board any problems which arise in connection with the use of human subjects.
4. Seek advice of the Board whenever I believe such advice is necessary or would be helpful.
5. Secure the informed, written consent of all human subjects participating in the project.
6. Cooperate with the Board designated in its effort to provide a continuing review after investigations have been initiated.

I have reviewed the Federal and State regulations concerning the use of human subjects in research and training programs and the guidelines of the State University College at Buffalo. I agree to abide by the regulations and guidelines aforementioned and will adhere to policies and procedures described in my application. I understand that changes to the research must be approved by the IRB before they are implemented.

\_\_\_\_\_  
Signature of Project Director    Signature of Faculty Sponsor

\_\_\_\_\_  
Date    Date

\_\_\_\_\_  
Signature of Faculty Chair

\_\_\_\_\_  
Date

**ACTION OF REVIEW BOARD**

The Institutional Review Board for Research Involving Human Subjects has reviewed this application to ascertain whether or not the proposed project:

1. Provides adequate safeguards of the rights and welfare of human subjects involved in the investigations;
2. Uses appropriate methods to obtain informed, written consent;
3. Indicates that the potential benefits of the investigation substantially outweigh the risk involved.

BOARD DISPOSITION: Approved    Disapproved    Requested additional information

\_\_\_\_\_  
Chairperson, Institutional Review Board    Date



**APPENDIX G**

**Unpublished syllabus/contract sample developed by Dr. Mary C. Murdock using the  
TIM**

## APPENDIX G

Unpublished syllabus/contract sample developed by Dr. Mary C. Murdock using the

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### CRS 670-C Designing and Delivering Creative Problem Solving Experiences, Distance Certificate Course Contract and Requirements, Spring Saturdays, 9:00 AM-12 noon monthly and on ANGEL asynchronously weekly

#### General Information:

**Instructor:** Dr. Mary C. Murdock; **Office:** Chase Hall 242; **Voice Mail:** (716) 878-4070; ICSC Fax: 716-878-4040  
CSC Main Office (8:30-4:30 M-F) (716) 878-6223. Home phone: 1 (828) 891-5037  
**Electronic Office Hours** T 10 AM -11 AM TR 6-7 PM; [murdocmc@buffalostate.edu](mailto:murdocmc@buffalostate.edu)  
(cc to [marymurdock@bellsouth.net](mailto:marymurdock@bellsouth.net)) and SKYPE ([dreamweaver1947](https://www.skype.com/user/dreamweaver1947)) **Texts:** (1) Puccio, G.J. Murdock, M. C. & Mance, M. (2006). *Creative leadership: Skills that drive change*. Thousand Oaks, CA: Sage. (2) Johnson, D.W and Johnson, F.P. (2006). *Joining together: Group theory and group skills (9<sup>th</sup> ed.)*. Needham Heights, MA: Allyn & Bacon.  
**Supplementary:** (1) Parnes, S. J. (1990). *A sourcebook for creative problem solving*. Buffalo, NY: The Creative Education Foundation (3) Schwarz, R. (2002). *The skilled facilitator* (revised ed.). San Francisco: Josey-Bass. (found on line on BSC Human Resources homepage through books 24/7 link)

#### Course Description:

This course provides practical experience in using principles of creative learning, Creative Problem Solving (CPS) and leadership to facilitate groups. The course emphasizes guided practice and independent work in realistic teaching/training situations to develop independent learners and reflective practitioners. Students will build on their knowledge of CPS facilitation to develop instructional designs and examine ways to modify teaching and leading with CPS in various groups or situations.

**Course Focus:** CRS 670-C focuses on practice and skill development of CPS (e.g., models, stages, tools, principles, etc) and leadership to target activities for which there is a need for imagination, a desire for change, and the decision making authority to initiate change in the student' professional or personal context. The student's role may be as a change leader, facilitator, advisor, teacher, or consultant.

#### Electronic Meeting Focus:

Although CRS670-C is an on-line class with both synchronous (real time) asynchronous (on your personal schedule) access, the nature of the teaming and group interaction is still a critical aspect of course goals and student learning. “Being connected” means more than being on line. ANGEL is our on-line classroom, the central place to exchange course information and to interact with each other in regard to class work. ANGEL has five main functions: **Chat Room (CR), Discussion Forum (DF), E-mail, Digital Drop Box (DDB) and Instant Messaging (IM)**. Our monthly class meetings will occur primarily in the Chat Room. These meetings are intended to foster continuing group development and sense of community across the miles (and can actually save you some time by dealing with some things all at once). They are not particularly good forums for large group or in-depth discussion. The Discussion Forum (DF) and smaller SBP interactions better serve that purpose. Use the DDB to send papers and other large assignments to your instructor. Use attachments on the DF to send things to your peers.

**Meeting Schedule:** Synchronous electronic seminar sessions will be scheduled as follows on **Saturdays (EDT)** from **9–12 AM** on ANGEL.

**Electronic meetings: Saturday, January 26; Saturday, February 9; Saturday, March 8; Saturday, April 12; Saturday, May 3.**

Asynchronous weekly interaction (posting, responding, reading, etc.) should occur a **minimum of four times per week (4/7days)** with quality content and consistent involvement. Daily checking is suggested.

**Electronic Communication--Some Basic Information:** During this course, the amount and kind of communication varies with the situation. Some student needs are as simple as answering a question, confirming a direction, approving an action, clarifying a concern etc. If you need to contact me about these, use ANGEL email or IM. I am available by appointment for SKYPE phone calls and there will be regular individual check-in’s each month (my SKYPE screen name: dreamweaver1947). ANGEL Chat is also available 24/7 for instructor/student meetings; email me on ANGEL for an appointment. These individual chats can be made confidential and unless there is information pertinent to all, they will be removed from the archives as well; please advise if you need these options. All other student-to-student chats will be archived and everyone will be able to read them at will. For assignments that require more extensive feedback from your instructor (papers or major assignments, etc.), use the Digital Drop Box (DDB). Use the folders on the Discussion Forum (DF) for short discussion, debriefing and text or other shared assignments.

All BSC students have access to e-mail on campus and have accounts and ALL BSC communication comes through this server. Please make sure your account is activated and verify that your address is accurate. Access your mail on the web at [http: //](http://)



[mail.buffalostate.edu](mailto:mail.buffalostate.edu) (USERCODE= First four characters of your last name + first and middle initial + last digit of your birth month + last digit of your birthday). Please follow the “set forward procedures under “Preferences” if you want your mail sent to another address.

## **Goals:**

### **The student will be able to....**

- effectively integrate theory and application in reflective practice;
- use creative climate dimensions to promote cooperative work in a variety of settings;
- strengthen teaming and facilitation skills;
- understand and apply the skills needed to facilitate, teach or lead with the CPS process, principles or tools;
- effectively identify and manage logistics of class planning and CPS teaching/coaching sessions;
- effectively design short learning experiences in creativity, leadership, and CPS;
- diagnose and use CPS tools appropriately;
- develop clear, accurate and effective CPS session plans;
- effectively deliver short learning experiences in creativity, leadership, and CPS;
- effectively manage content and process interaction when facilitating, teaching or leading with CPS process and/or tools;
- conduct successful and useful debriefs of experiential activities;
- effectively evaluate content and process outcomes of short learning experiences in creativity, leadership, and CPS;
- give and receive affirmative feedback; and
- effectively recognize and manage group dynamics in class and in delivery situations.

### **In regard to your unique distance experience, include the following goals:**

#### **The student will be able to...**

- transfer learning from the Institute on Facilitative Leadership (CRS 559 & CRS 610);
- further develop skills as a creativity practitioner;
- deepen your understanding of the interaction of person, process, product and press through real application and reflection of learning;
- create positive change through the application of CPS; and
- develop analytical skills in regard to evaluating the impact of a change project.

**Requirements: "If you must play, decide three things at the start: the rules of the game, the stakes, and the quitting time."  
Chinese Proverb**

**Attendance & Participation: "You can't wake a person who is pretending to be asleep." Navajo Proverb**

Creative studies classes are interactive and participatory (yes, even on line!!). Your presence, involvement, and contributions are regarded as necessary to your learning and to the learning of others. Electronic attendance, preparation, and participation are expected and are considered part of your final evaluation. Full points are awarded to those who are prepared with assignments and participate in a productive manner during the on-line class meetings (e.g., offering ideas, asking questions, giving advice, sharing pertinent information etc.) and on an ongoing basis on ANGEL (consistency, depth of thinking and elaboration of response are the criteria). There are four on-line class meetings and your **minimum** ANGEL participation is four times per week (over 7 days). It is not possible to earn full attendance/participation points for the on line classes if you are not present, but some credit may be negotiated if make up criteria are met (see Homework section). CRS 670-C meets in distance format for Spring 2008. Saturdays, 9:00-12:00 AM @ 3 points x 3 hours = 9 x 4 classes) **for a total of 36 synchronous on-line attendance points.** Your participation grade equals **five points per week for thirteen weeks (September-November) for a total of 65 points.**

**Homework: "You can't expect to hit the jackpot if you don't put in a few nickels." –Flip Wilson**

SUNY criteria for **minimal** amount of time for out of class work for effective graduate student learning is 4 hours of additional student work for every class hour of contact. CRS 670-C is a 3-hour course; thus, you should expect to have assignments that reflect a **minimum** average of 12 hours per week. Major reading and written assignments with due dates are noted on the syllabus. Additional preparatory or extension work relating to class activities may be assigned on line.

**Make-up/Late Work: "We either make ourselves miserable or make ourselves strong. The amount of work is the same."—Carlos Castaneda**

Although much of 670-C is asynchronous, there are general deadlines during the semester to help keep work and activities flowing on a regular schedule. **If your real time activities do not line up with these, please inform me ahead of time by email and indicate an alternative deadline that is appropriate to the situation. Due to semester and grading constraints, deadlines for final reports are not negotiable.** For a successful experience in this class, please pay careful attention to your planning and accountability regarding assignments. A problem-solving attitude and effective anticipatory action are your strongest assisters for potential acceptance of late work. Assignments may be turned in early and posting on ANGEL can occur at any time; use the Digital Drop Box for major papers or projects and the Discussion Forum and Chat where required. Late work **may** be accepted for partial credit **at the discretion of the instructor** based on advanced communication and your problem-solving effectiveness in overcoming concerns and meet learning goals. Please be in touch with me by phone or

email **prior** to your request or as quickly as possible after you know your situation to present a **written** plan that meets the following criteria:

(a) Shows evidence of effort to anticipate and solve the problem in advance;

communication and networking with instructor and other students;

- (b) Demonstrates ownership and accountability for actions;
- (c) Provides for minimal disruption in the learning environment;
- (d) Provides for equitable time, energy, effort and quality of work;
- (e) Represents a meaningful learning experience; and
- (f) Satisfies learning goals of session.

**Written Work: "What a heavy oar the pen is, and what a strong current ideas are to row in! Flaubert**

An important step in most creative endeavors involves effectively communicating the results of your thinking in writing. Papers and reading reactions provide an opportunity to concretize, refine and synthesize learning and to present the results in a way that best highlights the quality of what you have done. Writing is an important vehicle for learning. In creative studies classes there are a variety of kinds of writing that can accomplish this goal: Papers are defined as *writing that contains four or more typed pages, using references/ sources (APA style) from additional research as well as personal learnings*. **Class or reading reactions** are defined as *writing that contains four typed pages or under that may or may not have references. They contain a process focus based on personal experience, key learnings and insights*. CRS 670-C contains no papers, but focuses instead on short process write-ups based on your experiences.

- **Individual Practice Write-up:** 3-4 page (typed, 1.5 spaced) summary Key Learnings/Next Steps Summary Skill write up to me **in the Digital Drop Box on Monday, February 11 (10 points)**.
- **Safe Group Practice Write-up:** a 3-4 page (typed, 1.5 spaced) summary Key Learnings/Next Steps Summary Skill write up to me **in the DDB on Monday, March 3 (20 points)**.
- **Stretch Group Practice Write-up:** 3-4 page (typed, 1.5 spaced) summary Key Learnings/Next Steps Summary Skill write up to me **in the DDB on Monday, April 21 (20 points)**.
- **Final Overall Key Learnings:** Final skill assessment report organized around the skill base categories you identified at the beginning of the semester and the cognitive and affective thinking skills in the Thinking Skills model. Give examples and identify next steps. Results will be presented in a 3-4 page (typed, 1.5 spaced) reflective write-up. **Due in DDB on Monday, April 28 (10 points)**.

- **Debriefing Journal:** Keep an on-going electronic record of your experience and key learnings by debriefing with your Sounding Board Partner on ANGEL (folders provided). If you also use phone and chat, give a brief posting of times and topics for grading purposes. **Checked on line for final grade after Wednesday, April 30 (10 points).**
- **Sourcebook 1-2 page summaries. Due on Discussion Forum Sunday, March 16 (5 points).**

**Readings: "Buying books would be a good thing if one could also buy the time to read them in: but as a rule the size of books is mistaken for the appropriation of their contents. Arthur Schopenhauer**

There are required readings from your course texts and additional supplementary material. You will demonstrate readiness to discuss these topics by responding to with key learnings and being able share some relevant points of each reading assignment during on-line classes if time and in between class ANGEL sessions in the appropriate forums. Discussion and preparation are directly related to your participation grade.

For CPS History development CRS 670-C uses selections from the Sourcebook: Part 1, "Historical Perspectives" and Part 2, "Enduring Theoretical Foundations and Research Substantiations" and Part 4 Major Ongoing Development: Programs and Their Impact." Each person will choose a selection, read it and write a summary using 5 W's and an H questions plus key content points as needed. Read and Print all summaries. See Sourcebook Assignments and Sign Ups on ANGEL. Post anytime; due on Discussion Forum no later than Sunday, March 16.

**Projects: "In seeking wisdom, the first step is silence, the second listening, the third remembering, the fourth practicing, the fifth-teaching others." On Gabirol**

Projects provide opportunities to apply learning personally in a variety of ways. In creative studies classes you will encounter different kinds of projects, but their commonalties are likely to include several of the following: (a) individual or group work outside of class; (b) work in your personal or professional context; (c) concrete product outcomes that may be in print or non-print format; and (d) sharing/discussion of learning in class. CRS 670-C has one major project with a variety of smaller teaching, leading or facilitating activities within them:

670-C contains a variety of a field experiences related to your real life professional or volunteer work to be completed in three areas: (1) individual work; (2) safe group practice and (3) stretch group practice. Project a activities must fit within a 15 week time

frame and involve students in a minimum of 90 hours of work (i.e., preparation, implementation, evaluation & documentation).

• **Individual Use of CPS Process or Tools in Your Personal and Professional Life:**

Develop a matrix of all the tools (divergent and convergent) used in your 559/610 texts. Determine how many times you have used each tool individually prior to this class. Then begin individual practice based on the match of the function of the tool with a real problem challenge or issue in your personal or professional life. Look for opportunities to apply these tools personally in situations where you really need them; then match your purpose to the tool. Each tool you have not used must be practiced individually at least three times with different topics, and those you have used three times need at least one refresher. The goal is personal competence in tool use before you move on to group work. The individual practice should be completed during the first two weeks of class. During this time you will participate in the “Tool Time” discussion forum, SBP tool discussions and chat if needed. See ANGEL forum for guidelines. The individual phase should contain a **minimum of 10 hours. (20 points)**. Submit a 3-4 page (typed, 1.5 spaced) final Key Learnings/Next Steps Summary Skill write up to the Digital Drop Box on **Monday, February 11 (10 points)**.

**Safe Practice With Groups Whom You Know.** After developing your individual competence, in tools and components, you will move to group work. Here you will design, deliver and evaluate your facilitation work in low risk situations. This work should **all** be componential with needed tools within. Try to practice each component once and then repeat as client needs warrant in your pre-consult. . Use *the Thinking Skills Model* where possible—minimally try the language and skills for planning and explaining. If you are more comfortable with the Firestien model, that is ok. Each practice should be with different safe client groups and you will need to obtain feedback on your performance from the group to turn in to your instructor in the DDB. **Include one teaching/training episode that you design, deliver and get feedback on to last at least thirty minutes.** See ANGEL forum for guidelines. The Safe Practice phase should come after the two-week individual one and last for another two weeks for a **minimum of 20 hours. (30 points)**. Submit on going debriefs on line after each facilitation and a 3-4 page (typed, 1.5 spaced) final Key Learnings/Next Steps Summary Skill write up to the DDB on **Monday, March 3 (20 points)**.

**Stretch Group Practice.** For the approximately **eight weeks in March and April**, you should test your skill with real clients in your workplace or personal life. In a stretch group you will be working with people who may be part of your workplace, or clients that you would feel comfortable stretching into more formal roles. Regardless, these are “real” clients—people with whom you contract to help. Note that the majority of the semester should be spent working here, but this depends on your skill development. **Include one teaching/training episode that you design, deliver and get feedback on to last at least one-two hours.** In this practice, you will diagnose what is needed by the

client(s) and why and then use contract information (see Skilled Facilitator chapter and client planning in Firestien Facilitation book and get feedback from instructor and peers as needed upfront. Use *the Thinking Skills Model* where possible—minimally try the language and skills for planning and explaining. If you are more comfortable with the Firestien model, that is ok. The goal is to acquaint you with the new model, but to build confidence and competence in general CPS and leadership. Next you will plan the intervention, conduct the session (s) and get formal evaluative feedback on the content and process of your session and your leadership skills. This feedback should be summarized and sent to your instructor after each session. Note that in real client situations, you are more likely to see a mixture of CPS and other processes that you use. Although you are not obliged to use “straight CPS “sessions” only, don’t hesitate to incorporate and make your CPS use explicit. Set a conference time (SKYPE) to discuss the experience and get more feedback. This practice and related activities should occur for a minimum of 60 hours. Submit on going debriefs on line after each facilitation and a 3-4 page (typed, 1.5 spaced) final Key Learnings/Next Steps Summary Skill write up to the DDB on **Monday, April 29 (10 points)**.

## **Evaluation: “Life is the sum of all your choices.” - Albert Camus**

Evaluation in creative studies involves both formative (used to guide learning) and summative (used for final assessment of learning) approaches. It includes a variety of ways to achieve success according to your motivation, energy and effort (objective tests, writing, personal contribution and input, presentations, outside activities, etc.). Final grades are based on a criterion-referenced system that reflects both adequate completion AND quality /depth of work. The technical point structure is an accumulation of those described throughout; depth and quality will be included in written criteria by instructor observation/product analysis.

**Any student who requires accommodations to complete the requirements and expectations of this course because of a disability is invited to make his/her needs known to the instructor and to Marianne Savino, Coordinator for Students' with Disabilities, South Wing, 120, Extension 5400.**

### **Academic Misconduct**

**“All students are expected to display honesty and integrity in completing course requirements and complying with college academic regulations. Academic misconduct refers to plagiarism or cheating on examinations or assignments, and is inconsistent with the aims and goals of Buffalo State. Specifically, students may neither use the work of another individual without proper acknowledgement nor perform work for another individual. Other examples of inappropriate academic conduct include prior acquisition or possession of an examination or submission of false data. As a result of a sustained allegation of academic misconduct, a low or failing grade for part or all of the coursework may be given to the student at the discretion of the instructor. No penalty may be imposed unless the student has been apprised of the allegation, the penalty and the procedures of due process that are available.” *Graduate Catalog*, p. 10.**

**Approximate Total Class Points Available =216 =; Approximate Range Between Letter Grades = 22 points.**  
**A = 216-194 (90%); B = 194-172 (80%) Note: Your instructor will use the plus/minus grading option.**

<b>Activity</b>	<b>Max Points</b>	<b>Due Date</b>
Electronic Attendance	36	Saturday, May 3
ANGEL Participation	65	Saturday, May 3
On-Line Debriefing Journal	10	Wednesday, April 30
Individual Tool Practice February 9;	10	Sunday, January 27-Saturday,
Individual Tool Learning Write-up and Tool Matrix	10	Monday, February 11
Safe Group Practice March 1	20	Sunday, February 10- Saturday,
Safe Group Write-up	10	Monday, March 3
Stretch Group Practice 19	30	Sunday, March 2- Saturday, April,
Sourcebook Summaries	5	Sunday, March 16
Stretch Group Write-up	10	Monday April 21
Overall Skill and Summary Reflective Report	10	Monday, April 28

## **CRS 670-C Distance Certificate Course Syllabus and Tentative Topics**

**Spring, 2008, Dr. Mary C. Murdock**

**PRIOR TO ON LINE CLASS:** (1) Try out electronic systems; make sure you can get on line and that you are familiar with the Chat Room and (CR) Discussion Forum (DB), Digital Drop Box (DDB), email and attaching file functions. (2) Post SKYPE names; get all class and instructor names accepted. (3) Be sure to add your personal definitions of leadership and followership and your personal learning goals for the course to the appropriate forum; read the leadership definition pre-work of others on ANGEL; respond as appropriate (4) Select your Sounding Board Partner (SBP) and check in; post selection to ANGEL; (4) Get texts and look over; go to Books 24/7 on BSC Human Resources home page to get *The Skilled Facilitator* on line; look over

Chapters 1, 3 in *Creative Leadership: Skills that Drive Change* (6) Complete skill assessment (Facilitator Rating Scale) and be prepared to use that info to help you set goals and choose activities. After gathering data about your skill set, post summary discussion to DF

## **Saturday, January 26; On line Chat Session #1:**

Five minutes to check in and get all systems running. Instructor facilitated chat warm up with each person commenting on positive things that have been going on recently. Then participate in rounds of timed chats with SBP and your instructor followed by open response time from all. Topic will be your skill set and your leadership/followership pre-work. Repeat until all have participated. Close down by instructor. Check ANGEL for SPB pair schedule.

## **Week of January 27 – February 2**

Begin formal asynchronous schedule with a minimum of four of seven days of ANGEL interaction. Note that although your interaction is asynchronous, you will need to develop the habit of (1) checking ANGEL email; (2) posting to the different forums; (3) reading and responding to what others have posted. Because everyone can enter whenever they want to, you never know how much will actually be posted or how long it might take you to read and respond. You can be overwhelmed at the time and communication if you let it go too long. It's important to set aside regular uninterrupted "study" time on ANGEL and to keep all correspondence and details organized where information can be easily found and clarified; (4) Be sure to use SKYPE as necessary for phone calls and IM's. It is much easier to keep up if clarification is on going.

### **Assignments for this week:**

- Develop your personal learning goals for the course and post them
- Begin individual tool work; create tool matrix; look over tools in current and previous texts; • Participate in Tool Time forum.
- Read Chapter 5, "Leadership" in *Joining Together*.
- Sign for conference call with Dr. M. on SKYPE

## **Week of February 3-9**

### **Assignments:**

- Individual Practice write up due Monday, Feb. 11 in the DB
- Begin to plan for Safe and Stretch Group practice
- In addition to Chapters 5 and 6, skim and use Chapters 7-11 in *Creative Leadership* as necessary to get a feel for how to make step or component decisions in CPS diagnosis
- Participate in Tool Time
- Post and respond to pertinent forums.
- Debrief practice with SBP in on line journal



- Read in *Skilled Facilitator* p 6-16, The SF Approach; p. 37, “Group Effectiveness Model;” p. 40-5, “Facilitator Roles;” p. 40-9, “Core Values”
- Select *Sourcebook* chapters; post

## **Saturday, February 9; On Line Chat Session #2:**

Instructor facilitated warm--up and chat; follow order set in handout. Discussion of text and project.

## **Week of February 10-16**

### **Assignments:**

- **Turn in Individual Practice write up—Monday, Feb. 11**
- Begin work on Safe Group Practice
- Complete conference calls with Dr. M.
- Read Chapter 1, “Group Dynamics” in *Joining Together*
- Participate in Tool Time as appropriate
- Post and respond to pertinent forums.
- Work on *Sourcebook* summaries
- Debrief Safe Group Practice with SBP in on line journal

## **Week of February 17-23**

### **Assignments:**

- Read Chapter 4, “Communication in Groups” in *Joining Together*
- Read in *Skilled Facilitator*, Chapter 5, “Ground Rules for Effective Groups;” Chapter 13
- Continue work on Safe Group Practice; write up due Monday, March 3
- Participate in Tool Time as appropriate
- Post and respond to pertinent forums.
- Work on *Sourcebook* summaries
- Debrief Safe Group practice with SBP in on line journal

## **Week of February 24-March 1**

### **Assignments:**

- Read in *Skilled Facilitator* p. 69-70, “Your Theories of Action;” p. 70-80, “Unilateral Control Model;” p. 80-95, “Mutual Learning Model”
- Participate in Tool Time as appropriate
- Post and respond to pertinent forums.
- Work on *Sourcebook* summaries
- Debrief practice with SBP in on line journal

## **Week of March 2-8**

### **Assignments:**

- **Post Safe Group Practice Summary—due Monday, March 3**

On-line class will be next week—review chat schedule and think about what you need to communicate to all

- Read in *Skilled Facilitator*, p. 271-295 “Contracting”
- Begin Stretch Group Practice
- Participate in Tool Time as appropriate
- Post and respond to pertinent forums.
- Work on *Sourcebook* summaries
- Debrief practice with SBP in on line journal

## **Saturday, March 8; On Line Chat Session #3:**

Instructor facilitated warm--up and chat; follow order set in handout. Discussion of text and project work.

## **Week of March 9-15**

### **Assignments:**

- Read in *Joining Together*, Chapter 8, “Controversy and Creativity”
- Continue Stretch Group Practice
- Participate in Tool Time as appropriate
- Post and respond to pertinent forums.
- Work on *Sourcebook* summaries
- Debrief practice with SBP in on line journal

## **Week of March 16-22**

### **Assignments:**

- **Sourcebook summaries due in DF Sunday, March 16**
- Continue Stretch Group Practice
- Participate in Tool Time as appropriate
- Post and respond to pertinent forums.
- Debrief practice with SBP in on line journal

## **Week of March 23-29**

### **Assignments:**

- Read in *Joining Together*, Chapter 6, “Using Power”
- Continue Stretch Group Practice
- Participate in Tool Time as appropriate
- Post and respond to pertinent forums.
- Debrief practice with SBP in on line journal

## **Week of March 30-April 5**

### **Assignments:**

- Read in *Joining Together*, Chapter 10, “Understanding Diversity”
- Continue Stretch Group Practice
- Participate in Tool Time as appropriate
- Post and respond to pertinent forums.
- Debrief practice with SBP in on line journal

## **Week of April 6-12**

### **Assignments:**

- Continue Stretch Group Practice
- Participate in Tool Time as appropriate
- Post and respond to pertinent forums.
- Debrief practice with SBP in on line journal

## **Saturday, April 12; On Line Chat Session #4:**

Instructor facilitated warm-up and chat--focus on sharing project progress and concerns so far.

## **Week of April 13-19**

### **Assignments:**

- Complete Stretch Group Practice; write up due Monday April 21
- Participate in Tool Time as appropriate
- Post and respond to pertinent forums.
- Debrief practice with SBP in on line journal

## **Week of April 20-26**

### **Assignments:**

- **Stretch Group Practice Write up due on Monday, April 21**
- Begin work on Overall Skill and Summary write up (due Monday, April 28)
- Participate in Tool Time as appropriate
- Post and respond to pertinent forums.
- Debrief practice with SBP in on line journal

## **Week of April 27-May 3**

### **Assignments:**

- **Overall Skill and Summary write up due, Monday, April 28**
- Final SBP on line debrief journal work

## **Saturday, May 3; On Line Chat Session #5:**

Instructor facilitated warm-up and chat--focus on overall skills and extending learning

## Week of May 4-10: CEP WEEK

### Assignments:

- Get out there in your real world and make some change--somewhere, somehow, sometime!!
- Have a great and well-deserved semester break!

## CRS 670-D General Description of Project Activities Dr. Mary Murdock, Spring, 2008

The purpose of this document is to describe potential project activities and minimum hours required.

In creative studies a project is defined *as an independent activity conducted outside of class that focuses on the development of individual ability and skill related to course content and goals*. A project should represent a significant commitment of time and energy on the student's part over an extended period of time during the semester. It should demonstrate planning, preparation and evaluation of learning. Project work will be debriefed on line. "Real" practice happens to real people under what may sometimes seem like unrealistic (or surrealistic if you are really stressed!!) conditions. The project concept in CRS 670 is putting together a "package" of different experiences that reflect practice in key skills. There are variety of great learning experiences that can be tailored to meet both your needs and those of the people with whom you are working.

Practice is an essential element in this course and each of you has varying levels of expertise in creativity, CPS, and change leadership skills so you may need to adjust this basic plan to reflect your needs. We will discuss your needs in a phone conference. You will be practicing in three skill arenas: (1) **Individually**, meaning alone, without the use of a group. You will select content that you genuinely want to try your skill on and complete CPS process components and tools as needed; (2) In **“safe” groups**, meaning with friends, relatives or others whom you know well enough to say, “Hey, can you help me out with practice for my class work? Here’s what I can do for you.” A distinction here is that the people you are working with are clients whose content is “in service of process,” meaning that your learning comes first; you are trying things and experimenting and may make mistakes. Set up and debrief are essential to their understandings and agreement to participate. (3) Finally, as you build your skills you will be working in **“stretch” groups**. Here you will be working with people who may be part of your workplace, or clients that you would feel comfortable working with in more formal roles. This experience is still not intended to be “for profit,” but those of you with more consulting experience and extensive work in other processes may want to integrate this practice into what you are doing. Assess your skill and experience level and heck with me before you move forward with this kind of integration. The amount of “stretch” you

need should take you a bit beyond your skill level or beyond to a point with which you feel comfortable. Save the really high-risk activities until your skills are well developed. In these activities you may combine CPS process and tools with other processes if needed or you may keep the specific focus on CPS. The important thing is to find things that are real, challenging and commensurate with your ability and skill at this point.

In these three areas, you also need repeated practice. The following outline will give you a general idea of basic expectations. If you have more extensive CPS training or experience to begin with, you may want to adjust your practice to get more stretch work. With my approval, you may make the necessary adjustments to suit your needs. Below is my best thinking on a general structure that we can start with:

Begin with **Individual Practice** using all tools you have not previously used individually 2-3 times each on **real** challenges or problems you have. If you have previously used some tools three times each already, then do at least one refresher of those. In addition, complete one personal application of each component of CPS process using whatever tools you need or want. These component practices should be on **DIFFERENT** challenges, so that you have to decide on how to enter and exit each component rather than working one challenge all the way through. Individual practice should go on for the first two weeks of class for a **minimum of 7 hours** on tools and components combined.

Next move to **Safe Practice** with groups who you know. Here you will design, deliver and evaluate your facilitation work. This work should **all** be componential with needed tools within. Try to practice each component once and then repeat as client needs warrant in your pre-consult and should be with different client groups. This phase should come after the two-week individual one and last for another two weeks and a **minimum of 15 hours**.

Finally, for the approximately **eight weeks in March and April**, you should work with **Stretch Groups** where you test your skill with real clients in your workplace. In a stretch group you will be working with people who may be part of your workplace, or clients that you would feel comfortable stretching into more formal roles. Regardless these are “real” clients—people with whom you contract to help. Note that the majority of the semester should be spent working here, but this depends on your skill development. In this practice, you will contract (see Skilled Facilitator chapter) and diagnose what needed by the client(s) and why. Then you will plan the intervention, conduct the session and get evaluative feedback on the content and process of your session and your leadership skills.

By mid April you should be ready to close down all practice, organize your evaluation data and get ready to synthesize your learning. (Guidelines for all this will be provided). You will need time to reflect, incubate and think about all that has happened and what you have learned (including from you text and peers on line).

**CRS 560: Methods, Models & Theories of Creativity  
Course Contract & Syllabus, Summer 2007  
International Center for Studies in Creativity**

**[www.buffalostate.edu/centers/creativity](http://www.buffalostate.edu/centers/creativity)**

**General Information:**

**Instructor:** Cyndi Burnett; **Office:** Chase Hall 239;

**Office Hours:** by appointment;

**Electronic Office Hours** as needed via email: [argonac@buffalostate.edu](mailto:argonac@buffalostate.edu)

**Contact information:** Office: 716.878.3674; CSC Main Office 8:30-4:30 M-F 716.878.6223 fax: 716.878.4040

**Main Texts:** Davis, G. A. (1998). *Creativity is forever*. (5<sup>th</sup> Ed). Dubuque, Iowa: Kendall/Hunt.

Torrance, E. P. & Safter, H. T. (1999). *Making the creative leap beyond*. Buffalo, NY: Creative Education Press.

**Supplementary Chapters will be used from :** Torrance, E. P. & Safter, H. T. (1990). *The incubation model of teaching*. Buffalo, NY: Bearly Limited. **Prerequisites:** None

**Course Description:** This course provides an introduction to theory and research in the field of creative studies. The focus is on knowledge and understanding of creative learning models and theories and focusing on the classic models of creativity and the history of creativity.

**Purpose:** CRS 560 is designed as an introduction to select methods, models, and theories of creativity that will enhance your understanding and application of the creativity literature. The course focuses on developing awareness of foundational definitions, concepts and applications. It provides an orientation to theoretical perspectives in the field and contains an additional personal application focus to help students as change agents orient themselves as practicing professionals within that perspective.

**Class Objectives:** The student will be able...

- To identify and apply select theoretical definitions, principles and assumptions in the creativity literature;
- To identify basic organizational schemas, frameworks and families of theories and select models of person, process, product and press in the creativity literature;
- To understand the integrated function among key definitions, principles, and constructs in the discipline of creativity;
- To develop and apply an initial vocabulary relating to the knowledge base of creativity;
- To develop and apply metacognitive skills in working simultaneously with content and process;
- To understand the purpose and function of select creativity theories and models sufficiently for transfer of learning to other topic areas;
- To identify and use select creativity constructs, definitions, principles, models and theories to design and plan learning experiences for self and others;
- To apply theoretical knowledge through individual practice and group interaction;
- To develop skills of collaboration and teamwork;
- To evaluate personal and professional strengths and weaknesses in the foundations of creativity;
- To identify and take action on directions for future growth in theoretical foundations of creativity.

## Requirements:

### **Participation & Attendance:** *“Showing up is 90% of life.”*

All creative studies classes have interactive and participatory aspects and contain both individual and group applications. Your presence, involvement, and contributions are regarded as an essential part of your creative learning before, during and after the weeklong class experience and is equally essential to the learning of others. Thus attendance, preparation, and participation are expected and are included in your final grade and full points in this area are awarded for full participation and attendance. It is important that you are prepared fully participate during our weeklong meeting.

**Electronic Participation and Interaction:** Interaction via email and the World Wide Web are included in this class. We will use e-mail and ANGEL in this class to keep in contact before, during and after the class.

### **Make-up/Late Work:** *“Please solve your problems in advance so that I may be of more help to you.”*

For a successful experience in this class, please pay careful attention to your planning and accountability regarding assignments. A problem-solving attitude and effective anticipatory action are your strongest assisters for potential acceptance of late work. **Late work may be accepted for partial credit at the discretion of the instructor** based on advanced communication and your problem-solving effectiveness in overcoming concerns and meet learning goals.

In CRS 560 you will be asked to develop, and reflect on your experiences as you develop your expertise around methods and models of creativity. Your assignments in this class focus on utilizing the Torrance Incubation Model, developing creativity skills and knowledge of the classic literature and classic creativity models. Additionally, you will have the opportunity to engage in and develop effective small group teaming experiences focused on the content of the discipline of creativity.

### **Evaluation:**

Evaluation in creative studies involves both formative (used to guide learning) and summative (used for final assessment of learning) approaches. It includes a variety of authentic assessment products suitable for portfolio inclusion and presentation. Final grades are based on a criterion-referenced system reflecting your success in relation to a percentage of the total possible points attainable in the class. The point structure is an accumulation of those described above. Students should keep an accurate accounting of their point totals in relation to the individual activity and the overall total. Evaluation is based on a criterion-referenced approach consisting of the total number of points from all assignments. Assignments include:



## **June, 2005 Digging Deeper During the Class:**

### ***Taking Knowledge to Application Through Team Interaction***

#### **Monday**

Developing a climate that is conducive to creative learning. Introductions (backgrounds, interests, learning goals, etc.) and course content and process overview. Sharing general definitions, characteristics and uses of theories and models; relating them to your practice arena. Developing a timeline of your history and relating it to the development of theories and models of creativity. Examining a skill set for creativity and preparation for Skill Extravaganza on a specific creativity skill.

#### **Due on Tuesday:**

**-Activity and handout on your Creativity Skill to be started in class on Monday;**

**-5-10 minute creative presentations on your adopted theorist;**

#### **Tuesday**

Creativity Skill Extravaganza includes individual exploration of each skill through a hands on activity designed by a student. Continued discussion of the basic definitions, principles, theories and models that guide course design (creativity as a multifaceted phenomenon; novelty balanced with usefulness; integrated design and delivery; cognitive/metacognitive, experiential learning influences) and literature of creativity. Understanding the Torrance Incubation Model (TIM). Discussion of the stages and applications of the incubation model. Presentations of adopted theorists. Examination of classic creativity models.

#### **Wednesday**

Putting assumptions and definitions into the larger context of organizers and frameworks for creativity. Digging deeper into the relationship between the beyonder skills and the incubation model of teaching. Continued individual/team work on examination of a classic creativity model and development of a presentation of a classic creativity model.

**Due on Thursday: Presentation of Classic Model and Handout.**

#### **Thursday**

Discussion and adding to list of models/theories and your personal bibliography of creativity literature and materials to assist you in being a change agent. Introduction to classic creativity models through **student presentations**.

**Friday**

Taking the class forward and gaining “glimpses of the future” with regard to your connections to the field of creativity and application of information to your personal and professional lives.

Extending the Learning After the Class: Synthesizing and Developing Future Application

**Hand in final bibliography due June 30<sup>th</sup>!!!**

**Continue to organize your creativity theories and applications to help you move forward as a change agent. Continue to make connections, gather information, research and literature of creativity and network with others in the field.**

*Most importantly, continue to seek out your passion, find joy in your work and make the world a better place.*



**APPENDIX H**

**Graphics and images included in pod cast DVD**

APPENDIX H

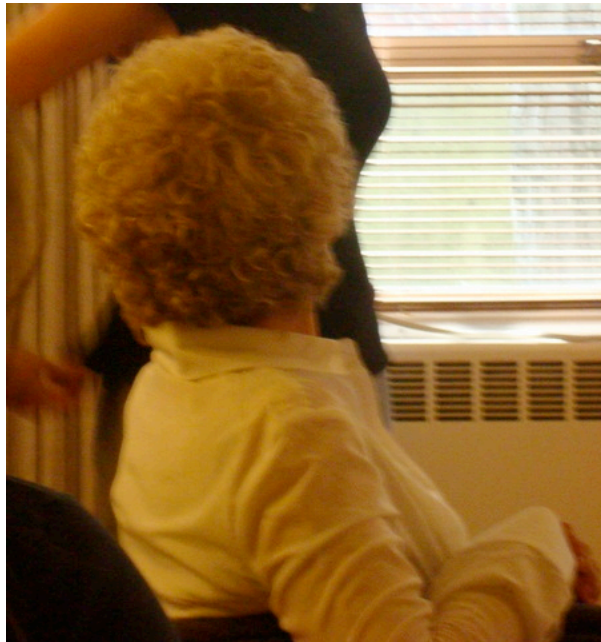
**Graphics and images included in pod cast on DVD**

# Stories from the Creativity Garden



Images made by Carol Yeager

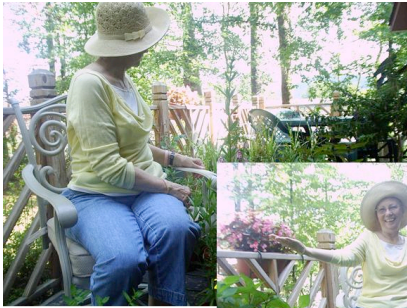








Images created by Dr. Susan Keller-Mathers



Mary's Garden July 2007

and the Buffalo connection



Where to begin????



And the planting begins in the back bed



Betsy & David Baum brighten up the house with flowers!



Enchantment Circle

Etowah, North Carolina



Lots of Cards, Letters

Rita Pimeta de Devotto's Monet's Garden



And books From all Over the World.

Hedria Lunken's Mary's Garden



### Admiring the first planting!!



### Sue Keller-Mathers Immortality Iris Western Bed- Backyard



### Western Bed- Backyard



### Tim & Laura Barbero Switalski Black Eyed Susan Western Bed



### The Deep Woods at the Western Edge



### Dan Coleman Gold Galore Iris Western Bed- backyard

