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Writes of Spring 2014: Fostering Creativity in Theatre, Education, and Leadership

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WRITES OF SPRING 2014:
FOSTERING CREATIVITY IN THEATRE, EDUCATION, AND LEADERSHIP

by

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ABSTRACT

Creativity is valued in many fields. In theatre, creativity celebrates the imaginative power of a theatrical experience. In theatre for young audiences (TYA), creativity is extended from the stage to the classroom, where theatre empowers learning through creative and imaginative teaching. Teaching artists and theatre makers in the field of theatre for young audiences utilize creativity as a means of connecting artistic and educational value. Through professional development and qualitative research, this project demonstrates the importance of creativity and its role in the classroom and on stage.

This study examines my role as Project Coordinator in Orlando Repertory Theatre's (The REP) Writes of Spring 2014 and the developments I add to enhance the educational and artistic value and project. Specifically, I survey the findings of selected students' submissions in a creative writing contest by developing and facilitating an arts integration professional development workshop for their teachers. By evaluating these findings I gain insight into the positive effect of enhancing creativity in public school classrooms.

To project the value of creativity further, I apply a theoretical framework to my research. Specifically, I apply creative pedagogy, constructivism, and collective creativity to develop a fully-supported educational and artistic project. This project allows students to find writing inspiration through theatre, guides teachers to find clarity in new practices through creativity, and encourages artists to celebrate creativity in developing and producing new works.

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LIST OF ABBREVIATIONS AND ACRONYMS

English as a Second Language……ESL

Masters in Fine Arts……..MFA

Orange County Public Schools……...OCPS

Orlando Repertory Theatre……..The REP

Theatre for Young Audiences…….……..TYA

University of Central Florida…….UCF

INTRODUCTION

This thesis explores the presence of creativity in a theatrical process that values both artistry and education as is often seen in the field of Theatre for Young Audiences (TYA). This field places great emphasis in both artistic and educational values in productions and projects and continuously navigates a delicate balance between artistry and education. This study examines such a project; the Writes of Spring project is a writing contest that results in the creation of an original play. The project offers its creative team a unique challenge consisting of a series of balancing acts. The team must balance the project's artistic and educational goals, the values and policies of two different producing partner organizations, the individual aesthetics of each team member, and the intention and creativity of 120 grade school writers. While the Writes of Spring project features many obstacles and considerations for educational and production goals, it offers the creative team immense artistic freedom. This thesis attempts to construct a process that dismisses balancing acts, addresses creative tensions, and builds connective bridges instead.

Outline of the Chapters

Chapter One summarizes the history and objectives of the Writes of Spring project. Research on previous Writes of Spring projects provided insight into structures and artistic processes that proved successful in previous years. Using this research, the project was divided into project phases in order to create better communications and team outlook. Following historical research, the collaborative nature of the project was analyzed. Specific attention was given to the partner producing organizations Orlando Repertory Theatre and University of Central Florida in order to determine objectives for each partner. Using these objectives, a common goal was instated that became the center of the project, creating a goal-driven process.

In Chapter Two, the establishment of a central goal led to the assimilation of a theoretical framework inspired by the goal that fed into the project in order to ensure the full adoption of the goal. This chapter explores each theory that constituted the theoretical framework in detail and questioned its appropriateness for Writes of Spring 2014 and how it was applied to the project. Lastly, the chapter explains how each theory relates to each other and where it was specifically applied in Writes of Spring 2014's creative process.

In Chapters Three, Four, and Five, I examine the presence of the goal in the project phases. The phases are divided according to when they occurred in the process. In Chapter Three, the first round of phases are compared to the project's educational goals. Chapter Four examines the next phase and its relation to Writes of Spring 2014's artistic goals. Finally, Chapter Five examines the role of leadership as the project moved towards its final deadline and most stressful phase, the performance itself. In each chapter, a clear application of the theoretical framework is explained and evaluated based on the presence of the goal in the practice of the project.

In Chapter Six, I reflect on my own personal growth throughout the process. I also explore the aftermath of Writes of Spring 2014 and how developments in the project may have led to advancements in Writes of Spring 2015. As Project Coordinator of Writes of Spring 2014 and Writes of Spring 2015, I provide a detailed report of the planning and operations of Writes of Spring 2015. This report relates its findings to the reports given on Writes of Spring 2014, and hypothesizes that a common goal and strong foundation lead to success, which, in turn, provides opportunities for growth and positive change in the future.

CHAPTER ONE: IDENTIFYING WRITES OF SPRING AS A PROJECT

History

The Writes of Spring project was created in 2004 by Orlando Repertory Theatre as a response to a need for writing support and practice in Central Florida schools. The culmination of the Writes of Spring project strives to provide young people with a reason to celebrate and appreciate writing not just as a skill set, but also as a creative opportunity. The project features two components: a writing contest and a theatrical event (Adams 12).

In its first year, Writes of Spring 2004 reached one class of 25 students who responded to their writing prompt. All students in the class were selected as winners and were invited to Orlando Repertory Theatre to read their entries on a small stage in the theatre's lobby. From that point on, the project has grown exponentially. In its second year, The REP received 100 entries for Writes of Spring 2005 and sought outside assistance from its partner, University of Central Florida (UCF). A professor for a playwriting class was approached and asked if the class could help The REP convert 100 entries into an original play. The professor complied and all 100 entries were used in the play, and the winners were invited to attend a staged reading of the play in a small black box theatre at Orlando Repertory Theatre. The third year of the project created a base structure, which was utilized for years to come as the project became the responsibility of the new Theatre for Young Audiences graduate program at UCF. For the next four years, the Writes of Spring project was managed by the graduate students who hosted a writing contest in the Fall semester, wrote an original play over Winter break, and staged a full production in the Spring (Writes of Spring Archives).

In 2010, a change in the incoming class of graduate students caused the Writes of Spring 2010 team to rethink its own structure. With two students being accepted into the program,

Writes of Spring 2010 was left with a smaller creative team. This smaller creative team made the decision to restructure the process and adopt a devising format where the graduate students worked with the production's actors as a collaborative team of theatre makers. This structure encourages creativity within limited personnel and time (Adams 14). This structure continued to operate the Writes of Spring project until UCF returned to accepting four MFA TYA graduate students in 2012.

At the same time that UCF reverted back to accepting more students, the Writes of Spring project celebrated its tenth year. Writes of Spring 2013 kicked off with a larger creative team of graduate students who offered a fresh look at the project. The team decided to revert back to a traditional playwriting structure where the play was developed in the Fall semester and produced in the Spring semester. This decision served the team well as they received a record-breaking number of entries totally 1,897 (Hodson Field Notes).

Table 1 provides a clear look at the exponential growth of the Writes of Spring project since its first project year in 2004. The number of entries received grew each year while the selected winner pool remained constant, increasing both the popularity and difficulty of the Writes of Spring project as a writing contest. This provided the creative team opportunities to explore various structures that worked in producing the Writes of Spring project. New structures were continuously explored until Writes of Spring 2013, when a larger creative team allowed the project to revert back to a simpler and more traditional structure of identifying a team of co-playwrights who would develop a script prior to entering the rehearsal process.

Table 1: Historical Advancements in the Writes of Spring Project

Project Year	# Entries Received	# Winners Selected	Project Advancements
2004	25	25	1st, 2nd, and 3 place awards are given. Winners are invited to read their entries at Orlando Repertory Theatre.
2005	100	100	1st, 2nd, and 3rd place awards and given to each grade level. All remaining students receive honorable mentions. The REP partners with UCF playwriting class to create an original play. Play is presented as a staged reading at Orlando Repertory Theatre's black box theatre.
2006	130 (approx.)	130	Graduate students in UCF's TYA program take over. Entries are turned into an original play and fully produced in the Universal Theatre at Orlando Repertory Theatre
2007	170 (approx.)	117	Not all entries are chosen as winners. Each grade level features 1st, 2nd, and 3rd place winners and up to 12 honorable mentions.
2008	200 (approx.)	113	No new advancements.
2009	320 (approx.)	118	No new advancements.
2010	450 (approx.)	119	Project is devised by the graduate students and auditioned actors. The creative team is considered a collective.
2011	817	112	No new advancements.
2012	1,306	114	No new advancements.
2013	1,897	120	Awards and honorable mentions are discarded. All winners are celebrated on an equal level. Devising ceases and a traditional playwriting and rehearsal structure is adopted.

Project Phases

The Writes of Spring process has been adjusted and changed over the years, but a common structure is based in its identity as a writing contest and theatrical event. While these identities are an exciting and unique pairing, a question emerges from creative team members and participants: How does the Writes of Spring project turn a writing contest into a theatrical event? In an effort to make the project less of a mystery and clearer to its participants and audiences, I categorized the project into five project phases. These project phases intended to successfully clarify the process of Writes of Spring 2014 to those who are experiencing the project from outside either as participants, educators, parents/guardians, or audience members.

The first project phase in Writes of Spring 2014 is Submission. In this phase, participants submit a writing piece to the Writes of Spring team via online submission or mail. This phase of the project takes place from late August to early October if operating during an academic year. Traditionally, the Writes of Spring project entries are limited to the categories of short story, essay, or poem and can be no longer than one page. Each entry must include the participant's full name and contact information in addition to parent/guardian/teacher name and contact information. Failure to observe the writing guidelines may result in disqualification. Writes of Spring 2014 featured a new element to the Submission phase by utilizing an online submission system called Submittable. Submittable allows the Project Coordinator the opportunity to create an online form to ensure all participants follow the writing guidelines. This phase of the project is complete when all entries have been collected and categorized into grades and text types. For example, a category might be 8th grade poems or 2nd grade short stories.

Following Submission, the Adjudication phase layers on as Writes of Spring 2014's second project phase. In Adjudication, the creative team of graduate students and members of

their academic community form an adjudication team to score all of the entries. Every year the entries are divided by grade and text type to create categories for adjudication. A rubric is developed along with a score sheet to create a unified scoring system. The adjudication team is divided into teams of two to ensure each entry is scored at least twice. Once the teams are developed, adjudication packets are distributed, which include a category of entries, a rubric, and a score sheet. Writes of Spring 2014 offered the adjudication team the convenience of scoring entries in the comfort of their homes or places of work through the use of Submittable. This phase is completed when the winners are selected and announced.

The third project phase is Development. The one and only mission of the development phase is to create a script. Every Writes of Spring creative team approaches this phase differently. Usually, a script is either written in a traditional writing approach by one or two playwrights who are responsible for ensuring representation of each winning entry within a cohesive story or devised as a collective that includes the creative team and the actors. Writes of Spring 2014 offered a slight adjustment in the traditional approach to this phase. Writes of Spring 2014 featured three playwrights who were responsible for a population of winning entries. Each playwright developed a 10- to 15-minute script, which created three vignettes or short plays. This phase is complete when a script is issued to the creative team and actors.

Preparation serves as the fourth project phase. This phase is more commonly known as the rehearsal and design processes in a traditional theatrical process. However, the Writes of Spring project combines the rehearsal and design processes with the preparation of the event. In addition to rehearsing and designing the production, this phase also is responsible for the planning and installation of a pre-show lobby event. This phase also handles the invitation and organization of the event's attendance.

The fifth and final phase of the Writes of Spring project is Performance. Though the shortest phase, this is the culminating event of the project as a whole. The Performance phase is made up of the pre-show lobby event, the production itself, a formal recognition of the winners, and a post-show celebration complete with cake and refreshments.

Figure 1 demonstrates the structure of the project phases. Each phase is dependent on the completion of the phase prior. Charting the project phases reveals the importance of each phase completion. This figure depicts the relationship of each phase in that they are separate in goals and tasks, but rely on a strong foundation in order to continue towards the final event. The basis of the Writes of Spring project is the entries. Without the entries, there is no project. The entries lead to winners, which provide the creative foundation for the remainder of the process. The project phases provide an illustration of the collaborative and connective nature of the Writes of Spring project.

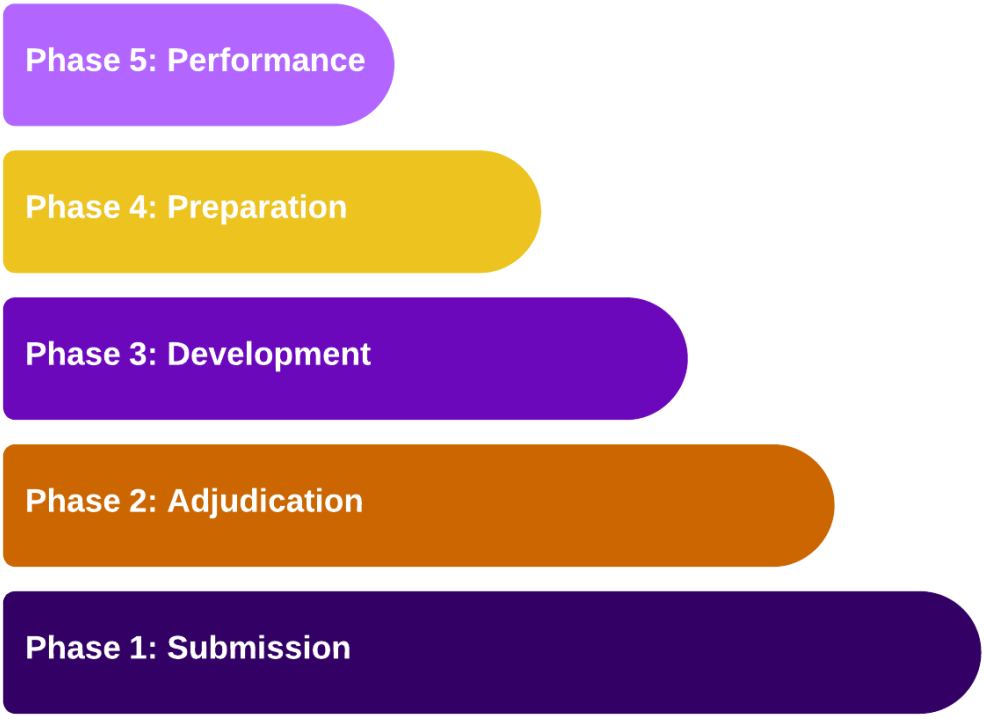

Figure 1: Writes of Spring Project Phases

Collaboration

Collaboration is a core value in the Writes of Spring project. The structure of the project depends on successful collaboration between select organizations and the individuals within them. According to Orlando Repertory Theatre's website,

> Writes of Spring is a unique writing contest designed to support literacy and promote creative expression. It is a collaboration between Orlando Repertory Theatre, the graduate students in the UCF's Theatre for Young Audiences MFA Program, and the young people from the greater Orlando community. Each year we accept submissions from Kindergarten through 12th grade students, and the top entries are compiled to create an original play using the students' words and ideas. The resulting script is produced by

> The REP and UCF graduate students, and presented in a fully-staged production at The REP. The winning writers will be honored and recognized at the Spring performance and post-show celebration (Lightmaker).

In this description, The REP introduces the collaborators involved in the Writes of Spring project. The project depends on a supportive and collaborative process from all organizations and individuals in order to be a success. This is possible through the emphasis each Writes of Spring partnering organization places on collaboration.

The first collaborator, Orlando Repertory Theatre, serves as the host and producer of the project. The REP operates under the mission, "To create experiences that enlighten, entertain, and enrich the lives of family and young audiences" (Lightmaker). While the mission itself does not mention collaboration, The REP is successful in meeting their mission year after year through a collaborative structure within their leadership and staff. The theatre tackles their mission through the collaboration of a leadership team including Gene Columbus as Executive Director, Jeff Revels as Artistic Director, and Gary Cadwallader as Education Director. These three gentlemen collaborate to ensure the operations, artistic value, and educational value of Orlando Repertory Theatre's productions and projects are meeting and exceeding the expectations of their patrons. Cadwallader oversees the development of the Writes of Spring project, ensuring its educational value (Lightmaker).

Another collaborator, UCF, looks after the operations and artistic value of the project. Specifically, the project is operated and crafted by the graduate students in the Masters in Fine Arts (MFA) TYA program. The students in the program learn the value of strong collaboration throughout their studies and learn to work together as their own collective through taking classes and working on projects together.

As a partnership university, University of Central Florida offers its colleges and students opportunities to connect with local businesses in order to enhance learning opportunities. Theatre UCF features three partnerships with Walt Disney World, Orlando Shakespeare Company, and Orlando Repertory Theatre ("Theatre UCF Professional Affiliations"). The presence of these partnerships infuses a high value of collaboration in Theatre UCF students as a result of professors and mentors encouraging students to reach out and connect with its partners.

The final collaborator mentioned in The REP's description of the Writes of Spring project is the youth of the greater Orlando community. The youth mentioned are the writers who submit their entries to the Writes of Spring team. They are mentioned as a collaborator based on their contributions acting as a foundation for the project. The youth rarely connect on a direct basis with the other collaborators except for communicating with the Project Coordinator and partaking in a Winners' Workshop, which allows the playwrights 90 minutes to meet with the winners for last-minute insight on script development.

The collaborators of the Writes of Spring project depend on each other to develop and contribute materials to the project. As stated earlier in the project phases section, the Writes of Spring project depends on its third collaborator, the youth, to build a foundation of entries from which the project can grow. After the foundation is built, it is up to The REP and University of Central Florida to collaborate and ensure that the foundation is strong and unwavering.

Establishing the Creators

The mission statement of the Writes of Spring project identifies collaboration between The REP, the graduate students at University of Central Florida, and the young writers of Central Florida, but which of these collaborators also fall into the identity of creator? The REP serves as the host and overseer of the process. This perhaps places The REP in the realm of guidance

rather than creation. After all, it is the graduate students who are credited with adapting the script and mounting the production, the two creative products of the Writes of Spring project.

The challenge in identifying the creative persons of the Writes of Spring project lies in the student participants who submit their writings and are chosen as winners. The arc of their participation in this process is what makes this project truly unique. It begins with their words. It continues with their input towards script development. It ends with their viewing of the production. Their roles in the Writes of Spring project could be identified in many different labels: writer, student, winner, participant, recipient, audience member, and so on. Are they not also creators? During the development phase, are their words used as inspiration or as a foundation for creation? Is the purpose of the Winners' Workshop, a script development workshop for the winners hosted by the playwrights, an event based in confirmation or an invitation to create? Finally, do they attend the performance as award recipients, audience members, or as part of the creative team?

The answer to these questions resides in defining a creative person. According to McCammon et al., creative people feature certain defining attributes; they enjoy both playfulness and hard work, think divergently and convergent, are both humble and arrogant in personality, and work within imagination and reality (144). The members of the Writes of Spring team all feature at least one of these attributes, with most members featuring more than one, if not all qualities of a creative person. Can we place these attributes on the student writers as well? The answer is no. The Writes of Spring team has a brief opportunity to meet a small population of winning writers during the Writes of Spring Winners' Workshop. However, this small collection of a larger population of winners combined with the brief encounter does not offer a substantial experience to qualify the winning writers as creative persons by definition. This is not to say that creativity is not present in their contribution to the script, but in consideration of the project as a

whole, the winners adopt a title other than "creator." Perhaps this will change in the future, but for Writes of Spring 2014 the winners are looked to for inspiration and are offered the creative products of Writes of Spring 2014 as a celebration of their accomplishment.

Establishing a Goal

The Writes of Spring process can be overwhelming for a creative team. To make the process more manageable, a goal must be created. In order to identify the goal of Writes of Spring 2014, an investigation into the structure and current marketing must occur. In The REP's marketing description, the collaborators, project structure, and creative products are introduced. A deeper look into these factors will aid in identifying a goal. By concentrating first on the project structures of a writing contest and theatrical production, two values emerge: education and artistry.

The REP emphasizes the value of education in the Writes of Spring project. The education department oversees the creation of the project and infuses educational value into the project. The education department concentrates on literacy as a goal of the Writes of Spring project. Literacy is adopted in its basest form: the ability to read and write. Literacy is a simple concept, but a popular and important topic in current education practices ("Orange County Public Schools"). While literacy is an important part of the Writes of Spring process, it's questionable in its identity as a goal. Literacy is certainly celebrated in the submission phase of the Writes of Spring project, but is forgotten in the following phases. Literacy comes into practice during the project's script development but is not identified nor celebrated as a practice. This questions the prospect of literacy as a goal. Should it be valued as much as The REP insists since it falls to the wayside after entries are submitted, or is its value notable as the foundation of the process?

Another collaborator, University of Central Florida, places artistry as the forerunner of the Writes of Spring project goal. This is embraced through graduate students in the MFA TYA program, their faculty advisors, and undergraduate students in the Theatre Department. Each year, the graduate students create a clean slate and redefine their own company objectives for the upcoming year of Writes of Spring with help from their faculty advisors. The graduate students then rely on the talents and creativity of UCF undergraduate students to fill roles in stage management, design, and cast. This year, the graduate students placed the artistic experience as the highest goal of Writes of Spring 2014. Writes of Spring 2014 featured the following objectives:

> The Writes of Spring 2014 Company will foster an experience that celebrates creative expression, provides inspiration, and exemplifies artistry for everyone involved. We will do this by hosting a writing contest that empowers the voice of young writers and producing a show that provides an exciting event where young writers can experience their words coming to life. We will collaborate professionally by exhibiting ownership of the project, strong communication, respectful camaraderie, and efficient engagement towards the Writes of Spring 2014 team (Hodson Field Notes).

In observing the Writes of Spring project's established goals from The REP along with the desired process from the University of Central Florida, a balance must be discovered. The Writes of Spring team is challenged with developing a way to balance literacy and art and to marry the desired outcome of The REP with that of the University of Central Florida. In this balance, a common thread is discovered: creativity. Creativity is the prerequisite to both literacy and artistry. Creativity is present in both the writer and the artist. Placing creativity as the objective of Writes of Spring 2014 marries the themes of literacy and artistry in addition to linking The REP to the University of Central Florida. Adopting creativity as the goal for Writes

of Spring 2014 creates a driving force that is applicable to the values and organizations aligned with Writes of Spring 2014.

Conclusion

The Writes of Spring project is truly unique. Its existence as a writing contest morphed into an original theatrical event creates an exciting challenge for its collaborators that shifts and changes from year to year. In the project's 11 years, it has been attempted at least six different ways and has yielded 11 very different outcomes. This is mainly due to the project's ever-changing creative team. The collaborative nature of the project supplies a constant producer, The REP, with a new group of Theatre for Young Audiences graduate students from University of Central Florida every year. The graduate students re-imagine the operations and artistry of the project every year and adapt their vision to fit the entries submitted by the ever-changing group of young writers. The collaboration of The REP, University of Central Florida, and the youth of greater Orlando is a complicated grouping, but it is the best way to ensure the project receives the attention it deserves and needs. To simplify the project's collaboration, a common goal of creativity is applied to the process. With creativity in mind, Writes of Spring 2014 has the opportunity to become the most celebrated process and event its collaborators and creators have ever experienced.

CHAPTER TWO: DEVELOPING A THEORETICAL FRAMEWORK

Choosing a Goal-Driven Framework

In Chapter One, a goal of creativity was established for the Writes of Spring 2014 process. In order to keep this goal centralized in a complicated process, a theoretical framework was developed to ensure a methodology for honoring the goal and focusing on the goal throughout the process. Theories that made up the framework were chosen based upon the values of the Writes of Spring project along with the values of its partnering organizations, The REP and University of Central Florida. To do this, I considered the highest value in the Writes of Spring process for each partnering organization in addition to placing creativity at the center of the process.

As discussed in Chapter One, The REP values education as the highest interest for the Writes of Spring project, while University of Central Florida places value in the artistry evolved through a collaborative process. Therefore, theories in education and collaboration were considered in creating a theoretical framework for Writes of Spring 2014. Seeking theories based in creativity easily narrowed these rather broad categories and created a goal-centered framework that honors the partnering organizations' project values.

This theoretical framework provided a basis for navigating the bridge between education and art making, a bridge that is frequently traveled in the Writes of Spring process. Studying current education and art making trends that most align with the Writes of Spring project resulted in the collection of the theories of constructivism, creative pedagogy, and collective creativity.

Creative Pedagogy

Creative pedagogy served as the first and broadest piece of Writes of Spring 2014's theoretical framework. It is most popularly and easily defined as "the art and science of creative

teaching" (Lin 108). This definition, which is redundant and lacking in description, simplifies an artistic process that is both an exciting and successful method of infusing learning and understanding in students. Adopting creative pedagogy as a practice automatically encourages students to develop characteristics such as self-motivation, confidence, curiosity, and flexibility (Das et al. 3). Certain scholars in the fields of fine arts and education have discovered success through methods in creative pedagogy, and as a result define it as "a structure which can be used as a scaffold either to go beyond and enhance learning, or to work within a framework, flexible enough to accommodate individual learning styles" (Das et al. 1). Though this definition expresses the educational value of creative pedagogy better than the former definition, it could be argued that it is still a vague definition for such a complex and unique method of teaching. In order to successfully define creative pedagogy, an appropriate definition of creativity must first be adopted. Depending on the application of creativity, different fields weigh aspects of creativity in the realms of recognition, possibility, and imagination.

Creativity in Psychology

Psychologists view creativity as a means of identifying recognition of a problem. According to psychologists Aaron M. Kuntz, Marni M. Presnall, Maria Priola, Amy Tilford, and Rhiannon Ward (46), creativity is "a process of becoming sensitive to problems, deficiencies, gaps in knowledge, missing elements, disharmonies, and so on; identifying the difficulty; searching for solutions, making guesses, or formulating hypotheses about the deficiencies: testing and retesting these hypotheses and possibly modifying and retesting them; and finally communicating the results" (Kuntz et al. 46). It should be noted that the recognition of creativity according to psychology scholars ceases after the recognition of a problem or development of a

hypothesis. Creativity exists within the identification of the problem, but other fields, such as education and arts, focus the process of creativity beyond the problem and into the solution.

Creativity in Education

Howard Gardner, a professor of cognition and education at Harvard University, centers the definition of creativity on the idea of possibility. In fact, Gardner recognizes two different forms of creativity: creativity with a lowercase 'c' and Creativity with an uppercase 'C.' The word "creativity" with a lowercase 'c' is also referred to as "ordinary creativity." This term relates to everyone's ability to be creative (Lin 109). The use of ordinary creativity drives a person's problem-solving thinking skills, allowing for a quick and effective solution to be found. Creativity with a capitalized 'C,' or "high creativity," addresses the idea of creativity through the Everyday Creativity Theory, developed by Howard Gardner.

In this theory, Gardner proposes that all individuals have the ability to develop "extraordinary creativity" as an example of genius (Lin 109). Developing extraordinary creativity provides the individual with the mindset to practice possibility-thinking skills, an extension of problem solving skills. While problem-solving thinking skills create a foundation for a solution, possibility-thinking skills create a discovery-based process that thoroughly examines a problem and explores various options in order to enact the best solution. Education scholars' recognition of ordinary creativity and high creativity in accordance with thinking skills poses a question: which skill set is better? The answer is both; an individual who practices both ordinary creativity and high creativity is better prepared to face a multitude of problems (Gardner).

The challenge in utilizing both sets of creativity lies in our ability to practice the specific thinking skills. In the United States especially, society encourages the practice of ordinary

creativity: find a solution and find it as soon as possible. Unfortunately, the solution found through ordinary creativity may not be as ideal as a solution discovered through high creativity, which is not as natural a process to the average American. Creative pedagogy is a truly unique process to develop Creativity; it does so by embracing a students' creativity in order to encourage discovery of high creativity, thus relating and connecting thinking skills in order to foster cognitive learning.

Creativity in Fine Arts

Scholars field of fine arts place imagination at the center of its definition of creativity. A vast majority of artistic scholars define creativity as "the ability to transcend traditional ideas, rules, patterns, relationships, or the like, and to create meaningful new ideas, forms, methods, interpretations through the use of imagination" (Kuntz et al. 48). This definition may seem existential at first glance, but in further examination reflects an artistic and celebrated appreciation of creativity. Scholars in the fine arts view creativity as phenomenon that produces a creation of some form, be it visual or performative. Though this idea is simple, the open-endedness of the concept honors each artist's individual creativeness that yields his or her creation.

A New Definition

Creativity through the understanding of psychology, education, and fine arts is vastly different in definition. By observing each definition as a step-by-step process, a fully- integrated definition can be developed by observing psychology's creative recognition, education's creative and Creative thinking skills, and fine art's creative production or solution. In understanding that creativity is the driving force of creative pedagogy, I developed a definition that may be all-encompassing according to the disciplines of psychology, education, and fine arts: creative

pedagogy is the art and science of teaching through a structure and process of recognition, examination, and development in which a sensitive awareness of a situation or problem is acknowledged and critically inspected through ordinary and extraordinary thinking in order to produce a fully comprehensive and imaginative reaction or solution demonstrated through a celebrated performance.

This definition is taken a step further by identifying the "stuff" of creativity: flow. "Flow is an automatic, effortless, yet highly focused state of consciousness which is achieved when engaged in individual states of intuition, rumination, reverie, or even boredom" (McCammon et al. 144). Creativity is the product of flow. Creative pedagogy depends on the presence of flow to influence planning, teaching, and improvising. Flow is the ever-present and precious tool of a creative pedagogue. Understanding and comprehending the developed definition of creative pedagogy and identifying flow establishes a framework for the creative pedagogue, and provided my team members and me with a method towards defining creative application to the project.

Constructivism

The theory of constructivism takes the Writes of Spring 2014 team from defining an individual creative process to concentrating on the relationship between individual processes. Constructivist learning theories as developed by Vygotsky, a founding theorist in human development, explore a knowledge-building process through interactive experiences with new learning material (Cawthon and Dawson 146). Constructivism places equal importance on learning and educating; embracing it as a dual process where one cannot exist without the other. Where most education theories concentrate on the act of teaching, constructivism relies on the balance of teaching and learning and theorizes that each is most successful when drawing inspiration from the other. For example, an educator who is teaching a lesson to her students will

choose a manner in which to relay the information (pedagogy), but builds and shapes the lesson based on the learning development of the students (constructivism). The students, in turn, will enhance their learning experience from the specific adjustments made by the teaching, which then enhances the teaching opportunities of the educator. Constructivist learning theories call this dual relationship "active learning" (Cawthon and Dawson 145).

Active learning is experiential in its nature, making it an interactive experience in learning (Cawthon and Dawson 146). Because constructivism encourages educators to seek out the best possible learning experience for their students, educators are expected to go beyond the textbook and explore other resources from which to build a lesson. This not only invites a learning opportunity for the educators, but guides the educator to choose a teaching method that best affects his or her own learning experience, which is usually an interactive journey in researching through reading, collaborating, participating in an experience, and many more options that relate to the chosen material.

Constructivist learning theories feature learning communities that emphasize the importance of collaboration, another value of the Writes of Spring project. In emphasizing the joint effort in learning between the student and the educator, constructivism establishes communities of learners (Lazarus 37). In these communities, teachers are encouraged collaborate with other teachers to improve learning for students. Constructivism places an importance in collaboration without forcing the practice. It does this by placing the development of learning opportunities as its main objective. Therefore, educators will explore as many means as possible to craft better learning experiences for their students, including seeking out each other as resources. The knowledge analyzed in the learning communities is based in applied experiences shared by students and teachers, which resulted in constructing new knowledge (Cawthon and Dawson 146).

Constructivism was selected as a piece of the Writes of Spring 2014 theoretical framework due to its applied nature. Applied learning was a valuable tool for all personnel involved in Writes of Spring 2014. This was mainly due to our group dynamic. Because we were all graduate students attending classes together on a constant basis, we became very familiar with each other's learning styles and used it as a way to communicate goals and work together. Also, many of the classes we attended together were taught in a constructivist teaching style, so we had experienced first-hand the benefits of learning in this setting.

A constructivist learning relationship was valuable in many relationships within the Writes of Spring 2014 process, including Coordinator to the Writes of Spring 2014 company, educators to student writers, directors to actors, and organization partners to the team of playwrights, directors, and designers. In constructivism, participants are forced to gain a clear understanding of the theoretical framework of a project in order to create a collaborative practice. In addition to shifting theory to practice, constructivists also create an active learning practice, which is reflective of a theatrical process, and therefore a celebration of the culminating event of Writes of Spring 2014.

My team and I found this to be true throughout our process. As both students of constructivist teachers and theatre practitioners, we were able to identify the similarities of active learning and theatrical processes and use both to affect our script and production. During our development phase, the group noted that approaching script edits through a workshop rather than discussion was more conducive to finalizing the script (Hodson Field Notes). This observation demonstrates the group's recognition of an active learning practice by choosing to infuse constructivism in our process through workshops rather than a more traditional approach of round table discussions.

Collective Creativity

Collective creativity combines the contexts of creativity with the method of collectivity, thereby developing a unified method of delivering creativity. Creativity features four contexts: creative persons, creative processes, creative products or ideas, and creative environments (McCammon et al. 144). These four contexts join together to establish a collaborative process resulting in a creative product, generating a series of collaborative levels within collective creativity. (Lang 48). The first level consists of the collaboration between the creative persons to form a creative process. The second level surfaces as the collaboration of the creative persons to form creative products. Finally, the third level emerges in collaboration between the creative product and the creative environment. In theatre, this final level is most evident in the development, preparation (creative environments), performance of a production (creative product) shared with an audience (creative environment) (Wartemann 6).

By embracing the theories of constructivism and creative pedagogy to define creative processes and the relationship between them, a consideration of the team effort that is necessary to produce Writes of Spring 2014 emerges. Collaboration is apparent in constructivism but is utilized as a resource for obtaining further information on a specific subject. In the Writes of Spring project, collaboration is a driving force and must be established form the beginning of the process. The Writes of Spring 2014 company must all work together as a single unit to complete the project in the allotted time and in a professional manner. Adopting a final theory of collective creativity completes the theoretical framework. Applying collective creativity to our process for Writes of Spring 2014 was both helpful and successful. The application of this theory encouraged each of us to identify our own artistic strengths and weaknesses and compare them to that of our teammates'. By doing so, we were able to establish a group aesthetic that celebrated

our strengths and allows us to work through the project as a single unit. Honoring our collective mission over our individual desires led us to complete all aspects of the project within our time constraints while demonstrating professionalism.

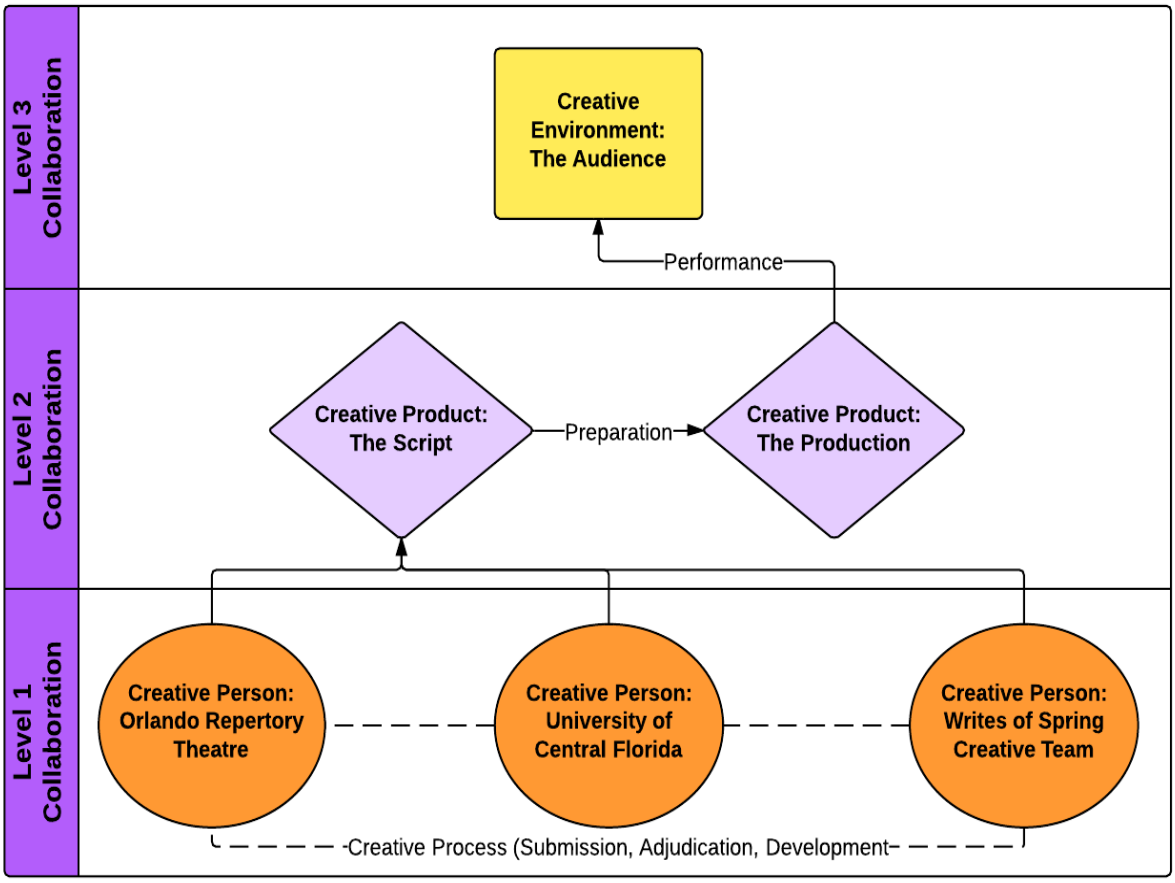

Figure 2: Writes of Spring 2014 Collective Creativity Model

Figure 2 provides an illustration of the Writes of Spring 2014 process within the collaborative levels of creativity. The contexts of creativity are defined in the Writes of Spring project with the creative persons as the collaborative creators The REP, University of Central Florida and the Writes of Spring 2014 creative team of graduate students. In this process, two

creative products are created: the script and the production. Lastly, as in most theatre, the creative environment is the show itself as experienced by an audience. The creative process is evident in the figure's lines and arrows which are made up the Writes of Spring project phases: submission, adjudication, development, preparation, and performance.

The second aspect of collective creativity is the method of collectivity. The theory of collective creativity provides a means of organizing the complicated collaboration in the Writes of Spring process so the company may work together in the best manner possible. Collectivity pushes the Writes of Spring 2014 company to adopt an objective to advance their collaborative efforts to form a collective, which differs from collaboration in featuring a conscious effort to work together to unite ideas rather than compromise ideas. In collaboration, individuals work together to create a product by whatever means is most efficient; a collective expands on this by honing in on group creation rather than individual creation merged with other individual creation (Syssoyeva and Proudfit 2).

Collective creativity completed the Writes of Spring 2014 theoretic framework by embracing the project's value in collaboration and encouraging the collaborators to take their individual creativity one step further to form a collective. This theory provided the team with a constant reminder to put the creativity and goals of the project first and their own creativity and ego second.

Theory to Practice

To apply the Writes of Spring 2014 theoretical framework to its process, I return to the project goal and phases as discussed in Chapter One. The project goal was creativity; this goal had to remain at the center of the process at all times in order to create a positive and valuable experience for the collaborators. The theoretical framework assisted in this due to each theory's

foundation of creativity. This meant that in all of Writes of Spring 2014's project phases, creativity must be considered and infused into all project tasks. To ensure this, I applied the theoretical framework to specific phases.

In order to embrace creativity in the submission and adjudication phases, the theories of creative pedagogy and constructivism were applied. Creative pedagogy and constructivism proved useful due to the focus in education during this phase. In Submission, teachers were responsible for inspiring their students to write and submit entries to the Writes of Spring team, while the adjudication team was responsible for scoring each entry fairly during Adjudication. We then joined constructivism with collective creativity for the development phase. In Development, the creative team was responsible for crafting the winning entries into an original play. These theories aided the team in maintaining a collaborative relationship that worked toward collective creation. Finally, we returned to creative pedagogy along with collective creativity for the preparation and performance phases. Collective creativity continued to encourage the creative and production teams to focus on a group effort in creation rather than individual egos during rehearsals and performance. The practice of creative pedagogy focused on the winners' input of the play and experience as audience members during the performance. Figure 3 provides an illustration of the relationship between the goal, phases, and theoretical framework of Writes of Spring 2014.

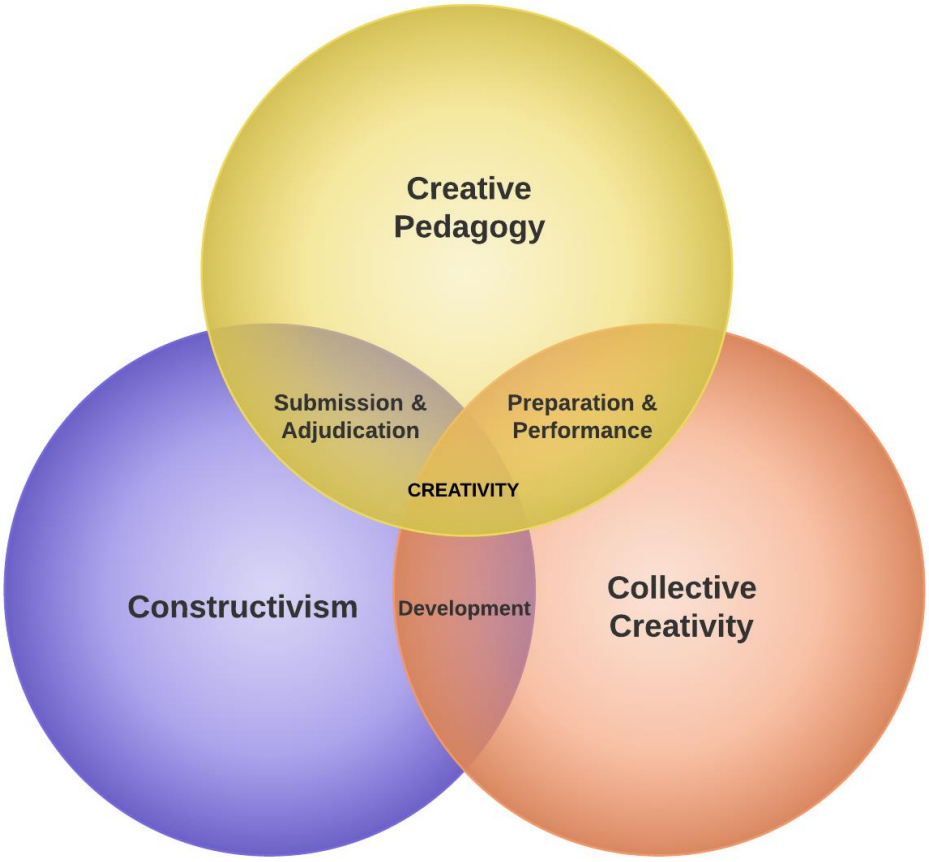

Figure 3: Theoretical Framework in Relation to Project Phases

Conclusion

The Writes of Spring project is unique in that it yields two creative products from its collaborative process: the script and the production. This has the potential to complicate a creative process, but applying this theoretical framework to the practices of Writes of Spring 2014 reveals the various cycles in its process that yield the creative products. Applying a theoretical framework of creative pedagogy, constructivism, and collective creativity to Writes of Spring 2014 fosters a process that is both collaborative in nature and celebrates creativity in its every step and level.

CHAPTER THREE: CULTIVATING CREATIVITY IN EDUCATION

Leading with Creativity

"Creative processes are procedures or methods used by individuals and groups to bring creative ideas to life" (Satzinger, Garfield, and Nagasundaram 145). This definition of a creative process, though simple, embraces the open-ended quality of a creative process. It especially speaks to the creative process of Writes of Spring 2014 by paying specific attention to "bringing creative ideas to life." In Writes of Spring 2014, the company is responsible for bringing the creative ideas expressed by the participants through writing off the page and onto the stage, literally breathing life into the words and ideas of the winning writers.

The Writes of Spring 2014 creative process is complex due to its multiple collaborators and their differing project values; thereby making Satzinger's, Garfield's, and Nagasundaram's definition less simple and more complex. The Writes of Spring 2014 creative process combines the procedures and methods of multiple groups, specifically that of The REP, University of Central Florida, and the graduate students who make up the Writes of Spring 2014 creative team, which are made up of the aesthetics and artistic visions of many individuals. These various procedures and methods must then find a way to unite in order to bring up to 120 creative ideas to life on stage. Chapter One also reveals the common goal of creativity amongst the collaborators, leading to the theoretical frameworks for applying creativity to the process as discussed in Chapter Two. This framework paves the way for creativity to be present in all phases of the project, yielding a creative process infused with creativity. This alters Satzinger's, Garfield's, and Nagasundaram's definition by using creative procedures and creative methods to bring creative ideas to life.

Perhaps the most important and most challenging application of creativity was in the project's first phase, Submission. In previous years of the Writes of Spring project, the educators led this phase by teaching a unit on creative writing in order to produce entries to submit to the Writes of Spring team. The graduate students were responsible for writing and distributing a letter to potential participating schools as a way to market the program (Writes of Spring Archives). Further effort to introduce creativity into the Writes of Spring 2014 process was made in order to foster creativity throughout the whole process. In addition to marketing, a creative method was introduced during the submission phase that enhanced the creative ideas produced by the students.

In seeking a method to infuse creativity into Submission, my first thought was to develop a residency that would allow me to visit schools as a teaching artist and teach a lesson in creative approaches to writing for students interested in participating in Writes of Spring 2014. Upon planning the residency, I quickly realized that more time and teaching artists would be needed in order to make this work. With the school year beginning in late August and Writes of Spring 2014 entries due October 30, 2013, it would be impossible to visit enough classrooms to affect a large enough population of students. I sought advice from Gary Cadwallader and Diane Messina, the Education Director and Community Engagement Director for The REP.

After expressing my predicament to Cadwallader and Messina, they suggested I move to create a professional development workshop for educators instead of a residency. Cadwallader and Messina explained that a professional development workshop would allow me to reach classrooms of teachers who could pass on my techniques to potentially hundreds of students, providing the opportunity to reach a substantial population of student writers. I decide to adopt their plan as my own mission for Writes of Spring 2014.

> As Project Coordinator, it is my aim to infuse professionalism and integrity into the Writes of Spring 2014 process. In addition, I also seek to enhance the educational value of the program by demonstrating its place in our education system on a local, state, and national level. I plan on accomplishing this by creating a professional development workshop for teachers which will feature a detailed explanation of the Writes of Spring project, a clear demonstration of its place in the education system, and a series of lesson plans featuring arts integration techniques to introduce Writes of Spring 2014 into the classroom (Hodson Field Notes).

Contextualizing Professional Development

An effective professional development program must offer teachers a new context to be embraced and then applied to current theories and methodologies (Lazarus, 36). In this case, the new context introduced educators to the Writes of Spring project and demonstrated lessons utilizing creative pedagogy in order to infuse creativity into the students' writing process. According to Lazarus, current and familiar education theories and methodologies also must be present in the workshop in order for educators to find the new information valuable.

To do this, I interviewed a fellow teaching artist and high school theatre teacher in Orlando's Orange County Public Schools (OCPS), Sara Skinner-Probst. In a meeting with Skinner-Probst, I gain insight on new developments in the theoretical makeup of OCPS.

> In my meeting with Sara, I found out that educators are undergoing module after module on Common Core State Standards, which the state of Florida plans to implement in the Fall of 2013. These standards are a completely new system, and it seems that teachers are expected to have a complete understanding of these standards by the time school starts. (Hodson Field Notes).

In the interview, Skinner-Probst suggested that any information about Common Core State Standards would be very valuable to teachers. She also informed me that OCPS encourages teachers to seek professional development and must acquire a certain number of in-service hours toward professional development (Skinner-Probst). Appendix B features the professional development workshop promotional flyer detailing the opportunity for OCPS in-service hours.

The information Skinner-Probst provided revealed a clear path toward contextualizing the Writes of Spring 2014 professional development workshop; new context on information about Writes of Spring 2014 and creative pedagogy methods in teaching writing merged with the implementation of Common Core State Standards so teachers may glean a valuable means of infusing creativity in writing while encouraging participation in Writes of Spring 2014.

Creative Pedagogy as New Context

As a theatre maker and teaching artist, I planned to use theatre as a link to the educational practices I promoted in the Writes of Spring 2014 professional development workshop. Pulling creative pedagogy from the Writes of Spring 2014 theoretical framework discussed in Chapter Two provided support for inserting fine arts into educational practices. In creative pedagogy, various areas of fine arts are used "to extend and reinforce subject knowledge" (Das, Dewhurst, and Gray 3). Creative pedagogy encourages the practitioner to apply the arts alongside another subject area in order to foster an interdisciplinary learning context (Das, Dewhurst, and Gray 4). Creative pedagogy investigates the effect of teaching alongside various forms of fine arts, therefore striving to "[increase] creativity in the teaching and learning process through enhanced cross-curricular links" (Das, Dewhurst, and Gray 5).

Arts integration practices offered specificity to the role of fine arts in creative pedagogy. Education researchers define arts integration as the teaching practice of using the arts as a lens

through which students can view and articulate other subject matter (Shank i). The John F. Kennedy Center for the Performing Arts has developed their own definition of arts integration: "Arts integration is an approach to teaching in which students construct and demonstrate understanding through an art form. Students engage in a creative process which connects an art form and another subject area and meets evolving objectives in both." (Kelvins, John F. Kennedy Center for the Performing Arts). Though the educational definition effectively describes arts integration, the artistic definition developed by the John F. Kennedy Center for the Performing Arts provides the reader with a more comprehensive understanding of the practice, which in itself is a celebration of arts integration. The application of theatre as a lens in creative pedagogy inherently adopts the practice of arts integration.

Arts integration offers the option to adopt any chosen art form as a means of enriched learning. By adopting theatre as the art form of choice, the educator perhaps chooses the art form that best celebrates the process of creativity and speaks to his or her students' natural ability to express creativity due to its interdisciplinary nature. Regardless of current age, the student most likely has experienced theatre at one point in childhood. Children naturally explore imagination and creative play, or pretending, at a young age, and this exploration is inherently theatrical (Van Hoorn et al. 3). It is a base practice of learning through exploration; students in early childhood centers and elementary, middle, and high schools across various learning curves are able to recall their own experiences with imagination, making theatre an accessible art form through which any student may learn.

The practice of arts integration provides specificity to the broad theory of creative pedagogy, creating a comfortable learning environment for educators in a short timeframe. This specificity hones in on the detail of teaching creativity through theatre, making it simple to explain the steps in infusing the theatre-based goals into the educational goals. The Writes of

Spring 2014 professional development workshop integrates various practices in theatre with writing skills in order to infuse high creativity into future Writes of Spring 2014 submissions.

Implementing Common Core State Standards

The United States is experiencing a new era of education through the development of the Common Core State Standards Initiative. This initiative features new grade-specific standards focused on college and career readiness following high school graduation. The standards were developed "to prepare students to succeed in college and career pursuits" (Wiener 1). Compared to previously used standards in the United States, Common Core State Standards are broader in content and fewer in number, allowing for more pedagogical freedom (Cheng 36).

The initiative unifies the United States education system. A unified system yields high school graduates who enter the world with a generally equal perception, understanding, and preparedness towards the professional world of the United States. This, in turn, will allow institutes of higher learning to assume near intellectual equality amongst students and focus specific studies and interests of new students sooner in their chosen curriculum (Wiener 1).

Perhaps the most intense shift in education caused by the Common Core State Standards Initiative is the implementation of a common assessment across the United States. These assessments are still in development, but it is known that the tests will be issued when a student reaches determined grade levels. The most radical aspect of the assessments is the strict policy of grade level repetition should a student fail an assessment (Wiener 3). The Common Core State Standards have been gradually implemented in states for the past five years. Implementation will finalize next year for the 2014 to 2015 school year. The final step of implementing Common Core State Standards will be issuing the common assessments ("Common Core State Standards").

The Common Core State Standard Initiative offers great goals in teaching and learning. However, many professionals in education are vastly overwhelmed with the adoption of a new foundation in the system. Though the standards are broad in context, many teachers feel the fewer number of standards narrow their pedagogical freedom (Cheng 36). This includes a belief that Common Core State Standards limit the amount of creativity students experience in the classroom.

Though the Common Core State Standards Initiative looks great on paper, certain elements are missing in its application. Perhaps the greatest missing element in the initiative is the recognition of the practice itself: the pedagogy. Educators will struggle with the implementation of the Common Core State Standards Initiative without adopting a pedagogy that fits the system and fills in its gaps, leaving their students with well-developed skills, but an inability to apply them.

Common Core State Standards are supported in principle, but many educators are hesitant about the actual implementation of the initiative. A solution to this problem is the adoption of creative pedagogy as a practice through the implementation of arts integration in schools. The Writes of Spring 2014 professional development workshop demonstrates this application and its value in fulfilling Common Core State Standards.

> Today has been spent aligning the goals of Writes of Spring 2014 with Common Core State Standards. The standards all exist under what are called "College and Career Readiness Standards". These are the overarching standards that apply to all grade levels. Each specific grade level standard is an alteration of the College and Career Readiness Standard. I am planning on using these for my workshop in order to make it accessible to teachers of all grades. I am happy to report that Writes of Spring 2014 has the

> opportunity to fulfill all English Language Arts standards in writing under the Common Core (Hodson Field Notes).

Specifically, the Writes of Spring 2014 professional development workshop pulls the three main text types of the Common Core State Standards and pairs them with specific theatrical skills and practices: improvisational theatre is used to inspire argumentative/persuasive writing, tableaux are used to inspire informative/explanatory writing, and character development is used to inspire narrative writing.

> I've completed the arts integration lessons. This has, by far, been my favorite part of the process. I've never crafted lessons based on standards before. It was very interesting and exciting. I feel this process is a great example of how theatre belongs everywhere. Even in starting with education, I was able to successfully integrate three theatrical practices into Common Core State Standards. I am confident that the students will have fun with the lessons. I am a bit concerned the teachers will be hesitant toward their progressiveness. I plan to eradicate this by leading the teacher through the lesson myself so they may apply the activities to their own practice (Hodson Field Notes).

Appendix C features the professional development workshop lesson plans.

Structuring Professional Development

The professional development workshop was created using University of Texas at Austin's Drama for Schools program as a model. This model adopts constructivist active learning as a method of practice, using practice as an opportunity for teachers to experience the learning they will pass on to their students (Cawthon and Dawson 145). Active learning through practice challenges teachers to apply current knowledge and structures to approach new strategies and address specific questions or problems in their own work (Cawthon and Dawson,

146). This method aligns with Writes of Spring 2014 based on its constructivist foundation and emphasis on active learning through drama.

The aim of Drama for School is to connect learners with new content (Cawthon and Dawson 145). This simple statement explains the intense learning experience expected of its participants. Connecting with learning assumes a more progressive educational experience than traditional learning methods consisting of memorization and repetition. The goal of Drama for Schools makes it a perfect model for facilitating professional development in arts integration. Arts integration also places an emphasis in connective learning by "connecting an art form to another subject area" (Klevins and John F. Kennedy Center for the Performing Arts). The commonality of connection between Drama for Schools and arts integration supports its place in the Writes of Spring 2014 professional development workshop.

The Drama for Schools model utilizes active learning concepts in its highest form by viewing teachers as adult learners (Cawthon and Dawson 145). Cawthon and Dawson state that "teachers in professional development learn better when the experience challenges them to draw upon their current knowledge base and to extend it to approach new problems" (146). By shifting the adult participants' responsibilities from teacher to learner, the participant is free to experience new teaching concepts as students. By experiencing the lesson as a student, teachers will be able to apply the new concepts to fit their own teaching style rather than copying a facilitator's instructions.

The structure of Drama for Schools centers on constructivist active learning through connecting content and viewing teachers as learners. Granting teachers the freedom to become learners and emphasizing the connection to new content allows creativity to find a place in the participants' experience, making it a perfect structure for the Writes of Spring 2014 professional development workshop.

Facilitating Professional Development

In combining the context of the workshop with the Drama for Schools structure, a professional development workshop for teachers was created that introduced the goals of Writes of Spring 2014 along with arts integration lessons in writing through theatre; it was titled "Writes of Spring 2014: Writing Inspiration through Arts Integration." With the creation of the workshop completed, I connected with Cadwallader and Messina at The REP to schedule workshops.

> I have met with Gary and Diane at The REP who are supportive of my professional development workshop. They have advised me to host a workshop at The REP in September so I may have control over the number of teachers I reach. They are worried that offering the workshop in schools will lead to limiting the number of schools that have the opportunity to attend the training. I understand where they are coming from, but I am worried it will be too early in the school year for educators to commit to a workshop. I know they are very busy right before and after school starts (Hodson Field Notes).

A date was set for September 18, 2013 at 4:00 p.m. at The REP. This date was strategically selected based on the time frame of Writes of Spring 2014. This date took place a few weeks into the school year, providing time for educators to get their classes settled, while still allowing time for lessons to be taught and submissions to be entered before the October 30 due date. An invitation to the workshop was emailed to OCPS educators along with a promotional flyer (Appendix B).

As the date approached, attendance to the workshop was zero. I once again sought guidance from Cadwallader and Messina.

> I found out my workshop has officially been cancelled. Diane suggested I go to the schools to present the workshop. Now I have to scramble to find schools to book me in time to present well before the October 30 due date. I've sent out a mass email to OCPS principals. We'll see how this goes (Hodson Field Notes).

Fortunately, I did not wait long for bookings. Within a week of emailing principals, three schools agreed to host my workshop. I presented at an elementary school to a fourth grade readers theatre club, a middle school English department, and a high school theatre department.

My first presentation took place at the elementary school on September 27, 2014 after school. Though I am an experienced teaching artist and theater maker, I was nervous to present my first professional development workshop.

> I presented my first workshop to the fourth grade readers theatre club at a Title 1 elementary school. I entertained a small but mighty audience of four teachers. It was a great experience for my first presentation. All four teachers were unfamiliar with the Writes of Spring project and arts integration. Though they were hesitant at first, by the end, all participants were actively engaged in the work and happily contributing to the practice lessons. According to the reflection questionnaire, all teachers reported they were excited to apply arts integration to their curriculums and loved the creative application to teaching methodology (Appendix E) (Hodson Field Notes).

I am glad this was my first experience. The elementary school teachers welcomed the new content and willingly participated as learners throughout the workshop. I learned the school is a Title 1 school, meaning students' families who attend that school are in a low-income level and may have an effect on students failing school due to a lack of resources and opportunities from financial constraints and stress ("Orange County Public Schools"). I also learned students in this

school specifically struggle with writing. The majority of students taught by the teachers in the workshop failed the writing portion of Florida's Comprehensive Assessment Test (FCAT).

My second workshop at the OCPS middle school on October 7 was my largest. This school brought me in for two workshops during the school day. All teachers in the English Department were instructed to teach a half-day so they could attend one of the workshops. The school hired substitute teachers to cover the half days spent at the workshop. I found it exciting that a school was willing to do this in order to ensure their teachers received my training, but I also felt more pressure to present a successful workshop.

> Today I presented at an OCPS middle school. I was incredibly nervous. For some reason performing in a 600-seat theater felt natural, but talking to 10 teachers about arts integration was terrifying. Despite my nerves, both presentations went very well. By the end, all teachers were excited about Writes of Spring 2014 and arts integration. However, it took a lot of work to get them there. I've never presented or performed for such a reluctant audience. I could tell the teachers were stressed over missing their classes and unsure of the idea of using arts to enhance their teaching. They already have so many things on their plate, adding arts integration is just another methodology to cover for their evaluation. This was a challenge to overcome, but I think I did it. The energy at the end of the presentations was completely different from where we started. I think the teachers felt better after I showed them that we fold the arts into what they're already doing. They loved the idea of bringing more creativity into the classrooms while still playing by the rules set by their principals and administration.

After the presentations, I found out once again that this school is Title 1 and many of the students struggle with writing. I felt even more fueled to spread the word about Writes of Spring 2014 and introduce new ways for students to get excited about writing.

By the time I presented at the OCPS high school on October 10, my nerves were settled. This workshop was incredibly easy due to my previous experience presenting it and the fact that I was facilitating to a Drama Department. These teachers were familiar with both the Writes of Spring project and art integration and had no problem jumping into the activities.

Perhaps the most difficult part about presenting the Writes of Spring 2014 professional development workshop was after the presentations were finished. As a teaching artist, I work directly with the students to ensure my teaching is clear and my objective is met. As a facilitator in professional development, I walked away and hoped my message was relayed to their students. I was able to stay in touch with the teachers via email and provide guidance in their lessons, but I still found it hard not to be an active part of their experiences. Appendix D features a selection of questionnaires completed by the participants of the workshops.

Workshop Outcomes

Writes of Spring 2014 collected 1,457 total entries. In the presentations of the Writes of Spring 2014 workshop, I reached a total of 17 teachers and specialists resulting in 110 students. Of these students, all successfully created a Writes of Spring 2014 entry and submitted it to the project. Twelve of these entries were selected as winners. Table 2 features statistics on the students who wrote winning entries as a result of the workshop.

Table 2: Winning Entries as a Result of Professional Development

Entry Code	Grade	Text Type	FCAT Score	Learning Considerations	Score
04.S.035	4th Grade	Short Story	F (writing)	English as a 2nd Language (ESL)	9.1/10
04.E.072	4th Grade	Essay	F (writing)	ESL	8.6/10
04.S.036	4th Grade	Short Story	F (writing)	ESL	8.6/10
07.E.130	7th Grade	Essay	Unknown	ESL	8/10
07.P.062	7th Grade	Poem	Unknown	N/A	9/10
07.P.061	7th Grade	Poem	Unknown	ESL	8.5/10
07.P.065	7th Grade	Poem	Unknown	N/A	8.5/10
10.E.036	10th Grade	Essay	Unknown	N/A	9.5/10
10.P.024	10th Grade	Poem	Unknown	N/A	9.4/10
10.E.034	10th Grade	Essay	Unknown	N/A	8.3/10
11.E.022	11th Grade	Essay	Unknown	N/A	9/10
12.S.003	12th Grade	Short Story	Unknown	N/A	9/10

In observing the statistics provided on the table, a few items are observed. First, although only 7% of submissions were a result of the professional development workshop, 10% of winning entries were part of this population. Though the percentages seem low, I considered the numbers a positive factor in determining the success of the workshop. A small population received the arts integration training. The majority of the population who received the training struggled with writing, yet an increase in representation of the workshop population existed in the winning entries.

After determining winners, I contacted the teachers of the workshop population winners to collect information on the writers. From the elementary school teachers, I found out that all

winning writers failed the writing portion of the FCAT and struggle with writing due to their English as a Second Language (ESL) status. The teachers were amazed with the work these students produced after the arts integration lesson. In the lesson, the students created a character and went on an imagination adventure led by the teacher. Afterward, the characters wrote journal entries about their adventure, which turned into their Writes of Spring 2014 submissions. The teachers reported that the winning students created characters that spoke English as their first language, providing the students with confidence to write in English. Appendix E features the winning entries of these three students in addition to selected middle and high school winning entries.

Conclusion

Writes of Spring 2014: Writing Inspiration through Arts Integration demonstrated constructivism and creative pedagogy within the Drama for Schools model. Considerations were made in regard to the teachers' current curricula structure and opportunities for the easy application of arts integration strategies. Drama-based instruction was specifically addressed as arts integration practice in order to further align with the process of Writes of Spring 2014. The marriage of a learning model with creative methods molded a creative application to the submission phase of Writes of Spring 2014, successfully incorporating two of the three theories that make up Writes of Spring 2014's theoretical framework.

This workshop was carefully crafted according to the goals of Writes of Spring 2014 and the needs of OCPS educators. Though the affected population was small, Writes of Spring 2014: Writing Inspiration through Arts Integration successfully enhanced the creativity present in the writings of elementary, middle, and high schools students.

CHAPTER FOUR: INFUSING CREATIVITY IN LEADERSHIP

Leading a Creative Team

Creativity was infused into the adjudication and development phases by cultivating creativity in the foundation of Writes of Spring 2014 in the submission phase. In the adjudication and development phases, I embraced my role as Project Coordinator to ensure creativity remained the central goal of the project. In Chapter Three, I ensured that creativity was present in the process through hands-on planning and facilitating within the role of Project Coordinator. As the Writes of Spring 2014 process moved into Adjudication and its following phases, the tasks of the project became more than one person could handle. As a result of this, the role of Project Coordinator became less about hands-on facilitation and more about managing people. As Project Coordinator, the shift from Submission to Adjudication and Development introduced a shift from working solo to establishing a creative environment for a team of people.

At first, I believed infusing creativity into leadership would be the easiest part of my job as Project Coordinator. I soon found out I was wrong. Before Adjudication began, the entries had to be sorted into categories based on grades and text types. This was a simple but tedious task. I knew I would have to rely on a team effort to get the job done in time.

> Tomorrow is the deadline for the entries. I'm dying a bit. This week has been hell trying to keep up the uploading and sorting myself. I've put in 41 hours just on Writes of Spring 2014 this week, and I still have one more day before it's done. I'm a little frustrated with the team. I held a sorting expo of sorts last week to prepare them for the craziness of this week. I tried to make the meeting as fun as possible. I had pre-planned and created their own fun profiles on Submittable to get them excited, and they seemed to really get it, but time for work comes and it's just me doing the work. I'm not sure what needs to be done.

> What can I do to create more agency and ownership in order to make my peers feel as responsible for Writes of Spring 2014 as I do? (Hodson Field Notes).

After many hours, I completed the majority of the sorting on my own. The team did help, but not to the capacity I was expecting. To avoid a repeat of this, my method of creative leadership was polished.

Creative leadership is both an art and a science; "The science involves getting people toward performing together as efficiently as possible to get tasks done. The art is in reading ever-morphing subtleties of any scenario and selecting which science/method to apply." (37). In order to establish a working creative environment, I turned to the Writes of Spring 2014 theoretical framework in relation to project phases as discussed in Chapter Two. In the adjudication phase, the theories of creative pedagogy and constructivism helped create a guide to infusing creativity into the process through the adjudication team. In Development, the theories of constructivism and collective creativity encouraged creativity through collaboration. At first glance, the two different theoretical pairings for infusing creativity through leadership was questionable. Why not keep the same theoretical framework in both practices of creative leadership? The answer lies in the distinct and unique makeup of the team of people who are involved in each phase.

Adjudication Team

An adjudication team is responsible for completing the adjudication phase. Our team was made up of volunteers who have an interest in TYA, education, or previous experience with Writes of Spring 2014. The members of this team were required to offer a professional eye towards the scoring of technical writing skills and creative imagination of their assigned submissions according to a rubric (Appendix F). As explained in Chapter One, the adjudicators

were assigned a specific category of entries and paired with another adjudicator so each category was scored twice.

Using Pater's description of creative leadership, the science side of the practice involves assembling a team that is made up of individuals with the appropriate amount of experience and willingness. The individual team members have the sole responsibility of scoring their assigned submissions. The Project Coordinator manages everything beyond this task. The Project Coordinator is responsible for pairing adjudicators based on adjudication style and addressing any discrepancies that might appear in the score sheets. The adjudicators are not required to work with each other. In fact, the adjudicators are not made aware of with whom they are paired to ensure scoring is performed without bias.

In this observation, it is then clear that the art of leading this team lied in encouraging adjudicators to discover and appreciate the creativity found in the submissions in addition to recognizing the relationship between the processes of individual adjudicators. The observations of the art of this creative leadership led to the application of creative pedagogy and constructivism as theories of choice from the Writes of Spring 2014 theoretical framework. Creative pedagogy encouraged the adjudicators to value both technical skill and creative expression in each submission. This was ensured by the structure of the rubric, which placed equal weight in both categories. Specific details on each category can be seen on the rubric in Appendix F. It was then the responsibility of the Project Coordinator to find the relationship of the scores in each adjudicator pairing. By applying constructivism to this process, I examined the relationship of the sets of scores by valuing the individual process of the adjudicator rather than scanning the scores for certain differences in numbers. Creative pedagogy encouraged adjudicators to find value in the creativity of the entries while constructivism encouraged the

Project Coordinator to find creative value in the scoring process and honor that process in selecting winners.

Development Team

In Chapter One, the creators of the Writes of Spring project are clearly defined as the graduate students in the MFA TYA program at UCF. In the development stage, these creators take on the first task toward a creative product: developing a script. The creators become the development team. This team operates in a much different manner than the adjudication team, therefore requiring a different theoretical pairing.

Looking once more at Pater's description of creative leadership, the science of leading this team was merely the production of a script. The art of leading this team was much more complicated. It was up to the development team to discover a means of developing a script. It was the responsibility of the Project Coordinator to ensure a script was produced that honored the creative expression and intention of the winning writers. This process mostly revolved around balancing the needs of the creators with the material provided by the winning submissions. Therefore, collective creativity and constructivism were selected from the Writes of Spring 2014 theoretical framework for application to the development phase. Collective creativity encourages collaboration as a collective body while valuing creativity within the development team. Constructivism provides a lens through which the Project Coordinator could manage the relationship of individual ideas and processes.

Encouraging Critical Creativity

In continuing to infuse creativity into the Writes of Spring 2014 process, I ensured creativity was present in the adjudication and development phases by inserting creative persons into the adjudication and development teams. In Chapter One, I used McCammon et al.'s

defining characteristics of a creative person to identify the Writes of Spring 2014 creators. In assembling the adjudication and development teams, I turned once more to McCammon et al.'s defining characteristics. In order to ensure creative persons made up the Writes of Spring 2014 teams, I sought out individuals who enjoy both playfulness and hard work, think divergently and convergently, are both humble and arrogant in personality, and work within imagination and reality (McCammon et al. 144).

The adjudication team required a larger team of people than the creative team due to the high volume of entries and limited time frame in Adjudication. As a foundation, I assigned the Writes of Spring 2014 creative team to the development team and turned to the Writes of Spring 2014 partners to fill the remaining openings. From The REP, I recruited members of their education department as adjudicators. From University of Central Florida, I recruited professors and associate professors who have past experience with the Writes of Spring project or are familiar with the Writes of Spring project. Lastly, I filled any remaining spots with graduates of the UCF MFA TYA program. These individuals have a first-hand experience with the Writes of Spring project and understand the commitment and quality of work needed to participate as an adjudicator. With these recruits, the adjudication teams were assembled from six graduate students, five employees from The REP, two educators from UCF, and seven graduates from the MFA TYA program at UCF. These 20 individuals could be identified as creative persons based on their education, interests, and current employment in the arts as creative leaders and thinkers.

At a second look towards McCammon et al.'s creative person characteristics, some concerns arise. While a person who values hard work, convergent thinking, and features a humble personality are valued in a collaborative process, traits such as too much playfulness, divergence, and arrogance can halt a collaborative creative process. This is not a concern for the adjudication team, as they work individually, but it is a concern for the creative/development

team. This team must work within the theory of collective creativity; therefore, a balance of the creative person's characteristics must be established in order for a true collective creativity process. Collective creativity is a process that encourages individuals to both support and challenge ideas (Syssoyeva and Proudfit 2). In support of both embracing and challenging the Writes of Spring 2014 creative process through an honest viewpoint, I encouraged the team to practice critical creativity.

Critical creativity was invited into the Writes of Spring 2014 process through role assignments and production structure. A unique playwriting and production process was brainstormed at an early Writes of Spring 2014 meeting and quickly adopted into the program.

> A very exciting idea was suggested at today's meeting. In order to make things less complicated, yet more creative, a team member proposed that we have three playwrights who each write a 15-minute play. At first, I wasn't excited about the idea. Writes of Spring 2014 is about creating one cohesive story from a population of writers. This would not be one cohesive story. It would be three. However, I was sold on the idea when we began discussing the possibility of the playwrights also acting as directors and directing each other's works. I think this structure will encourage a through line, which will connect the pieces. It may not be a linear story, but it will be a story nonetheless. I'm all for this structure. I love the opportunities for creativity and artistry that it offers (Hodson Field Notes).

This structure also fully embraced a practice in critical creativity. With this structure, each playwright/director had the opportunity to fully express his or her creativity through writing his or her own piece, or vignette, of Writes of Spring 2014. However, a critical eye was put to the vignette in the collaboration between playwright and director. Additionally, each playwright/director had consideration for the process of the other playwright/directors as each of

them experienced the challenges of writing a play, providing input on a play as a director, and challenging or embracing that input as the playwright. Figure 4 depicts the structure of the Writes of Spring 2014 playwright/director model.

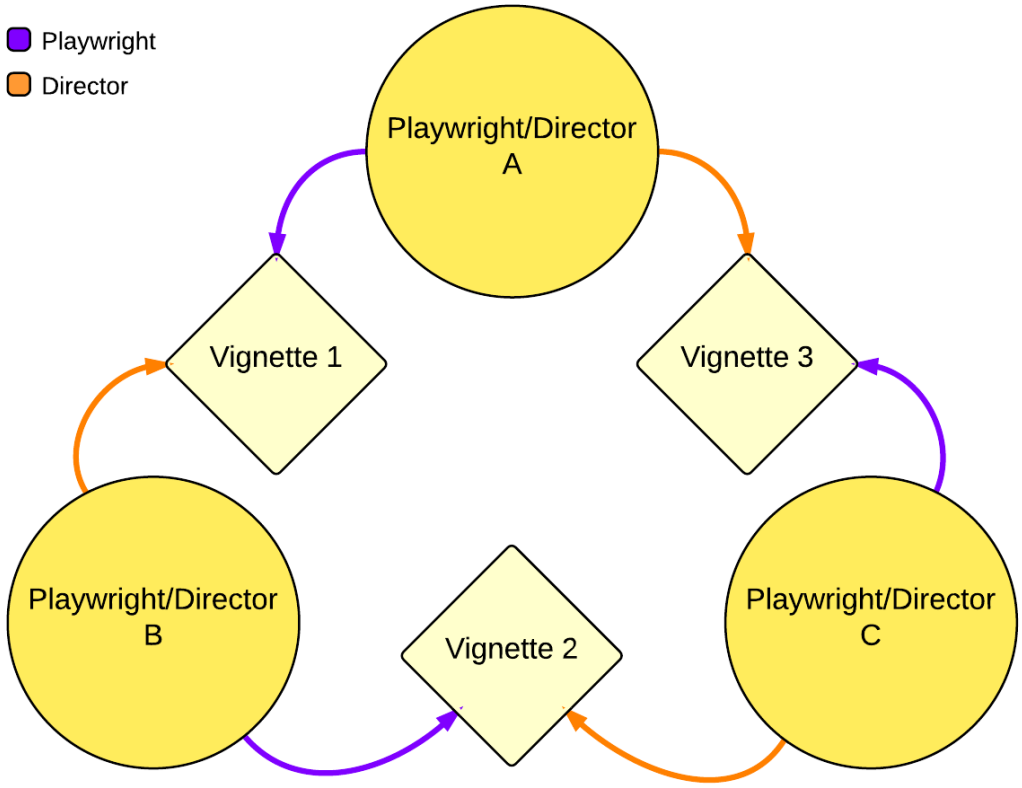

Figure 4: Writes of Spring 2014 Playwright/Director Model

Challenging Egocentric Creativity

Perhaps the most collaborative element of encouraging critical creativity is its ability to challenge egocentric creativity. As explained earlier in the chapter, certain characteristics of a creative person can be less conducive to a collaborative process. These less conducive characteristics tend to result from the ego of the creative person. When a creative person's ego

leads to failed collaboration due to stubbornness or conceitedness, an egocentric creative practice is invading the process. While fostering critical creativity throughout the Writes of Spring 2014 process, certain times did arise when I found the team being challenged by egocentric creativity.

> One of our playwright/directors is late in getting his finalized script to me. I was afraid this would happen. I've been talking to him for the past week about altering his script to include more of the winner's words. He says I'm limiting his creativity and artistry. I don't want to do that, but at the same time this project isn't about his creativity; it's about the whole group, including the young writers: the collective creativity. I fear his ego is keeping him from embracing the goals of the collective (Hodson Field Notes).

As soon as I recognized this playwright/director's egocentric practice, I sat down with him as a reminder of what this project was about and what goals were set earlier in our process.

> At one point in the day, we talked about how the playwright's job in this process is to gain inspiration from the winning entries then justify the placement of the winners' words in a script. After our conversation, he addressed an entry that was challenging him and handed it to me, saying "Justify this." I was shocked. I pulled out the script and found a place for the entry and made a note of it for the playwright (Hodson Field Notes).

Although this playwright/director challenged the Writes of Spring 2014 company's goals and theoretical framework, he eventually calmed down and realized the task at hand was to benefit the team of creators and the winning writers. At the end of the development phase, the script was altered to meet the requirements and expectations of the project's collaborators.

Conclusion

Identifying the creative persons of the Writes of Spring project in Chapter One provided valuable information for the project's process. By identifying the winning writers as a source of

inspiration to be celebrated, a higher responsibility of creation existed in the creative team. For the most part, this responsibility manifested itself into developing a script that would honor the winners and provide them with a sense of pride and accomplishment. Encouraging a practice in critical creativity helped keep the team on task and constantly reflecting on the project's developments.

However, the ego of the creative person crept in at times and challenged the purpose of our creative products, creating egocentric creativity. The presence of this practice led to team members challenging goals of Writes of Spring 2014 and their own individual goals. Are the creative products of Writes of Spring 2014 a celebration of the initial inspiration of the process or of the creative person's creation? How do we balance inspiration with creation?

The answer is found by referring to the theoretical framework of Writes of Spring 2014. Collective creativity holds the concepts of creativity as only half of its theory. The other half relies on the community of a collective. A collective unites the values of individuals to form a collaborative response to a goal (Syssoyeva and Proudfit 2). In the case of Writes of Spring 2014, the team placed value in the inspiration of the creation rather than the creation alone. Though this was a tense area for Writes of Spring 2014, collective creativity pushed ego away from the process and reminded the company that the values of the team as a whole are superior to the values of an individual.

CHAPTER FIVE: FOSTERING CREATIVITY IN THEATRE

Creativity as a Unifier

As Writes of Spring 2014 moves past Submission, Adjudication, Development, and Preparation and into its culminating phase, Performance, I paused to reflect on our creative efforts thus far. Throughout the process, creativity had been valued and honored above all else. Writes of Spring 2014 writers have been challenged to increase their creative drive through creative pedagogy and constructivism leading to more creative entries, which were celebrated and scored by a creative adjudication team. The Writes of Spring 2014 playwright/directors mastered their collective creative expression by successfully embracing critical creativity and challenging egocentric creativity. As we began Preparation with auditions, I realized from that point on, the creative team would be working in the familiar territory of a rehearsal process.

> We held auditions yesterday, and I breathed a sigh of relief. From this moment on, this process becomes more familiar. Auditions mark the beginning of the Preparation stage of Writes of Spring 2014. This stage is more traditionally creative than past stages. Past stages are much more logistical, which I admit is not as exciting, but it has to happen in order to fully open our creativity. Sometimes I feel like my peers are unaware of the work that goes into to the first few months of this project, and maybe they are, but regardless of how they feel, I love paving the way to make the art happen (Hodson Field Notes).

Despite a few bumps and setbacks caused by fleeting moments of ego, Writes of Spring 2014 has experienced a very successful process. The creators and collaborators accepted and celebrated creativity as the main goal of Writes of Spring 2014. This led to a process with defined artistic and creative goals, which has kept the team on task and focused on the project's main objectives. As Project Coordinator, the result of developing a theoretical framework and

applying it through a creative practice was everything I hoped it would be and more. Unexpectedly and surprisingly, fostering creativity in our practice also led to unity.

As we moved into our technical rehearsals, the end of the preparation phase and beginning of the performance phase, I sent a few words of encouragement to the Writes of Spring 2014 creators.

> As we head into tech week (technical rehearsals), I just wanted to reach out to everyone and send a few words of encouragement and inspiration. This week is crazy, but we all have experience with this after last year (and for some, the year before). We know now that this week can be a bit of a danger zone where tunnel vision can creep in and hinder our process. To avoid this, it is imperative that we stay focused on our individual tasks as well as supporting team members when additional help is needed.
>
> I'm so proud of our team for fostering collaboration and creativity throughout this process. I think we have formed a collective that has exceeded expectations from The REP and will excite our audiences with this unique and beautiful show. Let's keep this positive momentum going throughout this week by keeping up communication and always referring to the original mission of our company:
>
> - Embrace our prompt, "When I look to the future, I see…" as our driving inspiration.
> - Foster an experience that celebrates creative expression, provides inspiration, and exemplifies artistry for everyone involved.
>   - Host a writing contest that empowers the voice and vision of young writers.
>   - Produce a show that provides an exciting event where young writers can experience their words come to life.

- Collaborate professionally by exhibiting ownership of the project, stronger communication, respectful camaraderie, and efficient engagement towards the Writes of Spring 2014 team.

Let's move through this week with the goal of continuing to foster creativity while treating each other with respect and adopting a responsibility for this amazing project (Hodson Email).

After sending the email, I was worried I might have been overzealous in my attempt to raise my comrades' spirits. I was hoping this email would spawn a series of replies expressing positivity toward our upcoming week. For many hours, I did not receive a single reply. Eventually, I received feedback from our production manager, but not in a way I was expecting. He wrote back with a few words, simply saying, "*Excellent* e-mail. Alex, you are a truly gifted leader" (Hodson Email). I was genuinely surprised and touched by his words. I was even more surprised by the expressions of gratitude I received from my team in person at our next meeting. I realized that in creating a common goal for every member of the creative team, I created an environment that unified all members of the Writes of Spring 2014 team, regardless of authority.

Looking back on this email, I was made aware of the deep connection I had formed with this creative team. As their peer, I genuinely strived to support them by all means necessary in order to bring them success by continuing to seek out creativity for our performance. As their leader I realized I would do anything to uplift their spirits and confidence in this intense time, infusing a personal connection to my professional vision of Writes of Spring 2014.

I believe this unexpected shift in my outlook of Writes of Spring 2014 is an additional outcome of the theory of collective creativity. As discussed in Chapter Two, I chose collective creativity as a piece of the Writes of Spring 2014 theoretical framework based on its emphasis in creating through intense collaboration. I thought this theory would provide a clear model through

which the creative team may work together. What I did not expect was how it would infuse my leadership position into the process. By focusing on creativity, without realizing it, I created a place in the collective for myself, thereby fostering unity and respect amongst my team.

Adopting a Show-centric Practice

As we entered our tech week at Orlando Repertory Theatre, a professor reminds me of the *Theatre UCF Production Handbook*. This handbook acts as a manual for producing a show at UCF. I am familiar with this document but had not revisited it since developing the Writes of Spring 2014 theoretical framework. The document was brought up in class while discussing successful practices in collaboration. In the first few pages of the handbook, a chart is introduced titled "Spheres of Responsibility" (*Theatre UCF Production Handbook* 4).

Looking at this chart, I immediately connected this image to the Writes of Spring 2014 process and our creativity-centered practice. In this chart, the production itself is placed at the center of every person's responsibility. Above the chart, the handbook states, "This illustrates the interconnectedness of everyone in serving the production. If you are experiencing difficulties, seek help from someone in a circle bigger than your own" (4). My fellow teammates were in class with me and also connected this process with that of our own. I decided to adopt UCF's Spheres of Responsibility as a concentrated version of our creativity-centered process for our performance phase. We adopted the term show-centric to relate this process to the entirety of the Writes of Spring 2014 project.

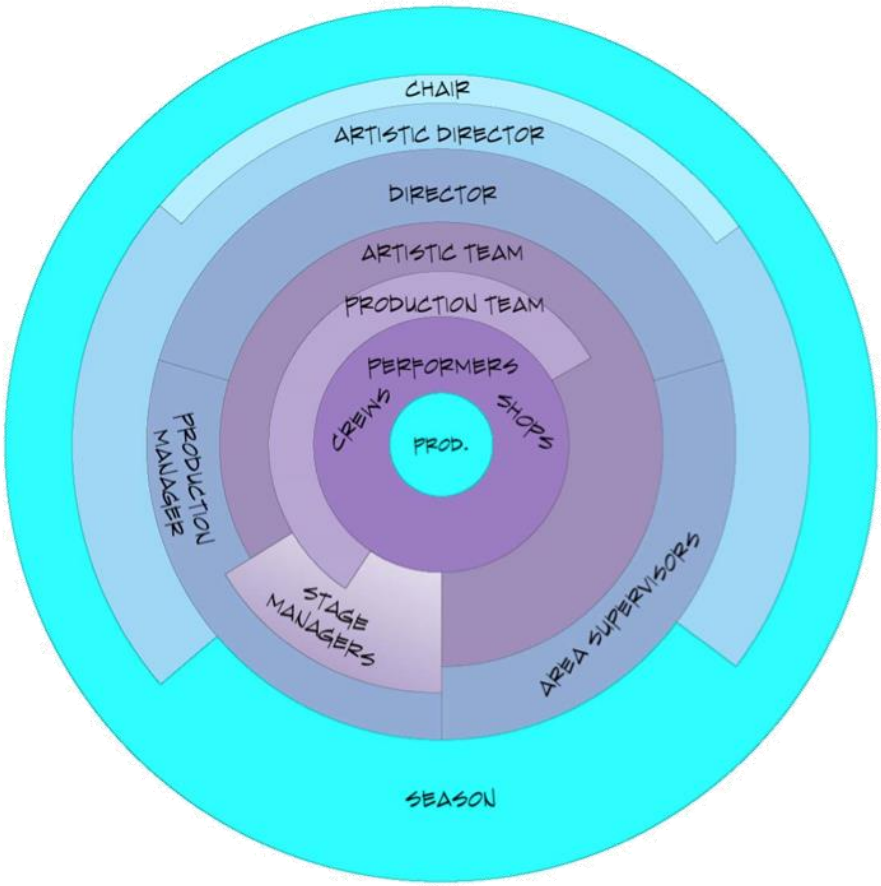

Figure 5: Theatre UCF's Spheres of Responsibility

Adopting a show-centric practice served us well throughout tech week. As the week progressed, I truly was impressed with the team's ability to see past egocentric ideas in order work and create based on the best interests of the production. Though a few moments of tension arose, the team continued to support and challenge each other appropriately. At our last dress rehearsal, we invited guests and friends to view our creation. We were elated when several audience members told us this was the best Writes of Spring project they had ever seen. With a successful creative process and beautiful creative products, we moved forward to meet our last element of creativity, the creative environment: our audience.

Audience as Creators

On Tuesday, April 22 and Wednesday, April 23, 2014, the Writes of Spring 2014 company presented their original work inspired by the writings of over 1,400 Central Florida students. It was titled *Futurocity* and featured a story about a young girl who navigates her futures through three vignettes: "Possibilities," "Life Amongst the Stars," and "Slate." Though the theatre never sold out, it became nearly full of writers and their families on Tuesday, and half full on Wednesday. Considering the house capacity of 340 seats, a nearly sold-out crowd and even half full capacity still provided an impressive audience (Lightmaker). Regardless, the theatre felt full based on the fulfilling responses of the audiences.

The Writes of Spring 2014 creative team left the last dress rehearsal pleased with the final outcome but anxious at how it would be received. When the production finally met its audience, it was greeted and celebrated with laughs and gasps of recognition as each individual writer experienced his or her words come to life on stage. Like the Writes of Spring 2014 process, the performance of a Writes of Spring project production is complex and unlike any traditional theatre-going experience.

In hearing each gasp and exclamation of delight in the audience, I was tempted to challenge the establishment of the creators as discussed in Chapter One. In this chapter, I dismiss the identity of "creator" for the student writers based on McCammon et. al's definition of a creative person (144). While I agree that we cannot vouch for the personalities of these young writers, I cannot argue against their invaluable role in this process. Perhaps as writers, they are not yet creators but instead suppliers of creative material and inspiration. However, moving into the performance phase, the young people shift from writers to audience members and become some of the most interactive audiences I had ever witnessed. Perhaps, based on their role as

audience members, the spirit and energy they bring to each performance combined the important inspirational material they lend to the Writes of Spring 2014 creative team warrants them the title of creator.

Conclusion

Throughout the process, I was challenged in discovering creativity in leadership. Though I was not as hands-on as a director, or designer, or actor, I feel I discovered a creative role in leadership through the establishment of a common goal amongst all team members. By fostering a collaborative environment focusing on the presence of creativity throughout the process, a unity was formed across the team, widening the opportunity for creativity. In fully discovering the identity of our collective through unity, we reshaped our process to center around the production itself, allowing us to fully realize and appreciate the final piece of the Writes of Spring project puzzle: the audience. In our unique process, we came full circle with the realization that our audience completes the process and breathes an additional level of creative life into the performance, establishing their own unique place in the team of creators.

CHAPTER SIX: YIELDING CREATIVE POSSIBILITIES

Looking Back

On Wednesday, April 30, 2014, the creative team of Writes of Spring 2014 sat down with Cadwallader and our faculty advisors, Vandy Wood and Dr. Julia Listengarten, for our post mortem meeting. After participating in the Writes of Spring 2013 post mortem meeting, I prepared myself for a two- or three-hour meeting where we intensely reflected on our successes and failures in the process. To help the meeting run smoothly and stay on topic, I created a list of talking points to review. I planned to pass this list along to Wood and Dr. Listengarten to help them facilitate the meeting. I was surprised when Wood confirmed that the points would be a good starting point and looked to me to start the meeting. To my surprise, I facilitated the entire meeting and addressed the successes and challenges we faced. At the end of the meeting, Wood and Cadwallader suggested the team consider ways to continue the work I had started in fostering creativity throughout the Writes of Spring 2014 process, specifically in continuing my work with teachers and students in the submission phase.

This meeting was the most recent event where I found myself in a leadership position. I find I am consistently looked to when a planning, organization, or administrative task needs completing. In these experiences, I viewed my role or task as something to get done quickly and efficiently so I could continue making art as a teaching artist or theatre maker. However, the Writes of Spring 2014 post mortem meeting filled me with excitement and passions as my peers reflected on the journey had just faced together. As they spoke, I vividly remembered the meetings, rehearsals, and performances of which they spoke, and though I did not hold memories of playwriting or directing, I could remember the steps I took to ensure their experiences were positive and valuable. It was this moment where I realized the artistic value in administration and

leadership. Though I often find myself in administrative role, I am still an artist and can never step away from my passion and drive to create art. This experience has made me realize the interconnectivity of creative roles in creative projects, and how a creative person – an artist – can never truly step away from creating art, even in organizing and planning.

The words of my peers during this meeting brought me face-to-face with my own strengths and how they may be applied in the field of Theatre for Young Audiences. I consistently find myself in administrative positions because I am an organized person who loves to plan, and also because I love helping people. I love fostering creative experiences for people in my field who may use my facilitation and leadership to provide positive and creative experiences to our patrons and partners. At the start of this project, I thought my epiphany occurred when I recognized creativity as the missing link to certain aspects of the field of TYA. What I did not realize is that creativity was the missing link to finding joy and art in the strengths of my own practice.

Looking Forward

Following the closing of *Writes of Spring 2014: Futurocity*, I was invited to participate once again in the Writes of Spring project by coming on board as the Project Coordinator of Writes of Spring 2015. During this time, I am in my third and final year of graduate school. Normally, third year students are not approached with this role due to its heavy commitment. However, next year marks another shift in the structure of the Writes of Spring project's creative team. UCF will not be accepting any new students into the MFA TYA program; therefore, another class will not be coming to take over Writes of Spring 2015. This makes the position of Project Coordinator slightly more daunting with less members of the creative team. However,

after a few early planning meetings, I am genuinely excited by the prospects of Writes of Spring 2015.

Writes of Spring 2015 will feature a new structure and new creative opportunities for collaborators, educators, and students. 2015 happens to be the 50th anniversary of the Civil Rights movement, and the leadership team at The REP thought the Writes of Spring project was the perfect project with which to celebrate; I have to say, I agree. Another exciting addition to the Writes of Spring 2015 team is Emily Freeman, who is taking over the role of Community Engagement Director at The REP. I have worked with Freeman before as a collaborator and as her student. I enjoy Freeman's collaborative attitude and passion towards Theatre for Social Justice, elements I believe will prove valuable toward Writes of Spring 2015.

To bring even more excitement into the project, an investor has shown interest in Writes of Spring 2015. This individual values the work being done at The REP and wants to create a writing program designed to honor one of Central Florida's Civil Rights heroes. The pairing of her vision with Writes of Spring 2015 was obvious, and soon a project proposal for Writes of Spring 2015 was drafted featuring the vision of our investor, the leadership team at The REP, and myself.

> In its 12th year, participants will experience a special edition of Writes of Spring, or should we say Rights of Spring? This year's contest serves to celebrate the 50th anniversary of the Civil Rights Movement and the connection to one of Central Florida's Civil Rights activists. The writing prompt this year will be inspired by this local hero and how his legacy translates to social justice and change for young people today (Hodson, Freeman, and Cadwallader).

In order to create the best opportunities for the student writers and creative team of Writes of Spring 2015, the writing assignments and projects also were re-imagined. Rather than a broad prompt with general text types, Writes of Spring 2015 offers students specific writing projects.

Writes of Spring 2015 will offer various opportunities for participation. This year, the writing prompt will differ according to grade level.

Kindergarten - 5th Grade:

- Write a one-page essay, short story, or poem inspired by a prompt that invites youth to think about how they might work to make change or make a difference in their community. The prompt is:" I make a difference." An example might include: "I make a difference by recycling and reusing a water bottle."

6th - 12th Grade:

- Interview someone who has made a difference in your community. Using the interview as inspiration, write one of the following:
    - A one-page biography of the person you interviewed,
    - A one-page proposal for a project that would better your community, or
    - A one-page poem capturing the change this person inspired.

I am immensely excited to see what Writes of Spring 2015 yields and am honored to be a part of such a wonderful team of people and coordinate such a unique and exciting project once again.

Final Conclusion

In observing the new and exciting elements of Writes of Spring 2015, I cannot help but wonder if the creative process of Writes of Spring 2014 yielded more creative opportunities for Writes of Spring 2015.

Writes of Spring 2014 embraced and celebrated creativity in theory and in practice. Throughout the process the team was trained to recognize the presence of ordinary creativity and develop it into extraordinary creativity. This fostered a process that embraced creative presence and genius in its purest form. The team followed a theoretical framework that provided guidance in recognizing and cultivating creativity through a collective and active approach. The creative process became infectious, so much so that at times it was hard to stop creating and make a decision. The creative process yielded beautiful creative products that thrilled creators and audience members alike, completing the cycle and allowing the creative team to recognize the full potential of the Writes of Spring project.

It is my hope and belief that the collaborative discoveries, collective practice, and overflowing creativity of Writes of Spring 2014 yielded creative possibilities for Writes of Spring 2015, encouraging it to grow and morph into something new and exciting while still maintaining the originality that is the Writes of Spring project.

APPENDIX A: IRB APPROVAL

University of Central Florida Institutional Review Board
Office of Research & Commercialization
12201 Research Parkway, Suite 501
Orlando, Florida 32826-3246
Telephone: 407-823-2901, 407-882-2012 or 407-882-2276
www.research.ucf.edu/compliance/irb.html

NOT HUMAN RESEARCH DETERMINATION

From : **UCF Institutional Review Board #1**
FWA00000351, IRB00001138

To : **Alexandra Hodson**

Date : **August 04, 2014**

Dear Researcher:

On 8/4/2014 the IRB determined that the following proposed activity is not human research as defined by DHHS regulations at 45 CFR 46 or FDA regulations at 21 CFR 50/56:

Type of Review:	Not Human Research Determination
Project Title:	Writes of Spring 2014: Fostering Creativity in Theatre, Education, and Leadership
Investigator:	Alexandra Hodson
IRB ID:	SBE-14-10330
Funding Agency:	
Grant Title:	
Research ID:	N/A

University of Central Florida IRB review and approval is not required. This determination applies only to the activities described in the IRB submission and does not apply should any changes be made. If changes are to be made and there are questions about whether these activities are research involving human subjects, please contact the IRB office to discuss the proposed changes.

On behalf of Sophia Dziegielewski, Ph.D., L.C.S.W., UCF IRB Chair, this letter is signed by:

Signature applied by Joanne Muratori on 08/04/2014 02:15:44 PM EDT

Joanne Muratori

IRB Coordinator

APPENDIX B: WORKSHOP FLYER

WRITES of SPRING 2014:

Providing Writing Inspiration through Arts Integration

Writes of Spring is a unique writing experience that helps promote literacy and creative expression in today's youth. This program has proved to be a fun and positive project for many students, and now it will prove to be a valuable experience for educators as well! This year, Orlando Repertory Theatre will offer an on-site professional development workshop for teachers that introduces a way to include Writes of Spring into your lessons through arts integration techniques at no cost to your school! In this workshop, lead by Project Coordinator Alex Jane Bailey, educators will learn new and exciting ways to inspire their students' writing in addition to fulfilling Common Core State Standards and applying Deliberate Practice techniques in the classroom.*

Contact Alex at writesofspring@orlandorep.com to set up a workshop at your school today!

*Orange County Public School Teachers are eligible for three OCPS in-service hours by attending this workshop resulting in a Writes of Spring student entry.

APPENDIX C: WORKSHOP HANDOUT AND LESSON PLANS

WRITES of SPRING 2014:

Providing Writing Inspiration through Arts Integration

SUBMIT!

Online:

writesofspring.submittable.com
(Our preferred method!)

Mail:

Orlando Repertory Theatre
ATTN: Writes of Spring
1001 East Princeton Street
Orlando, FL 32803

What is WRITES of SPRING?

Writes of Spring is a unique writing contest designed to support literacy and promote creative expression in young people. Writes of Spring is a collaboration between Orlando Repertory Theatre, the graduate students in the UCF Theater for Young Audiences MFA program, and the young people from the greater Orlando community. (www.orlandorep.com)

Website: www.orlandorep.com/youth-acacemy/writes-of-spring

Email: writesofspring@orlandorep.com

What is ARTS INTEGRATION?

As defined by the John F. Kennedy Center for the Performing Arts:

Arts Integration is an approach to teaching in which students construct and demonstrate understanding through an art form. Students engage in a creative process, which connects an art form and another subject area and meets evolving objectives in both.

The Future on Trial: Improvising an Argument

TIME: 60 minutes

INTEGRATION:
Improvisation
Argumentative Writing

STUDENT GROUPS:
Small Groups (About four students to a group)

STAGING:
Divide seating into two sections

MATERIALS:
"Future View and Question Cues" worksheet

Writes of Spring writing templates (if needed)

TECHNOLOGY:
A visit to the computer lab to write the entries may follow this lesson for easy submission.

SUMMARY

This lesson focuses on demonstrating students' abilities to voice their own opinions. In this lesson students will apply improvisational acting techniques to a mock trial setting, allowing them to discover the passion and details behind their own opinions and beliefs.

EXPECTED RESULTS

Students will know:

- Techniques for improvisational acting
- Criteria for argumentative writing

Students will be able to:

- Apply improvisational acting techniques in a scene
- Identify strong opinion points in an argument

Students will appreciate:

- The thinking required to participate in improvisational theatre
- The value of voicing their own opinions

INSTRUCTION

ENGAGE (15 minutes)

Warm up students with a game of "Questions"

- Students make a circle around the classroom.
- One at a time, each student asks their neighbor to their right a question. That student builds onto the conversation by asking his/her neighbor another question.
    - All students must communicate in the form of a question.
    - The questions must build to form a conversation.
- The game continues until the group successfully carries a question-based conversation around the entire circle.

CCSS ENLISH LANGUAGE ARTS:

CCSS.ELA-Literacy.CCRA.W.1: Write arguments to support claims in an analysis of substantive topics or texts using valid reasoning and relevant and sufficient evidence.
CCSS.ELA-Literacy.CCRA.W.4: Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.
CCSS.ELA-Literacy.CCRA.W.5: Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach.[1]
CCSS.ELA-Literacy.CCRA.W.6: Use technology, including the internet, to produce and publish writing and to interact and collaborate with others.

NGSSS THEATRE:

TH.68.C.2.1: Use group-generated criteria to critique others and help strengthen each other's performance.
TH.68.C.2.3: Ask questions to understand a peer's artistic choices for a performance or desire.
TH.68.C.3.1: Defend personal responses to a theatre production.
TH.68.F.1.2: Use vocal, physical, and imaginative ideas, through improvisation, as a foundation to create new characters and dialogue.

INSTRUCTION (Cont.)

APPLY (30 minutes)

Students complete the "Future View" section on their worksheets

Students form groups of four

- One student shares his/her "Future View"
- Remaining group members complete one of their "Question Cue"
    - This card should feature a question that challenges the "Future View"
- The group plays "Questions" using the cards as a starting point. Play continues until the "Future View" has been successfully defended.
- The process repeats until all members have defended their "Future View"

Optional: Volunteers may share their question scenes with the class.

REFLECT (15 minutes)

Encourage students to make notes on the back of their cards detailing any findings on what made their defense successful.

- How did you feel when your peers challenged your "Future View"?
- What was difficult about interrogating and defending using only questions?
- What was the benefit of interrogating and defending using only questions?

Ask students to use their scenes and notes to organize and write an argumentative essay for Writes of Spring.

The Future on Trial: Improvising an Argument

The Future on Trial:
Improvising an Argument

Name:_____

Future View and Question Cues

FUTURE VIEW

When I look to the future, I see_____

_____.

QUESTION CUES

Question 1._____

Notes:

Question 2._____

Notes:

Question 3._____

Notes:

Tableau So You Know: Conveying Ideas through Movement

TIME: 60 minutes

INTEGRATION:
Movement
Informational/ Explanatory Writing

STUDENT GROUPS:
Small Groups

STAGING:
Several open areas in which student groups can move freely

MATERIALS:
"Steps to the Future" worksheet

Writes of Spring writing templates (if needed)

TECHNOLOGY:
A visit to the computer lab to write the entries may follow this lesson for easy submission.

SUMMARY

This lesson focuses on using body movement as a new way to organize writing. In this lesson students will work together to organize their ideas into frozen stage pictures, or tableaus. They will use these tableaus to focus their writing into organized and sequenced essays, short stories, or poems.

EXPECTED RESULTS

Students will know:

- The components of a theatrical tableau
- Techniques for informational/explanatory writing

Students will be able to:

- Create interesting and indicative tableau
- Organize thoughts and ideas in sequential sentences and paragraphs

Students will appreciate:

- How it feels to participate in movement-driven learning
- The increase of organization in their writing

Tableau So You Know: Conveying Ideas through Movement

CCSS ENGLISH LANGUAGE ARTS:

CCSS.ELA-Literacy.CCRA.W.2: Write informative/explanatory texts to examine and convey complex ideas and information clearly and accurately through the effective selection, organization, and analysis of content.
CCSS.ELA-Literacy.CCRA.W.4: Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.
CCSS.ELA-Literacy.CCRA.W.5: Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach.[1]
CCSS.ELA-Literacy.CCRA.W.6: Use technology, including the internet, to produce and publish writing and to interact and collaborate with others.

NGSSS THEATRE:

TH.68.C.1.5: Describe how a theatrical activity can entertain or instruct an audience.
TH.68.F.1.2: Use vocal, physical, and imaginative ideas, through improvisation, as a foundation to create new characters and dialogue

INSTRUCTION

ENGAGE (15 minutes)

Discuss tableau and movement-driven acting

Play "Machines"

- Students make a circle around the classroom.
- One student volunteers to step into the circle and make a repetitive movement and sound.
- The remaining students join in until one student is left.
- The student asks the machine to freeze and describes the picture that the tableau has made. (Use imagination!)

APPLY (30 minutes)

Complete Step 1 on the "Steps to the Future" worksheet.

Have students break into groups of four or five

- Allow students to take turns sharing their sentences from their worksheets.
- As one student shares, have the other students in the group form a tableau of the sharer's sentence.
- Encourage the students to work together to create a machine that leads to the tableau.
    - Afterwards, breakdown the machine and discuss how it fits together.
    - How does this compare to the starting sentence? Fill out Step 2.

Repeat until all students have created a tableau/machine of their sentence.

REFLECT (15 minutes)

As a class, reflect on the process.

Encourage the students to use the lesson as inspiration to write an essay, short story, or poem for Writes of Spring.

Tableaux So You Know:
Conveying Ideas through Movement

Name:_____

Steps to the Future

Fill in the blank.

When I look to the future, I see_____

_____.

Describe what steps are needed to get to the future.

Step 1._____

Explain it:

Step 2._____

Explain it:

Step 3._____

Explain it:

My Future, My Story: Character-Driven Narrative

TIME: 60 minutes

INTEGRATION:
Character
Narrative Writing

STUDENT GROUPS:
Whole class
Independent work

STAGING:
Audience-style seating with small performance area

MATERIALS:
"My Character" worksheet

Writes of Spring writing templates (if needed)

TECHNOLOGY:
A visit to the computer lab to write the entries may follow this lesson for easy submission.

SUMMARY

This lesson focuses on developing a cohesive story driven by a main character. In this lesson, students will create their own characters and learn theatre vocabulary which will assist them in piecing together their own original story.

EXPECTED RESULTS

Students will know:

- A process for creating a character
- The components of a good story

Students will be able to:

- Perform as their character
- Create their own cohesive story

Students will appreciate:

- The value of a strong character
- The importance of characters in a story

My Future, My Story: Character-Driven Narrative

CCSS ENGLISH LANGUAGE ARTS:

CCSS.ELA-Literacy.CCRA.W.3: Write narratives to develop real or imagined experiences or events, using effective technique, well-chosen details and well-structured event sequences.
CCSS.ELA-Literacy.CCRA.W.4: Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.
CCSS.ELA-Literacy.CCRA.W.5: Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach.[1]
CCSS.ELA-Literacy.CCRA.W.6: Use technology, including the internet, to produce and publish writing and to interact and collaborate with others.

NGSSS THEATRE:

TH.68.C.1.2: Develop a character analysis to support artistic portrayal.
TH.68.F.1.2: Use vocal, physical, and imaginative ideas, through improvisation, as a foundation to create new characters and dialogue

INSTRUCTION

ENGAGE (15 minutes)

Introduce "Tah-Dahs!"

- Encourage students to stand at their desk and announce their name and favorite book to the class, followed by their best "Tah-Dah!"

Introduce the terms "character" and "monologue"

- Explain that a "monologue" is when an actor delivers a solo speech.
- Reveal to the students that they just presented their own monologue.

APPLY (30 minutes)

Create a character

- Instruct students to walk around the room.
- Present different environments for the students to explore, ending with the future.
- As the students walk around in the future, ask them what they look like and how they feel.
- End the exploration with the students encountering a problem.

Complete "My Character" worksheet

Facilitate a second round of "Tah-Dahs!"

- This time, the students will reveal their problem and how they solved it.

REFLECT (15 minutes)

Use the "My Character" worksheet to write a short story for Writes of Spring

My Future, My Story:
Character-Driven Narratives Name:_____

My Character

Draw a picture of your character.

Write a story as your character.

My Future:_____

_____.

My Problem:_____

_____.

My Solution:_____

_____.

Name:_____ **Email:**_____

Grade:_____ **Phone:**_____

School:_____ **Address:**_____

Teacher:_____ _____

Name:_____ **Email:**_____

Grade:_____ **Phone:**_____

School:_____ **Address:**_____

Teacher:_____ _____

_____

Name:_____ **Email:**_____

Grade:_____ **Phone:**_____

School:_____ **Address:**_____

Teacher:_____ _____

_____

APPENDIX D: SELECTED WORKSHOP SURVEYS

REP
in partnership with UCI

G.I.F.T
Professional Development Workshop

Training Evaluation & Feedback

WORKSHOP TITLE: WOS PRESENTER: Alex Bailey DATE: 10/7

Dear Workshop Participant,

Please complete the following evaluation of today's workshop. This evaluation will be used to improve course content and presentation. Your feedback is very helpful to us.

Please: 1) use a pen or #2 pencil. 2) check only one response per question. 3) answer all questions	Excellent	Good	Fair	Poor
1) Overall Rating of the Activity (assess the total effectiveness of the training.	✓			
2) Organization and Preparation (format, sequence, materials)	✓			
3) Objectives (clearly stated)	✓			
4) Content Level (appropriate, consistent)	✓			
5) Participant Involvement (quality, quantity)	✓			
6) Application Value (practical, applicable to classroom and/or workplace)	✓			
7) Evaluation (matched to objectives, content and format)	✓			
8) Instructor(s)/Facilitator(s) (knowledge, expertise on content, approachability)	✓			
9) Accommodations (location, facility, group size)		✓		

The REP's G.I.F.T. Professional Development Workshops are provided free of charge to your school through an Arts in Education grant. In order to continue providing these workshops for free, the REP needs your assistance. Please use the space below to provide us a few comments about the workshop that we can use to apply for further funding. Thank you for helping us help you.

COMMENTS: Alex was very passionate about the REP and showing teachers how to implement Writing Inspiration through Arts Integration. Wonderful Lesson Plans and CCSS connections. Thank You!

REP

In partnership with UCI

G.I.F.T

Professional Development Workshop

Training Evaluation & Feedback

WORKSHOP TITLE: WoS PRESENTER: Alex Bailey DATE: 10/7

Dear Workshop Participant,

Please complete the following evaluation of today's workshop. This evaluation will be used to improve course content and presentation. Your feedback is very helpful to us.

Please: 1) use a pen or #2 pencil. 2) check only one response per question. 3) answer all questions	Excellent	Good	Fair	Poor
1) Overall Rating of the Activity (assess the total effectiveness of the training.	✓			
2) Organization and Preparation (format, sequence, materials)	✓			
3) Objectives (clearly stated)	✓			
4) Content Level (appropriate, consistent)	✓			
5) Participant Involvement (quality, quantity)	✓			
6) Application Value (practical, applicable to classroom and/or workplace)	✓			
7) Evaluation (matched to objectives, content and format)	✓			
8) Instructor(s)/Facilitator(s) (knowledge, expertise on content, approachability)	✓			
9) Accommodations (location, facility, group size)	✓			

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COMMENTS: Presenter did an outstanding job. She was informative and engaging. I am excited about this opportunity for my students. I have no doubt they will enjoy it and benefit greatly.

REP
In partnership with UCI

G.I.F.T
Professional Development Workshop

Training Evaluation & Feedback

WORKSHOP TITLE: WOS PRESENTER: Alex Bailey DATE: 10/7/13

Dear Workshop Participant,

Please complete the following evaluation of today's workshop. This evaluation will be used to improve course content and presentation. Your feedback is very helpful to us.

Please: 1) use a pen or #2 pencil. 2) check only one response per question. 3) answer all questions	Excellent	Good	Fair	Poor
1) Overall Rating of the Activity (assess the total effectiveness of the training.	✓			
2) Organization and Preparation (format, sequence, materials)	✓			
3) Objectives (clearly stated)	✓			
4) Content Level (appropriate, consistent)		✓		
5) Participant Involvement (quality, quantity)	✓			
6) Application Value (practical, applicable to classroom and/or workplace)		✓		
7) Evaluation (matched to objectives, content and format)	✓			
8) Instructor(s)/Facilitator(s) (knowledge, expertise on content, approachability)	✓			
9) Accommodations (location, facility, group size)		✓		

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COMMENTS: I really enjoyed being able to perform the activities that my students will do. It definitely adds texture to the content and makes the lessons feel doable

REP
In partnership with UCT

G.I.F.T
Professional Development Workshop

Training Evaluation & Feedback

WORKSHOP TITLE: WoS PRESENTER: Alex Bailey DATE: 10/7

Dear Workshop Participant,

Please complete the following evaluation of today's workshop. This evaluation will be used to improve course content and presentation. Your feedback is very helpful to us.

Please: 1) use a pen or #2 pencil. 2) check only one response per question. 3) answer all questions	Excellent	Good	Fair	Poor
1) Overall Rating of the Activity (assess the total effectiveness of the training.	✓			
2) Organization and Preparation (format, sequence, materials)	✓			
3) Objectives (clearly stated)	✓			
4) Content Level (appropriate, consistent)	✓			
5) Participant Involvement (quality, quantity)	✓			
6) Application Value (practical, applicable to classroom and/or workplace)	✓			
7) Evaluation (matched to objectives, content and format)	✓			
8) Instructor(s)/Facilitator(s) (knowledge, expertise on content, approachability)	✓			
9) Accommodations (location, facility, group size)	✓			

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COMMENTS: I am very excited about using Writes of Spring to get my students enthused about writing.

REP
In partnership with UCT

G.I.F.T
Professional Development Workshop

Training Evaluation & Feedback

WORKSHOP TITLE: WoS PRESENTER: Alex Bailey DATE: 10/7

Dear Workshop Participant,

Please complete the following evaluation of today's workshop. This evaluation will be used to improve course content and presentation. Your feedback is very helpful to us.

Please: 1) use a pen or #2 pencil. 2) check only one response per question. 3) answer all questions	Excellent	Good	Fair	Poor
1) Overall Rating of the Activity (assess the total effectiveness of the training.	✓			
2) Organization and Preparation (format, sequence, materials)	✓			
3) Objectives (clearly stated)	✓			
4) Content Level (appropriate, consistent)	✓			
5) Participant Involvement (quality, quantity)	✓			
6) Application Value (practical, applicable to classroom and/or workplace)	✓			
7) Evaluation (matched to objectives, content and format)	✓			
8) Instructor(s)/Facilitator(s) (knowledge, expertise on content, approachability)	✓			
9) Accommodations (location, facility, group size)	✓			

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COMMENTS: This was interactive and engaging! I'm excited to try this with my students.

REP
In partnership with UCT

G.I.F.T
Professional Development Workshop

Training Evaluation & Feedback

WORKSHOP TITLE: WoS PRESENTER: Alex Bailey DATE: 10/7

Dear Workshop Participant,

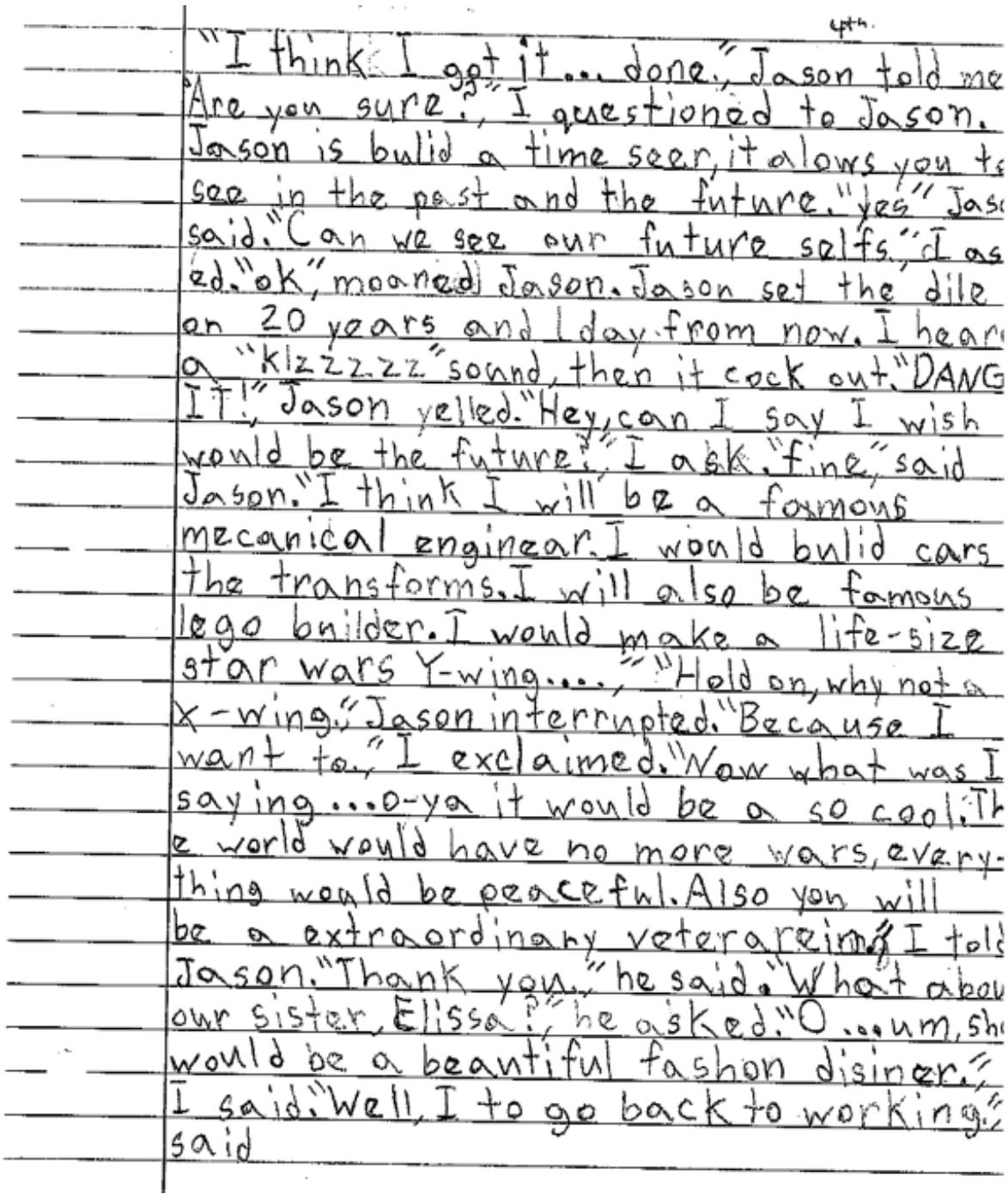
Please complete the following evaluation of today's workshop. This evaluation will be used to improve course content and presentation. Your feedback is very helpful to us.

Please: 1) use a pen or #2 pencil. 2) check only one response per question. 3) answer all questions	Excellent	Good	Fair	Poor
1) Overall Rating of the Activity (assess the total effectiveness of the training.	X			
2) Organization and Preparation (format, sequence, materials)	X			
3) Objectives (clearly stated)	X			
4) Content Level (appropriate, consistent)	X			
5) Participant Involvement (quality, quantity)	X			
6) Application Value (practical, applicable to classroom and/or workplace)	X			
7) Evaluation (matched to objectives, content and format)	X			
8) Instructor(s)/Facilitator(s) (knowledge, expertise on content, approachability)	X			
9) Accommodations (location, facility, group size)	X			

The REP's G.I.F.T. Professional Development Workshops are provided free of charge to your school through an Arts in Education grant. In order to continue providing these workshops for free, the REP needs your assistance. Please use the space below to provide us a few comments about the workshop that we can use to apply for further funding. Thank you for helping us help you.

COMMENTS: At last something involving arts!

APPENDIX E: SELECTED WINNING ENTRIES



4th.

"I think I got it... done." Jason told me "Are you sure." I questioned to Jason. Jason is bulid a time seer, it alows you ts see in the past and the future. "yes" Jas said. "Can we see our future selfs." I as ed. "ok" moaned Jason. Jason set the dile on 20 years and 1 day from now. I hear a "klzzzzz" sound, then it cock out. "DANG IT!" Jason yelled. "Hey, can I say I wish would be the future." I ask. "fine" said Jason. "I think I will be a famous mecanical enginear. I would bulid cars the transforms. I will also be famous lego bnilder. I would make a life-size star wars Y-wing...." "Hold on, why not a X-wing." Jason interrupted. "Because I want to." I exclaimed. "Now what was I saying ...o-ya it would be a so cool. Th e world would have no more wars, every- thing would be peaceful. Also you will be a extraordinary veterareian." I told Jason. "Thank you." he said. "What abou our sister, Elissa?" he asked. "O ...um, sh would be a beautiful fashon disiner." I said. "Well, I to go back to working." said

04.S.036

Wha! It is officially a new millenia, 3000. School is totally upgraded. I better get to the party, don't want to miss the flying dimonds.

Ding ding ding. Time to go to Moonquark. NOW'en day's we don't have what are they called teachers. For math we go to the arcade. We have a math section with tablets. For writing we visit famous authors. At the arcade there is a reading section for reading.

My mom works with computers. She works at Pineapple. Alot of people work at Pineapple. Restaurant workers probally did not go to college. I want to work like my sophisticated mom. Computers are so smart.

The future is not bad at all. I wonder why old people read-what do call it, books. Do you like the future? If you do keep living.

I am a student at _____ elementary. I am currently in 4th grade and I want to continue my education. I want to go to college in the future and graduate from a 4 year college and continue until I become a principal for an elementary school, and have fun with kids and make them learn at the same time.

When I grow up I see myself in the future having my career and be able to buy a beautiful big house color white, everything white. My house has to have a big t.v, it also has to have two floors and a hot tub in my big bedroom. I also want a spacious kitchen so I can cook and bake what ever I want. I want to buy a luxurious car that it is also white like my house.

I also want to keep having music class and learn how to play a new instrument like the piano. In the future I wanna play in a concert where I can be able to play the violin and also the piano and have all my family as an =>

07.E.130

When I look to the Future, I see……

As I get into bed and go to sleep, I dream of the future. When I look to the future, I see technology, and science. I dream of robots. Loyal, trustworthy robots, helping children with homework, and help clean the apartments and houses. I see the robots sold in stores, everywhere and every day.

I dream of the streets busied with cars, hovering 3 feet off the air, reversing gravity. I see kids on their roller blades and bikes, riding down sidewalks, hovering again, 1 foot off the ground. The streets look like New York City, always busy, people walking, talking, and shopping.

I see technology, all over the streets. Like Japan, the screens blast the night sky with lights. Ads everywhere, anti-drug groups, new song albums, and more! Adults and children are all on their electronic devices, which are all new and better. Apple and Microsoft tablets, phones, and computers are all antiques in museums.

The key to cancer found, medical breakthroughs found within the future! More educated people walking the streets, 7 years olds knowing the first twenty numbers of pi. Students in school are learning about 2013 as U.S. history. Education is flooding the streets and minds of children and adults. Elementary school is kindergarten to 4th grade. High school is from 5th grade to 10th grade. College only 2 years because all the students are as smart as robots and machines.

More and more people are going to the engineering, science, and medical fields. Homes are filled with electronics and art. Art sculptures are metallic and radiant in the sunlight.

The lakes and rivers and seas are bluer and brighter than ever in human history. All the landfills are underground and not polluting the air and people. The world made into a cleaner and healthier place.

All animals' are alive and well. Zoos have their exhibits of hybrids. I dream of seeing a leopard and eagle hybrid. So many possibilities, scientists are still trying to do more and more. There are no wild animals; there is no room for them. Because of the animals, we have a lot more zoos and observatories.

When you are at the gym, you put on a headset and you exercise through that visual display. It wraps around your head like goggles or strapped glasses. At home, or on the run, you can watch T.V. like that too.

And to make the future the perfect community and society, there are no criminals, no robberies, nothing. Everything is impeccable. I dream that the future is technology and science based. The future would be the perfect, utopian community.

As I wake up, I wonder if the world would become to be that, my imagination.

10.E.036

Bleak.
Crime at an all time peak.
No street is safe.
Stress keeps you from sleep.
Tinted windows two shades too deep.
Home is now a retreat.
Drugs come too cheap.
Human opinion becoming obsolete.
He sits alone at home.
Gets called a freak, his instinct to OD.
He overheats.
He thinks it's heat.
blood begins to run black,
While he can't speak, his mother shrieks.
Funeral?
More like mission complete.
In a world where youth are treated as freaks.
His house reeks of sweet defeat.
It's sad, this is now a norm.
For you and me.
While we sit here in 2040,
We're weak, dying.

Change starts today.
Black, white, straight, gay.
It's not fair to let the Earth waste away.
Stop pretending everything's okay.
We portray ourselves to be the best.
We betray trust without a second thought.
America is not here to stay.
It's decaying.
Do you care to change?
To rearrange the wires in your brain.
Refrain from hurting people you see to be strange.
We're all the same.

Love who you love.
It's rough, I know.
But you are good enough.
Don't look at someone who's different than you,
With disgust like you normally do.
Trust your gut.
Adjust your attitude, let go.
Stop being so serious.
Hate and prejudice are hideous.
We're all here for a reason.
The least we can do,
Is make the future decent.

APPENDIX F: RUBRIC

ADJUDICATION RUBRIC

Writes of Spring 2014

TECHNICALITY (0-5)

- **Vocabulary and Word Choice** (0-1 point)
  Unique and entertaining vocabulary, context clues for unknown words, and advanced word/phrase relationships
- **Grammar** (0-1 point)
  Consistent use of proper capitalization and punctuation including underlining or italics
- **Organization** (0-1 point)
  Unique and entertaining organization, sentence variation, and relationships among ideas
- **Wow!** (0-2 points)
  Outstanding usage of any or all of the above categories

CREATIVITY (0-5)

- **Fluency** (0-1 point)
  Maintain a central theme or unifying point and develop meaningful relationships among ideas
- **Details** (0-1 point)
  Unique and creative use of elaborate ideas and supporting details, creative language devices
- **Ideas and Voice** (0-1 point)
  Unique and entertaining point of view
- **Wow!** (0-2 points)
  Outstanding usage of any or all of the above categories

TIPS

- Scores containing decimals are allowed (5.5,7.7,8.2,etc).
- When starting adjudication for a new category, look through the first 10 entries or so. Using that information will help you establish an average score throughout the category. The Google doc will help you track which entries currently hold your highest score.
- Looking for more information on the skills each grade level should have? Visit www.corestandards.org to view the Common Core State Standards in writing for each grade level.
- If there is unusual punctuation or grammar when scoring the technical category for poetry entries, ask yourself:
  - "Does it add to the piece or distract the reader?"
  - "Does it seem like the writer had a purpose for doing so?"

LIST OF REFERENCES

Adams, Jennifer. "Writes of Spring: A Study of Communication Within Collective Devising." Thesis. University of Central Florida, 2011.

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