

Celebrate Creativity

The View from the Chair



Kevin Kendall is a gifted education coordinator for Lexington City Schools in Virginia and is a doctoral student in educational administration at the University of Virginia. He holds master's and Ed.S. degrees from the University of Florida. He is also a poet, a trombonist, and an active advocate for creativity in teaching and learning inside and outside the classroom.

In This Issue...

Frank Barron and the Study of Creativity	2
Lessons from Mature Women and Beyond	3
Recent Books	3
The Quiet Revolution of Poetry Slam	4
Review: The Artful Mind	9
Announcements	10

NAGC is searching for a way to reorganize itself so that the expertise of division members finds its way to broader audiences for the benefit of the gifted children the organization is intended to serve. Not knowing how this new model of organization was going to take shape we somewhat put ourselves on hold in the Creativity Division with myself at the helm of the division leaning on the able assistance of past chairs Gae Anderson-Miller, Sue Keller-Mathers, Stuart Omdal, Jim Granada, and Wendy Leader. We currently do not have a vice chair of the division because we were unsure whether or not there would be a "division" any longer.

At our division leadership meeting in March we revisited the topic of reorganization and created a committee to rewrite the policies and procedures and I am one of the three members of that committee. Our work will be reviewed by the leadership of all fourteen NAGC

divisions to create an organizational model embraced by the majority of those leaders. Regardless of the final shape of that organizational model the need to promote creativity in the land of standards-driven curriculum remains paramount and we can generate a louder voice together under the banner of a national organization than we can as islands in individual school districts and universities.

We also need to study creativity to understand how to best support it, especially when large sums of educational research money are being targeted to improving test performance, without much thought being paid to whether or not we are using the right kinds of tests to demonstrate authentic, useful learning.

Continued on Page 2

The View from the Chair (continued from Page 1)

NAGC's Creativity Division should be a national resource to support creative pedagogy and creative students. In order to become that resource, we have to have the people power to get the job done. That is where you as Creativity Division members need to contribute. I wish to form the following committees:

- Communications Committee – this committee will be responsible for generating a quarterly newsletter and develop other means of division communication to connect us in multiple ways, not just the occasional November convention.
- Creativity Night Committee – this committee will be responsible for organizing Creativity Division's signature convention event that provides classroom teachers with ways to teach with creativity in mind that are ready to use immediately.
- Creativity Research Caucus – this group would provide graduate students and university faculty with a national network for sharing ideas and study results that further the field of creativity studies.
- Classroom Connection Committee – this committee would focus on developing easy-to-read information on the latest research in creativity and generating curriculum units that show how standards can be met through creative teaching that allows students to be creative.

James Kaufman of the California State University – San Bernardino has agreed to chair the Communications Committee and continue as our newsletter editor as he has done for this issue. Eventually I would like to see us go to a guest editor mode so that one person is in charge of coordinating each issue with a special focus topic and then passing the baton. As volunteers we need to be able to have

focused time commitments with specific start and finish times so that we do not fall behind in our careers and our personal lives. If you are interested in assisting James on the Communications Committee please e-mail him at jkaufman@csusb.edu.

I am currently in the position of Creativity Night Committee Chair, but since you cannot sit in two chairs at once without contorting yourself I would welcome the opportunity to pass this responsibility on to someone new and serve in a more advisory role than the current hands on role. I began my work with Creativity Division as the “sandwich board guy” outside the ballroom on Creativity Night encouraging people to go in and join the fun at the NAGC convention in Albuquerque and have taken on greater responsibility with active mentorship of other division members. The committee will need to have individuals in charge of creating the program, decorations, refreshments, etc. If you are willing to volunteer for the committee please e-mail me: kkendall@lexedu.org

The Creativity Research Caucus and Classroom Connection Committee are new initiatives, so you may contact me if you are interested in contributing to those committee objectives. The committee approach should allow us to pool our efforts to create a broad resource without any specific individual shouldering too heavy a burden.

As always I welcome your input on how the Creativity Division can best serve its members. If you are willing to give a little of your time we can multiple your membership benefits exponentially as we all share our expertise with one another.

Creatively yours,

Kevin Kendall
Chair



Ruth Richards is professor of psychology at Saybrook Graduate School in San Francisco.

Frank Barron and the Study of Creativity: A Voice that Lives On

R

The late Frank X. Barron was a remarkable figure in psychology. His monograph, “The Psychology of Creativity,” appeared in *New Directions in Psychology* at a time when the study of creativity was still new and not well understood. Throughout several decades, Dr. Barron not only helped bring the field of creativity to a high degree of sophistication, but this wide-ranging thinker and researcher changed in significant ways how we think about exceptionalism, human purpose, process and personal evolution, and self as part of an evolving whole. Here, through one researcher's eyes, are contributions in four diverse areas and how they have helped change the way we see the world today: (a) creativity as a way of life and everyday event; (b) creativity and mental health (or is it unhealth?); (c) creativity, complexity, and the health of dynamical systems; and (d) creativity as a source of beauty, awe, and openness to greater meaning.

Lessons from Mature Women and Beyond: Some Thoughts on Nurturing Creativity



My journey in creativity began the summer of 1987 as an eager graduate student in Dr. Mary Murdock's theory of creativity class. I had just resigned my job as a teacher in the New Orleans Schools and headed to Buffalo to study creativity. Reflecting back on that journey I have been so fortunate to gain wisdom from the lives of so many amazing women like Drs. Mary Murdock and Ruth Noller.

As a young woman, I was fascinated by autobiographies of women. Most recently I became intrigued with the work of Ravana Helson, Sally Reis and other scholars who are studying women and creativity. These scholars inspired me complete a qualitative study of 11 mature women of creative accomplishment for my dissertation. My inquiry in creative women is just beginning and thanks to the many women who've spent decades examining this topic, both through studies of creativity and through the articulation of the everyday life of women, I've found an area of inspiration and growth. As a mother of a 17 year old, I share with you some of my initial thinking about nurturing one's creativity as a female. Thank you to all of the scholars and everyday inspirational women for their contributions.

- **When it comes to learning, attitude counts.** Bring a curious mind to what you do, explore areas that you enjoy and think, develop and make it your own. Learn the knowledge base well and then go beyond it.
- **Stick to your convictions.** Be true to yourself, pay attention to your intuition and hunches and reflect on your directions. Seek to improve and take feedback as a gift.

- **Seek out those who support you.** Develop a "thick skin" when you move in a direction that is novel. Surround yourself with positive people and rise above, as successful people fail (a lot!) when they take risks.
- **Follow the lead: Listen, learn and laugh.** Leadership is greatly enhanced when you can empathize with others. Strive for understanding and tolerance. Seek to learn from others and find their gifts. Develop your sense of humor and use it.
- **Build problem solving skills.** Set goals, sense opportunities and redefine issues. Develop your ability to think of lots of ideas and turn ideas into action.
- **Make life happen.** Make deliberate choices. The road less traveled is bumpy as being different takes courage. Clarity is not always available so be okay with ambiguity sometimes. Make life happen, don't let it happen to you.
- **Model it all the way.** It's about what you do, not what you say. When faced with adversity rise above others' poor behavior. Leave YOUR ego at the door and think of good role models you know. Act like ethical people you admire
- **Look at life as a whole.** Balancing personal life and professional life is a challenge. Success is defined by you and the degree to which you blend personal/family time and career is your choice.
- **Life's a journey and tough choices are made.** Be aware of compromises you wish to make. Make informed decisions and live with your choices as your own. When you make your choices, have no regrets, only reflections. Be in control of yourself at all times. You can be spontaneous and playful, yet thoughtful. Become wiser, develop knowledge and learn from experience.

Recent Books of Interest

Dorman, Leonid, Locher, Paul, & Martindale, Colin (Eds.) (2006). *New Directions in Aesthetics, Creativity, and the Arts*. Amityville, NY: Baywood Press.

Feinstein, Jonathan S. (2006). *The Nature of Creative Development*. Palo Alto, CA: Stanford University Press.

Kaufman, James C., & Baer, John (Eds.) (2006). *Creativity and Reason in Cognitive Development*. Cambridge: Cambridge University Press.

Kaufman, James C., & Sternberg, Robert J. (Eds.) (2006). *The international handbook of creativity*. Cambridge: Cambridge University Press.

Puccio, Gerard J., Murdock, Mary C., & Mance, Marie. (2006). *Creative Leadership: Skills that Drive Change*. Thousand Oaks, CA: Sage.

Runco, Mark A. (2006). *Creativity: Theories and Themes: Research, Development, and Practice*. San Diego: Academic Press.

Sawyer, R. Keith. (2006). *Explaining Creativity: The Science of Human Innovation*. Oxford: Oxford University Press.

Weisberg, Robert W. (2006). *Creativity: Understanding Innovation in Problem Solving, Science, Invention, and the Arts*. New York: Wiley.

Do you have a recent book that you'd like to share with NAGC members? E-mail us at jkaufman@csusb.edu and let us know!

The Quiet Revolution of Poetry Slam: The influence of youth slam on the conventions and discourses of the dominant literary world



Poetry slam is an artistic movement, which introduces many conventions and discourses that appear to be at odds with those of the dominant literary world. As a successful and growing global phenomenon, which both directly and indirectly sets itself against this world, it could be viewed as presenting a challenge to dominant conventions and thus to the cultural capital of those who rely upon such conventions (see Bourdieu, 1984). Youth slam, however, is increasingly finding its way into schools and other educational settings. Within these contexts slam presents, not a threat to the dominant literary world, but a means through which literature can be accessed by, and made appealing to, young people.

Using data drawn from an on-going ethnographic study, employing semi-structured interviews with forty-five poets, promoters and educators active in the slam community, and participant observation of twenty-two slams in four cities, over a twelve month period, this article considers the ways in which youth poetry slam is used as an educational tool by teachers and poets in England and North America, and the implications of this for the conventions and discourses of the dominant literary world. This article is based on part of a paper presented at the European Sociological Association's Sociology for the Arts Conference, held in Lüneburg and Hamburg in March 2007. The theoretical implications and other issues raised by this research are discussed in greater depth elsewhere.

Poetry Slam

Poetry slam is a movement, a philosophy, a form, a genre, a game, a community, an educational device, a career path and a gimmick. It is a multi-faced creature, which means many different things to many different people. At its simplest, slam is a kind of oral poetry competition in which poets are expected to perform their own work in front of a live audience. They are then scored on the quality of their writing and performance, by judges who are typically randomly selected members of the audience.

The story of slam reaches across more than two decades and thousands of miles. In 1986, at the helm of 'The Chicago Poetry Ensemble', Marc Smith organised the first official poetry slam at the Green Mill, Chicago, under the name of the 'Uptown Poetry Slam' (Heintz, 1999). This weekly event still continues today and The Uptown Poetry Slam has become a place of pilgrimage for slam poets from across the United States and indeed the world.

Whilst it remains a somewhat marginal activity, slam has become arguably the most successful poetry movement of the late twentieth and early twenty-first centuries. Its popularity is greatest in its home country, where the annual National Poetry Slam can attract audiences in their thousands and where it has spawned shows on television and Broadway. Slam has not stayed put in the U.S. however. It has spread across the globe to countries as geographically and culturally diverse as Australia, Singapore, Japan, Sweden and Germany. Slam reached England in February 1994, when the first U.K. poetry slam was held in London by Farrago Poetry^[2].

Despite the prevalence of slam and the number of intriguing research avenues which this phenomenon presents however, it has received very little attention from academic researchers. This article aims to begin to redress this balance, by exploring the ways in which youth slam is applied in educational contexts throughout England and North America. Youth slams can be defined as events in which the poets competing are all aged nineteen years or younger. Thus, a slam in which one or two young people take part would here be classed as an adult, rather than youth, slam.

Artistic Conventions

Different art worlds incorporate different artistic conventions, which govern all stages of an artwork's creation, distribution and consumption. Conventions can be defined as 'generally accepted and shared, habitual, taken-for-granted ways of understanding, communicating, cooperating, and doing' (Hall, 1987: 13). Sets of conventions determine both how poems should be delivered and how they should be received (see for example Becker, 1982). The conventions governing the 'formal poetry readings' (Frederick, 1991) associated with the Academy, for example, dictate that the audience should be quiet during the reading itself, marking the end of the recital with polite applause. The poet, for their part, is expected to avoid the use of theatrical devices, such as

This newsletter compiled by James C. Kaufman,
Communications Chair, and Sarah A. Burgess, both of
California State University at San Bernardino.
Contact: jkaufman@csusb.edu

flamboyant gestures or props. These formal poetry readings are structured around, and give primacy to, the written word (see for example Frederick, 1991; Bernstein, 1998).

The dominant, 'academic' approach to poetry is typically associated with university lecturers, school teachers, critics, published poets and the editors and writers working at literary magazines. This 'academic' world dominates perspectives on poetry in English and North American societies. In these countries, many people's first contact with poetry is through lessons at school, where poems are read directly off the page, either silently or aloud. The conventions of such readings typically follow those of the 'academic' poetry reading, rather than of slam or other performance-based genres. Partly because of this early exposure to 'academic' conventions, the image of the traditional poetry recital, with the solitary poet reading their work from a book, before rows of attentive boffins, dominates many people's perceptions of what oral poetry entails.

The Challenge of Slam

Whilst they are standardised however, conventions are not constant. Rather, they are continually changing and are often challenged by artists themselves. In this way, slam presents a potential threat to the 'academic' poetry world, both indirectly, through presenting conventions and discourses which are apparently at odds with those of the dominant literary world and directly, through questioning the validity of these conventions and discourses.

Many of the conventions which govern a slam are very different to those which operate at a more 'academic' poetry reading. For instance, audience members at a slam are expected to pay full attention to the poet on stage, rather than following the poem on the page. This contrasts with the focus on the printed word in more academic poetry readings. The audience is also expected to be more vocal during a poetry slam, sometimes participating in the poem itself, through devices like 'call and response'^[21].

Slam is also directly critical of 'academic' poetry. Poetry slams are often conflated with scholarly readings and slam poets typically feel that they must contend with this dominant perspective on poetry, striving to create an identity for themselves which contrasts sharply with the 'academic' image.

Slam is frequently depicted by its proponents as an exciting force for change, which will revitalise poetry, dusting off the 'academic' detritus, dragging it off the page and making it relevant and entertaining to those sections of society to whom it has been made foreign and remote (see for example Makhijani, 2005; Smith and Kraynak, 2004).

That's the one thing about slam, it supports poetry in a way that is accessible to anybody, and it's exciting and it's fast and it's furious and it's fun. (Kat Francois, London-based poet and promoter^[21])

Conversely, many members of the 'academic' poetry world consider poetry slam to have devalued poetry, through emphasising performance and competition over the writing itself. Middleton (1998: 263), for example, cites David Wojahn's (1985) critique of slam as comprising 'methods of delivery and gimmickry that owe more to show-biz than to literature', whilst Harold Bloom famously dubbed slam the 'death of poetry' (see Infante, 2007). Through statements such as these, the critics of the Academy seek to negate the challenge presented by slam and exclude it from the legitimate art world.

Yet slam and 'academic' poetry are not as isolated from one another as many poets and critics would claim. Rather, there are indications of increasing cross-fertilisation between them. Slam and 'academic' poets are increasingly publishing, performing and teaching poetry alongside one another. As Chicago poet and author of 'An Incomplete History of Slam' (Heintz, 1999), Kurt Heintz notes:

In the early days I remember clearly we felt like we were trying to tear down the ivory towers. Now we're actually looking to them for our paychecks.

Youth Poetry Slams: A Meeting of Minds

The convergence between the worlds of slam and the Academy seems to find its ultimate expression in the youth slam scene. Here 'academic' and slam poets are able to work together to mutual benefit, adapting their respective conventions and discourses to fit more closely with each other.

(i) The Use of Dominant Literary Conventions in Youth Slam

Poets working in youth slams typically adopt a line which is more accepting of dominant literary conventions and seek to overcome some of the perceived limitations of adult slam. One of the ways in which this is commonly approached is through instituting new ways of judging slams, for instance many youth slams use professional writers and slam poets as judges, rather than randomly selected audience members:

I mean, it's a common complaint about slams [that they emphasise performance over writing]. It's a cliqued complaint about slams, and it's one of the things I really try and subvert with the youth slams that I work on. I really try and make sure that

there is an equal emphasis on the quality of writing and the quality of performance right down to the way that things are actually judged. (Jacob Sam La-Rose, poet and artistic director of the London Teenage Poetry SLAM)

Poets who work in the youth scene could therefore be understood not as representatives of the adult slam world, seeking to infiltrate the dominant literary world, but as the primary agents through whom the conventions of slam and 'academic' poetry are reworked. Their outsider status is highlighted by the fact that many of these poets carry out their work through organisations which pre-existed the youth slams. Thus they would seem to owe their allegiance neither to the world of slam nor to the Academy.

(ii) Youth Slam as an Educational Tool

Whilst rejecting some of the conventions and discourses of (adult) slam, these poets also embrace many of those associated with the dominant literary world. Slam's role as a competitive, entertaining event is downplayed in favour of more enduring, overarching aims.

Discourses around youth slams have a strongly didactic quality. Teaching is seen as being an integral part of these slams. Unlike the adult slam scene, little emphasis is typically placed on the quality of the work of poets starting out on slam programs. This reflects the idea that performance and writing skills can and should be taught to young people. Adults on this scene work to encourage students to develop and grow, both within and beyond the context of the slam.

Youth slams are rarely held as isolated events, but instead are used to shine a spotlight on a range of other activities, providing students with an opportunity to demonstrate what they have learnt through a series of workshops, and organisers and educators with a high profile occasion in which to advertise their work and institutions. As London-based performance poet Steve Tasane remarked about the annual Rise slams:

Those slams are run ... so that as many people get to perform, to gain, and as many people get a chance to benefit from some of the by-products of that, in terms of having workshops and mentoring sessions, but also other opportunities to present their work outside of a slam.

In this educational context, youth slams can be portrayed as a means of enthusing young people into poetry, improving their creativity and literacy levels.

We work more towards using slam as a way of making poetry accessible for young people. (Jacob Sam La-Rose, poet and artistic director of the London Teenage Poetry SLAM)

Rather than opposing the Academy, then, youth slam scenes may operate to assist its members in their aims, encouraging and supporting young people to succeed within the traditional education system. As Urban Word NYC, organisers of New York City's annual Youth Speaks slam, note in their promotional materials:

Our many workshops are designed to enhance critical thinking skills, leadership and to ignite a personal commitment to growth and learning which leads to heightened in-school performance and greater interest in pursuing higher education. (Urban Word NYC, 2006)

Thus, youth slam is viewed as performing a valuable role in the dominant literary world. Slam poets are often seen as being able to teach literacy in a way which is relevant and interesting to young people. The fact that they are perceived as supplying something which the traditional education system is lacking in is highlighted by the teaching materials and workshops which a number of youth slam organisations provide for school teachers.

(iii) Youth Slam and Hip Hop

Just as youth slams operate, not as isolated events, but as high profile elements of more long term educational programmes, the utility of slam poets too is portrayed as extending beyond the bounds of slam itself. Whilst slam poets may work in schools, they are still outsiders, typically hired on a contractual basis for a limited period of time. Because they are outsiders, both to the dominant literary world and the educational institution, they are able to use tools which would not be so readily available to the members of these dominant communities. Thus the kinds of poetry they perform and the teaching methods they use diverge from those which are prevalent in traditional educational settings. The association of youth slam with hip hop provides a highly visible illustration of this.

The influence of hip hop culture is often readily apparent in many youth slams, with young poets performing in freestyle^[5] or rap poetry, using beatboxing^[6] or sporting hip hop fashions. Many youth slam workers recognise the potential of hip hop as a teaching aid and seek to capitalise on its popularity, mobilising hip hop forms and culture in their slams, workshops and other events (see for example Low, 2001). Thus, youth slam is often packaged up with hip hop.

Schools want us to come and teach teachers how to utilise hip hop in the classroom, how to get kids to write by using hip hop (moves) or how to get kids to study history by using hip hop. So validating the things that are closest to the young people is really what's important to us. (Jonathan Yates^[7], New York)

Similarly, one teacher whose school participated in the London-based, Westminster Poetry Slam, praised the programme for helping 'me to understand the importance of recognising rap.' (Unnamed teacher quoted in East-Side Educational Trust, 2006: 7).

Slam poets are often brought in by schools to teach literacy and other subjects to young people, not simply by holding slam events, but also by using associated forms and approaches which are seen as being able to engage students more generally. Youth slams, then, provide a bridge through which schools can connect traditional curricula subjects to youth culture. As one poet remarked, when discussing a slam poet friend:

He does a thing in the schools, where they teach about how hip hop is spoken word and how hip hop can be used to get kids more into English, and schools are all into that, because they have whole sectors of our society where the kids are so much into hip hop and they can literally recite every lyric from their favourite rap artists, but they can't tell you, for example, what they're reading. Obviously they're smart enough that they can remember five or six rap songs in a row. They can be just as smart in maybe memorising some of their written material in English class. (Soul Thomas Evans, National Poetry Slam finalist and former owner of spoken word label PoetCD.com)

Since they are able to meet this demand and provide a means for educating more 'difficult' students, slam poets can legitimately work in schools alongside 'academic' poets, without being seen as becoming a part of the academic institutions of which they are often so critical.

(iv) The Permeation of Slam Conventions and Discourses into the Academy

As well as presenting a means through which the cultural capital associated with slam poets and schools may be enriched, youth slams also provide a point where 'academic' poets and organisations may cross over into slam and reap the benefits of its (relative) popularity. Rather than face the risk of being drawn down to the level of mere competitors, as is the danger in adult slams, 'academic' poets are here able to take up a position of authority, by acting as mentors, patrons, judges or critics.

The interaction between these worlds is also apparent in the growing number of 'academic' journals and anthologies publishing the work of slam poets. As Joelle Taylor, performance poet and coordinator of the London-based Rise slams, remarked:

Poetry Review recently got two of my Slambassadors^[8] to write an article about their work, which has been fantastic, 'cause Poetry Review is the posh poetry, what people mostly call a 'quarterly body', slim volume, in the U.K., and it's an international publication as well, and it was giving, not only young people a voice for the first time, but young spoken word artists.

Slam is not simply seen as a way to attract young people into the dominant literary world however. Not only do poets working in youth slams use methods which diverge from those more typically associated with educational establishments, they also emphasise different aims, seeking to promote young people as poets whose work exists on the stage as well as the page. Thus, the organisers of the Westminster Poetry Slam note that:

As well as fulfilling the demands of the curriculum with enriching literacy work, the Slam process engaged children in all stages of producing, listening to and performing live performance poetry in a real theatre to a large public audience. (East-Side Educational Trust, 2006: 8)

In this way, youth slam is not simply swallowed up into the dominant literary world, but continues to emphasise many of the artistic conventions and discourses of slam, such as the oral performance of poetry and the importance of writing and delivering poetry in a way which is accessible, not only to young people, but also to the man on the street. As London performance poet and youth slam coordinator, Joelle Taylor (2002) puts it, youth slams may represent the 'meeting point of the traditional and the new, the open page and the well-thumbed mic.'

Conclusions

Slam introduces many new conventions and discourses, which present a potential challenge to the sustainability of cultural capital in the dominant literary world.

Youth slams provide a site within which a resolution to this conflict is possible. In the educational arena, youth slam may be perceived as aiding, rather than conflicting with, the dominant literary world, and members of the slam and 'academic' poetry communities may interact to

mutual benefit. It is now possible for slam to be more readily accepted as a legitimate art form by members of the Academy, allowing slam poets access to its prestigious institutions, whilst 'academic' poets can capitalise on slam's growing appeal with a more broad audience base.

Workers in the youth slam scene can thus be perceived as providing a safe site for the reworking of the conventions and discourses of slam and the Academy. In this sense, poetry slam is enacting a quiet revolution in the literary world, giving rise to a new generation of poets, whose perceptions and applications of poetry often fuse together the conventions of these two worlds. Whether the changes effected by this revolution will be radical or slight, transient or enduring yet remains to be seen. Only time will tell to what extent the interactions taking place within the 'safe' site of youth slam will permeate beyond the bounds of educational institutions to effect changes within the wider literary world.

References

- Becker, H.S. (1982). *Art Worlds*. California: University of California Press.
- Bernstein, C. (1998). Introduction. In, Bernstein, C. (ed.). *Close Listening. Poetry and the Performed Word*, pp. 3-26. Oxford: Oxford University Press.
- Bourdieu, P. (1984). *Distinction. A Social Critique of the Judgement of Taste*. London: Routledge and Kegan Paul.
- Carroll, W. (Accessed: 21.02.06). Mouth Drumming. www.mouthdrumming.com
- East-Side Educational Trust. (2006) *Westminster Poetry Slam 2006. Evaluation Report*. Unpublished.
- Farrago Poetry (Accessed 12.02.07). Farrago Poetry: The UK's Poetry SLAM! Pioneers. <http://london.e-poets.net/about-Farrago.shtml>
- Frederick, C.S. (1991). The Formal Poetry Reading. *The Drama Review*. Vol. 35 (3): 67-84.
- Hall, P.M. (1987). Interactionism and the Study of Social Organization. *The Sociological Quarterly*. Vol. 28 (1): 1-22.
- Heintz, K. (1999). *An Incomplete History of Slam*. (3rd edn.). <http://e-poets.net/library/slam/xindex.html> Accessed: 24.01.06.
- Infante, V.D. (Accessed: 01/02/07). The Center Cannot Hold: Slam, Academia & the Battle for America's Bourgeoisie. [Http://poetry.about.com/library/weekly/aa082900a.htm](http://poetry.about.com/library/weekly/aa082900a.htm)
- Makhijani, P. (2005). Slam: Performance Poetry Lives On. *Writing (Stamford, CT)*. Vol. 27: 8-11.
- Middleton, P. (1998). The Contemporary Poetry Reading. In, Bernstein, C. (ed.). *Close Listening. Poetry and the Performed Word*, pp. 262-299. Oxford: Oxford University Press.
- Psathas, G. (1995). *Conversation Analysis: The Study of Talk-in-Interaction*. London: Sage.
- Smith, M. and Kraynak, J. (2004). *The Complete Idiot's Guide to Slam Poetry*. Indianapolis: Alpha Books.
- Taylor, J. (Summer 2002). Poet Idol: Performers of the Future Found at Respect Slam. Article originally published in Poetry News, reprinted at: <http://www.poetrysociety.org.uk/education/respect.htm> Accessed: 26.08.06.
- The Poetry Society (Accessed 05.02.07). About Us. <http://www.poetrysociety.org.uk/content/aboutus/>
- Urban Word NYC (2006). *Various promotional materials for the 2005-2006 programme, supplied directly to me by staff at their offices.*

Appendix A: Transcription Key

- [] Overlapping talk
- (()) Verbal description
- () Transcription doubt
- (...) Inaudible speech
- Cut off talk
- “ “ Reported speech
- ... Missing text

(Transcription system based on a simplified version of that used by Gail Jefferson, cited in Psathas, 1995.)

[1] University of Exeter, Department of Sociology, School of Humanities and Social Sciences, Amory Building, Rennes Drive, Exeter, Devon, England, EX4 4RJ hq210@ex.ac.uk

[2] "Farrago Poetry is a spoken word and performance poetry organisation based in London." (Farrago Poetry, 2007). See <http://london.e-poets.net> for more information.

[3] 'Call-and-response' is a theatrical technique in which the audience is asked to call back a response to a key word or words which the poet utters. For instance whenever the poet says "all I could see was", the audience shouts "the gutter's edge".

[4] Interviewees' real names are used except where indicated. This decision was taken following a discussion with participants, many of whom argued that, as writers, they spend much of their time engaged with issues of authorship, and that it would effectively be unethical *not* to credit them for their statements. The descriptions of interviewees given are the interviewees' own wherever possible.

[5] Freestyle is an improvisational form of rap associated with hip hop artists, which typically uses fast-paced rhythms and heavy internal rhyming. (The online rap dictionary <http://www.rapdict.org> provides useful definitions for this and other terms associated with hip hop culture. See also <http://www.flocabulary.com/freestylrap.html> for more on freestyling.)

[6] Beatboxing is a form of 'vocal percussion' (Carroll, 2006) in which the performer uses their mouth to create beats, rhythms and melodies. It is often associated with hip hop, but is becoming increasingly common amongst slam poets and other spoken word artists (see also Smith and Kraynak, 2004; www.beatboxing.com).

[7] Name changed on request of interviewee.

[8] The Slambassadors group was set up and run by Joelle Taylor as a means of allowing students to continue attending writing and performance workshops after having competed in the Rise Slam Championships.

Review: M. Turner's (Ed.) *The Artful Mind: Cognitive Science and the Riddle of Human Creativity*

6

This book is not actually about the artful mind, i.e. the mind of one who uses devious means to achieve certain ends, but the artistic mind, i.e. the mind of one who creates art. It consists of fourteen chapters by prominent scholars from a variety of disciplines ranging from art history to cognitive science to modern languages and literature. The book is the result of these scholars meeting for periods ranging from a few months to a year at the Center for Advanced Study in the Behavioral Sciences in 2001-2002. It is a provocative and eclectic compilation of perspectives on what goes through the mind of the artist, how the creative process works, and how human creativity came about. The various chapters do not "cross-pollinate" as much as they might, but the book is full of provocative ideas that suggest avenues for future research. A more comprehensive review, which is forthcoming in *Philosophical Psychology*, can be found at: <http://www.vub.ac.be/CLEA/liane/Reviews/tam.htm>

Upcoming Book Spotlight

EVERYDAY CREATIVITY AND NEW VIEWS OF HUMAN NATURE: Psychological, Social, and Spiritual Perspectives


Ruth Richards, M.D., Ph.D., Editor



Announcements

Getting More For Your Membership Money

I am currently on the committee attempting to reorganize NAGC's divisions so that we can serve our own division members and all general NAGC members better. Please e-mail me any ideas for membership that you believe would help you serve gifted children better:

kkendall@lexedu.org

Thank you for your feedback.

Kevin Kendall
Chair, Creativity Division

Creativity Division Newsletter Survey

Please e-mail the following information to James Kaufman, newsletter editor at jkaufman@csusb.edu

Name:

Position:

Affiliation (school district, university, etc.):

E-mail address (for distributing Creativity Division information, not advertisements)

1. What kinds of articles would be of most use to you in your current position?
 - Lesson plans or curriculum units that embrace creativity
 - Creativity research abstracts
 - Research literature reviews on topics related to creativity
 - Book reviews
 - Product reviews
 - Program reviews – summer camps, Destination Imagination, etc.
2. What additional publications would you like to see from NAGC's Creativity Division?
3. In what modes of communication among Creativity Division members would you be interested in participating other than newsletters?
 - Blogs
 - Discussion forums (Moodle or Blackboard kinds of platforms)
 - List serves



Dr. Robert J. Sternberg was the winner of the 2007 E. Paul Torrance award. He accepted the honor at NAGC during Creativity Night.