

MY CREATIVE PROCESS

THE ELEMENTS OF CREATIVITY

Preparation: *The input. The research. The observation.*

During preparation, we are seeking, receiving, and filtering information. Preparation provides the basic ingredients from, through, or around which the creative process will take shape. Our lived experience and environments provide deep, fundamental influences for the preparation process.

Incubation: *The simmering. The putting-it-out-of-your-mind. The gestation.*

Incubation is the time during which the input from preparation is processed by the subconscious mind. During incubation, one may be doing things seemingly unrelated to the creative process at hand—going for a walk, for example.

Inspiration: *The spark. The ah-ha moment. The illumination.*

Inspiration can often be identified as a feeling. This is the moment in which one feels moved toward creativity. It may also be the experience of an idea first forming itself as a conscious thought.

Ideation: *The nurturing of the spark. The elaboration. The visioning.*

Ideation is the imaginative process that nurtures the spark of inspiration into a full-fledged idea. Ideation may look like brainstorming, fleshing out the plot of a story, or writing the outline of an essay. Ideation may also take place simultaneously with implementation.

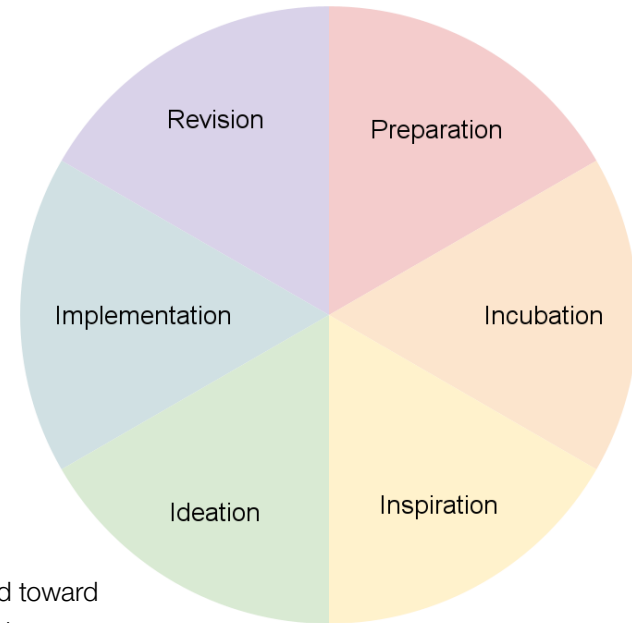
Implementation: *The action. The doing. The making.*

Implementation is the physical process associated with creativity. It looks like putting pen to paper or fingers to keyboard, shaping and molding the raw clay for a sculpture, weaving the strands of fiber on the loom. Implementation results in a tangible product that can be perceived by and shared with others.

Revision: *The reimagining. The iterating. The expansion. The focusing.*

While re-visioning involves an evaluative element, in its most realized state, it ultimately consists of more than the evaluation and editing of the original product. The re-visioning can encompass every other element of the creative process within itself; re-visioning can be, in itself, a creative cycle.

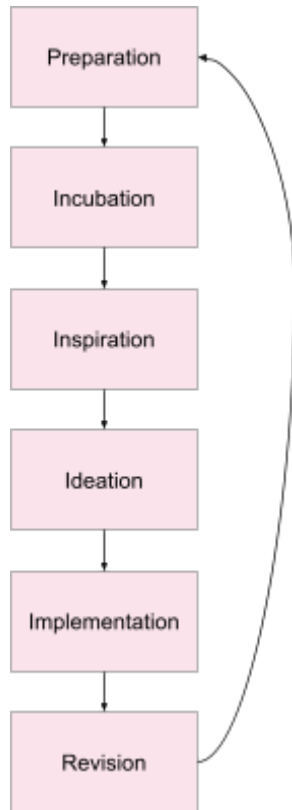
Adapted from the creative thinking models of Wallas (1926), Osborn (1953), Korberg and Bagnall (1981), and Barron (1988), as well as the Directed Creativity Model and the Cycle of Creative Consciousness.



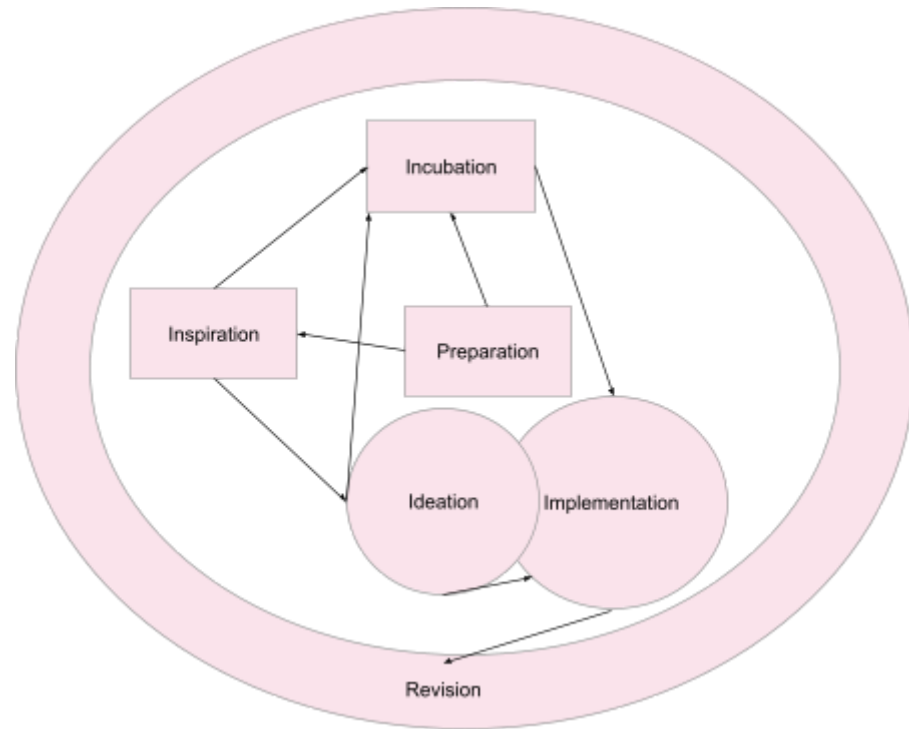
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CREATIVE CYCLES

Your creative cycle could look like this...

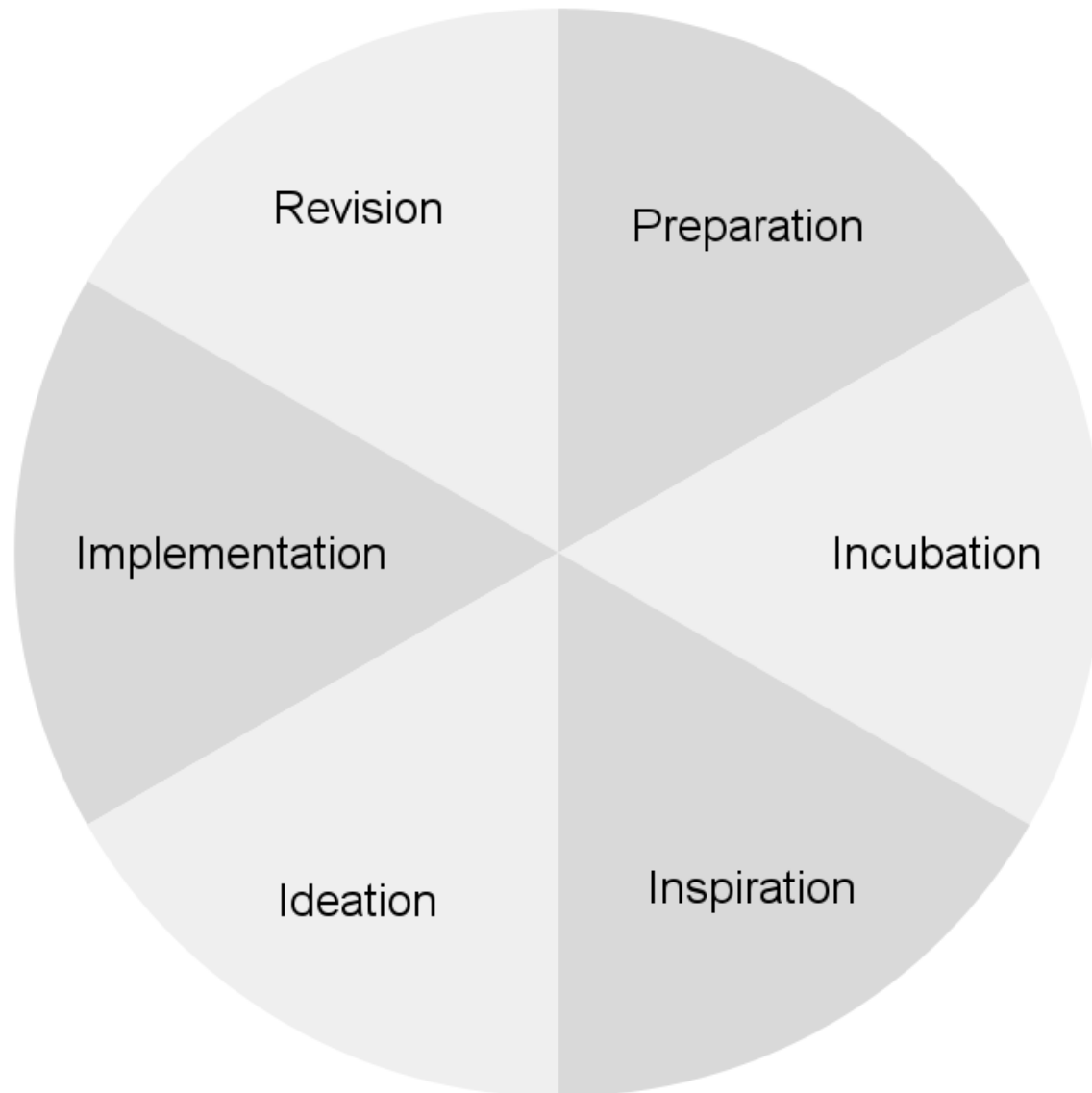


...or maybe it looks like this.



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Using a pen or pencil, shade in each section of the pie chart according to the strength of that element in your personal writing practice. No shading = 0% strength; a struggle. Completely shaded = 100% strength; a joy.



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Fold this paper in half to create a crease down the middle. To the left of the crease, list your strengths corresponding to each element of the creative process. To the right, list your challenges.

STRENGTHS

CHALLENGES

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GOAL-SETTING

What do you enjoy about writing, and what don't you enjoy?

Are there any writing projects you are currently working toward? If so, please describe them.

By the end of our sessions together, what outcomes do you hope to have achieved?

These can be tangible (like a completed writing project) or intangible (like increased confidence in your writing abilities).

How do you hope coaching will support you in achieving those outcomes?