

The Writing Process: Using an Outline for Note Taking

Basic Steps for Note Taking

Before you start gathering research, create a basic outline or list of questions you want to answer. Create a 4-column table in Word and use the first column to identify which of your primary themes the quote, paraphrase or thought addresses. Then, as you do your research, you will see subthemes emerge. Keep track of those sub-themes (see Emergent Outline) and add them to the first column after the number of the primary theme. Then, you can use your Word “Sort” function to sort your quotes by theme and sub-theme. This makes writing your paper very easy. Make sure to add the complete reference to the growing reference list on the bottom of your document (you do not want to go back and find these references). Also make sure to note the page number you find the quote on. Later, you can paraphrase or quote – better safe than sorry.

1. What is Creativity?
2. Who is Creative?
3. How is Creativity manifested?
4. Why is Creativity important?

Emergent Outline

- I. What is Creativity?
 - A. Definition
 - B. Imagination
 - C. Myth
 - D. The Creative Process
- II. Who is Creative?
 - A. Characteristics
 - B. Development
 - C. Personality
- III. How is Creativity Manifested?
 - A. Altered States
 - B. Consciousness
 - C. Courage
 - D. Development
 - E. Regression
 - F. Writing
- IV. Why is Creativity Important?
 - A. Death
 - B. Innovation
 - C. Self-Awareness

The Writing Process: Using an Outline for Note Taking

1 Definition	“There is an underlying, in--dwelling creative force infusing all of life—including ourselves.” P. 3	Cameron (1992)
1 Definition	“Creativity must be seen in the work of the scientist as well as in that of the artist, in the thinker as well as in the aesthetician; and one must not rule out the extent to which it is present in captains of modern technology as well as in a mother’s normal relationship with her child” p. 40	May (1975)
1 Definition	“Creativity is the natural order of life. Life is energy: pure creative energy” p. 3	Cameron (1992)
1 Definition	Creativity is “the process of bringing something new into being” p. 39 It is the “basic manifestation of a man or woman fulfilling his or her own being in the world.” P. 40	May (1975)
1 Imagination	“In our day of dedication to facts and hard-headed objectivity, we have disparaged imagination: it gets us away from “reality”; it taints our work with “subjectivity”; and, worst of all, it is said to be unscientific. As a result, art and imagination are often taken as the “frosting” to life rather than as the solid food... What if imagination and art are not frosting at all, but the fountainhead of human experience? What if our logic and science derive from art forms and are fundamentally dependent on them rather than art being merely a decoration for our work when science and logic have produced it?” p. 124	May (1975)
1 Imagination	“Imagination, broadly defined, seems to me to be a principle in human life underlying even reason, for the rational functions, according to our definitions, can lead to understanding—can participate in the constituting of reality—only as they are creative. Creativity is thus involved in our every experience as we try to making meaning in our self-world relationship.” P. 134	May (1975)
1 Myth	Myth is “a dramatic presentation of the moral wisdom of the race. The myth uses the totality of the senses rather than just the intellect.” P. 28	May (1975)
1 Myth	“Any genuine symbol, with its accompanying ceremonial rite, becomes the mirror that reflects insights, new possibilities, new wisdom, and other psychological and spiritual phenomena that we do not dare experience on our own.” P.105	May (1975)
1 The Creative Process	Artists, scientists and creative individuals “reveal the underlying psychological and spiritual conditions of their relationship to their world; thus in the workds of a great [artist] we have a reflection of the emotional and spiritual condition of human beings in that period of history” p. 52	May (1975)
1 The Creative Process	Involves an encounter between the artist and their world that includes an intensity of engagement that generates an experience of joy. “joy defined as the emotion that goes with heightened consciousness, the mood that accompanies the experience of actualizing one’s own potentialities” p. 45 And out of this encounter is born a creative product.	May (1975)

The Writing Process: Using an Outline for Note Taking

2 Characteristics	<p>General Characteristics of Inspired Creativity</p> <ol style="list-style-type: none"> 1. Access to a “superconscious” state. Enter an altered state where new insights emerge 2. Active passivity. One is both active and passive simultaneously 3. Humility and self-importance. Another paradox. 4. Retention of ego capacities. 5. Possession of requisite technical skills. To give form to transcendent vision. 6. Postconventional level of development. The rigid boundaries of conventional level of development have become more permeable. 7. Timelessness. 8. True novelty. Gebser claims the creative breakthrough is analogous to a biological mutation. 9. Transcendence of comprehension of creator. The creation itself is a mystery to the creator. 10. Communal nature. Creativity is an agent of cultural transformation. 11. Possession of other skills and characteristics. Such as independence of thought, motivation and perseverance, capacity for intense task absorption, prolificness, and willingness to risk. 12. Analogy to mysticism. Both mystics and creators experience a drive to wholeness, a sense of unity, a need to share their experience, but unlike the mystic “rather than transforming the self directly, the artist/creator shapes the self indirectly through the work of art” (p. 68) 	Funk (2000)
2 Development	Transpersonal psychology is interested in “better understanding the most highly developed of the human species, those who tend to be motivated by needs that transcend their own skins and are living ontologically at a “level” of self-transcendence.” P. 214	Boucouvalas (2000)
2 Development	“For transpersonally awakened adults, the ego is a satellite, not necessarily the axis upon which one’s world turns. The ego is deemphasized in favor of the transpersonal Self and its connection to the divine.” P. 223	Boucouvalas (2000)
2 Development	“From a transpersonal perspective, humankind and the related maturation process of individuals, groups, organizations, societies, and cultures includes a balance between a separate self sense and a deeper broader sense of self that is “connected,”...Guided by what is referred to as the “transpersonal Self,” the transpersonal dimension of selfhood purportedly unfolds as part of the greater developmental process in adulthood” p. 210	Boucouvalas (2000)
2 Personality	“...personality traits mentioned in the literature as aspects of the creative personality are: physical stamina and mental persistence; curiosity combined with an ability for sustained, focused attention on the object of curiosity; a passion for one’s work while remaining	Miller & Cook-Grueter (2000)

The Writing Process: Using an Outline for Note Taking

	critical about it; a capacity to fully experience the emotional highs and lows of the creative process; flexibility and a childlike openness to experience; and the capacity to distinguish between important and unimportant aspects of puzzles.” P. XXII	
2 Personality	“Additional traits mentioned as typical of great creators are: tolerance for ambiguity and uncertainty; an attraction to paradox and process; the capacity to work along; the ability to work without constant external validation while simultaneously being aware of one’s need for others in forming ideas and for critical feedback; a powerful combination of high self-regard, based on accurate appreciation of one’s giftedness, and a genuine humility that comes from knowing the depth of human ignorance...[these traits are] often associated with mature, postconventional stages of development.” P. XXIII	Miller & Cook-Grueter (2000)
2 Personality	“To live a creative life, we must lose our fear of being wrong” Joseph Chilton Pearce (cited in Cameron)	Cameron (2000)
2 Personality	“the artist is no more and no less than a contemplative who has learned to express himself, and who tells his love in color, speech, or sound: the mystic, upon one side of his nature, is an artist of a special and exalted kind” (Underhill, cited in Edwards, 2000, p. 7)	Edwards (2000)
3 Altered States	“In nonordinary states, in which the ego’s censoring function is suspended, lies the potential of discovering and expressing many creative impulses.” P. 219	Boucouvalas (2000)
3 Altered States	“Art as meditation is not meditation without form, but it is meditation wherein the form serves the inner truth and not the other way around...only art as meditation allows one to let go of art as production a la capitalism and return to art as a process, which is the spiritual experience that creativity is about.” (Fox, cited in Edwards, 2000, p. 13)	Edwards (2000)
3 Altered States	“Ecstasy is a time-honored method of transcending our ordinary consciousness and a way of helping us arrive at insights we could not attain otherwise. An element of ecstasy, however slight, is part and parcel of every genuine symbol and myth; for if we genuinely participate in the symbol or myth, we are for that moment taken “out of” and “beyond” ourselves.” P. 110	May (1975)
3 Altered States	In the introduction to Natalie Goldberg’s book Writing Down the Bones she recalls when her Zen master told her “Why do you come to sit meditation? Why don’t you make writing your practice? If you go deep enough in writing, it will take you everywhere” (p. 3)	Goldberg (1986)
3 Altered States	For Le Guin (cited in Edwards) all creative writing is a sacred activity because stories create a sense of immortality.	Edwards (2000)
3 Altered States	“The term Via Creativa refers to a spiritual path in which creativity becomes a focus for experiencing and forming relationships with a divine entity, entities, or the universe itself. Alternatively, the Via Creativa can be defined as a creative path that recognizes the role of spiritual relationships as a driving force in the production of an artistic work.” P. 5	Edwards (2000)

The Writing Process: Using an Outline for Note Taking

3 Consciousness	“The transcendent mode of consciousness is said to function at a level beyond that of the physical body/nervous system and the Newtonian conception of reality.” P. 58	Funk (2000)
3 Consciousness	When we access these higher levels of consciousness “we resonate to something much larger and greater, more intelligent and profound, be it a Platonic archetype, a luminous vision, a subtle sound, an experience of the numinous devoid of content, a revelation of a heretofore invisible structure of the cosmos, or “merely” felt contact with something beyond the ordinary, som hint of the infinite” (Wilber, cited in Funk, p. 59)	Funk (2000)
3 Courage	“courage is not the absence of despair; it is, rather, the capacity to move ahead in spite of despair” p. 12	May (1975)
3 Courage	“In human beings courage is necessary to make <i>being</i> and <i>becoming</i> possible. An assertion of the self, a commitment, is essential if the self is to have any reality.” P. 13	May (1975)
3 Courage	“A curious paradox characteristic of every kind of courage here confronts us. It is the seeming contradiction that we must be fully committed, but we must also be aware at the same time that we might possibly be wrong” p. 20	May (1975)
3 Development	“the more evolved and mature individuals are, the more complex information (from more diverse sources, including transpersonal ones) they can meaningfully integrate and consciously use for their purposes...The theory predicts that people at postconventional stages can more readily differentiate among transpersonal sources and make more deliberate use of the insights gained for the benefit of their quality of life.” P. XVII	Miller & Cook-Grueter (2000)
3 Development	“A creative innovator cannot do society’s bidding for long...True adult creativity requires building on current knowledge and then transcending it. It requires that innovators or creators have novel insights into complex problems.” (p. 181)	Commons & Bresette (2000)
3 Regression	“creativity often seems to be a regressive phenomenon, and does bring out arhaic, infantile, unconscious psychic contents in the artist” but it is not the regression that produces creativity, rather the regression “only serves to release the person from his or her intense efforts and the accompanying inhibitions, so that the creative impulse can have free rein to express itself” p.89	May (1975)
3 Writing	Julia Cameron uses writing to induce or invite a spiritual experience. She refers to this process as “spiritual chiropractic. We undertake certain spiritual exercises to achieve alignment with the creative energy of the universe...If you think of the universe as a vast electrical sea in which you are immersed and fromwhich you are formed, opening to your creativity changes you from something bobbing in that sea to a more fully functioning, more conscious, more cooperative part of that ecosystem.” P. 1	Cameron (1992)
3 Writing	“Buddhism, Christianity, Judaism, native American religion, and paganism are all paths; each in its very own way, takes one to the same depths and summits. Creativity is also such	Edwards (2000)

The Writing Process: Using an Outline for Note Taking

	a path, writing is one of its practices, and the muse with her sweet breath or fiery torch stands in the dark place and lights our way..." (Metzger, cited in Edwards, p. 10)	
4 Death	The existential angst intrinsic in the realization that everyone we love, and everyone who has loved us will die. The irony is that being human allows us to love in spite of death. "By the creative act, however, we are able to reach beyond our death. This is why creativity is so important and why we need to confront the problem of the relationship between creativity and death." P. 25	May (1975)
4 Death	"Creativity is a yearning for immortality. We human beings know that we must die. We have, strangely enough, a word for death. We know that each of us must develop the courage to confront death. Yet we also must rebel and struggle against it. Creativity comes from this struggle—out of the rebellion the creative act is born...[expressing] a passion to live beyond one's death." P. 31	May (1975)
4 Innovation	When we engage a work of art, we are exposed to some new perspective, an awakening of a new sensibility within us that may trigger a new vision or understanding that is something unique within our experience. "This is why appreciation of the music or painting or other works of the creative person is also a creative act on our part." P. 22	May (1975)
4 Innovation	Creativity is the tool we can use to "participate in the forming of the future..." p. 11 the molding of the future into a society more equitable and humane. As human's we are uniquely equipped to "to influence our evolution through our own awareness." P. 12	May (1975)
4 Innovations	"Cultural evolutionary theory suggests that powerful innovations lead to tremendous advantages for both the individual and for society." (p. 182)	Commons & Bresette (2000)
4. Self-awareness	"symbol and myth do bring into awareness infantile, archaic dreads, unconscious longings, and similar primitive psychic content. This is their regressive aspect. But they also bring out new meaning, new forms, and disclose a reality that was literally not present before, a reality that is not merely subjective but has a second pole which is outside ourselves. This is the progressive side of symbol and myth." P. 91	May (1975)

The Writing Process: Using an Outline for Note Taking

References

- Boucouvalas, M. (2000). The transpersonal orientation as a framework for understanding adult development and creative processes. In M. E. Miller & S. R. Cook-Grueter (Eds.), *Creativity, Spirituality, and Transcendence: Paths to integrity and wisdom in the mature self* (pp. 209-228). Stamford, CT: Ablex Publishing Corporation.
- Cameron, J. (1992). *The artist's way: A spiritual path to higher creativity*. New York, NY: G. P. Putnam's Sons.
- Commons, M. L. & Bresette, L. M. (2000). Major creative innovators as viewed through the lens of the general model of hierarchical complexity and evolution. In M. E. Miller & S. R. Cook-Grueter (Eds.), *Creativity, Spirituality, and Transcendence: Paths to integrity and wisdom in the mature self* (pp. 167-188). Stamford, CT: Ablex Publishing Corporation.
- Edwards, C. G. (2000). Creative writing as a spiritual practice. In M. E. Miller & S. R. Cook-Grueter (Eds.), *Creativity, Spirituality, and Transcendence: Paths to integrity and wisdom in the mature self* (pp. 3-24). Stamford, CT: Ablex Publishing Corporation.
- Funk, J. (2000). Inspired creativity. In M. E. Miller & S. R. Cook-Grueter (Eds.), *Creativity, Spirituality, and Transcendence: Paths to integrity and wisdom in the mature self* (pp. 55-74). Stamford, CT: Ablex Publishing Corporation.
- Goldberg, N. (1986). *Writing down the bones: Freeing the writer within*. Boston, MA: Shambhala.
- May, R. (1975). *The Courage to Create*. New York, NY: W. W. Norton & Company, Inc.
- Miller, M. E. & Cook-Grueter, S. R. (2000). Introduction: Creativity in adulthood: Personal maturity and openness to extraordinary sources of inspiration. In M. E. Miller & S. R. Cook-Grueter (Eds.), *Creativity, Spirituality, and Transcendence: Paths to integrity and wisdom in the mature self*. Stamford, Connecticut: Ablex Publishing Corporation.