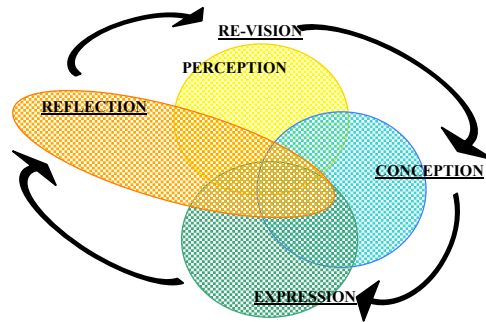




## Cycle of Artistic Inquiry



### Creative Writing

Critical thinking is a dynamic and engaging process. Our Cycle of Artistic Inquiry often begins with generalized questions based on life experiences and observations. From there, questioning becomes increasingly specific as artist and students probe deeper into a creative problem. *The questions below are one example of how an artist goes about engaging students in discussion during a Creative Writing class. They do not reflect what your artist may or may not ask in a class.* As the diagram above suggests, learning is non-linear; it ebbs and flows between perception, conception, expression, reflection and re-vision.

- 1) **Perception** initiates questioning that may draw from life experiences:
  - Why are some stories riveting while others are not?
  - What is drama? What is desire?
  - As writers, how can we heighten drama in our stories?
- 2) **Conception** forms when students actively respond (in action or thought) to the details of specific questions:
  - In what ways do people express their DESIRE? Language? Actions?
  - What does your character want?
  - What happens when something stands in the way of getting what he/she wants? Is there *tension*?
- 3) **Expression** challenges students to make increasingly detailed selections as they begin the writing process:
  - Can you write a list of specific things your character WANTS?
  - Can you add depth to this WANT as a symbol of a deeper or hidden DESIRE?
  - Can you write a short scene where someone prevents your character from fulfilling his or her DESIRE?
- 4) **Reflection** challenges the audience to consider the intentions behind student written work:
  - Of the short scenes read out loud, do you recall what moments contained the most tension? Why?
  - What moments contained the least tension? Why?
  - Did any of the stories we shared contain vivid details about the character? How many of the 5 senses did the writer include in the story? What effect did that have on you as a reader?
- 5) **Re-vision** requires students to add more revealing details about scene and character:
  - Can you add a paragraph that *deepens* the scene where your peers thought there was *tension*, and can you cut out one paragraph where there was little to no tension?
  - How might their surroundings-what they smell, hear, taste, etc-add to the scene's tension?
  - Does your character *change* or have the potential for change as they strive to get what they want?