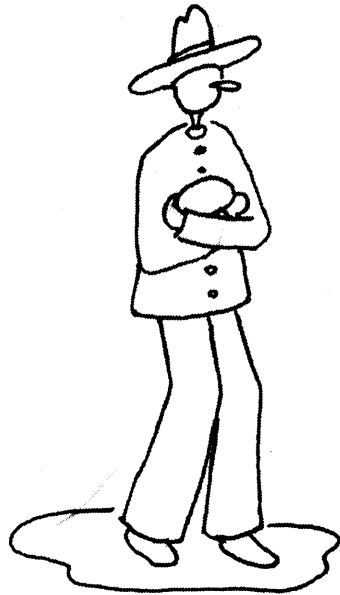


Tracing the Flow of L2 Creative Writing

Brian Cullen

This paper offers a model for understanding the process of creative writing. This model is part of an EFL research project that aims to help L2 creative writers, particularly L2 songwriters. To help L2 writers overcome the formidable challenge of creative writing in a foreign language, we need to understand L2 creativity. The model in this paper simplifies the complex issues of creativity in order to act as a useful tool that breaks the creative process down into six stages: experience, focus on experience, transfer, writing, editing, and objectification.

The difficulties of the L2 writer may arise during any of these stages. Using the model, we can systematically begin to identify the difficulties facing the L2 writer and begin to ameliorate them.



The Sculptor

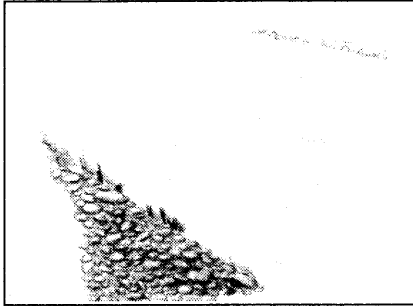
Introduction

This paper offers a model for understanding the process of creative writing. This model is part of an EFL research project that aims to help L2 creative writers, particularly L2 songwriters. To help L2 writers overcome the formidable challenge of creative writing in a foreign language, we need to understand L2 creativity. L2 creativity is clearly an extension of L1 creativity, but even L1 creativity is probably too complex to ever be completely understoodⁱ. The model in this paper simplifies these complex issues by breaking the creative process down into six stages, thus acting as a useful analytical and pedagogic tool. The difficulties facing the L2 writer may arise during any of these stages, so we can begin to identify the difficulties and help the writer in a systematic way.

Many non-native speakers of English want or need to use English creatively. For example, many non-native songwriters are motivated to write songs in English in order to reach a wider possible audience (Cullen 2005a). Some writers first write in L1 and then translate into L2. This gives the writer the advantage of being able to think in L1 and to conceptualize the L2 writing as just one more step. However, translation is likely to lead to errors due to linguistic interference with L1 and will also severely curtail the creative possibilities of the readerⁱⁱ. The model presented in this paper focuses on writers who write entirely in L2, rather than translating from L1. Before I introduce the model, however, I would like to tell a little story.

The Sculpture

Once upon a time, there was a great river. It flowed through the center of the land and brought life to all the people there. The people of the land came to the river each day to carry out their important everyday activities such as bathing, washing and drinking. As they stood on the banks of the river or on the water's edge, they talked with their neighbours and carried on life as it had always been. The river was wide, almost as wide as the eye could see in some places, yet narrow in other



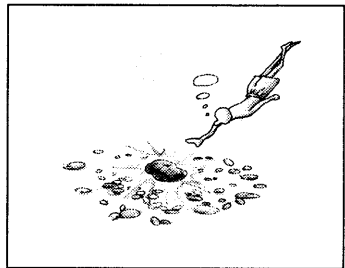
"The river brought life to all the people..."

places. Although the river usually flowed slowly and majestically, in these narrow places the water flowed much faster and churned up the silt and sand and mud, the pebbles and stones and rocks, all the little things and big things that it drew from the air and the banks and the dark river bottom.

The river carried all these things to other places along its journey.

Over time, some of the silt and sand and mud came together into little katamari. And some of the pebbles and stones and rocks joined them in other little katamari. What is a katamari, you might ask? That's an old Japanese word that some people liked to call them. A katamari is the solidification of little things into something bigger and more solid. In the river, there were big katamari and little katamari. Rough ones with sharp edges and gentle ones that had been smoothed by the water over years. Some parts of these katamari were ancient things dredged up from the dark river bottom, while other parts had just recently been carried into the river by the rain or eroded out of the riverbanks.

In that land, there was a sculptor, a man who was greatly respected for his ingenuity and the wondrous beauty of his creations. He used to collect these katamari and use them as the raw materials for his sculptures. To get them, he would swim in the waters of the river, always with an eye open for some interesting combination of stones or mud that had come together. When he saw most katamari, he would usually swim quickly by. But once in a while, he found something interesting and he would gaze a little while before leaving it there and moving on.



"...always with an eye open..."

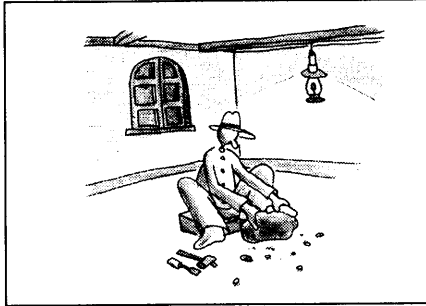
And so it happened on this day that he did stop. What was it that caught his attention that made him focus on this one katamari among the millions in the river? We shall never really know. For now, compared to the days of his youth when every katamari had fascinated him, it was quite rare that something would grab his attention in that way. Perhaps, he focused on this katamari because it was just the way that the sculptor looked at the world. Or perhaps, it was just the way that he looked at the river on that particular day. Or perhaps it was the way that he imagined that katamari might look beside other katamari.

He gazed at the katamari for a while. It was sitting easily in shallow water, looking back at him as if it were wondering what had taken him so long to pay proper attention to it. He swam down through the cool water and lifted it. It came away from the riverbed easily and he carried it back up to the surface of the water. From there, he transferred it carefully



onto the dry riverbanks. He had quite a collection that he had gathered over the years. He used to think of them as little pieces of the life of the river in solid form. On the dry riverbank, the katamari stood. The sculptor tried to make sure that no one else could see them because they weren't finished. If anyone else had seen them they would have thought that the old sculptor had gone mad. Having seen his beautiful finished creations, they knew that nothing that beautiful could ever come from these.

And sometimes they would have been right, the sculptor realized. For it was not every katamari that he transferred from the river that he worked on as a sculpture. Sometimes, he started working on one right away, as soon as he had transferred it. At other times, he left it there to dry out in the sun and went off to think about other things or to search for other katamari. Sometimes, a katamari was left there, never again to be revisited. When he did work on one, he got out his carving

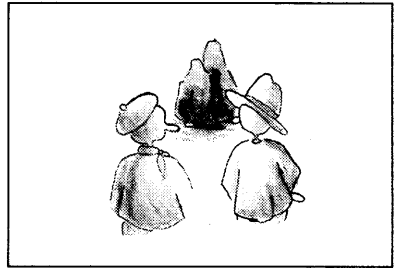


"...cutting carefully in just the right places..."

instruments and worked long and hard cutting carefully in just the right places as his teacher had taught him when he was young. Yes, there were many rules to be followed. You had to know the rules when you wanted to make something wonderful.

And you had to sometimes break the rules to make something even more wonderful. You couldn't break all the rules because people would think you were mad. You just had to break one once in a while so that people could see the new in the frame of the old. People just didn't understand him sometimes. Yes, sculpture could be a lonely business, but the carving can be its own reward.

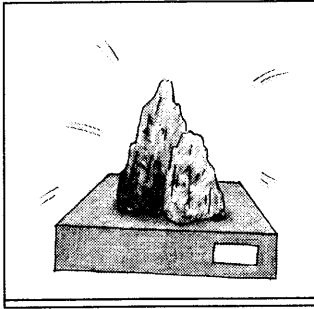
When the carving was finished, the next step was the smoothening and polishing. At this point, the sculptor called a friend over to take a look at his work. The sculptor and his friend talked about the sculpture as they examined it. And the sculptor made some changes. Funnily, he didn't actually make the changes that his friend suggested. Still, he considered his friend's presence to be very helpful. Sometimes, it was just useful to have someone to explain your work to. Later, after his friend had gone home to his bed, the sculptor worked all night long to smoothen out the imperfections in the stone and to apply a smooth polish to the surface.



"...the sculptor made some changes..."

When the polishing was all finished, the sculptor left his new creation alone for a few days. Of course, he wanted to take it to the big store in town immediately where he could display it and people would praise him and pay him for his work, but he wasn't quite confident that it was good enough yet. He asked a few more

friends by to take a look at the sculpture and they praised it strongly. Finally, he was confident enough and he walked down into the town



“...his newest creation...”

proudly to display his newest creation at the big store. The shop owner was delighted with the new sculpture and asked, “What is it called?” The sculptor thought for a minute because he hadn’t thought of a name yet. Then finally he said, “it’s called: *Do I Still Flow?*” The shop owner thought it to be a rather strange name, but that didn’t bother him because

he secretly thought that the strangeness of the sculptor was one of his best selling points.

So the shop owner arranged a big show for the public to come and see the new object created by the sculpture. He called up his friend who was a reporter at the local newspaper to come and do a publicity interview with the sculptor. The reporter came to the store and viewed the sculpture carefully for a few minutes, completely fascinated, reading about how it was created from the raw materials of the river. As he gazed, he kept wondering to himself, “hmm, I know that it is from the river, but how was this actually created?” Finally, he came over to interview the sculptor. After sitting down and exchanging a few pleasantries, the reporter took out his list of questions. He asked a lot of questions about how the sculptor had made his object. The sculptor found it quite difficult to answer questions like “Where do you get your ideas?” So he said, “I have a diary, you know, and I’ll need to check that to answer you properly.” So they agreed that the reporter would call on the sculptor at his home where he had his diary, but just before they parted the reporter asked one last question: “it’s called: *Do I Still Flow?*” Tell me, what is the answer to the question that this sculpture is asking us?”

Tools for understanding creativity

The reporter was trying to understand the sculptor's creative processes by looking at the work and asking these questions. In other words, his primary methodological tools were direct observation of the creative product and an interview with the creator. The sculptor suggested the use of his diary as an additional methodological tool. Any cognitive process such as sculpting is not directly observable by the researcher, which raises the question of what methodological tools are suitable for illuminating the process. In other words, how can we see what is going on in the head of the creator and thus understand the processes that are taking place as the creation is being conceived and written? Elsewhere, I have discussed some of the methodological tools available to the researcher for studying the writing processⁱⁱⁱ. Useful methodological tools for gaining insight into the cognitive processes include research journals, introspection, retrospection, thinkaloud protocol, questionnaires, interviews, explicit teaching, and observation.

For the development of the model in this paper, extracts from a research journal, introspections on these extracts, and interviews were used. The model was initially developed using data from my own songwriting. In the summer of 2005, I wrote one song every day for ninety days and made notes about my writing process in a research journal. The research journal was written in L1. Extracts from the research journal, extremely rough recorded versions of the daily songs, and related information are available online^{iv}. Some of the songs were written in L1 and others in L2 in order to gain insight into both the L1 and L2 songwriting processes. Table 1 shows lyrics from two song fragments with the accompanying research notes. One song is in L1 (English) and the other is in L2 (Japanese).

Table 1 : Extracts From Research Journal

<p>Song 1 : ぼくはなんか言うと (Tuesday, July 26, 2005)</p>	<p>This one emerged straight out of Japanese university culture-stay silent long enough and other people will volunteer to do the job. He who gives into the dark side of speaking will get the job. I'm usually on the dark side-the silent pauses do my head in. I'd far prefer to be doing something and getting it over with than waiting for someone else to volunteer for it....</p>
<p>ぼくはなんか言うと ぼくの責任になるだろうね それより黙って、待って、待って、 だれかに任せよう</p>	<p>I had in my mind that I wanted to write a Japanese song again-I haven't done one for a while. This is just a cap-pella and it's mostly improvised except for the first verse which I ran through a few time in my head before I recorded it. I suspect that it came from a song in the musical Joseph-at least, that's the rhythm that came into my head when I wanted to make it a little snappier than the tempo of the meeting itself :) It is a criticism of some aspects of Japan, part of a growing recognition of the huge amount of 'deferred responsibility' or 'denied responsibility'. I talked to Chris about it a while ago, both agreeing that we should write a book about it.</p>
<p>まず避けられること避けたい 挑戦していいこといらない そういうめんどくさい そういう嫌なこと ...</p>	<p>Responsibility to the group is generally a good thing - responsibility from members of the group can be a little slow to come forth.</p>

<p>Song 2 : I Will Yield (Saturday, July 23, 2005)</p>	<p>Like so many songs, the title wasn't a starting point. Instead, this one started because I was playing with a cool little keyboard that I picked up in a second-hand shop. For 2000 yen, it does all sorts of cheesy accompaniments. It has a tiny two and a half octave keyboard. Amazingly, it also has a MIDI Out port. It's got a place for a strap, so in theory I could take a leap back to the 80's and dance around on stage playing the keyboard. Problem is that I can't dance or play the keyboard ;) Initially, I had a melody that I was playing on the keyboard. Again, like so many songs, I spent a few minutes writing the first verse, setting up the rhyme patterns and the repeating of the appropriate hook in the right place. After that, I scribbled down the second and third verses in about a minute. It's similar to writing a textbook. Once the template for one unit is complete, the rest is much easier. Often it's just a matter of slotting the right words into the pre-built phrases. It's writing to formula after the first verse because the first verse establishes that formula. I started this one off in first person where I was the sea: "You can run, but you better not hide; I am the sea, you cannot fight the tide." But it became obvious that would be pretty arrogant when it came to the sun in the second verse. I didn't want to end up singing a song where "I am the sun" giving all life to the girl! I had in mind a few very simple songs that I'd written before, especially Seasons of War and Get Through. In each of those, there is a lot of repetition. In this one, I deliberately repeat the key phrases: 'the sea', 'the sun' and 'the land'. This is for</p>
<p>I can run, but I better not hide You are the sea, I cannot fight the tide Your love is as deep as the sea I will yield, you were meant for me. I can hide in my childish strife, You are the sun and you give me life Your heart is as warm as the sun I will yield, you are the one When I'm weak, like a tree that's bent, You are the land, and you give me strength Your common sense is as deep as the land I will yield and will take your hand.</p>	

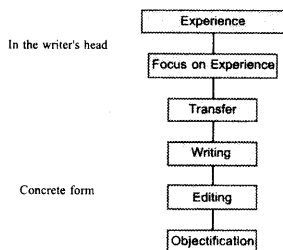
emphasis. Similarly, 'I will yield' occurs at the same point in each verse, at the end where it plays a resolving role. Some of it clearly needs editing. For example, 'childish strife' is plain silly in there, but I wanted something to rhyme with 'life' and I wasn't willing to slow down the process enough. In editing, I'll probably change 'life' to 'heat' or something like that. I was aware of this as I wrote it, but that's ok - it's important to keep moving and get something that forms the kernel of a song when the idea is still clear and fresh. Everything can get sorted out in the editing process, as long as something exists to be edited. In exactly the same way, the phrase 'like a tree that's bent' is completely unsuitable and was only used to rhyme with 'strength'. At this point in the writing, I guess that the image is more important than the individual words and the key words of 'sea' being strong, 'sun' being warm, and 'land' being solid, represent the image of the person that I am yielding to - giving up my resistance because these are the things that I was searching for.

From data to model

Where did these songs come from? By reading back and introspecting through the research journal notes, it was possible to get some clues and to hypothesize the process as a series of steps.

First, in both songs, the starting point can be labeled by the very general term experience. Second, something led to a selection and focus on experience more strongly than the other experiences I have each day. Third, at some point, the focus on the experience led me to transfer the words and music from my mind onto a more solid medium. Fourth, after the transfer of the initial ideas, I developed them in writing the music and the words more fully. Fifth, it is clear that I could return to the song at some point to edit it. Sixth and finally, the song would be finished and become an object and I could perform it or record it. Each of these stages is shown in Figure 1.

Figure1 - A Tentative Model of the Creative Process



This model is not intended to represent a realistic picture of what is actually happening in the highly complex creative process. Instead, it represents the writing process as a linear progression of processes that are likely to occur during the creative process. This oversimplification has the practical goal of establishing the difficulties facing an L2 creative writer and at what points these difficulties arise in the creative process. These stages are also shown in the table below. Each stage is glossed with an eliciting question which encapsulates the main points of that stage. This eliciting question or a variant of it can be used to interview other writers about their creative processes. For example, in the experience stage, the question is “What was going on at the moment of spark?” Table 2 gives relevant quotations from the research journal and my introspections on these quotations.

Table 2: Introspections on data for each stage

Stage	Introspections and quotations	
	Song 1	Song 2
1. Experience (What was going on at the moment of spark?)	This was triggered by one example of a group of experiences in “apanese university culture” (in a meeting at my Japanese university). Musically the root experiences are suggested by: “I suspect that it came from a song in the musical Joseph - at least, that’s the rhythm that came into my head when I wanted to make it a little snappier than the tempo of the meeting itself :)”	In contrast to song 1, there is a description of a clear direct sensory experience: I was playing with a cool little keyboard.” The initial spark was the fun of playing with the music, rather than the lyrics.
2. Focus on experience (Why was this experience worthy of further focus?)	As with many other songs that I write, I am searching for meaning in a situation: to create a tangible and useful belief out of confusing circumstances. I had certain ideas that seem to have been sparked off	This experience was worthy of focus because it was fun: “It’s got a place for a strap, so in theory I could take a leap back to the 80’s and dance around on stage playing the keyboard. Problem is

	by the meeting, for example: "He who gives into the dark side of speaking will get the job. I'm usually on the dark side - the silent pauses do my head in. I'd far prefer to be doing something and getting it over with than waiting for someone else to volunteer for it." Focusing on the experience of the meeting helped me to clarify my ideas.	that I can't dance or play the keyboard." Whenever I get a new instrument or piece of equipment, I usually write a new song immediately. It is fun and helps me to get to know the equipment. In other words, the <u>experience</u> of buying the equipment automatically makes it <u>worthy of focus</u> .
3. Transfer (Why did this focused experience end up being recorded in some form?)	I had some time in the evening and I was on my own. Probably more importantly: " <u>I had in my mind</u> that I wanted to write a Japanese song again - I haven't done one for a while." It seems that my unconscious was already primed to write a song, so it was easy to transfer the focused experience into one.	The transition from focus on experience to transfer was immediate and largely unconscious: "... this one started because I was playing with a cool little keyboard." The transfer was driven by the music rather than the lyrics. It's interesting to note that I use almost the same words as for song 1. " <u>I had in mind</u> a few very simple songs that I'd written before, especially <i>Seasons of War and Get Through</i> ." Again, it seems that my unconscious was primed. Lyrically, the words were initially simply placeholders: "... Initially, I had a melody that I was playing on the keyboard..."
4. Writing (Why/How did the initial transfer get worked into a song?)	The notes are very clear: "This is just a cappella and it's mostly improvised except for the first verse which I ran through a few times in my head before I recorded it." Usually, I find it difficult to improvise in Japanese, but this came out immediately. The style of the phrases is very conversational. It may be easier to improvise in L2 by using pre-structured phrases that I already know from conversation.	The writing was driven by the fun of the music. The notes are quite clear on how the writing gets done: "Often it's just a matter of slotting the right words into the pre-built phrases. It's writing to formula after the first verse because the first verse establishes that formula.... I scribbled down the second and third verses in about a minute."
5. Editing (How did you edit it; what changes did you make?)	This is completely unedited. There were no notes in the research journal. At the time, I was just happy that I had written a song in Japanese again and that I would come back to it because it felt interesting.	I knew that the song needed editing: "Some of it clearly needs editing. For example, 'childish strife' is plain silly in there, but I wanted something to rhyme with 'life' and I wasn't willing to slow down the process enough. In editing, I'll probably change 'life' to 'heat' or something like that..."
6. Objectification (How did you know it was finished?)	Again, there are no research notes. I knew it wasn't finished because it contained some silly lines that I wouldn't be satisfied with in a finished song.	I recognized that it wasn't yet an object when I wrote: "I didn't want to end up singing a song where 'I am the sun' giving all life to the girl" and "At this point in the writing, I guess that the image is more important than the individual words..."

Checking the model

As a preliminary check on the ability of this model to describe the writing process in a creative writing genre other than songwriting, I interviewed several writers with the questions to elicit details about each stage. Table 3 shows the data from one interview with a Canadian

bilingual writer talking about her short story, “La plus ca change.” (Mulvey 2006).

Table 3: Eliciting the stages from another writer

Stage	Quotations
<p>1. Experience (What was going on at the moment of spark?)</p>	<p>It started when I was talking to a girlfriend, sitting in a bar. She made a blanket statement that she couldn't be attracted to Japanese men. She's Canadian.</p>
<p>2. Focus on experience (Why was this experience worthy of further focus?)</p>	<p>I guess I felt that she strikes me as a much more open-minded person than this and it surprised me. It got me to thinking about a particular blanket statement that I had heard in the past: “I hate Western women” , told to me by a Western man in Japan.</p>
<p>3. Transfer (Why did this focused experience end up being put into a short story?)</p>	<p>It made me feel emotional and the emotions first came out when I spoke to her and I told her about my experience with the foreign man and she went on to explain that it was very different. But the emotions that the conversation sparked stuck with me. So I started writing the story the next day. Between laying on the bed and sitting down at the computer, I made a conscious decision that I was going to write that story. I went downstairs, got a cup of coffee, turned on the computer and started typing. I knew the first line before I sat down and I just started typing.</p>
<p>4. Writing (Why did the initial transfer get worked into a full story?)</p>	<p>And I wrote it non-stop. It took between 4 and 5 hours to finish. I was surprised at how much time had passed when I was writing. I was unaware of time. I got a phone call around dinnertime and realized that I'd been writing since well before lunch. (Was it easy to write?). Yes. Without this kind of loss of reality, I can't write and I get self-conscious and there's no finished product. I'm working on a piece of fiction now and I can't get that stretch of uninterrupted time-that flow. It got turned into a full story because it could. I could sit there without being distracted by anything. (What could distract you?) Work, teaching ... I knew that I had a full interrupted day in front of me.</p>
<p>5. Editing (How did you edit it; what changes did you make?)</p>	<p>Initial changes were just checking repeated words, redundancy. The real editing came when I had my friend listening to the story and it made me pause to look at certain parts that could be clearer if I changed certain things.</p>
<p>6. Objectification (How did you know it was finished?)</p>	<p>I know a story is finished when I type the last line and I go back and look at the first line and it just seems to fit.</p>

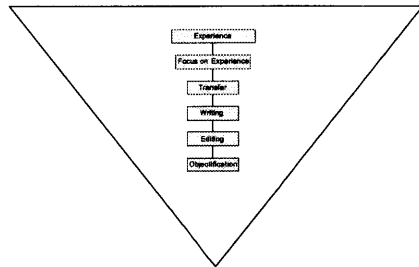
The interview questions were based on the eliciting questions devised in the development of the model. They were varied slightly to match the

genre of the short story. As can be seen, they were successful in eliciting details of the creative process. Equally importantly, they successfully elicited the difficulties faced by the writer at several stages. For example, stage 3 occurred because “... the emotions that the conversation sparked stuck with me. So I started writing the story the next day.” Again in stage 4, the writer says: “Without this kind of loss of reality, I can’t write and I get self-conscious and there’s no finished product. I’m working on a piece of fiction now and I can’t get that stretch of uninterrupted time-that flow. It got turned into a full story because it could.” While this does not provide true verification of the model, it is a strong indicator of its usefulness in describing the details and difficulties of the creative process.

Filters

Why do some experiences end up in objects and others do not? Perhaps the stages of the model can best be visualized as a series of filters (Figure 2). At each level, the number of experiences decreases. Only the experiences that can pass through every filter will

Figure 2 : Filters



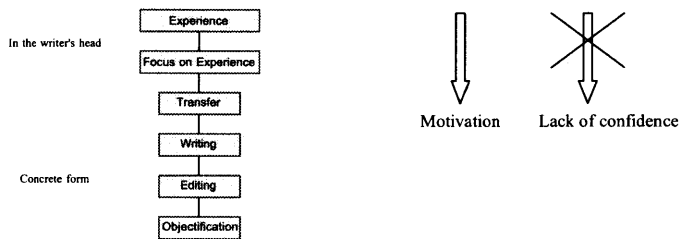
become objects. We filter our experience in many ways. Some of the important filtering methods that we use at every stage of the creative process include schemata (our views of the world built up through previous accumulated experience), metaprograms (our personality traits), receptivity (whether we have the necessary time and resources), and our emotional state at the time of experience”.

The role of motivation and confidence

As noted earlier, some non-native speakers are strongly motivated to

write songs in L2. Others have a desire to write short stories or other genres. Passing through each stage of the creative process is challenging. Motivation can be seen as the force that drives writers to pass through these challenges. Motivation can also be seen in terms of the flow metaphor that I have been employing in this paper. Motivation is generally classified into either intrinsic or extrinsic (Gardner, 1959). Intrinsic motivation is a pressure that builds up and pushes through the filters on towards the object. Extrinsic motivation is a vacuum effect caused by the need to create an object. Confidence acts in a similar way to motivation. If the writer is confident of his or her ability, this will make the filters more permeable. Conversely, a lack of confidence is a very strong impediment to an L2 writer's ability to successfully produce completed work.

Figure 3: Role of motivation and confidence



Use of the model

The difficulties facing an L2 writer may arise at any stage. For example, the writer may be lacking the confidence required to transfer ideas from the mind to paper or a computer (stage 3). Alternatively, the difficulty may lie in an insufficient vocabulary to develop the initial concepts into a coherent work (stage 4). Some of the likely difficulties corresponding to each stage are suggested in Table 4. The table also offers some ways that an EFL teacher could work with a writer to help them through each stage. Other difficulties such as insufficient language ability may appear at more than one stage^{vi}.

Table 4: Difficulties facing L2 creative writers and possible solutions

Stage	Likely Difficulty	Possible Solution
1. Experience	Not enough exposure to L2; not enough L1 creative writing practice; no contact with L2 peer group;	Massive input; exposure to other L2 writers who can act as role models; role plays;
2. Focus on Experience	Unable to get positive internal feedback loop in L2; undeveloped L2 inner voice;	Unable to get positive internal feedback loop in L2; undeveloped L2 inner voice;
3. Transfer	Confidence;	Free writing;
4. Writing	Poor imagery; weak language ability; L1 specific images; weak vocabulary, especially in links between words in meaning cluster	Bilingual mind maps; grammar & vocabulary support; idiom development
5. Editing	Undeveloped internal editor; poor notion of right or wrong;	Peer groups; collaborative editing
6. Objectification	Confidence; few opportunities to perform/present work if living outside L2 community	Local/ In-house publishing opportunities

* * *

Meanwhile back in the story, the reporter had asked the sculptor, “It’s called *Do I Still Flow?* What is the answer to the question that this sculpture is asking us?” The sculptor smiled knowingly and looked out at the river outside the window of the room. “Oh yes, it still flows. That is my answer to you and to my creation. When the river formed those katamari and I transferred them onto the riverbanks, they still continued to flow. And when I shaped them with my tools and polished them into a single object that I could display in this store, yes, even then, it still flows.” The reporter looked confused and said, “but how can it flow, it’s no longer in the river.” The sculptor smiled again and answered, “Ah yes, that’s the interesting part. Now it’s flowing in a bigger river.”

Conclusion

This paper has presented a model of creativity that may be useful in helping L2 creative writers. In dealing with any topic as complex as creative writing, there are a huge number of factors which have to be ignored or simplified. The model is intended to be a practical tool to help identify

and ameliorate the difficulties that confront the L2 creative writer. The model needs to be further tested and adjusted against data from other L1 and L2 writers. In closing, as I was finishing this paper, I came across some of the work of the influential psychologist William James. I find it fascinating that he chose the same metaphor that I have used in this paper. In his words, written in 1890, he expressed it far more eloquently than I have achieved, so I shall leave the reader with his words:

“The mind is at every stage a theatre of simultaneous possibilities. Consciousness consists in the comparison of these with each other, the selection of some, and the suppression of the rest by the reinforcing and inhibiting agency of attention. The highest and most elaborate mental products are filtered from the data chosen by the faculty next beneath, out of the mass offered by the faculty below that, which mass was shifted from a still larger amount of yet simpler material, and so on. The mind, in short, works on the data it receives very much as a sculptor works on his block of stone. In a sense, the statue stood there from eternity. But there were a thousand statues beside it, and the sculptor alone is to thank for having extricated this one from the rest.”

Footnotes

Each footnote below refers to related papers that I will be making available online over the next few months at www.briancullen.net/research.php.

- ⁱ There has been a huge amount written on L1 creativity which is very relevant to L2 creativity. This paper summarizes the relevant L1 literature including the work of Arieta, Wallas, and Csikszentmihalyi. The relevance of earlier models to L2 creativity is discussed from the viewpoint of pedagogic utility.
- ⁱⁱ In 2005, I carried out a lyric translation study with students. This is being replicated in 2006. This paper discusses the difficulties which arose in the translation process and compares the translation process to writing entirely in L2. A hybrid model between translation and the model in this paper is presented.
- ⁱⁱⁱ This paper discusses methodological issues into songwriting research. It notes the problems of TAP since many songwriters need to sing as they

- compose and are unable to talk about their cognitive processes.
- iv The results of the daily song project are available at: www.briancullen.net/dailysongs2005. The daily songs project will be repeated in 2006 with a greater emphasis on L2 songwriting.
 - v This paper gives more detail on the type of filters which exist between experience and a completed object. It discusses the nature of schemata, the role of previous listening in music, the influence of metaprograms and our emotional state at the time of experience.
 - vi How much language ability does a person need to write creatively? In an attempt to provide a useful answer, I am carrying out a study in which students will carry out several creative writing assignments including a song, a poem and a narrative. These will be assessed for their 'creative value' by several L1 writers and given a score in various categories. These scores will be correlated against the students' TOEIC scores.

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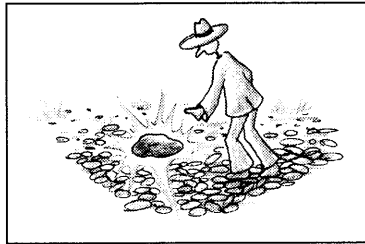
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