

he neglects any mention of physical action and creation, we agree with his basic premise. We build on his first two, intellectual abilities and knowledge, through TED talks, reflective writing and discussion. We open the class to various modes of thinking (and doing). We encourage intrinsic motivation through open-ended criteria and communal support. We promote the emergence of the personal. We create a social environment that supports possibility and an equally important physical environment that allows for multiple concurrent activities. We agree with Sternberg that these are necessary and connected, but would add to his list both actions and the essential component of trust.

We end our discussion of The Creative Well with two insights, one from a academic researcher deeply involved in the study of creativity, and one from a graduate, now employed and recalling her experience.

Sawyer, in *Explaining Creativity*, connects creativity to human potential in work and life, in health, and as an important aid to society and suggests its key role as a valuable educational asset for any teacher. Our students certainly make the holistic connections he discusses and we certainly gain in our growth as teachers.

A wonderfully cantankerous student initially complained vociferously about the project, and then surprised everyone with a final piece that had two components. Part one, a textural autobiography, told the story of her life as felt experience through everyday textiles formed into a wall piece. Part two, although she insisted she hated sketching and was poor in design, took those same textiles as the basis to create sketches for ritual garments. The dark velvet of the hanging, symbolizing her late teens, morphed into a mourning coat for a friend who had died. Asked five years later to recall the project, she replied, "I had forgotten all about the designs I did because the work that led to them was so much more compelling and personal to me. Textiles gave me the opportunity to tell the story of my life in a non-verbal, visceral way. It was an important reminder - at a time when I felt particularly disconnected with fashion and perhaps needed it most - that the work I was doing could explore ideas larger than simply how we dress ourselves."

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