

## Bibliography

- Adams, J. (1986). *The care and feeding of ideas: A guide to encouraging creativity*. Reading, MA: Addison-Wesley.
- Aebersold, J. (1992). *How to play jazz and improvise*. New Albany, IN: Amey Aebersold Jazz, Inc.
- Amabile, T., & Khaire, M. (2008). Creativity and the role of the leader. *Harvard Business Review*, 86, 100.
- Amabile, T. (2001). Passion craft of creativity. *American Psychologist*, 56, 333-336.
- Andreasen, N. (2005). *The creating brain: The neuroscience of genius*. New York: Dana Press.
- Anonymous. (2008). National Institute on Deafness: In jazz improv, large portion of brain's prefrontal region 'takes 5' to let creativity flow. *NewsRx Health & Science*, March 10, 51.
- Balachandra, L., Barrett, F., Bellman, H., Fisher, C., & Susskind, L. (2005). *Improvisation and Mediation: Balancing Acts*, 21, 425-434.
- Barron, F. (1963). *Creativity and psychological health*. New York: D. Van Nostrand Co.
- Bianchi, A. (2006). In the mood for creativity. *Stanford Social Innovation Review*, 4, 9.
- Bennett-Goleman, T. (2001). *Emotional alchemy: How the mind can heal the heart*. New York: Harmony Books.
- Beth, H., & Amabile, T. (1998). Reality, intrinsic motivation, and creativity. *American Psychologist*, 53, 674-675.
- Binnewies, C., Ohly, S., & Sonnentag, S. (2007). Taking personal initiative and communicating about ideas: What is important for the creative process and for idea creativity? *European Journal of Work and Organizational Psychology*, 16, 432-455.
- Boden, M. (1991). *The creative mind: myths & mechanisms*. New York: Basic Books.
- Bono, E. (1984). *Future positive*. New York: Penguin.
- Bono, E. (1991). *I am right, you are wrong: From rock logic to the water logic*. New York: Viking.
- Bono, E.D. (1973). *Lateral thinking: Creativity step by step*. New York: Harper Paperbacks.

- Bono, E. (1968). *New think: The use of lateral thinking in the generation of new ideas*. New York: Basic Books.
- Bragdon, A. G. (2000). *Building left-brain power: Conditioning exercises and tips to strengthen language, math and uniquely human skills*. New York: Barnes and Noble Books.
- Breen, B. (2004). The 6 myths of creativity. *Fast Company*, 89, 75.
- Cameron, J. (2002). *The artist's way: A spiritual path to higher creativity*. New York: J.P. Tarcher.
- Cassou, M. (2001). *Point zero: Creativity without limits*. New York: J.P. Tarcher.
- Claxton, G. (1997). *Hare brain tortoise mind: How intelligence increases when you think less*. New Jersey: The Echo Press.
- Csikszentmihalyi, M. (1996). *Creativity: Flow and the psychology of discovery and invention*. New York: HarperCollins.
- Damasio, A. (2003). *Looking for Spinoz: Joy, sorrow, and the feeling brain*. Orlando: Harcourt Press.
- Dietrich, A. (2004). The cognitive neuroscience of creativity. *Psychonomic Bulletin & Review*, 11, 1011-1026.
- DiGiacomo, A. (2007). "The creative envelope": A theoretical model of the creative process in music therapy through psychodynamic and humanistic perspectives. *The American Journal of Psychiatry*, 165, 1615-1616.
- Dispenza, J. (2007). *Evolve your brain: The science of changing your mind*. Deerfield, FL: HCI.
- Florida, R. (2002). *The rise of the creative class: And how it's transforming work, leisure, community and everyday life*. New York: Basic Books.
- Franzini, L. (2002). *Kids who laugh*. Garden City Park, NY: Square One Publishers.
- Fritz, R. (1989). *The path of least resistance*. New York: Ballantine Books.
- Gelb, M. (2002). *Discover your genius: How to think like history's ten most revolutionary minds*. New York: Harper Collins.
- Ghiselin, B. (1985). *The creative process: A symposium*. Berkeley: University of California Press.
- Glynn, I. (1999). *An anatomy of thought*. New York: Oxford Press.

## The Power of Thinking Differently

- Goldberg, E. (2005). *The wisdom paradox*. New York: Penguin Group Inc.
- Goleman, D., Kaufman, P., & Ray, M. (1992). *The creative spirit*. New York: Dutton.
- Goleman, D., Kaufman, P., & Ray, M. (1992). The art of creativity. *Psychology Today*, 25, 40.
- Greene, B. (1999). *The elegant universe: Superstrings, hidden dimensions, and the quest for the ultimate theory*. New York: W.W. Norton.
- Greenfield, S. (2000). *Private life of the brain: Emotions, consciousness, and the secret of the self*. New York: John Wiley & Sons.
- Gregory, B. (1988). *Inventing reality: Physics as language*. New York: J. Wiley.
- Hargadon, A., & Bechky, B. (2006). When collections of creatives become creative collectives: A field study of problem solving at work. *Organization Science*, 17, 484-500, 525.
- Horner, A. (2006). The unconscious and the creative process. *Journal of the American Academy of Psychoanalysis and Dynamic Psychiatry*, 34, 461-469.
- Howard, P. (1999). *The owner's manual for the brain*. Austin, TX: Bard Press.
- Jalan, A., & Kleiner, B.H. (1995). New developments in developing creativity. *Journal of Managerial Psychology*, 10, 20.
- Johansson, F. (2004). *The Medici effect: Breakthrough insights at the intersection of ideas, concepts, and cultures*. Boston: Harvard Business School Press.
- Johar, G., Holbrook, M., & Stern, B. (2001). The role of myth in creative advertising design: Theory, process and outcome. *Journal of Advertising*, 30, 1-25.
- Johnson-Laird, P. (2002). How jazz musicians improvise. *Music Perception*, 19, 415-442.
- Kline, P. (2002). *Why American's children can't think: Creating independent minds for the 21st century*. Makawao, Maui: Inner Ocean.
- Kutschke, B. (1999). Improvisation: An always-accessible instrument of innovation. *Perspectives of New Music*, 37, 147.
- Martindale, C. (1981). *Cognition and consciousness*. Homewood, IL: Dorsey.
- Maslow, A. H. (1962). *Toward a psychology of being*. Princeton, NJ: D. Van Nostrand Co.

- May, R. (1975). *The courage to create*. New York: W. W. Norton & Company.
- Minsky, M. (1988). *The society of mind*. New York: Simon & Schuster.
- Nachmanovitch, S. (1990). *Free play: Improvisation in life and art*. Los Angeles: J.P. Tarcher.
- Ornstein, R. (1986). *Psychology of consciousness*. New York: Penguin Books.
- Ornstein, R. (1997). *The right mind*. New York: Harcourt Brace & Company.
- Perkins, D. (2003). *Archimedes' bathtub: The art and logic of breakthrough thinking*. New York: W.W. Norton & Company Inc.
- Pearson, C. (1986). *The hero within: Six archetypes we live by*. San Francisco: Harper & Row.
- Phillips, H. (2005). Looking for inspiration. *New Scientist*, 188, 40.
- Piattelli-Palmarini, M. (1994). *Inevitable illusions: How mistakes of reason rule our minds*. New York: Wiley.
- Platt, R. (2003). *Eureka!: Great inventions and how they happened*. Boston: Kingfisher Publications.
- Provine, R. (2000). *Laughter: A scientific investigation*. New York: Viking.
- Ramachandran, V. B. (1998). *Phantoms in the Brain: Probing the mysteries of the human mind*. New York: William Morrow.
- Rao, C. (2005). Myth and the creative process: A view of creativity in the light of three Indian myths. *Creativity Research Journal*, 17, 221-240.
- Restak, R. (1994). *The modular brain: How new discoveries in neuroscience are answering age-old questions about memory, free will, consciousness, and personal identity*. New York: Scribner's.
- Restak, R. (2003). *The new brain: How the modern age is rewiring your mind*. Emmaus, PA: Rodale.
- Rothenberg, A. (1990). *Creativity and madness: New findings and old stereotypes*. Baltimore: John Hopkins University.
- Runco, M. A. (1999). Self-actualization. *Encyclopedia of Creativity*, 2, 533-536.
- Samuels, M., & Lane, R. (1998). *Creative healing: How to heal yourself by tapping your hidden creativity*. San Francisco: HarperSan Francisco.

## The Power of Thinking Differently

- Sandblom, P. (1992). *Creativity and disease: How illness affects literature, art and music*. New York: Marion Boyars.
- Sawyer, K. (2000). Improvisation and the creative process: Dewey, Collingwood, and the aesthetics of spontaneity. *Journal of Aesthetics & Art Criticism*, 58, 149
- Sawyer, K. (2004). Creative teaching: Collaborative discussion as disciplined improvisation. *Educational Researcher*, 33, 12-20.
- Shaddock, D. (2006). My terrible muse: Cohesion and fragmentation in the creative self. *Psychoanalytic Inquiry*, 26, 421-441.
- Spitzer, M. (1999). *The mind within the net*. Cambridge, MA: The MIT Press.
- Stevens, A. (1991). *On Jung*. London: Penguin.
- Stevens, T. (1995). Creativity killers. *Industry Week*, 244, 63.
- Sternberg, R. (1998). *Handbook of creativity*. Cambridge: Cambridge University Press.
- Tedlock, B. (2005). *The woman in the shaman's body: Reclaiming the feminine in religion and medicine*. New York: Bantam Books.
- Tharp, T. (2003). *The creative habit. Learn it and use it for life*. New York: Simon & Schuster.
- Vera, D., & Crossnan, M. (2005). Improvisation and innovative performance in teams. *Organization Science*, 16, 203-224.
- Vogler, C. (2007). *The writer's journey: Mythic structure for writers*. Studio City: Michael Wiese Productions.
- Wakefield, D. (1996). *Creating from the spirit. A path to creative power in art and life*. New York: Ballantine Books.
- Ward-Steinman, P. (2008). Vocal improvisation and creative thinking by Australian and American university jazz singers: A factor analytic study. *Journal of Research in Music Education*, 56, 5-17.
- Wexler, B. (2006). *Brain and culture: Neurobiology, ideology, and social change*. Cambridge, MA: The MIT Press.
- Williams, S. (2002). Self-esteem and the self-censorship of creative ideas. *Personnel Review*, 31, 495-503.
- Zelinski, E. (1998). *The joy of thinking big: Becoming a genius in no time flat*. Berkeley: Ten Speed Press.