

CHAPTER THIRTY SEVEN

E. PAUL TORRANCE, FATHER OF CREATIVITY, MINORITY OF ONE

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**BONNIE CRAMOND, PROFESSOR EMERITUS, DEPARTMENT OF
EDUCATIONAL PSYCHOLOGY, UNIVERSITY OF GEORGIA, USA**

"It takes courage to be creative. Just as soon as you have a new idea, you are in a minority of one." ~ E. Paul Torrance

What kind of courage did it take for a boy born to sharecroppers in rural Georgia to become a world famous creativity researcher, and whence did it come?

On the afternoon of October 8, 1915, Ellis Paul Torrance was born to Ellis, who had a seventh grade education, and Jimmie Pearl, who had an eighth grade education, in their home on his grandfather's farm located about 10 miles east of Milledgeville, Georgia. His father worked the farm with one or two hired hands, and the family got by with the sales of the crops as well as eggs, pork, chickens, butter, and cream. The family was always in debt, but they had enough to eat with the food from the farm, fishing and hunting, and the clothes Jimmie Pearl made, often from flour sacks. The family made it through World War I and the Great Depression with hard work and some ingenuity (Hébert, et al., 2002; Millar, 2007).

There would seem to be little to predict that this child would grow up to do anything other than be a farmer like his father and grandfather before him, but there were some signs of early ability. Paul walked and talked early, and a visiting Evangelist predicted the Paul would have a brilliant career based on an examination of his head (Millar, 2007, p. 4). Also, Jimmie Pearl valued education; she had wanted to be a teacher and wished she could get more education, but that was not an option for her (Millar, 2007, p. 3).

Paul was an excellent student, but even with his obvious abilities and his mother's value for education, it is unlikely that Paul would have been anything other than a farmer, if not for a confluence of situations and events. First, bright as he was, Paul had vision and physical strength disabilities that hindered his farm work: with no depth perception, he could not plow a straight line, and with poor upper arm strength, try though he might, he could not pick as much cotton as others. Torrance frequently related the story, with a chuckle, that his father told him one night while observing him eat his English peas and pot liquor with a spoon, "It's plain now that you'll never be able

to make a living on the farm. You'll have to go to town and you'll have to get an education. It's time you learned to eat peas with a fork!" (Torrance, 1969b, p. 332)

Then, a ruptured appendix in fourth grade led to a long hospitalization and convalescence of six or seven months. During that time, Paul read voraciously, wrote letters and books, falling in love with scholarship. It may not be too unusual for a bedbound child to read and write, but Paul also critiqued and edited his own work. He credits his teachers with further spurring his love of academics by encouraging him and challenging him. He won county-wide essay contests in the sixth and seventh grades, was taught Latin with a small group of other bright children, and won first place for his district in the state Latin contest. By beating out students from some of the large city schools in the district, he gained the confidence that he could compete outside of his small area.

Also, he met and befriended a hired hand, Tom Swint, a Black man who had left the rural south for a while to live in Detroit. This man taught young Paul about the world outside of rural Georgia, and according to Torrance, "helped give me the courage to go away to graduate school after I had finally finished college" (Millar, 2007, p. 8).

"Since I reached the conclusion that the essence of the creative person is being in love with what one is doing, I have had a growing awareness that this characteristic makes possible all the other personality characteristics of the creative person: independence of thought and judgment, honesty, perseverance, curiosity, willingness to take risks and the like." ~ E. Paul Torrance

Yes, Paul fell in love with learning at a young age, but how did he exemplify the other characteristics of a creative person?

Paul's independence of thought and judgement can be seen in the ways he accepted and befriended people of all kinds. For example, his friendship with Tom Swint showed independence, not only because Tom was a Black man in the rural south at a time when Blacks and Whites did not mix socially, but also because Tom was disdained by Paul's father and neighboring farmers who thought of him as a "clever thief" (Millar, 2007, p. 8). Paul thought that Tom's biggest crime was probably moving away to Detroit for a few years, leaving his family behind. Also, as a lifelong Southern Baptist, Paul adhered to the basic tenants of the faith his entire life, but was not judgmental towards people who didn't share his faith. For years, he had a young woman who was openly Lesbian living in his downstairs apartment. They were friends, and he never said a bad word about her or anyone else.

His honesty was evident in both his personal and professional lives. As a devoutly religious man, he believed in following the commandments and living a good life. As a professional, he remained open and honest about his research, even when he was excoriated for it. Working on developing creativity, especially at a time when psychology was mired in behaviorism and observable, measurable results, Torrance often received intense criticism, both from his colleagues and outsiders, but he kept true to his vision and mission. As Passow said, "He has been criticized and his work has been questioned, but Paul has responded with honesty and grace" (Millar, 2007, p. 152).

Of course, this also exemplifies his perseverance to stay with an area of research in spite of professional discouragement and criticism. This perse-

verance was shown early in his pursuit of higher education. Immediately after high school, Torrance got a job measuring cotton acreage so that he could go to college for two years at Georgia Military College, a combination secondary and junior college. After this, he went back to work, but this time as a teacher, on a provisional certificate. The principal of Midway Vocational High School had become ill, and Paul was hired to substitute for him. The job required that he act as principal as well as teach the eighth, ninth, and tenth grades. This was a daunting job, especially for a shy young man with no teaching preparation or experience, so he began taking education courses by correspondence in addition to his heavy work load. Throughout his higher education, he persisted by working hard and attending classes where and when he could.

Young Paul took quite a risk by agreeing to such a job, but he showed his risk taking in other ways, too. Unable to save tuition money on his meager salary to go to Mercer University or the University of Georgia, he applied and was accepted to attend Georgia State College for Women that summer, as the only male student. This determination and risk-taking continued throughout his career as he pursued an area of study, creativity, so far outside of the norm.

After his stint at the Vocational High School, he was offered a teaching job at his alma mater, Georgia Military College, which afforded him the opportunity, along with a loan, to go to Mercer university in the summers while he honed his teaching skills. During this time of teaching and study, Paul discovered that he loved both psychology and teaching, so he continued to teach and go to school in the summers until he received his AB degree from Mercer in 1940.

Another important seed was planted at this time. Paul had taught some very challenging young men who tested his discipline at both the vocational school and the military college. Their behavior spurred his curiosity. He didn't see them as bad; rather, he thought the most challenging among them had a special spark. He didn't quite know how to conceptualize that spark until he read Margaret Broadley's (1943) *Square Pegs in Square Holes* in which she described creative people without a focused creative outlet as wild colts roaming the prairies. That thought, of these difficult young men as creative, stuck with him and served to inspire him. He later noted that many of the most difficult students went on to be successful in a variety of fields (Torrance, 1990).

Torrance sought to satisfy his curiosity and interest by doing graduate work in counseling psychology. He further showed his independence and risk taking by applying to a program in psychology when he did not have a very strong background in the field. So, the independent Paul enrolled in correspondence courses in psychology before he enrolled at the University of Minnesota. Of course, once at Minnesota, Torrance excelled at his studies, receiving an M.A. in 1944 in educational psychology with a minor in psychology. His professors encouraged him to pursue a Ph.D., but although he was offered a teaching assistantship, he could not afford to do so. He returned to Georgia Military College where he was promoted to principal of the high school and registrar of the junior college. While there, he established an outstanding counseling program that gained him professional recognition, and

also in 1944, he was offered a counseling position back at the University of Minnesota that would afford him the opportunity to take a doctoral course each quarter and engage in research and writing (Millar, 2007). He gladly accepted the position and published some articles before the military draft reached out for him in 1945.

It was the closing days of World War II, so even though Torrance's physical limitations would keep him out of active combat, he was drafted. Fortunately, the army made use of his training and assigned him to work as a psychologist. Due to his love of learning, burning curiosity, and independence, he learned a great deal from the other psychologists with whom he worked and through self-study. Among other things, he learned about the Rorschach Inkblot Test, the Bender Gestalt Test, and the Army Individual Intelligence Test. He was also proud of the counseling work he did with the servicemen, especially helping those who had been dishonorably discharged to deal with their anger and find their strengths in order to adjust to civilian life.

After 13 months in the military, in 1946, Torrance was offered a position at the counseling bureau at Kansas State College. Taking this position was quite a risk and challenge because the young people in such a vastly different geographical area (Kansas as opposed to Georgia or Minnesota) and with different experiences (college students fearful of another dust bowl, vs. high school students or servicemen) required flexibility in meeting their needs. But, Torrance took the position, and the next year was appointed Dean of Men at Kansas State College in addition to his counseling work. As was typical of him, no matter how much work he had, he pursued further study, arranging to learn about Rogerian counseling as well as psychodrama and sociodrama from leaders in their fields (Hébert, et al., 2002).

Finally, in 1948, through a combination of his savings, the GI Bill, and a special fellowship, Torrance was able to attend the University of Michigan as a full time student. Released from the burden of working while in school, he was able to complete almost all of the coursework for the doctorate in one year. He returned to Kansas State College in the fall of 1949 as director of the Counseling Bureau and professor of psychology, and in the 1949-1950 year completed the German requirements for his degree and wrote his dissertation. In 1951, he received his doctorate from the University of Michigan and started looking for a position.

"I have held that whenever one is faced with a problem for which he has no practiced or leaned solution, some degree of creativity is required." ~ E. Paul Torrance

From 1951-1957, Torrance worked with the U. S. Air Force Advanced Survival School. This school was established to prepare fighter pilots who are shot down to survive on the ground. Intrigued by the idea of developing a psychology of survival, Torrance took the job as Director of the Research Unit just as the Korean War began. Among the things they taught in the survival school were how to evade capture, what brainwashing techniques are used, how to live off of the land, how to be self-reliant and to cooperate with the group, how to use what they might have in different ways, and how to slow their pace to conserve their strength. It was tough training, but the

men who finished it were well-prepared. Additionally, Torrance's published articles on survival—including adapting to torture, pain, and failure, climatic extremes, deprivation and isolation as well as group dynamics—provided new insights into survival psychology, group dynamics, and sociology (Millar, 2007, p. 32). Torrance gained an international reputation through the 135 research papers on survival in extreme conditions that he and his research team published (Neumeister & Cramond, 2004). Most important to his continuing research, Torrance saw that teaching people to survive in unpredictable circumstances required teaching them to be resourceful and think creatively.

It was during his time working with U. S. Air Force Advanced Survival School that he conducted studies of jet aces. The basic question was, "What differentiates the approximately 5% of the pilots who are considered aces from other less successful pilots?" In observing and testing these aces, Torrance saw in them the same spark he had seen in the boys at the vocational school and the military school. The difference was that the aces had learned to focus their creativity productively (Hébert, et al., 2001).

It was also during this time that his basic survival definition of creativity, which started this section, was formulated. He concluded that the most successful pilots and the most likely survivors were those who could focus and use their creativity. His research demonstrated that creativity skills such as risk taking, courage, and independence (Neumeister & Cramond, 2004), as well as inventiveness, imagination, originality, flexibility, and decision-making (Millar, 2007, p. 32) were necessary for survival.

"Creativity is a distinctive trait of human excellence in all domains of behavior." ~ E. Paul Torrance

In 1958, with the end of the Korean Conflict, money for the survival school dried up, and Torrance decided to return to academia. He was offered and took the position of Director of the Bureau of Educational Research and Professor of Educational Psychology in the College of Education at the University of Minnesota. Torrance was excited to return to the University of Minnesota because he knew that the dean, Walter Cook, was very supportive of innovative research and there was an atmosphere of intellectual freedom and tolerance of philosophical differences (Hébert, et al., 2001). 1958 was also an exciting time in education as the launch of Sputnik and the space race spurred national interest and funding for research on giftedness. The National Association for Gifted Children was founded in 1954. Also, in his recently delivered and published 1950 presidential address to the American Psychological Association, Guilford had challenged psychologists to study creativity, noting that,

Of approximately 121,000 titles listed in the past 23 years, only 186 were indexed as definitely bearing on the subject of creativity. The topics under which such references are listed include creativity, imagination, originality, thinking, and tests in these areas. In other words, less than two-tenths of one per cent of the books and articles indexed in the Abstracts for approximately the past quarter century bear directly on this subject. Few of these advance our under-

standing or control of creative activity very much. Of the large number of textbooks on general psychology, only two have devoted separate chapters to the subject during the same period. (Guilford, 1950, p.445).

Perhaps most providential for Torrance's research, The Faculty Advisory Board to the Bureau of Educational Research (BER) recommended a 25-year study of giftedness. Torrance was interested in many aspects of giftedness, but he was finally given the opportunity and impetus to investigate his burgeoning interest in creativity. So began his lifetime pursuit of the study of creativity and some of his most important work.

During his time in Minnesota, Torrance also met and married his life partner, Pansy. At 45 years old, Pansy, a nursing student, was a nontraditional student who took Paul's class in the spring of 1959 because she heard he was a good teacher. He, at 43, was a long time bachelor. She was as outgoing and warm as he was shy and circumspect in personal situations. However, they found that they were both loved to read and write, had come from humble beginnings, loved cats, and had grown up Southern Baptists. Since Paul could not drive, Pansy started driving him to church. They often had lunch on those outings, and soon they worked together to start a church nearer to their homes. Over time, they realized they were attracted to each other and enjoyed each other's complementary characteristics. Also, Pansy was unable to have children, and Paul had not wanted to have children for fear they would inherit his physical disabilities (Millar, 2007). One evening in October 1959, Pansy told Paul that she wanted to marry him. His response was, "When?" They decided to get married on Thanksgiving Eve. The next day, Pansy called to ask Paul if he had changed his mind. Of course, he hadn't, in fact, he had been trying to get the courage to ask her (Personal Communication, circa 1990). So, they were married in the church on Thanksgiving Eve in 1959 and had a brief honeymoon in Chicago before returning to their home in Minnesota.

"One's self-image and image of the future have a great deal to do with what that person is motivated to do and able to do, as well as the extent to which he is able to change his behavior" ~
E. Paul Torrance

Torrance was really interested in recognizing and nurturing creativity in everyone. His work with the boys at the vocational and military schools, his reading of Broadley's book, his experiences with survival training and jet aces, his counseling experiences, and his research had all been brewing in his mind to point to the importance of creativity, but he knew that before he could do that, he would have to find a way to define and measure it. He definitely had a vision of his future working toward unlocking the mysteries of human creative potential. So, he began his longitudinal studies developing tests of creative thinking while he was in Minnesota. Publication of the *Minnesota Tests of Creative Thinking*, *Thinking Creatively in Action and Movement* (for preschool children), and his first book, *Guiding Creative Talent* (1962) brought him and his research team much public interest—too much attention. Torrance estimated that from 1961-1966, he received 3,000-5,000

inquiries each year about his research. As a person who always felt compelled to respond to queries, this took a toll on Torrance's health, and led him to resign as Director of the Bureau of Educational research and stay on as a professor of educational psychology (Millar, 2007).

In 1966, Torrance was offered a position as Professor and Chair of the Department of Educational Psychology, Research, and Measurement at the University of Georgia. Although he had been offered several attractive positions, this afforded him an opportunity to move back to Georgia and closer to his aging parents. Under his leadership, the department more than doubled in size and added three new programs—school psychology, gifted education, and child guidance clinic (Hébert, et al., 2002).

Although he was very busy in his new role, he continued his work on his creativity tests, now called the *Torrance Tests of Creative Thinking*, as well as several others. His move from Minnesota somewhat disrupted his longitudinal research, but he continued it to the best of his ability. Without much outside funding, he used his royalties and the support of Pansy and loyal students to continue his research (Hébert, et al, 2002; Millar,2007).

As evidenced throughout this story, E. Paul Torrance excelled and made an impact in many ways. His major accomplishments include 1,871 publications: 88 books; 256 shares of books or cooperative volumes; 408 newspaper articles; 538 reports, manuals, tests, etc. ; 162 articles in popular journals or magazines; 355 conference papers; and 64 forewords or prefaces (Creativity-Innovation. EU, 2017). However, three of his most important contributions were his creativity tests, The Incubation Curriculum Model, and The Future Problem Solving Program.

“I put the testing first because any science has to have some kind of measurement.” ~ E. Paul Torrance (Cramond, 2001, p. 117)

Torrance developed many creativity measures, with the Torrance Tests of Creative Thinking (TTCT, Torrance, 2017) the best known. This battery of measures, which has been translated into over 40 languages and is used throughout the world, is composed of two main components, Thinking Creatively with Pictures and Thinking Creatively with Words. Thinking Creatively with Pictures can be used for grades k-adult, and test takers draw their responses to three figural activities. Thinking Creatively with Words can be administered to grades 1 – adult, and test takers respond in writing to six exercises (Cramond, 1994). For years, Torrance and his fellow researchers investigated and tested stimuli to find ones that test takers from young children to adults could respond to, that both genders would find interesting, and that would encourage creative responses (Cramond, 1994; Torrance, 2008). With the battery compiled, Torrance collected scores on his tests from students in grades 1-12 in Minneapolis schools as well as IQ and achievement test scores. Then, he conducted 7-year (Torrance, 1969, 1972a), 12-year (Torrance,1972b), and 22-year (Torrance, 1981a,b) longitudinal studies, which tracked the creative achievements of the initial groups of students he had tested in the late 50s and early 60s. This work was continued through his students and colleagues with a 40-year follow-up (Cramond, et al., 2005) and

50-year follow-up (Runco, et al., 2010) This extensive research showed a strong relationship between test behavior in childhood and adult real-life creative behavior, thereby offering evidence of the predictive validity of the Torrance Tests of Creative Thinking.

With a reliable and valid test of creative abilities, Torrance could turn to his real interest, fostering creativity in individuals. In 1966, Ginn and Company asked Torrance to devise some creative activities to go along with their texts. These activities were the beginning of his Incubation Model (Crammond, 2013). In order to create the curriculum model, he reflected on the creative abilities that could be developed.

When asked what he considered to be the main abilities of creativity, Torrance replied:

The main components of creativity have been conceptualized in a variety of ways. I have conceptualized them as follows and have designed the scoring of the Torrance Tests of Creative Thinking and my teaching methods (The Incubation Model of Teaching) in accordance with this conceptualization:

1. Finding problems
2. Producing many alternatives
3. Being flexible
4. Producing original ideas
5. Elaborating
6. Highlighting the essence
7. Keeping open
8. Being aware of emotions and using them
9. Putting ideas into context
10. Combining and synthesizing
11. Visualizing richly and colorfully
12. Enjoying and using fantasy
13. Giving ideas movement and sound
14. Looking at problems and solutions in many ways
15. Visualizing things internally, below the surface
16. Extending boundaries by cutting through them or going beyond them
17. Letting humor flow
18. Glimpsing infinity (Shaughnessy, 1998, pp. 445-446)

“People prefer to learn creatively – by exploring, questioning, experimenting, manipulating, re-arranging things, testing and modifying, listening, looking, feeling – and then thinking about it – incubating.” ~ E. Paul Torrance

Thus, Torrance used his vast knowledge about creative individuals and what he learned about the responses of the most creative individuals on his tests to both revise the scoring of the tests and to conceptualize a three-stage curriculum model. The Incubation Model of Teaching (Torrance & Safter, 1990) is designed to incorporate creative thinking abilities and skills into any discipline at any level, from early childhood to old age. The three stages of the model include: heightening expectations, deepening expecta-

tions or digging deeper, and going beyond or keeping it going. The purpose of the first stage is to stimulate interest, curiosity, and motivation to learn. The purpose of the second stage is to give students the opportunity to think more deeply, make connections, use their senses, think creatively, and look for possible problems and solutions. The purpose of the third stage is keeping the learning going beyond the unit, lesson, and classroom. This is where this model is very different from most; instead of concluding and summarizing, the aim of the final stage is to keep students thinking, investigating, and applying their knowledge (Torrance & Safter, 1990).

Students who study creativity at select universities may learn about The Incubation Model, use it, and research it, but this model has not received widespread acceptance and application. This may be in part because Torrance used metaphors to describe the activities at each stage rather than standard curriculum language. It may also be because schools have put more emphasis on basic skills measured by traditional achievement tests rather than higher level thinking (Cramond, 2013).

“The skills of creative thinking must be recognized as mankind’s most important adaptability skills. Such skills must become basic to the curriculum of schools, homes, businesses, and other agencies.” ~ E. Paul Torrance

In the early 1970s, Torrance became concerned that the interest that young people had had in the future and world affairs in the 1960s was waning. He was also concerned by what he perceived to be a decrease in creativity in American society (Hébert, et al., 2002). Impressed by the Creative Problem Solving Process developed by Osborn and Parnes (Osborn, 1953/1967; Parnes, 1966), Torrance decided to try their method in a month long curriculum that he and Pansy developed for high school students using the process to identify and solve real potential future problems (Millar, 2007).

The Torrances were so bolstered by the results of this experience that they began the Future Problem Solving Program. The program soon grew from its start in Athens, GA in 1974 to a statewide, nationwide, and now international program. Now called Future Problem Solving International (FPSPI). According to the website, “More than 250,000 Future Problem Solving students from more than 37 states and 14 countries have participated in the last decade!” (FPSPI, n.d.).

The program, which has both competitive and noncompetitive components, also has both team and individual components. Students who participate in the original FPSPI competition (now called Global Issues Problem Solving) work in teams of four and compete based on grade level using a six-stage problem solving process to address scientific and social topics delineated by the organization from a vote. Example topics from the past include cyber security, robotics, ocean communities, and nutrition. The students research each topic, identify possible problems, choose a key problem to work on, brainstorm many solutions, develop and use criteria to evaluate their solutions, choose the best solution or combination of solutions, and develop a plan to implement it. Students work on practice problems throughout the school year and receive feedback from trained evaluators on their work.

Teams that do well in local competitions are invited to compete in the International Future Problem Solving Bowl held each summer.

Another competitive component is Community Problem Solving through which an individual or team of students work on a real local, regional, or global problem to solve it. Problems are categorized as Civic and Cultural Issues, Education, Environment, Health Concerns, and Human Services. One recent such project focused on making students and members of the community more aware of the need to drink more water. One result of their project was a grant that they received to purchase a hands free water fountain and bottle filling station for their school. Another group, concerned about the problem of teens texting while driving, has developed partnerships in the community, tried to raise community awareness of the issue, and are working on strengthening the laws pertaining to texting while driving. Students write up the information about their projects, and the top projects are invited to the International Conference.

Two other competitive components are Scenario Writing and Scenario Performance. In these, individuals create short stories pertaining to one of the identified topics set 20 years in the future. These stories should be imaginative, but also address a real problem in a logical way. The difference is that in the former, the students write a short story and in the latter they tell their story live or on videotape. Creators of the top stories are invited to the International Conference.

The non-competitive aspects of the FPSPI are designed to help teachers use the process in a non-competitive way incorporated into the curriculum. Action-Based Problem Solving (grades k-3), The Problem Solving Experience Curriculum (grades 5-8), and Problem Solving Across the Curriculum, which provides hundreds of future scenes that have been used in Global Issues Problem Solving are available as resources from FPSPI.

Although the creativity tests are what Torrance is best known for, the Future Problem Solving Program was his greatest pride (personal communication, circa 1995). After all, he was most interested in promoting and developing creativity in individuals all along.

Some Personal Anecdotes:

I was fortunate to be a student of Torrance's from 1979 – 1982. When he retired in 1984 to care for Pansy, who was in ill health, the College of Education began a search for someone to teach his creativity classes. In 1989, I was hired. I knew that there was no way that I could fill his big shoes, and fortunately, I was not expected to do so, but I was lucky that in his retirement, Torrance lived in a house just blocks from the university, so I could visit him and continue to learn from him until he died in 2003.

Of all of his great accomplishments as a researcher, none is better than his role as mentor, teacher, and friend to so many around the world. As evidence of this, you have to visualize his front porch. Torrance did not have a regular mailbox, even the largest ones could not contain the correspondence he received. So, he had a chest, a child's toybox, on his porch to hold all of the mail he would receive. Of course, he responded to it, so he paid a secretary to come to his house every day and help him with the correspondence.

Torrance showed his students that he cared, and we cared for him. He took a picture of every student of his on the first day of class and started a

file. A few years before he died, he gave me my file, and it contained every card and letter I had written to him over the years. He also wrote me a congratulatory note for publications that I had in my first years as an academic. It meant a lot to be held in such high regard.

He was a very responsive teacher. If I asked a question about some area of research, I would find a typed note in my office mailbox the next day with a reference citation or two and some information. Later, as a new assistant professor at UGA, I often had questions, and he was always open to meet with me and answer them. I was continually amazed by his incredible record keeping and memory. If I asked about something, he would go to his file cabinets and pull out an article about it. He always had the answer and knew where to get the files.

In his classes, he gave us reams of information that he had copied on colored papers. One day, as I left class, another professor said, "Well, I can tell you are one of Torrance's students. He runs off so much for his students on our mimeograph machine and with our paper." I responded, "No sir, Dr. Torrance has his own machine and his own paper that he pays for himself." There were always those who were jealous of him and looked for ways to put him down, so he was careful not to give anyone cause.

It was not known until shortly before his death that Torrance also paid for many graduate students' assistantships. They thought they had received an assistantship from the university, but he paid for them and never told them. It was only after he had retired that an IRS audit questioned the money he gave to the students, and many found out that he had paid their way.

For years, I would take the students from my creativity classes to his house to visit with him. He was always welcoming and gracious, but the students, who typically had many questions, were often quietly in awe. I still have former students who remember their visit with Torrance as a highlight of their graduate studies.

One thing that Torrance enjoyed doing was reverse gifting. So, when a group of us went to his house to celebrate his birthday, he would have gifts wrapped for us to take. These were typically souvenirs from his many travels abroad, and he took great delight in watching us choose and open our gifts.

There are so many stories of his humility, generosity, and caring that I cannot possibly relate them all here. But, the love and loyalty of so many of his former students, colleagues, and acquaintances gives testimony to the personal effect he had on so many.

In 2003, when he was dying, a graduate student who then lived in Torrance's basement apartment, Mohammed Badaway, and I were trying our best to care for him. I got frustrated that every time I went to the hospital, they would ask if I was family. Finally, I told them that I was his mistress. I knew that they would remember that and pass it on. Sure enough, I never had to answer that question again. Torrance thought it was a humorous, creative solution.

Mohammed cared for Torrance better than most sons would during his hospital stay, while in recovery in a nursing home, and later back in his own home. I was with him as often as I could to relieve Mohammed. Cherokee Princess, Torrance's beloved cat, lay with her head on his chest unless

Mohammed forced her to get up to eat and go outside for a bit. As soon as she was let back in the house, she went back to her post.

I was getting so many queries about Torrance's health that I started a listserv with updates several times a week. Only much later did I find that those updates were transmitted all over the world to caring friends and colleagues. Several people commented to me about my "mistress" status. I had had no idea that that story was sent to so many people!

Mohammed and I tried to be sure that one of us was with Torrance at all times. With the help of hospice personnel, he was never alone. One hot Saturday, July 12th, 2003, I had worked in my yard and got very sweaty, dirty, and tired. I decided to shower and lie down for a little while before visiting Torrance. Exhausted, I fell asleep and didn't wake until after 8:00 pm. I decided it was too late to visit, and I would go the next day. Mohammed had gone out to run some errands. That evening, with just the hospice nurse there, Paul Torrance took his last breath, and Cherokee Princess left her post.

When I found out the next day, I was consumed with guilt and remorse for not being there. Then, Virginia Macagnoni, a good friend of Torrance's and mine, told me that Paul had told her that he was ready to die, but Mohammed and I would not let him. That greatly relieved my guilt and allowed me to mourn him.

In the weeks following his death, I took on the job of going through all of his books, papers, and scrapbooks to determine which should go to the University of Georgia archives and the Torrance Center, which should go to family, and which should be thrown away. It was a very difficult task, and I was being pressured by the university to cull what I could because of space. I am sure I made some mistakes and threw away valuable data, but it was a daunting job and very emotional.

I feel that I was very honored to have been Paul Torrance's student, colleague, and friend. I was especially honored to have been with him during his last days. He has affected my life in so many ways, as he had so many others, the study of creativity, education, and psychology. He was truly a creativity guru and trailblazer.

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