# Creativity and Construction Grammar II
## International Workshop

http://ku.de/cxg-creativity

Alexander Bergs (Osnabrück), Heiner Böttger (Eichstätt), Thomas Herbst (Erlangen), Thomas Hoffmann (Eichstätt),
Nora-Corina Jacob (Munich), Karin Kukkonen (Oslo),
Shashi Matta (Ingolstadt), Cristóbal Pagan Canovas (Murcia),
Peter Schneck (Osnabrück), Graeme Trousdale (Edinburgh),
Peter Uhrig (Osnabrück/Erlangen), Selina Weiß (Ulm),
Oliver Wilhelm (Ulm), Alexander Ziem (Düsseldorf)

Catholic University of Eichstätt-Ingolstadt
March 19–20, 2019 ● 9am - 5:30pm ● UA 141
Chair of English Linguistics (Prof. Thomas Hoffmann)

## Day Schedule — 18 March

18:30–20:00     Registration and reception

## Day Schedule — 19 March

9:00–9:30       Thomas HOFFMANN          Constructionist Approaches to Creativity:
                (Eichstätt)               An Introduction

9:30–10:00      **Coffee break**

**Interdisciplinary Insights and Approaches to Creativity I**

10:00–10:45     Oliver WILHELM and       Individual Differences in Creativity
                Selina WEIß
                (Ulm)

10:45–11:30     Nora-Corina JACOB        Creativity as a Habit — a Psychological View
                (Munich)                 on Creativity

11:30–12:15     Shashi MATTA             Connecting the Dots: Insights on Creativ-
                (Ingolstadt)             ity from Research in Business and Consumer
                                         Behavior

12:15–14:00     **Lunch break — Gaststätte Tagesheim**

14:00–14:45     General discussion I     Methodological and Theoretical Implica-
                                         tions of Interdisciplinary Insights I for Lin-
                                         guistic Studies of Creativity

**Interdisciplinary Insights and Approaches to Creativity II**

14:45–15:30     Graeme TROUSDALE         Learning to Improvise: Creativity and Reg-
                (Edinburgh)              ularity in Music and Language

| 15:30–16:15 | Heiner Böttger (Eichstätt) | Home of Creativity. Insights From a Language Educational Neuroscientific Perspective |

| 16:15–16:45 | **Coffee break** | |

| 16:45–17:30 | General Discussion II | Methodological and Theoretical Implications Interdisciplinary Insights II for Linguistic Studies of Creativity |

| 19:30–22:00 | **Dinner — Gaststätte „Zum Gutmann"** | |

## Day Schedule — 20 March

**Cognitive Poetic Insights and Approaches to Creativity**

| 9:45–10:30 | Karin Kukkonen (Oslo) | Divergent Thinkers, Extended Minds and their Designs: Creativity in Cognitive Literary Studies |

| 10:30–11:15 | Cristóbal Pagán Cánovas (Murcia) | Learning Formulaic Creativity: Chunking in Verbal Art and Speech |

| 11:15–11:45 | **Coffee break** | |

| 11:45–12:15 | General Discussion III | Methodological and Theoretical Implications of Cognitive Poetic Insights for Linguistic Studies of Creativity |

| 12:15–14:00 | **Lunch break — Gaststätte Tagesheim** | |

## Constructionist and Cognitive Linguistic Approaches

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|---|---|---|
| 14:00–14:45 | Alexander Bergs<br>(Osnabrück) | If Ain't Construction Grammar, it Ain't Creative |
| 14:45–15:30 | Peter Uhrig<br>(Erlangen) | Creative Intentions: The Thin Line Between 'Creative' and 'Wrong' |
| 15:30–16:00 | **Coffee break** | |
| 16:00–16:45 | General Discussion IV | Constructionist Approaches to Verbal Creativity: The Road Ahead |
| 19:30–22:00 | **Dinner (Gaststätte „Gasthof Krone" — see below)** | |

# Abstracts

## ● Individual Differences in Creativity

Oliver Wilhelm and Selina Weiß

The predominant view in contemporary psychological creativity research is that creative thinking benefits from unexpected combinations, involves producing multiple different responses from available information, is based upon identifying and creating associative nets, alters the shape of information into unexpected forms, and the novelty of the response is an essential aspect of its evaluation. We will illustrate and review performance measures of creativity and evaluate them from a psychometric perspective. We will discuss methodological challenges in evaluating creative behavior.

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## ● Creativity as a Habit — a Psychological View on Creativity

Nora-Corina Jacob

The research landscape on creativity in psychology is still sparsely populated and thus misses a great potential of creativity for coping with individual and societal challenges. Creativity requires that one veers from the "beaten path", asks questions that challenge the status quo, and adopts new perspectives. In my presentation, I will elaborate on Sternberg's view on creativity as a habit based on recent studies. Furthermore, I am presenting a process model of creativity as well as practical implications to foster creativity. Lastly, I give an outlook on how to assess creativity with verbal tasks.

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## ● Connecting the Dots: Insights on Creativity from Research in Business and Consumer Behavior

Shashi Matta

Researchers in business and related fields have investigated creativity in multiple contexts including problem solving, workplace teams, open innovation, and consumer psychology. I will review factors that have been shown to shape creativity in those contexts and discuss them under three broad categories — cognitive, social-personality, and environmental. I will conclude with a brief summary of my own research on the effect of mindfulness on individual and team creativity.

Shashi Matta

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## ● Learning to Improvise: Creativity and Regularity in Music and Language

Graeme TROUSDALE

Research in historical linguistics has demonstrated that language change often involves routinization (Kempson and Cann 2007, Traugott and Trousdale 2013); recent psycholinguistic work has also suggested parallels between alignment, routinization and change (Garrod and Pickering 2013). Such routines have been shown to emerge in conversational flow, as a product of interaction between speakers and hearers. Similar claims have been made for the development of musical routines in improvisation: much improvisational work involves the use of pre-fabricated routines, often explicated in linguistic terms (e.g. Berliner 1994 talks of a 'lexicon' and 'syntactic patterns' associated with jazz improvisation). This paper seeks to provide a precise analysis of similarities and differences between conversational and improvisational creativity and routines.

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## ● Home of Creativity. Insights From a Language Educational Neuroscientific Perspective

Heiner BÖTTGER

Cross-science research shows us that we best solve problems after relinquishing the effort to crack them — when our minds are allowed to wander. That is also true with language, when we use it implicitly, intuitively. Desperately searching for words in a communicative situation, e.g., seems counterproductive. Mind-wandering or, more scientifically, "stimulus-independent thoughts", refers to times when our minds stray from a state of full concentration, such as solving a problem, to unrelated thoughts. Allowing our minds this freedom can be the most productive way to use a language.

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## ● Divergent Thinkers, Extended Minds and their Designs: Creativity in Cognitive Literary Studies

Karin KUKKONEN

How does creativity, generally conceived as spontaneous and ephemeral, change when it

gets into contact with the durable medium of the written text? My talk will consider creativity from the angle that writers work with pen and paper to develop their texts and that such mediation scaffolds and extends mental processes. The approaches of manuscript genetics, extended mind (4E cognition) and predictive processing are brought to bear on the creative process, and also some deliberations on how writing translates into reading are developed.

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## ● Learning Formulaic Creativity: Chunking in Verbal Art and Speech

Cristóbal PAGÁN CÁNOVAS

How do we learn to organize a language in chunks and to use those chunks creatively? The Parry-Lord theory of oral composition-in-performance argued that oral singers produce complex poems out of rehearsed improvisation through the mastery of a system of formulas, chunks that integrate phrasal, metrical, and semantic structures. This talk will reconsider formulaicity and creativity by contrasting linguistic theories of chunking with findings from oral poetics, exploring the idea of a formulaic creativity not based on morphosyntactic patterns, but on sequences of acoustic or multimodal cues linked to semantic contrasts.

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## ● If Ain't Construction Grammar, It Ain't Creative

Alexander BERGS

In this presentation I will discuss the notion of rules in linguistics and how these relate to linguistic creativity. It will be argued that traditional computational models of mind and language, such as generative grammar, cannot account for observable phenomena of linguistic creativity. Usage-based approaches such as construction grammar offer a more flexible and dynamic view and might thus fare better in this respect.

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## ● Creative Intentions: The Thin Line Between 'Creative' and 'Wrong'

Peter UHRIG

Highly creative language use, as regularly found in poetry, song lyrics and advertising, has often been characterized along the lines of "deviation from the norm, breaking of

rules, doing things differently, that is, law-breaking" (Cropley/Cropley 2013). In fact, this characterization does not only apply to creative language use, which is usually regarded as positive, but also to linguistic errors and — in the case of the quote by Cropley/Cropley (2013) above — crime. Salcedo-Albarán et al. (2009) on the other hand maintain that illegal and creative actions can be distinguished as follows (among other criteria):

A. When examining the nature of the broken rule:

(a) If the broken rule is a formal one — or an explicit law — then illegality happens.

(b) If the broken rule is an informal one — or an implicit social rule or custom — then creativity may happen. (Salcedo-Albarán et al. 2009: 3)

Accepting Coseriu's (1973) distinction between System and Norm, one could then argue that violations of the system result in errors and violations of the norm can result in creativity. However, such a distinction is much more difficult to make in a usage-based Construction Grammar framework such as the one proposed by Goldberg (1995, 2006), where input and abstractions over input lead to linguistic behaviour instead of abstract formal rules. Without such rules, what are appropriate mechanisms to define what is wrong and at the same time distinguish it from creative language use?

Comparing examples of E-creative language use (Sampson 2016 and Bergs 2018 for discussion) to linguistic errors, I will show how pre-emption (or negative entrenchment in the sense of Stefanowitsch 2006) can help differentiate between 'creative' and 'wrong' in a Construction Grammar framework even without recourse to abstract rules. Special attention will also be paid to the different expectations and assumptions hearers have when faced with (a) slips of the tongue by native speakers, (b) creativity, or (c) with errors in learner language. I will argue that here the perceived intention (see Uhrig 2018) plays an important role in the categorization of an utterance and that objective criteria in the analysis of the utterance alone cannot lead to a psychologically plausible distinction between 'creative' and 'wrong' language use.

### References

Bergs, Alexander. 2018. Learn the rules like a pro, so you can break them like an artist (Picasso). Linguistic aberrancy from a constructional perspective. Zeitschrift für Anglistik und Amerikanistik 66.3.

Cropley, David H. & Arthur J. Cropley. 2013. Creativity and Crime: A Psychological Analysis. Cambridge: Cambridge University Press.

Coseriu, Eugenio. 1952/1975. "System, Norm und Rede", in: Coseriu, Eugenio: Sprachtheorie und allgemeine Sprachwissenschaft. Munich: Fink, 11–101.

Goldberg, Adele. 1995. Constructions: A Construction Grammar Approach to Argument Structure. Chicago: University of Chicago Press.

Goldberg, Adele. 2006. Constructions at Work: The Nature of Generalization in Language. Oxford: Oxford University Press.

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# Venue and contact

## Conference room
Block "Universitätsallee (UA)/Zentralbibliothek"
Universitätsallee 1
Room UA-141

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# How to get to Eichstätt

**By car**    To get to Eichstätt from Ingolstadt, take the B13 towards the north-west. If you are coming from the north on the A9, leave the A9 at the junction 'Altmühltal' and follow the E21 for approximately 20 minutes to Eichstätt. If you are coming from the south on the A9, leave the A9 at the junction 'Lenting' and follow signs to Eichstätt.

**By train**    Eichstätt is approximately halfway between Nuremberg and Munich on the Treuchtlingen–Ingolstadt line. Coming from either direction, change at 'Eichstätt Bahnhof', which is located approximately five kilometers outside of town, and take the single-carriage train to 'Eichstätt Stadt'. Make sure your ticket is valid to 'Eichstätt Stadt'. From here it is an approximately ten-minute walk to the University (in the direction of the town center).

**By plane**    Munich airport lies to the southeast of Eichstätt and Ingolstadt. There is a bus from the airport to Ingolstadt (Ingolstadt Airport Express X109) that takes approximately an hour. It is also possible to reach Ingolstadt and Eichstätt from the airport by train, which takes approximately 1.5 to 2 hours. Nuremberg airport lies to the north of Eichstätt and Ingolstadt. From the airport, take the subway (U-Bahn) line 2 to the main train station ('Nürnberg Hauptbahnhof') which takes 12 minutes; from there take the regional train (RB) to Eichstätt, or the ICE train or regional express train (RE) to Ingolstadt.

# Parking

**Volksfestplatz** — free; walking distance to conference building c. 15 mins.

Note that parking charges apply if you park directly next to „Universitätsallee (UA)/Zentralbibliothek".

# Lunch and dinner venues

All restaurants are in walking distance from the university.
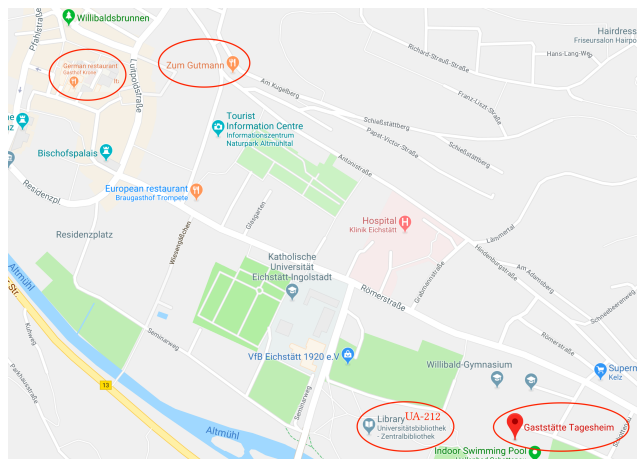
### Lunches (19/20 March)
Gaststätte Tagesheim (next to our university building)
Schottenau 20
85072 Eichstätt

### Dinner (19 March)
Gaststätte „Zum Gutmann"
Am Graben 36
85072 Eichstätt

### Dinner (20 March)
Gasthof Krone
Domplatz 3
85072 Eichstätt

# WiFi

Eduroam is available everywhere on the campus.