

## **CCT 602: CREATIVE THINKING SYLLABUS -Fall 2008**

**Dr. Nina Greenwald**

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### **Course Objectives:**

At the conclusion of the course, each student should be able to demonstrate:

- An increased understanding of the creative person, the creative process (within the context of normal cognitive processing), and the techniques for enhancing creative functioning.
- Increased self-actualization and skill in creative thinking (sensitivity to problems, fluency, flexibility, originality, and elaboration through visual and verbal exercises).
- Increased knowledge of the application of the concepts and the development of lesson plans and/or scholarly papers.

Authentic thinking, thinking that is concerned about reality, does not place in ivory tower isolation, but only in communication. Without dialogue there is no communication, and without communication there can be no true education.

--Paulo Freire, Pedagogy of the Oppressed

### **Course Requirements:**

#### **1. ALL READINGS AND ASSIGNMENTS DONE ON TIME**

This permits informed, active participation in class exercises and discussions  
-- a **key** part of the course.

#### **2. JOURNAL KEEPING: NOTEBOOK OF THE MIND**

The goal of this journal is to document the unfolding of your own experiences and growth in the course. It should offer you a record of the changes in your thinking, actions, and attitudes. It should include comments on, and connections between the readings, class events and outside experiences.

- a. Make a journal entry each week. Hand in first journal entry Week 2 so we can provide you feedback on this type of assignment.
- b. Creativity Class "scrapbook" contribution - to facilitate your memory of and transfer of learning to of key course concepts, please select an item to include in your weekly journal (re: creativity, from newspapers, magazines, (e.g., cartoons, news articles, brief essay)

#### **3. TWO REFLECTIVE ESSAYS**

Reflections on your progress: twice during the semester (due Week 8 and Week 14) review journal entries to date. Write a 1-2 page essay summarizing commenting on your change and progress. Identify factors that contributed, patterns of development, emergent goals, interests.

#### **4. BRIEF EXERCISES**

A short exercise or two may be assigned each week, except for weeks when other assignments are due. Exercises will be distributed weekly.  
(see "Weekly Exercises and Assignments Due")

#### **5. AN IN-DEPTH STUDY OF ONE LIFE**

Identify a person about whom you want to know more. Read an autobiography, biography, letters, and/or journal of that person. Report on your learning in two ways:

- a. AN IN-ROLE BIOGRAPHY PRESENTATION, with accompanying fact sheet (details to be discussed in class).
- b. AN ESSAY (5-6 pages) addressing specific questions about your person

#### **6. A FINAL PROJECT** - a self-selected activity of one of the following:

(see "Final Paper Assignments" & Possible Topics for Research Papers)

This may be:

- a. a curriculum unit (5-10 lessons);
- b. a materials evaluation paper
- c. a research paper (approx. 10 pages);
- d. an expressive project
- e. self- designed project (see Nina for approval)

Required Texts:

1. Greenwald, Nina (ed.) Readings in Creative Thinking (special set for class 2002)
2. Shekerjian, Denise. Uncommon Genius, Viking Penguin, 1990.
3. Cameron, J. The Artist's Way (optional)

CCT 602 Creative Thinking, Fall 2008: Topics and Readings

<u>Week</u>	<u>Topics, Readings and Major Assignment Due</u>
1- Sept. 2	<b>Of Course, Your Creative!</b> <ol style="list-style-type: none"><li>1) Introduction and Course overview.</li><li>2)</li><li>3) 2- Sept. 9 <b>Historical Background, Different Approaches, their strengths and weaknesses</b></li><li>4) <u>Sternberg R. J. &amp; Lubart T.I.</u> The Concept of Creativity: Prospects and Paradigms. In <i>Handbook of Creativity</i>, Sternberg R. J. (ed.), Cambridge Univ. Press. 1999.</li><li>5) <u>Albert, R. S. &amp; Runco, M. A.</u> A History of Research on Creativity. In <i>Handbook</i> 1999.</li></ol>
3- Sept. 16	<b>Promoting and Inhibiting Creativity.</b> <ol style="list-style-type: none"><li>1) <u>Nickerson, R. S.</u> Enhancing Creativity in <i>Handbook</i>, 1999.</li><li>2) <u>Davis, G. A.</u> Barriers, blocks, and squelchers: why we are not more creative, 1992, ch.2 in <u>Creativity is Forever.</u></li></ol>
4- Sept. 23	<b>Creative Persons: Socio-Cultural Influences.</b> <ol style="list-style-type: none"><li>1) <u>Lubart, T. I.</u> Creativity Across Cultures in <i>Handbook</i>, 1999.</li><li>2) <u>Bond, S. J.</u> "How Social Conditions Affect Creativity" in Hayes, <i>The Complete Problem Solver</i>, pg. 301-339, 1990</li><li>3) <u>Sherkerjian, D.</u> Uncommon Genius, 1990, Part. I. Pg.1-79.</li><li>4) <u>Powell, M. C.</u> On Creativity and Social Change, in <i>The Journal of Creative Behavior</i>, 1994.</li></ol>
5- Sept. 30	<b>Creative Persons: Methods of Study.</b> <ol style="list-style-type: none"><li>1) <u>Csikszentmihalyi, M.</u> Implications of a Systems Perspective for the Study of Creativity. In <u>Handbook</u>, 1999.</li><li>2) <u>Sherkerjian, D.</u> <i>Uncommon Genius</i>, 1990, Part II. Pg. 83-177.</li></ol>
6- Oct. 7	<b>Creative Persons: Thinking Styles and Strategies.</b> <b>A Panel of Creative Guests!</b> <ol style="list-style-type: none"><li>1) <u>John-Steiner. V.</u> Visual Thinking and the Languages of Emotion Ch. 4 in <i>The Notebooks of the Mind</i>. 1986.</li><li>2) <u>Lazar, D.</u> <i>Seven Ways of Knowing: Understanding Multiple Intelligence</i>, 2<sup>nd</sup>. Ed., 1991, Pg. ix-xxii, 171-174, 197-204.</li><li>3) <u>Sherkerjian, D.</u> Part III. Pg. 181-224</li></ol>
7- Oct. 14	<b>The Creative Process. Experimental Studies and Theories.</b> <ol style="list-style-type: none"><li>1) <u>Dominowski, R. L.</u> "Productive Problem Solving", 1995, Chap. 4 in <i>The Creative Cognition Approach</i>, 1995</li></ol>

Ward, T. B., Smith, S.M. & Finke, R. A., Creative Cognition, in *Handbook*, 1999.

- 2) Amabile, T. "The Social Psychology of Creativity: A Componential Conceptualization," *The Journal of Personality and Social Psychology*, 1983, pg. 357-376.
- 3) Schwartz, S. H., A program in General Heuristics for Problem Solving. In *Proceedings of the 2<sup>nd</sup> Annual National Conference on Problem Solving Across the Curriculum*, 1992, pp. 97-107.

8- Oct. 21

### **The Creative Process and Creative Problem Solving (cont.)**

- 1) Baer, J. Point and Counterpoint: The Reason for Domain Specificity of Creativity. *Creativity Research Journal*, 1998.
- 2) Brophy, D. R. Understanding, Measuring, Enhancing Individual Creative Problem-Solving Efforts. *Creativity Research Journal*, 1998.
- 3) Weisberg, R. W. Creativity and Knowledge: A challenge to Theories in *Handbook*, 1999.
  - **First Reflective Essay Due** - (Attach weekly entries for weeks 1-7)

9- Oct. 28

### **Creative Persons Across Domains.**

#### **Self- Selective Biographical Presentations – Part 1.**

10- Nov. 4

### **Creative Persons Across Domains.**

#### **Self- Selective Biographical Presentations – Part 2.**

#### **Biographical Paper Due.**

11- Nov. 11

### **Veteran's Day holiday (no class)**

12- Nov. 18

### **The Evaluation of Creativity and its relation to Intelligence**

- 1) Davis, G. A. Creativity Tests, ch. 8. In *Creativity is Forever.*
- 2) Plucker, J. Is the Proof in the Pudding? Reanalysis of Torrance's (1958-Present) Longitudinal Data. *Creativity Research Journal*, 1999
- 3) Sternberg, R. J. & O'Hara L. A. Creativity and Intelligence in *Handbook*, 1999.

#### **Thanksgiving Break (Nov. 19-23)**

13- Nov. 25-  
Dec. 2

### **The Evaluation of Creativity and its relation to Intelligence**

- 1) \*Davis, G. A. Creativity Tests, ch. 8. In *Creativity is Forever.*
- 2) \* Plucker, J. Is the Proof in the Pudding? 3) Reanalysis of Torrance's (1958-Present) Longitudinal Data. *Creativity Research Journal*, 1999
- 3) \*Sternberg, R. J. & O'Hara L. A. Creativity and Intelligence in *Handbook*, 1999. ***Begin Small Group Invention Project***

#### **Creativity in Education.**

- \* Greenwald, N. L. Swimming Against the Tide: The Creative Child as a late Bloomer, in Lynch, M. D., & Harris C. R. (Eds.) *Fostering Creativity in children, K-8*. Allyn and Bacon, 2000.
- 2) \* Feldhusen, J. & Treffinger, D. "Methods of Teaching Creativity and Problem Solving" and "How to get a Project Started in Your Classroom," Ch. 4,5 in *Creative Thinking and Problem Solving in Gifted Education 3<sup>rd</sup>*. (Eds.) 1985.
- 3) Edwards, S. The Technology Paradox: Efficiency vs. Creativity. *Creativity Research Journal*, 1999.
- 4) \* Greenwald, N. L. Songs the Dinosaurs Sang in *Gifted Child Today*, 1998.

14- Dec. 9

**Creativity in Organizational Settings, Motivation.**

- 1) Williams, W. M. & Yang, L. T. Organizational Creativity in *Handbook*, 1999
- 2) Service, R. & Boockholdt. Factors leading to Innovation: A study of Manager's Perspectives. *Creativity Research Journal*, 1998
- 3) Jung, D. Transformational and Transactional Leadership and their effects on Creativity in groups. *Creativity Research Journal 2001*.  
*Second Reflective Essay Due* - (Attach weekly entries 8-13).

**Invention Presentations by Small Groups**

Monday Dec. 14

*FINAL PAPER DUE.*

These are designed to enhance your creativity and learning, and to provide us with important feedback on your thinking. These assignments, while not graded, are required and a vital part of your participation in this class. They are due on the weeks indicated and will often be discussed in class that week.

- Week 1
- 1) Creativity Definition
  - 2) Junky ideas exercise
  - 3) Make 3 wishes and 3 predictions regarding your creative development over the next 13 weeks. Be optimistic! Expect wonders!
  - 4) initial personal assessments
- Week 2
1. **Journal Entry**  
Do weekly. Submit your first entry for feedback September 19. In these brief weekly entries you are asked to comment on readings and make connections to class events & life experiences. Remember this is an ongoing assignment. You need to keep up with the readings, reflect and do your journal entry each week.
  2. **Problem Solving Paradigms** – Four fun Challenges!
  3. **Make a Wish!**
- Week 3
1. Drawing on the Right Side of the Brain: enhancing creativity; reflections on the process
- Week 4
1. Idea generating techniques
  2. Film on socio-cultural factors
  3. "Debate"
- Week 5
1. A personal problem/challenge/opportunity to work on: in a paragraph, state a problem you're grappling with and need to work on. Choose something meaningful to you, but are willing to discuss in class with 1 or 2 people. Redefine your problem, beginning with "In what ways might I..." State or represent it in at least 5 different formulations.
  2. Idea generating techniques: conceptualizing your biography presentation
  3. Imaginative "travel" -- scribbles activity
- Week 6
- Panel of Creative People.**  
**Develop a Question or two.** Bring questions to pose to panelists formally or informally that relates to what you have read about the creative process.
- Week 7
- Identify** several underlying common themes among the panelists:
- Week 8
- First Reflective Essay Due.** Three page limit word processed or typed.  
**Attach weekly journal entries – weeks 2-7.**
1. Developing criteria for biographical presentations

- Week 9                    **No weekly assignment. In-Role Biography presentations due.**
- Week 10                **No weekly assignment. In-Role Biography presentations due:  
All Biography papers due**
- Week 11                1. **Visual Product Due:** Using the "Scribble Lesson" as a jumping off point, develop a visual product (any medium or combination) and bring it in to display.  
2. Your problem: reflect on your progress. What new approaches seem useful now? Have you tried any out? What results? Keep on if necessary.  
3. Hands-on creative problem solving and problem representation.
- Week 12                1. Sample Tests of Creativity.  
2. Values Exercise. Hand in your evaluations from last weeks handout.  
3. Self Assessment of your Biographical presentation.  
4. **Begin invention process:** bug Listing: products, processes that bug you; include some you'd like to change, modify, improve!
- Week 13                1.**Inventions (team process)** – application of Creative Problem Solving model  
2. Personal Environment Exercise and Report. Think about an environment in which you feel creatively inhibited or even stifled! What are its characteristics? What specific changes or modifications in this environment would promote greater activity? max two pages.
- Week 14                **Second Reflective Essay Due.** Three page limit word processed or typed.  
Attach weekly journal entries – weeks 8-13.
- Last minute prep, then invention presentations to inventor guests Pot Luck Dinner; Course Evaluation forms.

**Congratulations on you ICG (Incredible Creative Growth)! What wishes regarding your creative development have come true? To what future creative heights do you aspire?**

## CCT 602: MID-TERM ASSIGNMENTS

Choose some creative person -alive or dead- who you admire or want to know more about. After reading some books, articles, or gathering information in different ways (e.g. interview) you have two assignments: a short oral presentation and a short paper.

### A. Biography Paper - due week 10

Please write an essay (approximately 5 pages) in a clear, cohesive, well-supported way, on one or more of the following questions. For all questions, relate the life to relevant class readings. Do the *addendum* questions. Be sure to reference relevant readings covered in the course.

#### 1. TRAITS AND MOTIVATION

Many who try to account for imagination see it rooted in the personality and motivation of productive individuals. They identify as important the personality traits of confidence, preference for complexity, tolerance for ambiguity, risk-taking, courage, commitment to task, openness (to the rational and non-rational), androgyny, flexibility, perseverance, keen sensory awareness (see Mackinnon, Barron, etc.)

In what ways does your subject's life confirm or disconfirm this explanation? (Cite examples from life to support your position)

#### 2. DEVELOPMENT/ENVIRONMENT

Some researchers of imagination see the subject's environment as highly significant in the forming of creative lives. They cite position in family (first born), early life events (early personal illness or trauma -e.g., death of a parent or sibling) or the presence of key figures in the life (as mentors or adversaries) as significant to the development of the subject's imagination. How would you describe and explain the development of your subject's productivity/imagination? Cite evidence to support your position.

#### 3. SELF-DESIGNED ESSAY QUESTIONS

Some lives pose unique questions. Develop an essay question on the life of your subject and address it. Cite evidence to support your position.

ADDENDUM: Required of all. (1 to 2 pages)

Each life is a lesson to all. What lesson or message did your subject's life convey to you? How will you act on, respond to, use it or its implications in your own life? Explain!

**B.**            **Biography Class Presentations** - This might be intimidating to some. Don't let it be -- please! We are all friends and a creatively supportive group, so risk it! (Due weeks 9 or 10)

**GOAL:**        To bring your person alive for us for a ten minute (rehearsed) presentation. For example, you might take the role of the subject or someone in the subject's life (e.g., relative, friend, enemy, critic) (You may not be yourself).

Help us to see, feel, understand, know the texture of the life of your subject as you do. Be original! The goal is to practice cognitive flexibility, flexible ego control, risk taking, empathic role taking along with the specific strategies of brainstorming, forced relationships and logical thinking.

**METHODS:**    Some possibilities:

- 1) Monologue (interior thinking, dramatic)
- 2) Dialogue
- 3) Interview others, Q&A format (e.g. game show)
- 4) Reading and commentary (e.g. obituary)
- 5) Comments by a descendent, ruminations, etc.
- 6) Comments by a spouse (e.g. think humor!)
- 7) Skit, scenario, with or without the class
- 8) Re-enactment of one episode from life, one "critical incident", telling detail
- 9) Presentation of works (prints, slides, etc.)
- 10) Reminiscence (by octogenarian)

**NOTES:**        1) Some choices will not present an overview or summary of the life. They will have a few "facts" (e.g. episode re-enactment). Others (a reminiscence, etc.) will likely include more "facts". A summary of the life is not the goal of the presentation.

**FACT SHEET:**    Prepare a fact sheet on your subject with some items of importance. Bring one fact sheet for each member of the class on the day you present. Examples of fact sheets will be shown in class.

## **CCT 602: FINAL PAPER ASSIGNMENT**

As indicated in the course outline, there will be a take-home final paper (10-12 twelve pages) This paper can be any of the four types below:

### **A. Unit to promote and elicit creativity**

You may wish to write a ten-lesson unit focusing on promoting and eliciting the specific skills and strategies related to creative functioning. Any topic or subject matter may be used: an interdisciplinary approach is recommended as in writing lesson plans you will actually use with your students. If you can implement some of the plans prior to handing in the unit, please do so and evaluate their success. If you like, you may attach copies of student work.

The unit should have:

- I. Overview of students (age, subject, class size, organization, etc.)
- II. Rationale or overview of goals and objectives  
A prose statement of your rationale in choosing these specific skills and objectives and the way in which they relate to the creative process/person/readings.
- III. The lesson plans and their evaluations
- IV. References

### **B. Materials Evaluation**

You may wish to evaluate an existing curriculum designed to promote creativity. In your rationale, you should establish a definition of creativity and the criteria against which you will evaluate the material. You should relate these criteria to perspectives on creativity discussed in class. You should describe and assess the curriculum, and finally indicate whether or not you would purchase it for use with your students (or in other domains such as for training purposes in business).

This materials assessment should have:

- I. Rationale -definition and criteria
- II. Materials description - target group, objectives, content
- III. Evaluations and implication
- IV. References

### **C. Research Paper**

You may wish to write a research paper on a topic of interest to you. About what aspect of creativity would you like to become more knowledgeable? Define a **manageable** subtopic or issue to research. (It is expected that you will read materials in addition to those assigned in class.) The paper may be a critical review of the literature or a speculative exploration of some theory or topic; it should come to a conclusion. Please use the standard conventions of quotes and references and include a bibliography. If you need a reference book on style, see Kate Turabian Chicago Manual of Style.

**D. Expressive Project**

You may wish to do a piece of or a series of pieces of expressive work (visual or verbal) and an essay describing the process of its development and the relation of the latter to course readings. If you make this choice, it is expected that your approach to the development of the expressive work will employ or experiment with one or more of the techniques introduced in CCT 602 (in class or in the readings). The accompanying essay should do two things: trace the process of the development of your creative work (2-3 pages); relate the process to specific features of the course readings, making substantive specific references (3 pages).

**E. Cameron, J. The Artists Way (12 week program to be explained; this decision should be made by week two of the course)**

Please submit an index card indicating what you have chosen to do for your final project no later than the 11th week of the semester. Indicate both the kind of paper and the specific topic. We will provide immediate feedback on your choice.