

# **CRCRTH 602 Creative Thinking SYLLABUS Spring 2012**

## **FACULTY/INSTRUCTORS:**

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## **CREATIVE THINKING: COURSE OVERVIEW**

### **COURSE OBJECTIVES**

By the end of the semester, each student will be able to:

- 1) describe three theoretical or empirical approaches to the study of creative thinking; identify the socio-cultural factors that influence the identification of creative products and events
- 2) use the Creative Education Foundation problem-solving model to redefine a personal problem, other practical problems, and, working in a team, generate an invention
- 3) demonstrate an in-depth knowledge of one creative individual by presenting an empathic role-taking presentation, by writing a five page paper, and by responding to three peer presentations with comments written in role
- 4) demonstrate metacognitive skill by writing two reflective essays (Week 6, Week 12) in which the student assesses his/her knowledge about creativity, skill in creative problem solving, and competence with presented creative problem-solving strategies and activities
- 5) demonstrate competence using at least three of the creative problem solving techniques presented: brainstorming, The Creative Education Foundation problem definition/problem solving model, and Scamper transformation techniques in presented tasks
- 6) demonstrate the application of acquired course knowledge and skill and newly researched knowledge to a topic or area of endeavor by developing and presenting a Virtual Museum Exhibit and by writing a five page paper describing the project's evolution and connection to course concepts [for students in the Critical and Creative Thinking program, this assignment and Reflective Essays 1 and 2 are suitable for inclusion in Reflective Practice Portfolio.]

### **PREPARATION ASSUMED FOR THIS COURSE**

This course is appropriate for any student with a strong interest in Creative Thinking and a desire to make a commitment to his/her personal development. You may also find it helpful to have some familiarity with the university's library and research services available to online students.

# THE SHAPE OF THE COURSE

The course has three overlapping phases directed toward our final objective which is to increase our effective, novel thinking by applying creativity-relevant strategies to significant, complex problems where we have some expertise or domain knowledge.

## Phase One: Understanding the Creative Process

In phase one, we focus on understanding the creative process and how we use it. In order to develop our creativity-relevant skills, it is helpful to work incrementally: to think big, start small. Thus, we begin with simple problems, concrete elements, and guided explorations (e.g. presented problems with common objects). In this phase of the course as later, case studies will offer us models of applying creative problem solving to complex, real world problems in a variety of domains. These cases will be drawn from architecture, music, literature, design, science and technology. There is a strand of case studies on the theme of social entrepreneurship. The latter cases will offer promising approaches to the chronic challenges of poverty, illness, unemployment and illiteracy around the world.

## Phase Two: Understanding Creative Persons

In phase two, we will move on to addressing more complex, ill-defined problems with several elements and less guidance (e.g. Look What's There and Design a System activities). Here we will also focus on creative lives and you will have an opportunity to study in depth someone of interest to you.

## Phase Three: Using Creative Strategies

In phase three, the course will culminate with highly ambiguous, more "real-world" problems (e.g. your Personal Problem, your Invention in response to things that "Bug" you). We will address the topic of evaluating creativity in persons and products through exercises and a review of creativity tests.

# RATIONALE AND STRUCTURE OF THE MODULES

In the course, we will study creativity across domains, in areas where systematic work (creative problem-solving) is most beneficial and areas in which intuition and non-rational approaches yield powerful results. We will provide opportunities and requests for the development of both of these kinds of competencies.

Below you will find a brief description of each of the weekly activities and their purpose in building your knowledge and skills in the area of creative thinking, the WHY of what you're doing. In the course modules you will find detailed descriptions of each of these activities which will explain the HOW to of each. Each module has activities that can be done "anytime" and those that benefit from sequencing.

## Do Anytime Activities:

- Media Viewing: The media clips are case studies that exemplify the concepts and strategies under discussion. The subjects embody open-mindedness, optimism, courage, perseverance and risk in the face of complex social problems. They offer inspiration.
- Searching the Internet: You will be asked to research a variety of persons and concepts to add to your repository of ideas for activities and to enrich your experience (Occasionally you'll be asked to do an Internet Search as a pre or post reading activity).

- Play: Many activities will invite you to playfully explore materials and ideas in order to develop a fresh perspective and to generate novel ideas.
- Relaxation: Relaxing for five, ideally ten minutes of deep breathing helps to clear the mind and to reveal one's inner voice. Emptying the mind makes room for new ideas. It is recommended that you do so before the activities. You may wish to use "Five Good Minutes" or the Garden of Serenity CD for support.
- Cartoon Caption Writing: Have some fun participating in, or viewing, the New Yorker Cartoon Caption Writing Contest. Humor nurtures imagination.
- Art/Music: Keen sensory awareness supports productivity. I urge you to hone yours by open-mindedly viewing art and listening to music that is different from that which you usually enjoy. (If you want guidance, Michael Gelb in Senzione, a chapter on this topic, in How to Think Like Leonardo Da Vinci, recommends some specific musical works.)

### **Activities with Required Sequence:**

- Pre-Reading Activities: The purpose of these activities is to help you recall and organize your prior knowledge on the topic. It is essential therefore that you do them before the required reading and media viewing.
- Post reading activities: The purpose of these activities is to allow you to practice and extend the knowledge you have gained through reading and media viewing.

In many of these activities, you will be asked to persevere past your normal stopping point. There are two reasons for this: first, there is significant evidence that doing so not only produces more ideas, but more original ideas. Second, in these variations on the original task, you will be trying new strategies (e.g. finding forced relationships, role-playing) with guidance that you can apply later at will. So relax, be open, let yourself be silly and persevere.

### **Weekly Writing Assignments:**

- Journal: The purpose of the Journal is to invite you to make the readings your own (enhance memory) by reviewing and selecting the concepts you believe are most significant; to question them, to seek clarification or to argue against them. This is a place to question assumptions, discover connections, dialog with the authors. (One page weekly to Assignment drop-box AND Discussion postings with replies to 2-3 others' postings.)
- Diary: The diary or personal notebook is the place for you to record and track your development as a creative problem-solver. It is a place for you to "think about your thinking," to record your evaluative reflections on each week's problems and activities (metacognition). Here you will be able to integrate theory and practice, to discover what helps and what hinders your productive thinking. (One paragraph to a half page weekly - in Assignment dropbox only - to be read by instructors only.)
- Application: The purpose of seeking prompt and direct application of concepts and strategies is to facilitate their use and transfer to your life. (One paragraph weekly included in Diary submission.)

# EXPECTATIONS AND SUGGESTIONS

All required readings and required weekly activities must be done on time and sent to your instructor at ASSIGNMENTS (dropbox). The section on Technical Requirements will explain how. Use the CALENDAR to stay clear on major assignment due dates. In addition to maintaining a "B" average, every student must do ALL parts of the mid-term assignment and final project to complete the course successfully.

Optional readings, media and activities are offered to enrich your experience. Choose those that meet your needs. But do peek into some that are beyond your current interests because you might discover a new one.

*Authentic thinking, thinking that is concerned about reality, does not take 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

Every effort will be made to create a class community, a safe environment in which to play and risk. You will, in the second week, be assigned a Buddy and be placed in a Core Group for some activities. You are encouraged to use e-mail, DISCUSSION threads, and the Wimba classroom to converse with class members about readings and activities. You will be expected to participate in the REQUIRED Wednesday Virtual/Wimba Classes, where some assignments will be posted on the Whiteboard for everyone's edification and enjoyment. Your instructors will respond to your e-mails within 48 hours rather than have a posted office hour.

# WEEKLY ASSIGNMENTS

## WEEK 1

### **Pre-Reading Activities:**

- 1) Acquire Books and Headset w/microphone
- 2) Look Who's Here!
- 3) Wimba Dry Run, Wednesday, February 1, 7:15-7:45 PM (EST)

### **Readings Required:**

- 1) Welcome letter from Delores; Course Overview; Requirements; the Website: format / calendar
- 2) Lubart, T.I. (1999). Creativity Across Cultures. In Sternberg, R.J. (Ed.) *Handbook of Creativity*, Cambridge, UK: Cambridge University Press, 339 – 350.
- 3) Rogers, C.R. (1954) *Toward a Theory of Creativity*. ETC: A Review of General Semantics, 11, 249 – 260.
- 4) Lipsyte, R. & Morris, L.B. *Special Delivery From the Spirit World*, New York Times, June 26, 2005. (Tan Dun's opera)

### **Optional:**

- 5) 3 Wishes (humor) – the New Yorker excerpt

### **Post-Reading Activities: - All are required unless otherwise indicated.**

- 1) See What's There: Scribble Activity #1
- 2) Complete Internet Search (optional)
- 3) Do Weekly Writing Assignments - Reading Journal and Diary
- 4) Comment on Yunus and Kawasaki media clips in Discussion (required)
- 5) Start to think about the creative person you want to study

- 6) Design your schedule to plan doing assignments & mark your calendar with biography and final project dates

## WEEK 2

### **Pre-Reading Activity:**

- 1) Core Group work on conceptions of creativity

### **Readings Required:**

- 1) Sternberg, R.J., & Lubart, T.I. (1999). The concept of creativity: Prospects and paradigms. In Sternberg, R.J. (Ed.) *Handbook of Creativity*, Cambridge, UK: Cambridge University Press, 3 – 15.
- 2) Albert, R.S. & Runco, M.A. (1999). A history of research on creativity. In Sternberg, R.J.(Ed.) *Handbook of Creativity*, Cambridge, UK: Cambridge University Press, 16 – 31.
- 3) Mayer, R.E. (1999). Fifty years of creativity research. In Sternberg, R.J. (Ed.) *Handbook of Creativity*, Cambridge, UK: Cambridge University Press, 449 – 460.

### **Post-Reading Activities:**

- 1) Product Improvement / Development
- 2) Personal Problem Finding
- 3) Generate a “Bug List”

## WEEK 3

### **Pre-Reading Activities:**

- 1) Unusual Uses: Paper Clip – Guided Exploration “to make the familiar strange”
- 2) See What’s There: Scribble Exercise #2

### **Readings Required:**

- 1) Davis, G.A. (2004). *Creativity is Forever*, Iowa: Kendall/Hunt Publishing Co.
- 2) Chapter 1 (Self-actualization), pp. 1 – 18. Chapter 2 (Barriers), pp. 19 – 38. Chapter 3 & 4 (Definitions & Theories), pp. 39 – 78. Creative Problem Solving Model, pp. 125 – 130.
- 3) John-Steiner, V. (1986). Visual Thinking and the Languages of Emotion. In *The Notebooks of the Mind*, University of New Mexico Press, 83 – 171. (online). Chapters 4 & 5.
- 4) Stafford, A. Open House, Dwell, June 2005, pp. 176.
- 5) Gallo, D. Redefining Problems with the 5 Why’s.

### **Optional:**

- 6) Feldman, D. (1999). The Development of Creativity. In Sternberg, R.J. (Ed.) *Handbook of Creativity*, Cambridge, UK: Cambridge University Press, 169 - 189.

### **Post-Reading Activities:**

- 1) Participate in a Discussion of readings and video on Problem Finding
- 2) Do one of the activities in Application: Nine Dots Problem; Two Books Problem; Weights Problem

## WEEK 4

### **Pre-Reading Activity:**

- 1) Design a System

### **Readings Required:**

- 1) Davis, G.A. (2004). Creative Process. In *Creativity is Forever*, Iowa: Kendall/Hunt Publishing Co., 117 – 139.
- 2) Davis, G.A. (2004) Brainstorming and Other Techniques. In *Creativity is Forever*, Iowa: Kendall/Hunt Publishing Co., 171 – 196.
- 3) Abboud, J. & Stern, E. *Threads: My Life Behind the Seams of the High-Stakes World of Fashion*
- 4) Schwartz, S. Solutions to Pre-Reading Problems (available after you submit your selections).

### **Post-Reading Activities:**

- 1) Redefine your personal problem
- 2) What iffin’: Fantasy Exploration (OPTIONAL)

## WEEK 5

### **Pre-Reading Activity:**

- 1) Finding Unusual Uses: Cup Activity using guided exploration, visualization and role-taking.

**Readings Required:**

- 1) Barron, F., Montuori, A. & Barron, A. (Eds.). (1997). *Creators on Creating: Awakening and Cultivating the Imaginative Mind*. New York, NY: Penguin Putnam Inc., 1 – 86.
- 2) Policastro, E. & Gardner, H. (1999). From Case Studies to Robust Generalizations: An Approach to the Study of Creativity. In Sternberg, R.J. (Ed.) *Handbook of Creativity*, Cambridge, UK: Cambridge University Press, 213 – 226.
- 3) Identify (with instructor's approval) & begin (first half) your self-selected biography.

**Optional:** 4) Wouk, Victor – Early Developer of Hybrid Car

**Post-Reading Activities:**

- 1) Break a Habit
- 2) Participate in a Peer Discussion on Habit Breaking and Problem Finding

### WEEK 6

**Pre-Reading Activity:**

- 1) Word Play / Free Association OR
- 2) Choose a Trait

**Readings Required:**

- 1) Barron, F., Montuori, A. & Barron, A. (Eds.). (1997). *Creators on Creating: Awakening and Cultivating the Imaginative Mind*. New York, NY: Penguin Putnam Inc., 87 – 168.
- 2) Your self-selected biography (second half)
- 3) Amabile, T. (1983). The Social Psychology of Creativity: A Componential Conceptualization, *The Journal of Personality and Social Psychology*, 357 – 376

**Optional:**

4) Davis, G.A. (2004). Brainstorming and Other Techniques of Creative Thinking and Problem Solving. In *Creativity is Forever*, Iowa: Kendall/Hunt Publishing Co., 171 – 198.

**Post-Reading Activities:**

- 1) Diary Reflection #1: Read Diary. Write a 1-2 page assessment of progress at this mid point - 10 Points
- 2) Moment In Time/Biography Presentation – Brainstorm some approaches

### WEEK 7

**Pre-Reading Activity:**

- 1) Moment In Time/Biography Project – Brainstorm with your Buddy to enrich your project with fresh details and perspective. Share it with your Buddy. Brainstorm features that might add originality to your response. Modify your project as desired.
- 2) Prepare your Moment in Time/Biography activity
- 3) Scribble Activity #2

**Readings Required:**

- 1) Barron, F., Montuori, A. & Barron, A. (Eds.). (1997). *Creators on Creating: Awakening and Cultivating the Imaginative Mind*. New York, NY: Penguin Putnam Inc., 169 – 241.
- 2) Davis, G.A. (2004). Creative Person: Flexible, Funny, and Full of Energy. In *Creativity is Forever*, Iowa: Kendall/Hunt Publishing Company, 79 – 110.
- 3) Gruber, H., & Wallace, D.(1999). The Case Study Method and Evolving Systems Approach for Understanding Unique Creative People at Work. In Sternberg, R.J. (Ed.) *Handbook of Creativity*, Cambridge, UK: Cambridge University Press, 93 – 115. (note the discussion of Darwin).

**Optional:**

4) Feist, G.(1999). The Influence of Personality on Artistic and Scientific Creativity. In Sternberg, R.J. (Ed.) *Handbook of Creativity*, Cambridge, UK: Cambridge University Press, 313 – 338.

**Post Reading Activities:**

- 1) Biography Project (10 Points) – Complete your project. Share with class through posting and Wimba presentation.

### WEEK 8

**Pre-Reading Activity:**

- 1) Do Internet searches

**Readings Required:**

- 1) Read passages by Audre Lorde and Gloria Anzaldua:
- 2) Anzaldua, G. (ed.) (1990). *Making Face, Making Soul – Haciendo Caras: Creative and Critical Perspectives by Women of Color*. San Francisco: Spinsters/Aunt Lute, xxiv.
- 3) Anzaldua, G. (1987). *Borderlands/La Frontera: The New Mestiza*. San Francisco, CA: Spinsters/Aunt Lute, 66, 73, 75, 79 – 80. Lorde, A. (1984). *Sister Outsider*. Trumansburg, NY: The Crossing Press, 37, 55 – 57.
- 4) Edward Albee Interview

**Post Reading Activities:**

- 1) Moment In Time/Biography Project – Read three class responses to the Moment in Time activity. Comment on one in-role. Some features you may wish to address: similarities/differences to your subject's experiences, traits, values; aspects of the presentation itself: composition, wholeness, detail, novel perspective, letter/journal realism.
- 2) Break a Habit Again

## WEEK 9

**Pre-Reading Activity:**

- 1) Listen to the Carol Shields interview
- 2) Your Problem and Implementing Possible Solutions

**Readings Required:**

- 1) Davis, G.A. (2004). Creative Inspiration through Analogical Thinking. In *Creativity is Forever*, Iowa: Kendall / Hunt Publishing Co., 145 – 167 (Focus on Synectics, 159 – 165).
- 2) Davis, G.A. (2004). Creative Inspiration through Analogical Thinking. In *Creativity is Forever*, Iowa: Kendall / Hunt Publishing Co., 171 – 198 (chapter 8, Techniques).
- 3) Kristal, M. Castles Made of Sand, Dwell, June 2005, 78. (Nader Khalili's Moon Cocoon)

**Post Reading Activities:**

- 1) In Davis, do analogy exercise p. 163.
- 2) Virtual Museum Exhibit – Begin ideation and planning. Use brainstorming, webbing, and other techniques.

## WEEK 10

**Pre-Reading Activity:**

- 1) Complete Internet Search

**Readings Required:**

- 1) Nickerson, R.S., Enhancing Creativity, In Sternberg, R.J. (Ed.) *Handbook of Creativity*, Cambridge, UK: Cambridge University Press, 392 – 407 (first half of article).
- 2) Davis, G.A. (2004). Lateral Thinking and Six Thinking Hats. In *Creativity is Forever*, Iowa: Kendall/Hunt Publishing Company, 205 – 221.
- 3) Steinberg, J. One Peace Plan No One's Ever Tried. *New York Times*, April 30, 2006.

**Post Reading Activities:**

- 1) Invention – 10 Points
- 2) Continue development of your Virtual Museum Exhibit. Explore possible themes/approaches. Use brainstorming, attribute listing, SCAMPER, and other techniques. Work with your Buddy and/or Core Group. Report in your Diary.

## WEEK 11

**Pre-Reading Activity:**

- 1) Virtual Museum Exhibit – continue individual development of exhibit. Decide on a theme or approach. Gather and organize text and visual resources.
- 2) Virtual Museum Exhibit – work with Buddy to add originality or elaborate through brainstorming, forced relationships, metaphors, lateral thinking and SCAMPER.

**Readings Required:**

- 1) Nickerson, R.S. (1999). Enhancing Creativity. In Sternberg, R.J. (Ed.) *Handbook of Creativity*, Cambridge, UK: Cambridge University Press, 407 – 421 (second half of article).

- 2) Maathai, W. (2004). *The Green Belt Movement: Sharing the Approach and the Experience*. New York, NY: Lantern Books, ix – xiii, 1 – 32

**Post Reading Activities:**

- 1) Nurturing Your Creativity by Changing Your Environment

**WEEK 12**

**Pre-Reading Activity:**

- 1) Present Virtual Museum Exhibit - 15 Points
- 2) View other exhibits
- 3) Evaluate Clip Uses, forward your responses

**Readings Required:**

- 1) Davis, G.A. (1999). Creativity Tests in *Creativity is Forever (5th ed.)*, Dubuque, IA: Kendall/Hunt Publishing Co., 229 – 265.
- 2) Csikszentmihalyi, M. (1999). Implications of a Systems Perspective for the Study of Creativity. In Sternberg, R.J. (Ed.) *Handbook of Creativity*, Cambridge, UK: Cambridge University Press, 313 – 318.
- 3) Greenberg, C. "How Much?" Modernist auction from Met Home.
- 4) Trynin, Jen – All That I'm Cracked Up To Be (excerpt) assessment in and of the music business.

**Post Reading Activities:**

- 1) Virtual Museum exhibit: Evaluating Your Plan
- 2a) Choose 3 criteria by which to evaluate your exhibit plan.
- 2b) Apply criteria, revise plan as needed.
- 3) Diary Reflection #2 (10 Points) – Your development over the course term.

Review Diary for patterns, surprises.

The goal of the second reflective essay is to take still deeper, more analytic stock of important changes in your thinking, actions and attitudes (dispositions) with respect to your evolving creative growth and development. Take license in reflecting on/making connections to the readings, class exercises and outside personal experience. Look for and elaborate on trends or patterns with respect to growing creative interests, emerging passions and talents."

\*\*For CCT Program students, this assignment is recommended for inclusion in your Reflective Practice and Metacognitive Portfolio. (see <<http://cctrpp.wikispaces.umb.edu/>>[\\*\\*http://cctrpp.wikispaces.umb.edu/](http://cctrpp.wikispaces.umb.edu/)>)

**WEEK 13**

**Pre-Reading Activity:**

- 1) View other exhibits

**Readings Required:**

- 1) Collins, M.A. & Amabile, T. (1999). Motivation and Creativity. In Sternberg, R.J. (Ed.) *Handbook of Creativity*, Cambridge, UK: Cambridge University Press, 297 – 312.
- 2) Mayer, R.E. (1999). Fifty Years of Creativity Research. In Sternberg, R.J. (Ed.) *Handbook of Creativity*, Cambridge, UK: Cambridge University Press, 449 – 460. (Re-read to recognize how much you have learned.)

**Optional:**

- 3) Williams, W.M. & Yang, L. (1999). Organizational Creativity. In Sternberg, R.J. (Ed.) *Handbook of Creativity*, Cambridge, UK: Cambridge University Press, 373 – 390.

**Post Reading Activities:**

- 1) Write Final Project Reflective Essay - 10 Points

# MAJOR ASSIGNMENTS

## **Reflective Reviews of Diary and Applications I & II**

### **Reflective Review of Diary and Applications #1 – Modules 1 – 6 (1 pg)**

Review your Diary and Applications for Modules 1 – 6. What patterns of performance, growth, questions emerge? What strategies/techniques were the most helpful in expanding your approaches to the problems? Which concepts, strategies/techniques were the most easily and usefully applied outside of the course? Were

any perceptual, cognitive or personal blocks overcome? What does the review imply for future work? (Due Module 6)

### **Reflective Review of Diary and Applications #2 – Modules 7 – 12 (1 pg)**

Review your Diary and Applications for Modules 1 – 12, with a focus on 7 – 12. What patterns of performance and growth emerge? Assess the degree to which your Wishes and Predictions have been realized. What accounts for the result? What aspects of the course – attitudes, insights, strategies / techniques – will you try to keep with you? How will you maximize that likelihood?

The goal of the second reflective essay is to take still deeper, more analytic stock of important changes in your thinking, actions and attitudes (dispositions) with respect to your evolving creative growth and development. Take license in reflecting on/making connections to the readings, class exercises and outside personal experience. Look for and elaborate on trends or patterns with respect to growing creative interests, emerging passions and talents." \*\*For CCT Program students, this assignment is recommended for inclusion in your Reflective Practice and Metacognitive Portfolio (see <<http://cctrpp.wikispaces.umb.edu/>)\*\*><http://cctrpp.wikispaces.umb.edu/>)\*\*

### **One Moment in Time/Biography Presentation: Empathic Role-Taking**

#### **Objectives:**

- 1) To **Be** the person briefly; to experience the thoughts and feelings of your person, to communicate from that individual's perspective.
- 2) As your subject, to do the following Moment in Time Activity/Biography Paper (2 pg) through which you will distill and describe the salient features of your life critical to your creative development (e.g. crises, mentors, etc.) or your creative productivity.
- 3) To share your life (as your subject) with others by presenting the activity in Discussion and the Wimba Session (5 min.)
- 4) To respond as your subject in Discussion and Assignment dropbox to three peers' profiles.
- 5) To write a brief (1 pg) reflection on what you learned by being and writing in role and by viewing the work of others.

### **One Moment in Time/ Biography Paper**

You may choose from either option listed below.

#### **Option 1:**

Take a moment and imagine "your" (as your subject) desk (dresser, shelf, box, satchel) – **the place where your (as your subject) personally meaningful items are kept**. The 'desk' should include **at least 5 objects of significance** to you (as your subject). Describe these to us in whatever way feels appropriate (verbal, visual). One object must be a journal or notebook opened up to the most recent entry or a letter of importance that you have written. What does it say?

Optional Additions: Include additional information. Describe the room. Are there other people in the space? What are you listening to? What is the time of day and why? Where have you come from? Where are you going? Why are you in the room? How old are you at the time?

Note: If your subject would not have a desk or a room of significance, choose a different setting/place for capturing in detail a life-revealing Moment in Time. (Discuss with your instructor if necessary)

#### **Option 2:**

Reveal the subject's creativity by being the subject or someone in the life of the subject (e.g. wife, friend, professional rival) or something in the life of the subject (e.g. the subject's creation). Convey these understandings through a written **monologue or dialogue**. For example, let a writer's pen describe the writer's life; let a painting describe the artist; let a spouse describe the subject's creative process. Be sure to make the monologue or dialogue richly detailed and informative.

### **Final Project: Museum Exhibit on Creativity**

- Our class has been commissioned to design a **virtual museum exhibit on creativity** for UMB to

which you must contribute.

- In creating this exhibit, you will be sharing with the visitor your understanding of the nature of creativity. The exhibit should present salient concepts from the course. You may work on this project in your preferred mode: a) alone (presenting 3 concepts), b) with a Buddy (presenting 5 – 6 concepts), or c) with your Core Group (presenting 8 – 9 concepts in greater depth). Note: The scope differences reflect an awareness of the extra time needed for the decision-making that leads to quality, cooperative work. It is expected that the exhibit will contain images and text.
- You must decide what will go into the exhibit and how the information/artifacts will be organized and presented.
- The project should reveal comprehensive understanding of the material and issues covered during the term offered from a fresh, personal perspective. Each student will submit a short (2-3 page) essay reflecting on what he/she learned through the experience of constructing the exhibit. During the last 4 weeks of the term, you will be invited to discuss, brainstorm and develop this project with your buddy, even if you plan to do the final work alone.
- *Note to students in the Critical and Creative Thinking program: this assignment is suitable for inclusion in your Reflective Practice Portfolio*

### **Questions to Think About:**

- Will you focus on the creative process, creative persons, creative products, or a theme or case study that cuts across all 3 of these (e.g. the process and products of one creative person)? Will that person be you?
- Will you focus on rare culture-altering creativity or the creativity we generate and encounter daily?
- Will you focus your exhibit on a sub-theme, such as things that enhance or inhibit creativity?
- How will you organize and narrate the information to make it engaging to the visitor?
- How will you use visuals, artifacts, and text together to present your information to the viewers?

### **Potential Sources:**

- Web museums – [ibiblio.org](http://ibiblio.org)
- Most major art / science / history museums offer brief experiences to web visitors that are based on static images and text that can serve as models for your basic approach. Note: You are NOT EXPECTED to include video or sound in your exhibit but feel free to use whatever talents and equipment you have available.
- You may incorporate any of your responses to assignments throughout the semester, including
  - new products
  - visual, sculptural works
  - artifacts you've developed
  - Up to 35% of the presented material can be selected from the course offerings (including video clips).

## **Final Essay (total 4-5 pp):**

Each student will submit a Final Essay containing 2 parts:

**Part I** (1-3 pp) Should be an explanation of the intention of your exhibit or part thereof; it should explain WHY you chose the concepts and organized as you did. How does your exhibit reflect your understanding of the nature of creativity, creative persons and processes?

**Part II** (1-2 pp) Should be a reflective statement on what you have learned through the experience of creating the exhibit.

***In addition to maintaining a "B" average, every student must do ALL parts of the mid-term assignment and final project to complete the course successfully.***