

Course Number and Title:	HUM 1xxx Dynamic Creativity & Strategic Innovation
Semester and Year:	Spring 2013
Meeting Times and Location	TBD
Credit Hours	3
Instructor	William Rossi and Margaret Portillo
Instructor Office Location and Hours	W. Rossi: 267 Stuzin, MWF 3:00-4:00pm M. Portillo: 336 ARCH, TTh 2:00-3:00pm
Instructor Contact Information	William Rossi: 352-273-0334; william.rossi@warrington.ufl.edu Margaret Portillo: 352-392-0252x334; mportillo@ufl.edu

Course Description

This seminar will have three components:

1. the examination of theory and research on creativity;
2. the exploration of your own process of creativity;
3. the preparation of a proposal for a large-scale creative project in the Creativity Practicum.

(Note to UCC: the above paragraph is the catalogue description.)

The examination of theory and research on creativity will explore both historical figures and contemporary definitions and theories of creativity. The question of what constitutes a creative person will be explored in depth by studying the traits, life events and productivity of a diverse pool of innovators. Competing theories of creativity will be compared and contrasted to explain the phenomenon of creativity. Research methodologies and assessment issues will also be examined.

The exploration of your own process of creativity will involve several projects designed to expand the creation of multiple ideas toward a creative, innovation solution to a problem. Tools for clearing “blocks” to idea generation will also be learned. The portion of the course will be organized around class discussions, workshops, projects, both individual and team-based, cases, a field trip and visiting experts.

The preparation for a large-scale creative project will allow you to synthesis the elements of the first two parts of the course into a proposal for a creative project that will be the focus of the Creativity Workshop, the second course in the sequence.

Course Objectives/Goals

Component 1: Research and Theory

1. To identify different perspectives on creativity by philosophers and scholars
2. To gain awareness of theories of creativity emphasizing personal attributes, processes, products and environments
3. To identify different methodologies and measurement issues related to the study of creativity
4. To gain an awareness of how creativity across domains using case study examples.

Component 2: Exploration of the Creative Process

1. To explore the fundamental tools used to make both individuals and organizations more creative and innovative
2. To examine in depth the role of failure, challenging assumptions and creating value in the creativity process
3. To examine the creativity process and the organizational environment in several organizations recognized as creative and innovative
4. To work in a team on a creative project
5. To work as an individual on a creative project
6. To explore innovative ways of creating value
7. To examine some best practices in managing creative organizations

Component 3: Proposal Preparation

1. To develop a proposal for a large-scale creative project, synthesizing the knowledge and tools developed in components 1 and 2.

General Education/Gordon Rule Designation

Designation sought: H.

Through the interweaving of the individual components of this course, this course will provide instruction in the key themes, principles and terminology regarding the subject of creativity. It will explore both the history, theory and methodologies used within the discipline of creativity and also the process of applying historical practices, theories and methodologies to contemporary problems, thus enabling students to identify, to analyze, and to evaluate the key elements, biases and influences that shape thinking about creativity. The very process of the course will inculcate the concept of creativity being generated from multiple approaches to a problem, or from seeing a problem from multiple perspectives. Students in this course will have the opportunities to work individually and in teams on projects that test theories about creativity and creative thought. They will also be required to analyze and communicate the results of these projects.

Thus, students in this course will fulfill the following General Education Learning Outcomes:

1. Knowledge of the history, theory and methodologies of the discipline of creativity;
2. Identification and analysis of key elements, biases and influences that shape thought around the subject of creativity;
3. Communication of knowledge, thoughts and reasoning clearly and effectively regarding creative theory and the creative process.

Require texts and other materials (for texts: author, title, year, publisher)

Davis, G. A. (2004). *Creativity is Forever (fifth edition)*. Dubuque, IA: Kendall/Hunt Publishing Company.

Edmondson, Amy, and Cannon, Mark D. (2005). "The Hard Work of Failure Analysis." *Harvard Business Review*. Available at: <http://hbswk.hbs.edu/item/4959.html>.

Gardner, H. (1993). *Creating minds*. New York, New York: Basic Books.

Kelly, Tom. (2001). *The Art of Innovation: Lessons in Creativity from IDEO, America's Leading Design Firm*. New York: Random House.

Rothenberg, C. & Hausman (eds.) (1976). *The Creativity Question*. Durham, North Carolina: Duke University Press.

Course Outline

See attached spreadsheet.

Evaluations and Grades

The following areas will be evaluated in the calculation of the course grade:

Readings, Participation and In-Class Activities

Students are expected to attend each class session and actively participate in in-class discussions. To maximize the learning experience, each week it is critical to read and be ready to discuss the assigned readings. Presentations, discussions and activities will be based on the assumption that you are prepared to critically engage the topic under study.

Research for Practicum (final project): This project will synthesize all the learning of the course into a proposal for a large-scale project that will be culminated in the Creativity Practicum (next semester course).

Other Assessments: Assessments will include short papers, quizzes, exercises and projects.

The final grade will be apportioned as follows:

25% of the final grade will come from readings discussions, participation and in-class activities

10% of the final grade will come from research for practicum (final project)

65% of the final grade will come from other assessments.

Grading Scale for all graded work and the final grade

Letter Grade	% Equivalency	GPA Equivalency
A	93-100	4.0
A-	90-92	3.67
B+	88-89	3.33
B	83-86	3.00
B-	80-82	2.67
C+	77-79	2.33
C	73-76	2.00
C- *	70-72	1.67
D+	66-69	1.33
D	63-65	1.00
D-	60-62	.67
E, I, NG, S-U, WF	59 or less	0.00

- Please note that a C- is no longer an acceptable grade for any course in which a 2.0 GPA is required, for example, any course in the major.

UF grading policy website:

<https://catalog.ufl.edu/ugrad/current/regulations/info/grades.aspx#calculatinggpa>

Class Attendance/Demeanor Policy

There are no excused absences except for a documented medical emergency. With appropriate documentation, an absence may be excused. This, however, does not automatically imply that permission will be given to make up missed work, tests, etc. In general, there is no making up of missed work.

Making Up Exams or Other Work

No late assignments will be accepted, and you will not be allowed to “make up” participation points or exams/quizzes/tests. In cases of extreme emergency, together we can determine a course of action.

Students with disabilities

The University of Florida provides high-quality services to students with disabilities, and we encourage you to take advantage of them. Students with disabilities needing academic accommodations must 1) Register with and provide documentation to Disability Resources (<http://www.dso.ufl.edu/drp/>), and 2) Bring a letter to the instructor from this office indicating that you need academic accommodations. Please do this within the first week of class.

Academic Honor Code

The Honor Code: We, the members of the University of Florida community, pledge to hold ourselves and our peers to the highest standards of honesty and integrity.

Pledge: On all work submitted for credit by students of the University of Florida, the following pledge is either required or implied: "On my honor, I have neither given nor received unauthorized aid in doing this assignment."

See the full wording at: <https://catalog.ufl.edu/ugrad/current/advising/info/student-honor-code.aspx>.

Please note that violations of this Academic Honor System will not be tolerated. Specifically, we will rigorously pursue incidents of academic dishonesty of any type. Before submitting any work for this class, please read the policies about academic honesty at the link above or at <http://www.dso.ufl.edu/judicial>, and ask the instructors for clarification of any of its expectations that you do not understand.

University Counseling Services

Contact information:

Counseling CenterAddress:

3190 Radio Rd.

P.O. Box 112662, University of Florida

Gainesville, FL 32611-2662

Phone: 352-392-1575

Web: www.counsel.ufl.edu

Note: This document outlines the course and is not a legal contract. The instructor reserves the right to alter the course in response to academic conditions and opportunities.

Creativity and Innovation
Class Plan, Deliverables and Activities
Weeks 7-12

Class Date	Class Topic	Readings, Assignments, Deliverables, Class Activities, Case Studies
Week 1	Syllabus Introduction What is creativity	Case Study - Between Boundaries: Designing in Waya Lin
Week 2	Civilization to Present Day: A History of Creative Ideas from Plato to Freud to Maslow to Csikszentmihalyi Why is the study of creativity challenging?	Chapter 1: On Creativity (Davis) Chapter 2: Creative Barriers (Davis) Case Study - The Art of Play: Cases include Albert Einstein and Pablo Picasso
Week 3	What worldviews underpin definitions and theories of creativity? What ignites creativity? How can barriers to creativity be overcome?	Chapter 3: Definitions and Theories I (Davis) Chapter 4: Definitions and Theories II (Davis) Case Study: Place making: Case study includes Georgia O'Keeffe
Week 4	Who are the creative? What are the stages of creativity? How theoretical understandings of creativity developed over time.	On creative characteristics and attributes found in creative individuals and their processes Chapter 5: Creative Person (Davis) Chapter 6: Creative Process (Davis) Chapter 7: Analogical Thinking (Davis) Case Study: The Maverick: Case study includes Martha Graham
Week 5	Can creativity be measured? What are the approaches to evaluating creativity?	On standardized and locally developed quantitative and qualitative measures of assessment Chapter 10: Assessment issues (Davis) Case Study - Exploring the Mind: Case study includes Sigmund Freud and Carl Jung

Week 6	Creativity beyond the arts and sciences. How is creativity approached across domains?	Creativity across domains Case Study - Agents for Social Change: Martin Luther King and Mahatma Gandhi
Week 7	Creativity Tools (1)	Review of methods of increasing idea generation and blocks to creativity. Creativity Workshop
Week 8	Creativity Tools (2)	<p>Read Chapters 1-4 of The Art of Innovation <i>Create a block that captures your blocks to creativity; bring to class for discussion.</i> <i>Design two new creativity tools that can be used to generate new ideas; we'll discuss these.</i></p> <p>During the first part of class we'll discuss the class-designed tools and use them to solve some current events problems. During the second part of class we'll watch and discuss Nightline's Deep Dive video to see how creativity is nurtured at IDEO. <i>Each team will submit a one-page discussion of the company that will be reviewed for the Team Term Project.</i> <i>Creativity Portfolio plan by each student due.</i></p>
Week 8	Creativity - The Role of Failure	<p>Read Chapter 12 of The Art of Innovation. Read the HBR article, the Hard Work of Failure Analysis, and be prepared to discuss in class. <i>Create a Failure Resume that captures all your biggest mistakes: personal; professional; academic. For each failure describe what you learned.</i> <i>Failure Resume submitted on Sakai as a deliverable today.</i></p> <p>During the 1st half of class we'll discuss Creativity and Failure, and we'll watch the David Neeleman (JetBlue) video and discuss failure as it pertains to creativity and its affect on the enterprise. During the 2nd half of class we'll discuss the HBR article and your failure resumes.</p>

Week 9	Challenging Assumptions - Spurring Creativity	<p>Get ready for some crazy fun, and some creative work. We will have a guest presenter, ... TBD but a virtual case</p> <p><i>A team report addressing the questions posed in this session will be due beginning week 10 and will be submitted on Sakai.</i></p> <p><i>to be given to the class at the next meeting. (No Power Points allowed.)</i></p>
Week 9	Opportunity Recognition and Value Creation: It Ain't the Pizza!	<p>During 1st part of class we'll discuss the importance of opportunity recognition and creating value using some examples.</p> <p><i>During 2nd part of class each team will pitch its new concept.</i> A panel of judges will be present to provide feedback both on the concept and on presentation format. (No Power Points allowed.)</p> <p><i>Surprise Assignment: Launch One-Week Team Project</i></p>
Week 10	Building Creativity Teams	<p><i>Team Tiger Report due on Sakai</i></p> <p>Each student should come to class having selected an industry or organization that he believes needs to be revamped to remain viable.</p>
	Bringing It All Together Creativity Solutions to Real Problems Leveraging Scarce Resources Value Creation	<p>During the 1st part of class we'll discuss your industries and how they might be revamped.</p> <p>During the 2nd part of class we'll do a workshop that will involve creativity, leveraging scarce resources, challenging assumptions and value creation.</p>
Week 10	One-Week Project Review	<i>Each team will present a review of its one-week project.</i>
Week 11	Observation Lab	<p>Read Chapters 5-8 of The Art of Innovation</p> <p>No formal class meeting today. Rather, you will conduct your observation lab. Each team will visit a local organization for an observation exercise.</p> <p>Having prepared a list of questions, conduct an in-depth observation of the environment, people, interactions and products.</p>

Deliverable due next class: three page report on your list of questions, your responses to those questions and based upon your observations specific recommendations for improvement in your organization.

Week 11 Building a Creative Culture

Re-read Chapters 1-4 of **The Art of Innovation.**

Observation Lab report due.

Today will be a treat!!

We'll have a field trip to the Digital Worlds Institute. There you will see an awesome, very creative organization. We'll learn from them how they structured and manage that organization, and examples of the results produced. You'll meet the people responsible for this Institute. ***This should blow your mind!!*** Most on campus don't even know it's there!

Creativity Portfolio due

Week 12 Creativity in Presentations

Module-Long Team Project Presentations

Week 13 Research for Practicum (Semester 2)

Outline methodology; begin research

Week 14 Research for Practicum (Semester 2)

Progress reports

Week 15 Research for Practicum (Semester 2)

Presentation of Proposals

