

Department Name and Number			
<p>Recommended SCNS Course Identification</p> <p>Prefix ___ ___ ___ Level ___ Course Number ___ ___ ___ Lab Code ___</p> <p>Full Course Title _____</p> <p>Transcript Title (please limit to 21 characters) _____</p>			
Effective Term and Year		Rotating Topic <input type="checkbox"/> yes <input type="checkbox"/> no	
Amount of Credit ___	Contact Hour: Base ___ or Headcount ___		S/U Only <input type="checkbox"/> yes <input type="checkbox"/> no
Repeatable Credit <input type="checkbox"/> yes <input type="checkbox"/> no If yes, ___ total repeatable credit allowed			
Variable Credit <input type="checkbox"/> yes <input type="checkbox"/> no If yes, ___ minimum and ___ maximum credits per semester			
Course Description (50 words or less)			
Prerequisites		Co-requisites	
Degree Type (mark all that apply) <input type="checkbox"/> Baccalaureate <input type="checkbox"/> Graduate <input type="checkbox"/> Professional <input type="checkbox"/> Other _____			
Category of Instruction <input type="checkbox"/> Introductory <input type="checkbox"/> Intermediate <input type="checkbox"/> Advanced			

Rationale and place in curriculum

Department Contact	Name	Phone	Email
College Contact	Name	Phone	Email

ENT XXXX - Creativity and Innovation in the Business Environment

Spring 2012 Module 4

Instructor: William J Rossi
Clinical Professor of Entrepreneurship
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Course Web Site: Sakai

Required Text: *The Art of Innovation*; Tom Kelley; ISBN: 0-385-49984-1

Required Readings: HBR article: The Hard Work of Failure Analysis
Case: Cirque du Soleil – Parts A & B

Recommended Collateral Readings:

- *Weird Ideas That Work*; Robert I. Sutton
- HBR article: The Discipline of Innovation (Drucker)
- Teaching for Creativity: Two Dozen Tips; Robert Sternberg and Wendy M. Williams;
http://www.cdl.org/resource-library/articles/teaching_creativity.php
- *Orchestrating Collaboration at Work*; Arthur B. VanGundy and Linda Naiman
- *Ideas Are the Currency of the New Economy*; Linda Naiman
- *Creativity, Innovation and Problem Solving*;
<http://www.quantumbooks.com/Creativity.html>
- *When Sparks Fly*; Dorothy Leonard and Walter Swap

Teaching Assistant: David Blumberg

Course Objectives:

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.

Course Overview: Every problem is an opportunity for a creative, innovative solution, the larger the problem, the larger the opportunity. Ideas are the input driver for the creative process. However, not all ideas are good ideas, and not all good ideas are good opportunities. There are ways of examining the difference.

Because the creative process is driven by ideas, the chance of that process successfully generating an effective, innovative solution to a particular problem varies in direct proportion to the number of ideas that are generated as possible solutions to that problem. There are exercises that can be practiced that will increase the idea generation rate. Brainstorming is one example that most people know. But there are an endless number of brainstorming types, and there are many tools beyond brainstorming that also work.

There are things, commonly called *blocks*, which limit the generation of new ideas, or at least reduce the idea generation rate. The good news though is that these blocks can typically be cleared.

The course is organized around class discussions, workshops, projects, both individual and team-based, cases, a field trip and visiting experts. It will be very interactive, and is designed to be based in experiential learning. You *must* be very involved through active participation to get the most out of this course. Your final grade will be a motivator for this as participation is a component of the final grade. The level of ambiguity that you will face in this course will be excruciatingly high and likely very substantially higher than you have experienced in any previous course. But creativity is not a linear process, and teaching it does not lend itself to clear, precise directions. Recognize that ambiguity will be high; you'll do fine.

Each student's grade in the class will be determined as follows:

Five team based projects	70%
Two individual projects	30%
Individual participation	+/-

These projects will be discussed in detail in the first class meeting.

Grade breakdowns are as follows:

- a. A = 94%
- b. A- = 90
- c. B+ = 87%
- d. B = 84%
- e. B- = 80%
- f. C+ = 77%
- g. Etc.

Class Outline:

- I. Creativity tools (I & II)
- II. The role of failure
- III. Challenging assumptions

- IV. Opportunity recognition and creating value
- V. Building creativity teams
- VI. Observation lab
- VII. Building a creative culture

Class Schedule: Attached

ADA STATEMENT: *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 should 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 SYSTEM:

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."*

Please note that violations of this Academic Honor System will not be tolerated. Specifically, I 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 <http://www.dso.ufl.edu/judicial>, and ask me to clarify any of its expectations that you do not understand.

All UCC1 forms and each UCC2 form that proposes a change in the course description or credit hours must include this checklist in addition to a complete syllabus. Check the box if the attached syllabus includes the indicated information.

Syllabus MUST contain the following information:

- ☐ Instructor contact information (and TA if applicable)
- ☐ Course objectives and/or goals
- ☐ A topical outline (at least tentative) of subjects to be covered
- ☐ Required and recommended textbooks
- ☐ Methods by which students will be evaluated and their grades determined
- ☐ Policy related to class attendance
- ☐ Policy related to make-up exams or other work
- ☐ Statement related to accommodations for students with disabilities
- ☐ Information on current UF grading policies for assigning grade points

It is recommended that syllabi contain the following information:

1. Critical dates for exams and other work
2. Class demeanor expected by the professor (e.g., tardiness, cell phone usage)
3. UF's honesty policy
4. Contact information for university counseling and mental health services

The University's complete Syllabus Policy can be found at:

<http://www.aa.ufl.edu/policy/SyllabiPolicy.pdf>