

SYLLABUS

**Creative Minds
Scribner Seminar (025)
Fall 2013**

GENERAL INFORMATION

Professor: Denise Evert

Office: TLC 150

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Office hours: By appointment

Peer Mentor: Mike Coffel

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Office Hours: To be announced

Meeting Time and Location:

T/TH 9:40-11:00 AM TLC 207

W 9-10 AM – Fourth Credit Hour TLC 207

COURSE DESCRIPTION

Are you creative? Are there creative “types”? How do we measure creativity? Does the definition of creativity vary as a function of discipline? Can we learn to be more creative? Skidmore embraces the concept that **Creative Thought Matters**, so we will explore what creativity means, how it works, and why it matters. This seminar will engage in an analysis of the notion of creativity, including defining creativity, understanding how it is measured, and analyzing processes of creativity among other topics. You will develop your skills in integrating evidence across disciplines and clearly communicating your analysis both in writing and orally. You will also utilize your knowledge to complete a project exemplifying creativity.

A discussion-based seminar is an excellent opportunity for you to develop your skills in thinking critically, integrating evidence, presenting your thoughts and ideas in a concise and coherent manner (both verbally and in writing), and taking an active role in your own learning process. I expect that developing and fine-tuning these skills are a priority for you and that you will make every effort to enhance them throughout the semester!

COURSE GOALS

This course will introduce students to disciplinary and interdisciplinary perspectives on the topic of creativity, with the following goals:

(1) I expect that you will acquire and be able to effectively communicate and use knowledge related to the topic of creativity.

Assessment: This learning objective will be assessed through the content and quality of your class participation and through performance on your papers.

(2) I expect that you will engage in, and take responsibility for, your learning. I expect that, in doing so, you will develop your skills in thinking critically, *creatively*, independently, and collaboratively.

Assessment: These learning objectives will be assessed through class attendance, preparedness for class evident through the content and quality of your class participation and papers, and exhibiting respect for the classroom learning environment.

(3) I expect that you will gather, analyze, integrate, and apply varied forms of information and I expect that you will develop your skills in understanding and using evidence. The content for the course will come from your Sawyer book as well as additional empirical and popular press readings. You will also get to 'meet' researchers and prominent figures in the field through online videos.

Assessment: This learning objective will be assessed through the quality of in-class participation regarding the readings and other learning materials, and your papers.

(4) I expect that you will enhance your skills in communicating effectively, both orally and in writing, and that you will interact effectively and collaboratively.

Assessment: This learning objective will be assessed through the quality of class participation, your interactions with your peers both in class and through all group activities/assignments, and performance on your papers.

(5) Transformation

Through this course, I hope that you will experience transformation in one or more of the following ways:

- You change the way you think about and understand creativity.
- You come to regard the issues/problems in the field of study as important and intriguing.
- You have faced information that is in conflict with your current understanding; you then grapple with this information and come to a new and deeper conceptual understanding.
- You have asked, and possibly answered, new questions that you had never imagined before.
- You have taken the information learned in this class and your creative thought and have applied it in some new context or discipline.
- You have developed an enduring disposition to learn.

Assessment: This learning objective will be assessed through self-evaluation.

Overall Scribner Seminar Goals:

In addition, this is a course about *knowing*, particularly about ways to identify problems, formulate productive questions, and go about answering those questions. Students in this course will demonstrate the ability to:

- distinguish among, and formulate, types of questions asked by different disciplines
- read critically, and gather and interpret evidence
- distinguish among the evidence and methodologies appropriate to different disciplines
- consider and address complexities and ambiguities
- make connections among ideas
- recognize choices, examine assumptions and ask questions of themselves and of their own work
- formulate conclusions based upon evidence
- communicate ideas both orally and in writing
- relate the results of the course to their educational goals

COURSE REQUIREMENTS

Attendance and Class Participation:

A discussion-based seminar is a collection of people who come together to help each other study and learn about topics of interest. *Your very active and consistent participation (including attendance) are critical to the success of the seminar.* Because it takes a substantial amount of effort to be an active participant and learner, you must be committed to this effort to get the most out of this seminar (not to mention your whole college experience). I am here to guide discussion when appropriate and to provide some overall structure for the course; I am not here to formally lecture to you each class period. So, I expect you to play a significant role in contributing to and guiding class discussion in substantive ways. Let's all work hard together! *Each of you will receive feedback about your participation no later than the midterm of the semester.*

Participation is worth 25% of your grade. It is essential that everyone is on time for class and that you make every attempt to attend all class meetings. Should you be unable to attend class (for an *extremely important* reason), please let me know prior to the class meeting, or as soon thereafter as you can. More than four unexcused absences will result in failing the course.

Academic Integrity:

I expect that you will fully abide by Skidmore's Honor Code as described in your Student Handbook and Academic Information Guide. Violations of the Honor Code will not be tolerated. Details about academic integrity are explicitly detailed in the following link: <http://cms.skidmore.edu/advising/integrity/index.cfm>

Readings:

You should read all assigned required readings for each class meeting *before* the scheduled class time and come prepared to make substantive contributions to the discussion; clearly, if you don't read and critically think about the material ahead of time, you will be unable to contribute to the class discussion in meaningful ways (which will adversely affect your participation grade). Many of your readings will come from R. K. Sawyer (2012), *Explaining Creativity: The Science of Human Innovation*. Other readings will be made available to you on Blackboard or as handouts. Please note that occasionally I may need to modify the list of assignments as necessary to facilitate your understanding and analysis of the material. Therefore it is essential that everyone pay careful attention to changes in the syllabus. Be sure to bring the relevant readings to every class so that you are prepared to refer to them.

Written Responses:

To help organize your thoughts and become prepared for discussion, each class period you are expected to submit a short (one page maximum) but thoughtful response relating to the readings for that day (you do not need to include all readings, but you may). The main objective of these responses is to get you to think about and process what you have read. This "thinking effort" should be apparent to

me when I read your responses. When writing your responses you might want to consider whether there were any concepts that weren't clear, whether you agree/disagree with information presented in the readings and why, and whether you see connections between the reading and other information you have learned (e.g., in high school or another class that you are taking now). In addition to this one page response, on a separate page include one idea or statement that you found most interesting (a quote may be used) and at least one question for class discussion. The responses should be typed, double-spaced and carefully proofread. If, in reading through your written response, I feel that your effort was not satisfactory, I will return the response paper to you for revision.

Discussion Papers:

You will write three discussion papers. Papers should primarily relate to those works and topics covered in class since the beginning of the semester (for Paper 1) or since the previous discussion paper (for Papers 2 and 3), but may also incorporate previous topics where appropriate. You must demonstrate what you have learned from the class readings and discussions. These papers are designed to increase your ability to communicate in a clear and coherent manner. As such, papers will be graded on clarity of the writing style and grammar, as well as on the quality of the discussion and the diversity of the works cited.

Please refer to the Skidmore Guide to Writing for tips on writing an effective paper: http://cms.skidmore.edu/writing_guide/

The first draft of each paper is designed to see what your position is on a topic prior to in-depth reading or class discussion. While exploring a topic and learning key concepts behind each issue, the papers will be revised. The revision process will allow you to see if/how your positions have changed by what you have learned during the semester.

An excellent paper will show an exceptional and highly nuanced critical engagement with the coursework. A satisfactory paper will show some critical engagement, but may not be as original or well developed as an excellent paper. An unsatisfactory paper will neglect to present an analytical approach. Grading of papers will be discussed further in class.

Papers are due at the beginning of class on the stated day. Late assignments without prior authorization from me will be reduced one letter grade for each day they are late and will not be accepted after three days and you will receive a 0 on that assignment.

Paper 1 (3-4) pages

Part II (Final Paper Due Monday September 16 by 4 PM): You have written a short response paper (Part I) on your definition of creativity and why you define it in that manner. Revise your response paper and integrate the reading materials and

discussions from the first few weeks of class and compare/contrast your definition of creativity prior to entering this course to your understanding of creativity now.

Paper 2 (4-5 pages)

Part I (Draft Due Monday September 23 by 4 PM): “Think of a time when you made something that you think was particularly creative – a school project, a written report, a mechanical device, a block tower, a painting, or a musical performance. What mental process[es] led to its creation? Did you have a lot of training and expertise in the domain. If not, what prepared you to make this creative product? Did you have the idea all at once, fully formed, and then all you had to do was make it? If so, what preceded this insight—what preparation did you do, and was there [a period during which you took time off from the problem and engaged in unrelated tasks]? Or did you begin with only the germ of an idea, having mini-insights throughout the process, so that the final product was not exactly what you started out to make?” (*Sawyer, 2012, p. 105*). You do not have to answer all of these questions in your response; they are here to serve as a guide.

Part II (Final Paper Due Wednesday October 16 by 4 PM): Now that you have read about the creative process in the materials for the course, revise Part I of your paper and integrate into it a discussion of how your experience compares and contrasts with what you have learned about others’ views on the creative process.

Paper 3 (6-8 pages)

Part I (Draft Due Friday October 25): Pick two creative domains from among the visual arts, writing, music, and science. Describe your views regarding the similarities/differences across the two domains with respect to the following: how you think creativity might be defined in each field, how you think creativity could be assessed/measured in each field, and the process(es) of creativity you believe are used in each field.

Part II (Revision Due for Peer Review Monday November 25 by 4 PM): Now that you have read about creativity within the different disciplines, revise Part I of your paper and integrate into it a discussion of how your notions of cross-disciplinary similarities/differences in creativity compare to research within those two fields of study.

Part III (Peer Review Due to Partner by Friday December 6 by 4 PM)

Part III (Revision and Final Paper Due Monday December 16 by 4 PM): Now that you have received your peer review, continue to revise your paper and integrate any new relevant material you have learned in the last set of readings for the semester.

Note: With each paper, the expectations evolve. Specifically, the length of the papers increase, the amount of material that you will have reviewed (and thus incorporated into the paper) increases, and the expectations for the quality of your writing increase (e.g., your ability to communicate in a concise and effective manner, your ability to integrate evidence, etc.). Hence each subsequent paper is worth a larger percentage of your final grade.

Fourth Credit Hour:

Mike Coffel, your peer mentor, is primarily responsible for supervising the fourth-credit hour (Wednesdays from 9-10 AM in TLC 207). This meeting time will involve a variety of activities, some of which you will complete during the fourth scheduled credit hour, and others of which you may complete on your own. Some of the activities will include:

- Hear first-hand accounts from faculty from different disciplines at the college about their notions of creativity within their discipline.
- Engage in discussions of “College Survival” and “Skill-Building Workshops”
- Sharpen critical analysis skills of primary literature
- Writing workshops
- Group projects: Each group will utilize the principles learned about creativity to complete a project on creativity and present this project (details will be discussed in class)

HOW WILL YOU BE EVALUATED IN THIS SEMINAR?

Below I have provided the four categories of evaluation for the seminar as well as a general description of some of the main criteria I will consider when determining your grade.

Written responses:	15%
Class participation:	25%
Paper 1:	15%
Paper 2:	20%
Paper 3:	25%

Written responses:

- Do your written reactions demonstrate that you have taken time to think about the readings and have you clearly conveyed this thinking effort to the reader?
- Did the substantive nature of the reaction papers evolve throughout the semester?
- Were all papers submitted? Were all papers turned in within the required time constraints?
- Were all papers clearly proofread and grammatically correct?
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Class participation:

- Did you actively participate during class discussions? How often did you actively participate?
- Did you demonstrate understanding of the material?
- Did you make substantive contributions in class? Did you comment on and critique assigned readings as well as contributions from other students?
- Did you speak intelligently?
- Were you actively listening and engaged even when not participating?
- Did you evolve in both the frequency of your participation as well as the substantive nature of your contributions?
- Did you attend all seminar meetings? (Attendance will be taken at every class meeting.)

Discussion Papers:

- Do your papers substantively relate to relevant works and topics covered in class?
- Did you incorporate previous topics where appropriate?
- Did you demonstrate what you have learned from the class readings and discussions?
- Did you demonstrate an ability to communicate in a clear and coherent manner?

- Did you include diversity in your references representing an interdisciplinary perspective?
- Was the writing style clear? Were the papers proofread and grammatically correct?

Class Schedule, Topics, and Assignments

Week	Discussion Topic	Learning Materials Sawyer book chapters Blackboard Website Course Content Folders (in red font) 1. Articles pdf 2. Article Web Links 3. Video/Audio Links 4. Creativity Tests folder
Week 1 Sep 3 and 5	Introduction to Creativity <u>Subtopics:</u> Being a good consumer Plagiarism	<u>Thurs Sep 5:</u> <ul style="list-style-type: none"> • <i>Explaining Creativity</i> (Sawyer, 2012): Chapter 1 • <i>Imagine: How Creativity Works</i> (Lehrer, 2012): Introduction [pdf] • <i>Jonah Lehrer Resigns from The New Yorker</i> (Bosman, 2012) [Web] • <i>In First Public Comments Since Plagiarism Scandal, Jonah Lehrer Blames "Arrogance, Need for Attention" for Lies</i> (Hu, 2013) [Web]
Week 2 Sep 10 and 12	Conceptions of Creativity Defining Creativity	<u>Tues Sep 10:</u> <ul style="list-style-type: none"> • <i>Explaining Creativity</i> (Sawyer, 2012): Chapter 2 <u>Thurs Sep 12:</u> <ul style="list-style-type: none"> • <i>Animal Made 'Art' Challenges Human Monopoly on Creativity</i> (Keim, 2012) [Web]
Week 3 Sep 17 and 19	Defining Creativity (con't) Assessing Creativity	<u>Tues Sep 17:</u> Complete creativity tests prior to Tuesday's class – in Creativity Tests folder <ul style="list-style-type: none"> • Creative Behavior Inventory • Insight Problems • Remote Associations Test: • Short version


	<p>Final Version for Paper 1 Due by 4 PM on Monday September 16</p> <p>Subtopic: Sources (primary vs. secondary sources of information)</p>	<ul style="list-style-type: none"> • Long version • Abbreviated Torrance Test for Adults (Handout) <p><u>Thurs Sep 19:</u></p> <ul style="list-style-type: none"> • <i>Explaining Creativity</i> (Sawyer, 2012): Chapter 3 • <i>Can creativity be measured? An attempt to clarify the notion of creativity and general directions for future research</i> (Piffer, 2012) [pdf]
<p>Week 4</p> <p>Sep 24 and 26</p>	<p>The Creative Process</p> <p>Draft of Paper 2 Due by 4 PM on Monday September 23</p>	<p><u>Tues Sep 24:</u></p> <ul style="list-style-type: none"> • <i>Explaining Creativity</i> (Sawyer, 2012): Chapter 5 and part of Chapter 6 (pp. 107-114) <p><u>Thurs Sep 26:</u></p> <ul style="list-style-type: none"> • <i>Getting Insight into the Aha Experience</i> (Topolinski & Reber, 2010) [Web] • <i>The Effect of Interruptions and Breaks on Insight and Impasses: Do You Need a Break Right Now?</i> (Beefink, 2008) [pdf]
<p>Week 5</p> <p>Oct 1 and 3</p>	<p>The Creative Process</p>	<p><u>Tues Oct 1:</u></p> <ul style="list-style-type: none"> • <i>Explaining Creativity</i> (Sawyer, 2012): rest of Chapter 6 (pp. 114-127) and Chapter 7 <p><u>Thurs Oct 3:</u></p> <ul style="list-style-type: none"> • <i>Exploring the Brain's Role in Creativity</i> (Balzac, 2010) [Web] <p><u>Videos</u> TED (Technology, Entertainment, Design) Talk Radio Hour: <i>The Creative Process</i></p> <ul style="list-style-type: none"> • Billy Collins: <i>When Does Creativity Start and End</i> • Elizabeth Gilbert: <i>Do All of Us Possess Genius</i> • Abigail Washburn: <i>What do China and the Banjo Have in Common?</i>

<p>Week 6</p> <p>Oct 8 and 10</p>	<p>Biology and Creativity</p> <p>Cognitive Neuroscience and Creativity</p>	<p><u>Tues Oct 8:</u></p> <ul style="list-style-type: none"> • <i>Explaining Creativity</i> (Sawyer, 2012): Chapter 9 • <i>Mental Illness and Creativity: A Neurological View of the 'Tortured Artist'</i> (Sussman, 2007) [Web] • <i>Exploring Artistic Creativity and its Link to Madness</i> (Lombardi, 1997) [Web] • <i>Schizophrenic Bulletin</i> journal covers (Power Point) [pdf] <p><u>Thurs Oct 10:</u></p> <ul style="list-style-type: none"> • <i>Explaining Creativity</i> (Sawyer, 2012) Chapter 10 • <i>The Aha! Moment: The Cognitive Neuroscience of Insight</i> (Kounios & Beeman, 2009) [Web] • <i>Can Brain Damage Lead to Extraordinary Art?</i> (Silverman) [Web]
<p>Week 7</p> <p>Oct 15 and 17</p>	<p>The Sociology of Creativity</p> <p>Final Version of Paper 2 Due by 4 PM on Wednesday October 16</p>	<p><u>Tues Oct 15:</u></p> <ul style="list-style-type: none"> • <i>Explaining Creativity</i> (Sawyer, 2012): Chapter 11 • <i>What is Creativity?</i> (Sosteric, 2012) [Web] <p><u>Thurs Oct 17:</u></p> <ul style="list-style-type: none"> • To be announced
<p>Week 8</p> <p>Oct 22 and 24</p> <p>(Study Day Fri. 25)</p>	<p>Culture and Creativity</p> <p>Draft 1 of Paper 3 Due by 4 PM on Friday October 25</p>	<p><u>Tues Oct 22:</u></p> <ul style="list-style-type: none"> • <i>Explaining Creativity</i> (Sawyer, 2012): Chapter 14 <p><u>Thurs Oct 24:</u></p> <ul style="list-style-type: none"> • <i>Creativity East and West: Perspectives and Parallels</i> (Morris, 2010) [pdf]

Week	Discussion Topic	Learning Materials
Week 9 Oct 29 and 31 (Advising Week)	Visual Arts Museums <i>Tang Museum</i> <i>Museum of the Creative Process</i> http://museumofcreativeprocess.com	<u>Tues Oct 29:</u> <ul style="list-style-type: none"> • <i>Explaining Creativity</i> (Sawyer, 2012): Chapter 16 <u>Thurs Oct 31:</u> <ul style="list-style-type: none"> • <i>Creativity, chance and the role of the unconscious in the creation of original literature and art</i> (Harle, 2010) [pdf] • <i>Creativity and Museums</i> (Vergeront) [Web]
Week 10 Nov 5 and 7 (Advising Week)	Writing Discussion: <i>The Other Wes Moore: One Name, Two Fates</i> (Moore, 2011)	<u>Tues Nov 5:</u> <ul style="list-style-type: none"> • <i>Explaining Creativity</i> (Sawyer, 2012): Chapter 17 • <i>Four factors that may predict the emergence of creative writing: A proposed model</i> (Kohanyi, 2005) [pdf] <u>Thurs Nov 7:</u> <ul style="list-style-type: none"> • <i>What Makes Creative Nonfiction Creative?</i> (Pollack, 2010) [pdf] • <i>Personal (and Not-So-Personal) Narratives</i> (Pollack, 2010) [pdf]
Week 11 Nov 12 and 14	Music	<u>Tues Nov 12:</u> <ul style="list-style-type: none"> • <i>Explaining Creativity</i> (Sawyer, 2012): Chapter 18

(Registration Begins)		<p><u>Thurs Nov 14:</u></p> <ul style="list-style-type: none"> • <i>Neural correlates of lyrical improvisation: An fMRI study of freestyle rap</i> (Liu et al., 2012) [pdf] • <i>Creativity in Music Listening</i> (Peterson, 2006) [pdf] • TED Talk - Benjamin Zander: <i>The transformative power of classical music</i> [Video]
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<p>Week 12</p> <p>Nov 19 and 21</p>	<p>Science</p>	<p><u>Tues Nov 19:</u></p> <ul style="list-style-type: none"> • <i>Explaining Creativity</i> (Sawyer, 2012): Chapter 20 <p><u>Thurs Nov 21:</u></p> <ul style="list-style-type: none"> • TED Talk - Adam Savage: <i>How simple ideas lead to scientific discoveries</i> [Video]
<p>Week 13</p> <p>Nov 26</p> <p>(No class 11/28 Thanksgiving)</p>	<p>Science</p> <p>Draft 2 of Paper 3 Due for Peer Review by 4 PM on Monday November 25</p>	<p><u>Tues Nov 26:</u></p> <ul style="list-style-type: none"> • <i>Hazards of prophecy</i> (Clarke, 1972) [pdf] • <i>Predicting and Projecting, The Lessons of Leonardo</i> (Drexler, 1986) [pdf] • NPR: <i>Einstein: His Life and Universe</i> – Conversation with author Walter Isaacson [Audio/Article]
<p>Week 14</p> <p>Dec 3 and 5</p>	<p>Children, Education and Creativity</p> <p>Peer Review for Paper 3 Due Friday December 6</p>	<p><u>Tues Dec 3:</u></p> <ul style="list-style-type: none"> • <i>Explaining Creativity</i> (Sawyer, 2012): Chapter 21 <p><u>Thurs Dec 5:</u></p> <ul style="list-style-type: none"> • <i>The Creativity Crisis: The Decrease in Creative Thinking Scores on the Torrance Tests of Creative Thinking</i> (Kim, 2011) [pdf] • <i>Child as Totem: Redressing the Myth of Inherent Creativity in Early Childhood</i> (McClure, 2011) [pdf] • TED Talk - Ken Robinson: <i>How schools kill creativity</i> [Video]

Week 15 Dec 10 (Last Day of Classes 12/11)	How to be More Creative Wrap Up:  Final Version of Paper 3 Due Friday December 16 by 4 PM	<u>Tues Dec 10:</u> <i>Explaining Creativity</i> (Sawyer, 2012): Chapters 22/23 <i>Five Ways to Spark Your Creativity</i> (Zielinski, 2012) [Web] <i>The Creative Lifecycle of the Cartoonist</i> (Mankoff, 2012) [Web]
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Required Book:

Sawyer, R. K. (2012). *Explaining Creativity: The Science of Innovation* (Second Edition). Oxford University Press.

Required Supplementary Readings:

Lehrer, J. (2012). *Imagine: How creativity works*. New York: Houghton Mifflin Harcourt Publishing Company.

Bosman, J. (2012, July 30). Jonah Lehrer resigns from The New Yorker after making up Dylan quotes for his book. *The New York Times*. Retrieved from <http://www.knightfoundation.org/blogs/knightblog/2013/2/12/first-public-comments-since-plagiarism-scandal-jonah-lehrer-blames-arrogance-need-for-attention/>

Hu, Elise (2013, February 12). In first public comments since plagiarism scandal, Jonah Lehrer blames “arrogance, need for attention” for lies. *Knight Foundation*. Retrieved from <http://www.knightfoundation.org/blogs/knightblog/2013/2/12/first-public-comments-since-plagiarism-scandal-jonah-lehrer-blames-arrogance-need-for-attention/>

Keim, B. (2012, February 13). Animal made ‘art’ challenges human monopoly on creativity. *Wired*. Retrieved from

<http://www.wired.com/wiredscience/2012/02/animal-art/?pid=3119&viewall=true>

Piffer, D. (2012). Can creativity be measured? An attempt to clarify the notion of creativity and general directions for future research. *Thinking Skills and Creativity*, 7, 258-264.

Topolinski, S., & Reber, R. (2010). Getting insight into the "Aha" experience [Electronic version]. *Current Directions in Psychological Science*, 19(6), 402-405.

Beeftink, F., van Eerde, W., & Rutte, C. G. (2008). The effect of interruptions and breaks on insight and impasses: Do you need a break right now? *Creativity Research Journal*, 20(4), 358-364.

Balzac, F. (2010). Exploring the brain's role in creativity – neuropsychiatric review. *The Creative Leadership Forum*. Retrieved from <http://thecreativeleadershipforum.com/creativity-matters-blog/2010/7/5/exploring-the-brains-role-in-creativity-neuropsychiatry-revi.html>

Sussman, A. (2007). Mental illness and creativity: A neurological view of the "tortured artist" [Electronic version]. *Stanford Journal of Neuroscience*, 1(1), 21-24.

Lombardi, K. S. (1997, April 27). Exploring artistic creativity and its link to madness. *The New York Times*. Retrieved from <http://www.nytimes.com/1997/04/27/nyregion/exploring-artistic-creativity-and-its-link-to-madness.html>

Kounios, J., & Beeman, M. (2009). The Aha! Moment. *Current Directions in Psychological Science*, 18(4), 210-216.

Silverman, J. Can brain damage lead to extraordinary art? *How Stuff Works*. Retrieved from <http://science.howstuffworks.com/life/brain-damage-art.htm>

Sosteric, M. (2012, June 11). What is creativity? *The Socjournal*. Retrieved from <http://www.sociology.org/featured/what-is-creativity>

Morris, M. W., & Leung, K. (2010). Creativity East and West: Perspectives and parallels. *Management and Organizational Review*, 6(3), 313-327.

Harle, R. (2010). Creativity, chance, and the role of the unconscious in the creation of original literature and art. *Technoetic Arts: A Journal of Speculative Research*, 8(3), 311-322.

Vergeront, J. (no date). *Creativity and Museums. Museum Notes*. Retrieved from <http://museumnotes.blogspot.com/2013/03/creativity-and-museums.html>

Kohanyi, A. (2005). Four factors that may predict the emergence of creative writing: A proposed model. *Creativity Research Journal*, 17(2&3), 195-205.

Pollack, E. (2010). *Creative nonfiction: A guide to form, content, and style, with readings*. Wadsworth: Cengage Learning. [Chapters: What makes creative nonfiction creative? and Personal (and not-so-personal) narratives]

Liu, S., Chow, H. M., Xu, Y., et al. (2012). Neural correlates of lyrical improvisation: An fMRI study of freestyle rap (Electronic version). *Scientific Reports*, 2(834), 1-21.

Peterson, E. M. (2006). Creativity in music listening. *Arts Education Policy Review*, 107(3), 15-21.

Clarke, A. C. (1972). Hazards of prophecy. In A. Toffler (Ed.), *The Futurists*, pp. 133-150. New York: Random House.

Drexler, K. E. (1986). *Engines of creation: The coming era of nanotechnology*. Anchor Books. (Chapter 3: Predicting and Projecting, The Lessons of Leonardo.)

Kim, K. H. (2011). The creativity crisis. *Creativity Research Journal*, 23(4), 285-295.

McClure, M. (2011). Child as totem: Redressing the myth of inherent creativity in early childhood. *Studies in Art Education*, 52(2), 127-141.

Zeilinski, S. (2012, June 21). Five ways to spark your creativity. *NPR News*. Retrieved from <http://www.npr.org/2012/06/21/155369663/5-ways-to-spark-your-creativity>

Mankoff, R. (2012, May 9). The creative lifecycle of a cartoonist. *The New Yorker*. Retrieved from <http://www.newyorker.com/online/blogs/cartoonists/2012/05/creative-or-die-the-lifecycle-of-a-cartoonist.html>

Recommended Supplementary Readings (this list is *by no means complete* but gives you a place to start!):

Books:

Andreasen, N. C. (2005). *The creative brain: The science of genius*. New York: Plume.

Bogousslavsky, J., & Boller, F. (Eds.). *Neurological disorders in famous artists*. New York: Karger.

Conrad, P. (2007). *Creation: Artists, gods, and origins*. Thames and Hudson.

Csikszentmihalyi, M. (1996). *Creativity: Flow and the psychology of discovery and invention*. New York: HarperCollins Publishers, Inc.

Eisner, E. W. (2002). *The arts and the creation of mind*. New Haven: Yale University Press.

Gardner, H. (1982). *Art, mind, and brain: A cognitive approach to creativity*. New York: Basic Books, Inc.

Gardner, H. (1995). *Leading minds: An anatomy of leadership*. New York: Basic Books, Inc.

Heilman, K. M. (2005). *Creativity and the brain*. New York: Psychology Press.

Gardner, H. (1993). *Creating minds: An anatomy of creativity seen through the lives of Freud, Einstein, Picasso, Stravinsky, Eliot, Graham, and Ghandi*. New York: BasicBooks.

Kapur, N. (Ed.). (2011). *The paradoxical brain*. Cambridge University Press.

Murray, C. (2003). *Human accomplishment: The pursuit of excellence in the arts and sciences, 800 B.C. to 1950*. New York: Harper Collins Publishers.

Pollack, E. (2010). *Creative nonfiction: A guide to form, content, and style, with readings*. Wadsworth: Cengage Learning.

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<http://www.creativesomething.net>

<http://www.hongkiat.com/blog/the-science-of-creativity/>

Videos

Brain damage stimulates artist's talent:

<http://www.cbsnews.com/video/watch/?id=5065380n>

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Amy Tan: Where does creativity hide?

http://www.ted.com/talks/amy_tan_on_creativity.html

Steve Johnson: Where good ideas come from

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Julie Bernstein: Four lessons in creativity

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