

**Course title:** Understanding and awakening your creativity

**Language of instruction:** English

**Professor:** Andrea Reisenauer

**Professor's contact and office hours:** andreamegan.reisenauer@upf.edu

**Course contact hours:** 45

**Recommended credit:** 6 ECTS credits

**Course prerequisites:** There are no prerequisites for this course.

**Language requirements:** A minimum level B2 of English in the European Framework or equivalent (Cambridge certificate; 5.5 IELTS; 72 TOEFL).

**Course focus and approach:** This is a course that examines the nature of creativity through a multidisciplinary approach that primarily draws from the fields of psychology, sociology, and culture studies.

**Course description:** In this course, we'll seek to better understand creativity in order to awaken your own creative potential. We'll start by briefly exploring humankind's relationship to creativity throughout history, the myths and realities surrounding the creative process and creative individuals, and provide a basic understanding of what creativity is and how it works from a psychological and scientific perspective. Throughout the entire course, we will draw upon a variety of interdisciplinary activities designed to allow you to readily access your creativity and help you to develop your own creative process.

**Learning objectives:**

By the end of the course, the student:

Will understand what creativity is, how it functions, and the reality of creative individuals and the creative process based on the most recent findings from a variety of disciplines.

Will be able to identify personal and cultural barriers to expressing their creativity and be aware of multiple approaches to overcome them.

Will have a toolbox of methodologies and exercises to develop and regularly access their creativity.

**Course workload:** The course is divided into lectures, discussions, and activities. Students should be prepared to read between 25 to 75 pages per week and to watch online videos and/or listen to podcasts outside of class following a flipped classroom methodology.

**Assessment criteria:**

The course will be assessed by the following activities:

Activity	Percentage of final grade
Class participation (Attendance, participation in discussions and in-class activities)	20%
Journal (Ongoing journal recording notes, questions, ideas, exercises, and progress)	25%
Presentation (Research presentation on a topic of your choosing)	35%
Final project (Creative project designed and developed throughout the course; self-evaluation included)	30%

**BaPIS absence policy**

Attending class is mandatory and will be monitored daily by professors. Missing classes will impact on the student's final grade as follows:

Absences	Penalization
Up to two (2) absences	No penalization
Three (3) absences	1 point subtracted from final grade (on a 10-point scale)
Four (4) absences	2 points subtracted from final grade (on a 10-point scale)
Five (5) absences or more	The student receives an INCOMPLETE ("NO PRESENTADO") for the course

The BaPIS attendance policy does not distinguish between justified or unjustified absences. The student is deemed responsible to manage his/her absences.

Only absences for medical reasons will be considered justified absences. The student is deemed responsible to provide the necessary documentation. Other emergency situations will be analyzed on a case by case basis by the Academic Director of the BaPIS.

The Instructor, the Academic Director and the Study Abroad Office should be informed by email without any delay.

**Classroom rules:**

No food or drink is permitted in class.

Students will have a ten-minute break after one one-hour session.

**Weekly schedule:**

**WEEK 1**

Course introduction

0.1 Introduction to the syllabus, course requirements, and assessment

0.2 What is creativity?: In introduction to multiple perspectives

**WEEK 2**

Creativity through the ages

2.1 The origins of the concept and term “creativity”

2.2 How creativity has been conceptualized throughout history

Readings/Viewings:

Gilbert, Elizabeth. “Your elusive creative genius.” TED Talk. Retrieved from [https://www.ted.com/talks/elizabeth\\_gilbert\\_your\\_elusive\\_creative\\_genius](https://www.ted.com/talks/elizabeth_gilbert_your_elusive_creative_genius).

Tatarkiewicz, Władysław (1980). *A History of Six Ideas: An Essay in Aesthetics*. Translated from the Polish by Christopher Kasparek, The Hague: Martinus Nijhoff. Pages 92-116.

**WEEK 3**

Creativity and the brain

3.1 Nature versus nurture and the creative brain

3.2 How the brain can be stimulated to be more creative

Readings/Viewings:

Andreasen, Nancy. *The Creating Brain: The Science of Genius*. New York: Dana Press, 2005.

Chapter 5: “What Creates the Creative Brain?” Pages 108-142.

Friis-Olivarius, Morten. “Stimulating the Creative Brain.” TEDxOslo. Retrieved from [https://www.ted.com/talks/morten\\_friis\\_olivarius\\_stimulating\\_the\\_creative\\_brain](https://www.ted.com/talks/morten_friis_olivarius_stimulating_the_creative_brain)

**WEEK 4**

The psychology of creativity

4.1 Types of creativity theories and models

4.2 Creativity and creative people in society

Viewing:

Peterson, Jordan & Mayer, Marc (2017). “Lectures: Exploring the Psychology of Creativity.” Retrieved from <https://www.youtube.com/watch?v=KxGPe1jD-qY>.

**WEEK 5**

Genius and insanity: The myths surrounding creative people

5.1 Common myths surrounding creative individuals

5.2 Recent research and findings examining these myths

Readings/Viewing:

Andreasen, Nancy. *The Creating Brain: The Science of Genius*. New York: Dana Press, 2005.

Chapter 4: "Genius and Insanity: Creativity and Brain Disease?" Pages 79-107.

Kaufman, Scott Barry (2013). "The Real Link Between Creativity and Mental Illness." *Scientific American*. Retrieved from <https://blogs.scientificamerican.com/beautiful-minds/the-real-link-between-creativity-and-mental-illness/>.

**WEEK 6**

The myths of creativity

6.1 The creative mythology

6.2 The most common myths...and why they aren't true

Reading:

Burkus, David (2014). *The Myths of Creativity*. New York: Jossey-Bass Publishers. (Assignment discussed in previous class).

**WEEK 7**

The creative roadblocks

7.1 The most common blocks: What's holding us back?

7.2 Concepts and models for removing common blocks

Reading/Viewing:

Pressfield, Steven (2002). *The War of Art: Break Through the Blocks and Win Your Inner Creative Battles*. New York: Warner Books.

Hughes, Ken (2014). "365 ways to unlock creativity and innovation." TEDxUniversityofNicosia. Retrieved from <https://www.youtube.com/watch?v=M9u9jzMYJKQ>.

**WEEK 8**

Finding flow

8.1 Mihaly Csikszentmihalyi's concept of "flow"

8.2 Applying flow to the creative process

Reading/Viewing:

Moore, Catherine (2022). "What is Flow in Psychology?" *PositivePsychology.com*. Retrieved from <https://positivepsychology.com/what-is-flow/>.

Csikszentmihalyi, M. (1996). *Creativity: Flow and the psychology of discovery and invention*. New York: Harper. Chapter 5, "Finding Flow in Creativity." Pages 107- 126.

WEEK 9:

The creative routine

9.1 The science of routines and their benefits

9.2 The routines of creative individuals

9.3 Tips for developing your routine

Reading/Viewing:

Riordan, Rebecca (2020). "How Routine and Ritual Foster Creativity." ReviewStudio. Retrieved from <https://www.reviewstudio.com/blog/how-routine-and-ritual-foster-creativity/>.

Curry, Mason (2013). Daily Rituals: How Artists Work. New York: Knopf Publishers. (Reading assignments discussed in class).

#### WEEK 10:

Final exposition and closing

10.1 Exposition

10.2 Closing

Last revision: May 2022.

#### Required readings:

Andreasen, Nancy (2005). The Creating Brain: The Science of Genius. New York: Dana Press.

Burkus, David (2014). The Myths of Creativity. New York: Jossey-Bass Publishers.

Kaufman, Scott Barry (2013). "The Real Link Between Creativity and Mental Illness." Scientific American. Retrieved from <https://blogs.scientificamerican.com/beautiful-minds/the-real-link-between-creativity-and-mental-illness/>.

Csikszentmihalyi, M. (1996). Creativity: Flow and the psychology of discovery and invention. New York: Harper.

Curry, Mason (2013). Daily Rituals: How Artists Work. New York: Knopf Publishers.

Moore, Catherine (2022). "What is Flow in Psychology?" PositivePsychology.com. Retrieved from <https://positivepsychology.com/what-is-flow/>.

Pressfield, Steven (2002). The War of Art: Break Through the Blocks and Win Your Inner Creative Battles. New York: Warner Books.

Tatarkiewicz, Władysław (1980). A History of Six Ideas: An Essay in Aesthetics. Translated from the Polish by Christopher Kasparek, The Hague: Martinus Nijhoff.

**\*\*Course reading pack prepared by professor.**

**Recommended bibliography for further or complimentary reading:**

Cameron, Julia (1992). *The Artist's Way*. New York: TarcherPerigee.

Csikszentmihalyi, Mihaly (2008). *Flow: The Psychology of Optimal Experience*. New York: Harper Perennial Modern Classics.

Edwards, Betty (1979). *Drawing on the Right Side of the Brain*. New York: TarcherPerigee.

Gilbert, Elizabeth (2016). *Big Magic: Creative Living Beyond Fear*. New York: Penguin.

Kelley, Tom & Kelley, David (2013). *Creative Confidence: Unleashing the Creative Potential Within Us All*. Redford, Sydney: Currency Publishers.

Piirto, Jane (2004). *Understanding Creativity*. Scottsdale, Arizona: Great Potential Press.

Saywer, Keith (2012). *Explaining Creativity: The Science of Human Innovation*. Oxford: Oxford University Press.