We are born into a world of limitless possibility: Music, Art, & Multimedia are central to contemporary creativity involving Literature, Science, Dance, Cooking, Brainstorming and Crowdsourcing. Furthermore, the human species is capable of causing great destruction in endlessly creative ways. What underlies these vastly different aspects of the creative mind and creativity in a networked world? In a highly interactive, inter-disciplinary and multimedia (video and sound) manner we will examine the nature of the creative mind and creative contexts from multiple perspectives. We will consider the psychological, social, sociological, developmental, cultural, computational, educational, and biological roots of creativity. We ask what are the factors and mechanisms underlying creativity and whether, and how, 21st century creativity is different from creativity in other eras. Finally, what is the role of social media, copying, and theft in 21st century creativity:

Course objectives. EDHD231 students will demonstrate:
1. An understanding of both the nature and breadth of creativity. The focus will be on the underlying mechanisms of the creative process across multiple contexts and domains;
2. An understanding of the history of creativity research and how this relates to theories of cognitive, social and cultural processes as well as the ways that creativity has been measured;
3. Understanding of the roles of biological processes in creative thought, including brain based mechanisms that influence creativity and genetic and neurochemical factors influencing creativity;
4. Understanding of the different forms that creativity takes in different domains, such as music, the visual arts, performing arts, and different sciences;
5. Understanding of the concept of “malevolent creativity,” where creativity is used to do harm. How to prevent this from happening and determine whether “creativity gone bad” taps a different form of creative imagination;
6. Understanding of ways in which creativity can be enhanced: Educational, pharmaceutical, and social engineering have all been used to enhance creativity; do they work and how would we know if they work?
**Course Structure**

Two classes per week, involving lectures, in-class discussions, demonstrations, and in-class activities. Thursday’s classes will be student designed and led covering different aspects of the readings as well new materials fostering student discussions. Tuesday’s classes will be professor led in which the major issues for that week will be discussed, student participation will also be important. Class starts promptly at 2:00pm. Be on time. Attendance will be taken and is mandatory. **Read the readings before Tuesday’s class** so that you can participate.

**Course Requirements**

**Group Presentation - MSGE**

In the first three weeks we will cover the basic theories and underlying mechanisms of Creativity. Then we will move on to the application of these principles and mechanisms to a diverse variety of creative domains ranging from the evolution of creativity, Mental illness and Creativity, 21st century music and musicians, Painters, actors & Theatre, Cooks, and scientists.

Each week a group of 5 to 6 students will present some of the basic themes of the readings for that week, in creative ways, such as sketches, online quizzes, votes, talks, debates, competitions, etc. These are the "Creativity Explosion" presentations. The goal is to present the ideas in and beyond the readings in an engaging, intelligent and interactive manner. We will help you design and refine your presentations. The Creativity explosion is your chance to fulfill a course requirement in a creative, interactive, but intellectually rigorous way. The goal is to move beyond the readings and engage the entire class in an active exploration of the theme for the week. You can be critical, or complimentary, you can and should pull out new examples and perspective on the readings. We, the TA or I, will meet with your group in the week prior to the presentation to help you plan your presentation. (Your presentations should involve the minimal use of Powerpoint, Google Slides, Youtube, Keynote, Prezzi, or similar presentation tools--They are interactivity and creativity killers. Each group will present twice. We will assign you to your group next Tuesday. Each group must submit a 1 page summary of their presentation and the goals of the presentation one week after the presentation and fill out a rating of each other’s performance and submit your presentation materials. Note that if one group member does not contribute to the group presentation they will receive a zero for their presentation.

**Theme Papers**

You will submit (through Canvas) a 2-3 page (double-spaced, 1 inch margins times 12 point, (no references needed) paper in which you will present the underlying aspects of creativity revealed by the readings. In your paper you will focus on the overarching themes of the readings. Each paper will be graded out of 100. A guide on how to write the Theme papers, and how the grading criteria that will be used will be given next Tuesday. Late papers will lose 5 points for each day late (including weekends) and will not be accepted if a week late. There are 4 theme papers due. You must hand in all four papers.

**Mid-Term - MGSE**

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sept 6 update
The mid-term will consist of short-essay questions assessing knowledge and understanding of the basic issues in creativity: the underlying mechanisms of creative thought covered in the first three weeks of the course.

**Final Examination Essay – MSGE**
The final examination in this course is an essay that will be about a key topic in creativity that has been covered in the course and/or is relevant to the course. Pick a topic that you find interesting. One good source of topics is the online Encyclopedia of Creativity. You can access this from the library web site. Once you have picked a topic you must have it approved by the TA/GA before writing it. A 1 page proposal of what will be in your essay must be submitted through Canvas by November 15.

**Evaluation**
1. Group Presentations (25%), including individual contributions assessed through peer evaluation.
2. Four theme Papers (25%).
3. Midterm examination (15%)
4. Final Essay (25%).
5. In Class Participation (10%). This will be a combination of in class contributions and discussions. including attendance, which is compulsory.

**Readings – NO TEXTBOOK**
Readings for this course are all posted on Canvas and are an integral part of the course. A full list of the readings is included at the end of this syllabus. Additional readings may be assigned during the course.

**Class Policies**
Please see the University's website for undergraduate course-related policies at http://www.ugst.umd.edu/courserelatedpolicies.html.

**Academic Integrity:** The University of Maryland, College Park has a student-administered Honor Code and Honor Pledge. For more information on the Code of Academic Integrity or the Student Honor Council, please visit http://www.studenthonorcouncil.umd.edu/whatis.html. This Code sets standards for academic integrity at Maryland for all undergraduate and graduate students. As a student you are responsible for upholding these standards for this course. It is very important for you to be aware of the consequences of cheating, fabrication, facilitation, and plagiarism. The code prohibits students from cheating, fabrication, facilitating academic dishonesty, and plagiarism. Instances of this include submitting someone else’s work as your own, submitting your own work completed for another class without permission, or failing to properly cite information other than your own (found in journals, books, online, or otherwise). Any form of academic dishonesty will not be tolerated, and any sign of academic dishonesty will be reported to the appropriate University officials.

**Special needs:** If you have a registered disability that will require accommodation, please see the instructor so necessary arrangements can be made. If you have a disability and have not yet registered with the University, please contact Disability Support Services in the Shoemaker Building (301.314.7682, or 301.405.7683 TTD) as soon as possible.

**Religious observances:** The University of Maryland policy on religious observances states that students not be penalized in any way for participation in religious observances. Students shall be allowed, whenever possible, to make up academic assignments that are missed due to such absences. However, the must contact the instructor before the absence with a written notification of the projected absence, and arrangements will be made for make-up work or examinations.

**Course evaluations:** As a member of our academic community, students have a number of important responsibilities. One of these responsibilities is to submit course evaluations each term through CourseEvalUM in order to help faculty and administrators improve teaching and learning at
Maryland. All information submitted to CourseEvalUM is confidential. Campus will notify you when CourseEvalUM is open for you to complete your evaluations for fall semester courses. Please go directly to the website (www.courseevalum.umd.edu) to complete your evaluations. By completing all of your evaluations each semester, you will have the privilege of accessing online, at Testudo, the evaluation reports for the thousands of courses for which 70% or more students submitted their evaluations.

**Missed single class due to illness:** Once during a semester, a student’s self-authored note will be accepted as an excuse for missing a minor scheduled grading event in a single class session if the note documents the date of the illness, acknowledgement from the student that information provided in the note is correct, and a statement that the student understands that providing false information is a violation of the Code of Student Conduct. Students are expected to attempt to inform the instructor of the illness prior to the date of the missed class.*

**Major scheduled grading events:** Major Scheduled Grading Events (MSGE) are indicated on the syllabus. The conditions for accepting a self-signed note do not apply to these events. Written, signed documentation by a health care professional, or other professional in the case of non-medical reasons (see below) of a University-approved excuse for the student’s absence must be supplied. This documentation must include verification of treatment dates and the time period for which the student was unable to meet course requirements. Providers should not include diagnostic information. Without this documentation, opportunities to make up missed assignments or assessments will not be provided.

**Non-consecutive, medically necessitated absences from multiple class sessions:** Students who throughout the semester miss multiple, non-consecutive class sessions due to medical problems must provide written documentation from a health care professional that their attendance on those days was prohibited for medical reasons.

**Non-medical excused absences:** According to University policy, non-medical excused absences for missed assignments or assessments may include illness of a dependent, religious observance, involvement in University activities at the request of University officials, or circumstances that are beyond the control of the student. Students asking for excused absence for any of those reasons must also supply appropriate written documentation of the cause and make every attempt to inform the instructor prior to the date of the missed class.
Week 1 August 30 & Sept 1: Foundation & The nature of Creativity

http://www.newyorker.com/books/joshua-rothman/creativity-creep

Overview of Group Presentations and Grading

Week 2: September 6 & 8 The key mechanisms underlying Creativity 1 & 2

Week 3, September 13, 15 Animal Creativity & Evolution
September 13 Group Projects: Animal Creativity Found objects, Ten 5 minute Presentations by groups (part of participation grade)
Watch the posted Povinelli video on animal creativity. Also, find something that was created by an animal that you think is creative that was not in the video or the reading. Bring a picture or video of the creation to class on Tuesday. Then, in your group, discuss, whether and why the "artifact" is creative, especially in terms of the criteria that were used in the readings for weeks 1 and 2. Your group should discuss the artifacts brought by the group members and decide which one is the most creative. Then, your group should select the "best" artifact and present the artifact to the class and the criteria that your group used to select that particular object. Group presentations


September 15. Evolution and Creativity
**Week 4, Analogy, Categorization, and transformation as key mechanisms of Creativity. September 20 & 22:**

**Group Presentation 1**

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**Week 5, September 27 & 29: Mental Illness, Creativity & Neuroscience**

**Group Presentation 2**
http://psychnews.psychiatryonline.org/doi/10.1176/pn.47.2.psychnews_47_2_28-a

*Theme paper 1 due September 30*

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**Week 6, October 4 & 6: Creativity and Music before and in the 21st century**

**Group Presentation 3**

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**Week 7, October 11& 13 Creativity in Science**

**Group Presentation 4**

*Theme Paper 2 due October 14*
**Week 8, October 18 & 20: The development of Creativity**

**Group Presentation 5**

**October 20 In class Midterm Examination.**

**Short Essay Questions October 20**

**Week 9, October 25 & 27: Gender & Creativity**

**Group Presentation 6**

**Theme Paper 3 due November 4**

**Week 10 November1 & 3 Culture Creativity & Film: Hollywood, Bollywood, & Nollywood**

**Group Presentation 7**

****Final essay proposal due November 8****

**Week 11 November 8 & 10. Creativity in the age of Social Media. From Instagram to .....?**

**Group presentation 8**

**Week 12, November 15 & 17**
Stealing, Copying & Borrowing key to Creativity!

**Group Presentation 9**
Readings online video & one New Yorker article
Watch Everything is a remix. Read Gladwell article

Theme Paper 4 due November 22

Week 13 Class & Thanksgiving
Nov 22 & 24
  22: Everything that you wanted to know about the final essay but were afraid to ask!!
  24: Thanksgiving......

Week 14, November 29 & December 1: Crowdsourcing & Brainstorming Creativity
Group Presentation 10
  Howe, J. (2006.) The Rise of Crowdsourcing, Wired, 15 (6),
  http://www.wired.com/wired/archive/15.06/crowds.html

Week 15, December 6 & 8
  December 6. Putting it all together. What is creativity
  December 8. Overview and Questions

There is no final examination, but final essays will be accepted between December 12 and December 17. Essays will not be accepted after December 17 at 12:30 pm.

Additional/different readings may be assigned to particular weeks
Theme Papers
Theme Papers- 2-3 pgs. double-spaced (100 points each)
Integration of themes in the papers

i. What are the underlying questions, themes or assumptions made about creativity across the readings?
ii. How do the readings relate, or don’t relate to each other
iii. What is your own view on this topic?
iv. Discuss an idea not mentioned in the reading that you feel is relevant to the topic or Discuss possible consequences or implications of the themes in the readings.

Presentations (120 points). We will help you formulate a presentation. Make the presentation original. Presentation must be interactive with MINMAL use Powerpoint or youtube, but can generate quizzes, have debates. Stimulate discussion of the themes.

Evaluation will be based on the following criteria

Content 100
• Discuss ideas that are addressed in the readings. Don’t summarize, use different examples and sources
• Discuss possible implications for this research or the way in which creativity is explored
• Ask new questions about creativity
• Persuasiveness—try to convince the class of your opinions
• Support your argument
• Be creative in how you present your ideas (i.e., create a quiz, use different types of media, create a skit, etc.)
• Go beyond the readings in making links with outside readings/articles/ideas

**Summary of presentation- 15 pts.** (Submitted through canvas by 2pm on the Thursday following the presentation. This is a group activity. Only 1 summary per group needed)
• Shows development of arguments. Also submit any digital materials used.
• Can be in point form
• 1-2 pages single spaced (times 12 point, 1 inch margins
• Shows what you did and presented

**PEER EVALUATION 5 POINTS**

**Final Essay proposal.** Due on Canvas November 8. Here you state what your topic will be and what type(s) of evidence you will use to support your thesis. 1 page double spaced 12 point font.

**Final Essay.** The essay itself should be 8 pages double-spaced. The page count excludes the reference page(s) and cover page. The essay should be submitted in APA format. All this will be explained in great detail during the course and will be explained to you in a special class. Writing style and the structure of your arguments will be graded. There should be a cover page (with your name, email address, on it as well as the title of your essay), and references with 8 to 10 references. The cover page will not be included in the page count. The essay must be submitted via Canvas no later than December 17. Remember that computers eat files, so always keep a backup copy of the essay. REFERENCES FROM WIKIPEDIA, DICTIONARY.COM, Encyclopedias, or ANY NON PEER-REVIEWED JOURNAL, OR INTERNET SITE WILL NOT BE ACCEPTED. Again this will all be explained.