

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: Recommended level in the European Framework B2 (or equivalent: Cambridge Certificate if the teaching language is English, DELE or 3 semesters in the case of Spanish).

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, Neuroscience, Education, and Cultural Studies.

Course Description:

Creativity has been in decline. Scores on the standard tests for creativity have dropped over the past three decades, and there is concern that this trend may continue.¹ But why is this, and what can we do about it to reclaim our creativity and live more creative lives?

In this course, we'll explore these questions by delving into the multifaceted nature of creativity to help you understand and uncover your innate creative potential. We'll start by taking a look at what creativity is, its different types, and how the concept has evolved throughout history. We'll analyze how creativity is measured and uncover what the standard tests for creativity can teach us about what it means to be creative. Then we'll study the creative process and how it works from a psychological and scientific perspective, and learn hacks and strategies for maximizing your brain's innate creative potential. Finally, we'll examine and debunk the most prevailing myths surrounding the creative process and creative individuals and address the most common blocks to creativity and how to overcome them.

Throughout the course, we'll engage in a variety of dynamic, interactive activities designed to help you access your creativity more readily. You'll trace your progress through a journal in the format of your choosing and actively work with the course materials through the development of a creative project.

¹ Kim, K. H. (2011). The Creativity Crisis: The Decrease in Creative Thinking Scores on the Torrance Tests of Creative Thinking. *Creativity Research Journal*, 23(4), 285–295; Stillman, J. (2021, July 6). Research suggests we're all getting less creative and scientists think they know why. *Inc.com*.

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 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.
- Will have applied what they've learned to the development of their own creative project.

Course workload:

The course is divided into activities, lectures, and discussions. Students should be prepared to read up to 45 pages per week and/or to watch online videos or listen to podcasts outside of class following a flipped classroom methodology. Students should also be prepared to actively participate in class and work on their own creative project, an ongoing journal in the format of their choosing, and a group presentation.

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)	15%
Journal (Ongoing journal recording notes, questions, ideas, exercises, and progress)	30%
Group presentation (Group research presentation on a topic of your choosing)	10%
Exam (Covering subjects studied in class)	15%
Final project (Creative project designed and developed throughout the course)	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:

****Please note that readings and links to videos and podcasts will be provided in class** (no purchases needed), as well as more detailed instructions regarding page numbers/sections. Assignments may also be modified or updated as the professor deems necessary.**

WEEK 1

1. Course introduction

- 1.1 Icebreaker, introduction to the syllabus, course requirements and assessment
- 1.2

WEEK 2**2. What is creativity?**

- 2.1 “What is creativity?” A working definition and the Four-C model of creativity
- 2.2 Creative thinking

Resources:

- Kaufman, J.C. (2009). *Creativity 101*. New York: Springer Publishing Company. Pages 4-7; 10-11.
- Sawyer, R. K. (2006). *Explaining Creativity: The Science of Human Innovation*. Publisher. Oxford University Press.
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WEEK 3**3. The creative process**

- 3.1 The creative process
- 3.2 Routines for creativity

Resources:

- Brewster, G. (Ed., 1985). *The Creative Process: Reflections on the Invention in the Arts and Sciences*. University of California Press.
- Botella M., Zenasni, F., & Lubart T. (2018). “What Are the Stages of the Creative Process? What Visual Art Students Are Saying.” *Front Psychol.* doi: 10.3389/fpsyg.2018.02266
- Riordan, R. (2020). “[How Routine and Ritual Foster Creativity.](#)” *ReviewStudio*.
- Curry, M. (2013). *Daily Rituals: How Artists Work*. New York: Knopf Publishers. (Reading assignments discussed in class).

WEEK 4**4. Creativity and Society**

- 4.1 Creativity through the ages
- 4.2 Creativity and society

Resources:

- Glăveanu, V. P., & Kaufman, J. C. (2019). Creativity: A historical perspective. In J. C. Kaufman & R. J. Sternberg (Eds.), *The Cambridge handbook of creativity* (pp. 9–26). Cambridge University Press
- Gilbert, E. (2013). “[Your elusive creative genius.](#)” TED Talk.
- Robinson, K. (2006). “Do Schools Kill Creativity?”
- Cameron, J. (2020 edition). *The Artist’s Way*. London: Souvenir Press.

WEEK 5**5. The psychology of creativity**

- 5.1 The study of creativity: Origins and testing
- 5.2 Creativity and personality: The nature and nurture

Resources:

- Csikszentmihalyi, M. (1996) *Creativity: Flow and the Psychology of Discovery and Invention*. HarperCollins Publishers
- Feist, G. "In search of the creative personality." In Sternberg, R.J. &
- Kaufman, J.C (2018). *The Nature of Creativity*. Cambridge University Press.
- Kaufman, J.C. (2009). *Creativity 101*. New York: Springer Publishing Company.

WEEK 6**6. Creativity and the brain**

- 6.1 The creative brain
- 6.2 Creativity, neurodiversity, and nurturing a creative brain

Resources:

- Andreasen, N. (2005). *The Creating Brain: The Science of Genius*. New York: Dana Press. Chapter 5: "What Creates the Creative Brain?" Pages 108-142.
- Jung, R. (2015). "Creativity and The Everyday Brain." Podcast in *On Being*, retrieved from <https://onbeing.org/programs/rex-jung-creativity-and-the-everyday-brain>.

WEEK 7**7. Creativity beneath the surface: Brainwaves and the subconscious mind**

- 7.1 Creative brainwaves
- 7.2 The subconscious mind and its role in creativity

Resources:

- May, R. (1994). "Creativity and the unconscious." *The courage to create*. New York: Norton.
- Moutinho, S. (2021). "Edison was right: Waking up right after drifting off to sleep can boost creativity." [Science](#).
- Wise, A. (1995). *The High-Performance Mind: Brainwaves for Insight, Healing, and Creativity*. New York: Tarcher Perigee.

WEEK 8**8. Getting in the flow and the myths of creativity**

- 8.1 The concept of “flow” and its relationship to creativity and well-being
- 8.2 The myths of creativity: Group presentations

Resources:

- Csikszentmihalyi, M. (1996). *Creativity: Flow and the psychology of discovery and invention*. New York: Harper. Chapter 5, “Finding Flow in Creativity.” Pages 107- 126.
- Moore, C. (2022). “What is Flow in Psychology?” *PositivePsychology.com*. Retrieved from <https://positivepsychology.com/what-is-flow/>.
- Burkus, D. (2014). *The Myths of Creativity*. New York: Jossey-Bass Publishers.

WEEK 9:**9. The myths of creativity**

- 9.1 The myths of creativity: Group presentations
- 9.2 The most common creative blocks: What holds us back?
- 9.3 Online exam

Resources:

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

WEEK 10**10. The roadblocks to creativity and giving and receiving feedback**

- 10.1 No class (Holiday)
- 10.2 Concepts, hacks, and models for removing common blocks

Resources:

- Gilbert, E. (2016). *Big Magic: Creative Living Beyond Fear*. New York: Penguin
- Karwowski, M. & Kaufman, J.C. (2017). *The Creative Self Effect of Beliefs, Self-Efficacy, Mindset, and Identity*. Academic Press.
- May, R. (1994). *The Courage to Create*. New York: Norton.
- Pressfield, S. (2002). *The War of Art: Break Through the Blocks and Win Your Inner Creative Battles*. New York: Warner Books.

WEEK 11:**11. The creative product: Reception and feedback**

- 11.1 Showing your work: Subjectivity, ethics, etiquette How to give and receive constructive criticism
- 11.2 Final project exhibition and wrap-up

Resources:

- Kleon, A. (2014). *Show Your Work!: 10 Ways to Share Your Creativity and Get Discovered*. Workman Publishing Company.
- Levitt, H. (2018). "[Who decides what art means?](#)" TEDed.
- Stone, D., & Heen, S. (2014). *Thanks for the feedback: The science and art of receiving feedback well*. Penguin Books.

Last revision: July 2024.

Key texts and required readings:

A course reading pack will be prepared by the professor. Lists of additional (optional) readings and resources on specific topics will be provided in class.

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

Brewster, G. (Ed., 1985). *The Creative Process: Reflections on the Invention in the Arts and Sciences*. University of California Press.

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

Csikszentmihalyi, M. (1996) *Creativity: Flow and the Psychology of Discovery and Invention*.

HarperCollins Publishers.

Karwowski, M. & Kaufman, J.C. (2017). *The Creative Self Effect of Beliefs, Self-Efficacy, Mindset, and Identity*. Academic Press.

Kaufman, J.C. (2009). *Creativity 101*. New York: Springer Publishing Company. Pages 4-7; 10-11.

Kaufman, J.C. & Sternberg, R.J. (Eds., 2010). *The Cambridge Handbook of Creativity*. Cambridge University Press.

Kaufman, J.C (2018). *The Nature of Creativity*. Cambridge University Press.

May, R. (1994). *The Courage to Create*. New York: Norton.

Sawyer, R. K. (2006). *Explaining Creativity: The Science of Human Innovation*.

Publisher. Oxford

University Press.