

Saint Mary's University of Minnesota

Schools of Graduate and Professional Programs

Twin Cities Campus

Spring 2021

EDD840

Creativity and Innovation

3 Credit Hours

Blended Delivery Method

Course Dates/Hours-

March 1 st	(6:00 PM – 8:00 PM)	Monday
March 8 th	(6:00 PM – 8:00 PM)	Monday
March 15 th	(6:00 PM – 8:00 PM)	Monday
March 22 nd	(6:00 PM – 8:00 PM)	Monday
March 29 th	(6:00 PM – 8:00 PM)	Monday
April 5 th	(6:00 PM – 8:00 PM)	Monday
April 12 th	(6:00 PM – 8:00 PM)	Monday
April 19 th	(6:00 PM – 8:00 PM)	Monday

Prerequisite or Concurrent Courses

EDD 809: Advanced Research Writing.

EDD 821: Techniques for Research.

Faculty Contact Information –

Rustin Wolfe, Ph.D. (612) 728-5182

rwolfe@smumn.edu

BLH222

Meet by appointment. Contact me via email to set up a time to meet.

Course Description –This course examines creativity and innovation from the scientific perspective. Topics include the varying definitions of the phenomena, the process of how they occur, the examination of eminent cases, the application to real-world situations, and strategies for assessment.

Student Learning Objectives –

Upon completion of this course, students are expected to be able to do the following:

1. Evaluate the varying definitions of creativity and innovation.
2. Understand key concepts from the creativity and innovation literature.
3. Analyze, synthesize, and evaluate scientific perspectives on creativity and innovation.
4. Apply scientific theories and models of creativity and innovation on personal, organizational, and societal levels.
5. Evaluate the importance of creativity and innovation in context.
6. Demonstrate appropriate research writing style (APA)

Canvas Access

Canvas may be accessed here at <https://smumn.instructure.com/courses/3144>.

Required Textbooks –

American Psychological Association. (2009). *Publication manual of the American Psychological Association* (6th ed). Washington, DC: Author. [ISBN-10: 1433805618, ISBN-13: 978-143380561].

Csikszentmihalyi, M. (1996). *Creativity: Flow and the psychology of discovery and invention*. New York, NY: HarperCollins Publishers. [ISBN-10: 0060928204, ISBN-13: 978-0060928209]

Davis, G. A. (2008). *Creativity is forever* (5th ed). Dubuque, IA: Kendall/Hunt. [ISBN-10: 0757510906, ISBN-13: 978-0757510908].

Suggested Readings-

Adams, J. L. (1986). *Conceptual blockbusting: A guide to better ideas*, 3rd ed. New York, NY: Addison-Wesley.

Amabile, T. (1996). *Creativity in context: Update to the social psychology of creativity*. Boulder, CO: Westview.

- Barrett, S. (1985). *It's all in your head: A guide to understanding and boosting your brain power*. New York: HarperCollins Publishers.
- Bleedorn, B. (1998). *The creativity force in education, business, and beyond: An urgent message*. Lakeville, MN: Galde Press.
- Csikszentmihalyi, M. (1990). *Flow: The psychology of optimal experience*. New York, NY: HarperCollins Publishers.
- Csikszentmihalyi, M. (1997). *Finding flow: The psychology of engagement with everyday life*. New York, NY: BasicBooks.
- Csikszentmihalyi, M. (2014). *The Systems Model of Creativity: The collected works of Mihaly Csikszentmihalyi*. New York, NY: Springer.
- Csikszentmihalyi, M., & Csikszentmihalyi, I. (Eds.). (1988). *Optimal experience: Psychological studies of flow in consciousness*. New York, NY: Cambridge University Press.
- Csikszentmihalyi, M., & Wolfe, R. N. (2000). *New conceptions and research approaches to creativity: Implications of a systems perspective for creativity in education*. In *The International handbook of giftedness and talent* (2nd ed). (Eds.) K. Heller, F. Mönks, R. Subotnik, & R. Sternberg. Oxford, UK: Pergamon Press, Amsterdam: Elsevier Science.
- Ford, C., & Gioia, D. (1995). *Creative action in organizations: Ivory tower visions and real world voices*. Thousand Oaks, CA: Sage.
- Fraenkel, J. R., & Wallen, N. E. (2003). *How to design and evaluate research in education* (5th ed.). New York, NY: McGraw-Hill.
- Gardner, H., Csikszentmihalyi, M, & Damon, W. (2001). *Good work: When excellence and ethics meet*. New York, NY: BasicBooks.
- Kaufman, J. C. & Sternberg, R. J. (Eds.). (2010). *The Cambridge handbook of creativity*. New York, NY: Cambridge University Press.
- Pursell, C. W. (Ed.). (1990). *Technology in America; A history of individuals and ideas* (2nd ed.). Cambridge, MA: MIT Press.
- Runco, M. (2007). *Creativity theories and themes: Research, development, and practice*. New York, NY: Elsevier Academic Press.
- Senge, P. M. (1990). *The fifth discipline: The art & practice of the learning organization*. New York, NY: Currency and Doubleday.
- Treffinger, D., Isaksen, S., & Stead-Dorval, B. K. (2006). *Creative problem solving: An introduction* (4th ed.). Waco, Texas: Prufrock Press Inc.

Scholarly Journals:

Creativity and Innovation Management. Fisscher, O. & de Weerd-Nederhof, P. (Eds.). Oxford, UK: Blackwell.

Creativity Research Journal. Runco, M. (Ed.). Mahwah, NJ: Lawrence Erlbaum Associates.

The Journal of Creative Behavior. Ward, T. (Ed.). Hadley, MA: Creative Education Foundation.

Technical Support

For technical support, contact our HelpDesk at the following:

HelpDesk Website

tchelpdesk@smumn.edu

612-728-5100: x7800, local Twin Cities

866-437-2788; Choose HelpDesk menu option

Topical/Activity Course Outline

Week/Dates	Topics/Activities	Readings & Assignments
Week 1 3/1 – 3/7 Synchronous session Monday, 3/1 6PM	Topics: Introductions; Syllabus; Getting Started Learning Activities: <ul style="list-style-type: none">● Post an introduction (before our synchronous session)● Brainstorming Exercise (complete before asynchronous session)● Synchronous facilitation session<ul style="list-style-type: none">○ Introduction to course○ Becoming a community● Group polylogue	Readings DUE: none Assignment DUE: none

<p>Week 2 <i>3/8 – 3/14</i></p> <p>Synchronous session Monday, 3/8 6PM</p>	<p>Topics: Are You Creative?</p> <p>Learning Activities:</p> <ul style="list-style-type: none"> ● Synchronous facilitation session <ul style="list-style-type: none"> ○ Person & Product ● Group polylogue ● Creativity Questionnaire 	<p>Readings DUE: Read Davis (2008), ch. 1, 2, 3, 4 Read Csikszentmihalyi (1996), ch. 1, 2</p> <p>Assignment DUE: Deliverable #1: <i>Am I Creative?</i> by Synchronous session</p>
<p>Week 3 <i>3/15 – 3/21</i></p> <p>Synchronous session Monday, 3/15 6PM</p>	<p>Topics: Flow</p> <p>Learning Activities:</p> <ul style="list-style-type: none"> ● Discussion: Flow (due before synchronous session) ● Select articles for presentations ● Synchronous facilitation session <ul style="list-style-type: none"> ○ Process ● Group polylogue ● Challenge activities 	<p>Readings DUE: Read Davis (2008), ch. 5, 6, 7 Read Csikszentmihalyi (1996), ch. 3, 4, 5,</p> <p>Assignment DUE: Deliverable #2 <i>Witness</i> by Synchronous session</p>
<p>Week 4 <i>3/22 – 3/28</i></p> <p>Synchronous session Monday, 3/22 6PM</p>	<p>Topics: Systems</p> <p>Learning Activities:</p> <ul style="list-style-type: none"> ● Synchronous facilitation session <ul style="list-style-type: none"> ○ Systems ● Group polylogue ● Challenge activities ● Assigned chapters for presentation 	<p>Readings DUE: Read Davis (2008), ch. 8, 9</p> <p>Assignment DUE: Deliverable #3 <i>Autopsy</i> by Synchronous session</p>

<p>Week 5 <i>3/29 – 4/4</i></p> <p>Synchronous session Monday, 3/29 6PM</p>	<p>Topics: Environment; Generating Creative Ideas</p> <p>Learning Activities:</p> <ul style="list-style-type: none"> ● Synchronous facilitation session <ul style="list-style-type: none"> ○ Environment ● Group polylogue ● Challenge activities ● Generate 50 Ideas (post mid-week by Friday <i>date</i>) ● Review students' 50 ideas and post 100 more by Monday (week 6) <i>date</i> @ 6:00pm (CT) 	<p>Readings DUE: Read Davis (2008), ch. 10,11</p> <p>Assignment DUE: <i>Presentations</i> due at the synchronous session (<i>date</i>)</p>
<p>Week 6 <i>4/5 – 4/11</i></p> <p>Synchronous session Monday, 4/5 6PM</p>	<p>Topics: Divergent Thinking; Generating Creative Ideas (cont.)</p> <p>Learning Activities:</p> <ul style="list-style-type: none"> ● Synchronous facilitation session <ul style="list-style-type: none"> ○ Divergent Thinking ○ Process of generating ideas ● Group polylogue ● Challenge activities ● Review 150 ideas & pick top 10 and least favorite 5 by Monday (week 7) <i>date</i> @ 6:00pm (CT) ● Discuss criteria on discussion board & select the top 3 and absolute worst by Monday (week 7) <i>date</i> @ 6:00pm (CT) 	<p>Readings DUE: Read Davis (2008), ch. 12, 13</p> <p>Assignment DUE: Deliverable #4 <i>Idea Generation</i> by Synchronous session</p>
<p>Week 7 <i>4/12 – 4/18</i></p> <p>Synchronous session Monday, 4/12 6PM</p>	<p>Topics: Convergent Thinking; Narrowing Creative Down Ideas</p> <p>Learning Activities:</p> <ul style="list-style-type: none"> ● Synchronous facilitation session <ul style="list-style-type: none"> ○ Convergent Thinking ○ Discuss top 3 ideas and 1 worst idea (decide final project) ● Group polylogue ● Challenge activities 	<p>Readings DUE: Read Csikszentmihalyi (1996), ch. 14</p> <p>Assignment DUE: Deliverable #5 <i>Assessment of Creativity</i> by Synchronous session</p>

<p>Week 8</p> <p>4/19 – 4/25</p> <p>Synchronous session Monday, 4/19 6PM</p>	<p>Topics: Final Projects</p> <p>Learning Activities:</p> <ul style="list-style-type: none"> ● Synchronous facilitation session <ul style="list-style-type: none"> ○ Share final projects ● Debrief 	<p>Readings DUE: none</p> <p>Assignment DUE: Final projects at Synchronous session</p>
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Course Time Standards

Doctoral courses

Courses in the doctoral degree programs require a minimum of either 13 contact or instructional hours per credit. In addition, it is suggested that students invest three hours per contact hour in outside study.

Synopsis of Assignments

Deliverables

These exercises are designed to reinforce the information covered in each section of the text and as a primer for class discussion. They provide an opportunity for the student to demonstrate mastery of the learning objectives. Expectations for each assignment will be released as it is assigned. Unless otherwise noted, all assignments are due on the designated due date. While late papers may be accepted for up to full credit, the expectations for what constitutes full credit will rise. On-time papers will be graded ahead of late ones. Successful completion of these assignments will constitute 30% of the final grade. [SLO 1-6]

Virtual Presentation

For the presentation, each student will analyze, synthesize, and evaluate a recent peer-reviewed scholarly article on Creativity and/or Innovation, using both Csikszentmihalyi (1996) and Davis (2008). The presentation may take any form except a traditional lecture. Each student will provide an electronic outline or PowerPoint slides of their oral presentation. Successful completion will constitute 15% of the final grade. [SLO 1-5]

Final Project

For the final project, each student will design a creative project to demonstrate mastery of the course's student learning objectives. The project should be applied and explicitly based in scholarly literature. It should be in any form with the exception of a traditional research paper. The project will be presented in class at the final class session. In the event that the project is not a written one, a written synopsis must be provided. The process is as important as the finished product. Work is graded on the basis of quality and not quantity. The instructor will provide

ongoing feedback (including APA style) as many times as is possible throughout the course. Successful completion will constitute 40% of the final grade. [SLO 1-5]

Discussion

The remaining 15% of the final grade will be derived from discussion, in-class and/or on-line. Discussion provides an additional avenue for students to demonstrate the course objectives. Further, it is an opportunity for students to influence the direction of class and maximize their learning.

Discussion will be assessed each synchronous session and/or blackboard session. As with homework, grading is based on the quality not the quantity of each student's contribution. Often, the most helpful dialogue emerges from a misunderstanding. Therefore, it is not the expectation that each student demonstrates how much they already know, but that they demonstrate engagement with the course content across [Bloom's Taxonomy](#) each grading period.

Students must be present and timely for this approach to work. If you are absent or late, not only are you infringing on your education, but also on the education of your classmates by not providing your perspective to the other students. Missed discussion may not be made up. [SLO 1-5]

Student Expectations

This course will be taught in a "learner centered" approach. Students will be expected to participate in dialogues and to offer ideas without fear of being "right or wrong". The goal of this approach is to allow students to learn from each other as well as from the instructor and the course materials.

As members of a Lasallian community of scholars, students are expected to adhere to the highest levels of ethics and professionalism in all interactions with other members of the Saint Mary's University community. In cases where a student's behavior is not professional or is disrespectful toward others within the Saint Mary's University community, the student may be subject to disciplinary action. These procedures can be initiated by anyone through a written complaint to the program director. The program director shall notify the dean of the allegation.

Assessment of Student Performance/Grading Policies

Graduate Grading Scale

A	90 - 100%	90 - 100
B	80 - <90%	80 - <90
C	70 - <80%	70 - <80
NC	<70%	0 - 70

Access Services for Students with Disabilities

Saint Mary's University is committed to ensuring that students with documented disabilities have access to equal educational programs and activities at the university. If you have, or believe you may have, a disability that may interfere with your ability to participate in the activities, coursework, or assessments of this course, you may be entitled to accommodations. Please contact Laura Lanning at accessservicesgpp@smumn.edu, as early in the semester as possible to arrange a confidential discussion about your need for accommodations.

Student Ratings of Teaching and Learning

Students are expected to provide feedback about teaching and learning in the course. Near the end of the course, find a link to the student rating of teaching and learning in your SMUMN email and on your course site in either Blackboard or Engage. Please be assured the system records responses anonymously.

University Conduct and Academic Policies

See the course Blackboard site for a direct link to all University policies.

Writing Center and Library Services

See the course Blackboard site for direct links to these departments.