

**University of Massachusetts at Boston**  
**College of Advancing & Professional Studies**  
**Critical & Creative Thinking Program**

**Creative Thinking; Criticism & Creativity in the Literature & Arts**

**CrCrTh602, 630**

**Fall 2013 face-to-face & online section**

**Syllabus**

**Instructor:** Peter Taylor (602), Jeremy Szteiter (630), Critical and Creative Thinking Program

**Email:** [peter.taylor@umb.edu](mailto:peter.taylor@umb.edu) , [jeremy.szteiter@umb.edu](mailto:jeremy.szteiter@umb.edu)

**Phone:** (617) 287-7636, (617) 942-3580

**Office:** Wheatley 2nd floor, room 157

**Course Dates:** 3 September - 3 December, 4-6.45pm

**Location:** W-2-157 or by google+ hangout (with URLs posted on wiki just before session)

**Office/phone call/Google hangout hours:** <http://ptaylor.wikispaces.umb.edu/PTOfficeHours>, by arrangement

**Course Wiki:** <http://crcrth602.wikispaces.umb.edu/>

**Google+ community:** [Private community](#)

**Description, Preparation before taking the course, Overview, and Objectives**

OFFICIAL COURSE DESCRIPTIONS:

CrCrTh 602 Creative Thinking

This course explores approaches to "How might we proceed when confronted by problems, situations too ambiguous, complex, or messy or impossible to be addressed directly through logical strategies?" It seeks to increase the participants' understanding of creativity, to improve their creative problem-solving skills and to enhance their ability to promote these skills in others, in a variety of educational settings. Students participate in activities designed to help develop their own creativity, and discuss the creative process from various theoretical perspectives. Readings are on such topics as creative individuals, environments that tend to enhance creative functioning, and related educational issues. Discussions with artists, scientists and others particularly involved in the creative process focus on their techniques, and on ways in which creativity can be nurtured.

CrCrTh 630 Criticism and Creativity In Literature and Art

Expression and evaluation, freedom and discipline, creative production and the critical response to it -- how do these dualities relate to visual and verbal imagination as they are demonstrated in literature and the arts? Specific strategies for eliciting imaginative work in these areas will be demonstrated, as will specific strategies for evaluating imaginative works. Finally, this course will focus on ways to help others (including children) develop critical and creative skills and on ways to effectively use strategies for eliciting and evaluating imaginative work.

POINTERS about the preparation assumed for this course (in lieu of formal prerequisites):

CrCrTh 602 is appropriate for any student with a strong interest in Creative Thinking and a desire to make a commitment to the personal development of themselves and others.

Ditto for CrCrTh 630, but with a special emphasis on the role of literature and stories in expressing and fostering creative thinking.

For both courses you will find it helpful to be familiar with the university's library and research services.

#### OVERVIEW:

As conveyed in the [Preamble](#), the format of the course will center on 4-week "collaborative explorations" (CEs), a variant of project-based learning (PBL) that begin from a scenario or case in which the issues are real but the problems are not well defined, which leads participants to shape their own directions of inquiry and develop their skills as investigators and teachers (in the broadest sense of the word). The CE component of each class session will be 60-90 minutes. The rest of each course session will involve activities or discussion of a shared reading.

The combined 602/630 course will

- a) include intensive reading in the area of creative thinking, which students in CRCRTH 602 would expect;
- b) allow a focus on literature/arts and on story-telling for students in CRCRTH 630; and
- c) allow everyone to shape a path and final products for each CE that link closely with their personal interests.

As also conveyed in the [Preamble](#), this is an experiment and, as such, has the virtue of drawing you more into the mode of "how would I teach (or guide) others" than a standard course.

Students in CrCrTh 602 should, whenever the readings and their interests allow, emphasize creativity as applied to problem-solving in complex, real-world situations, which is what the course means by "creative thinking."

Students in CrCrTh 630 should, whenever there is a choice, focus on readings and inquiry that is related to literature and/or the arts.

Collaborative explorations are designed with a view to participants re-engaging with themselves as **avid learners and inquirers**. What makes this re-engagement possible is a combination of:

- the **tools and processes** used for inquiry, dialogue, reflection, and collaboration;
- the **connections** we make among the diverse participants who bring diverse interests, skills, knowledge, experience, and aspirations to the course; and
- our **contributions to the topics** laid out in the scenarios from which each CE case begins.

LEARNING OBJECTIVES: By the end of the semester, you will have:

- (602) a set of tools, experiences, and knowledge of publications, and an enhanced disposition to self-directed lifelong inquiry around creative thinking, i.e., creative problem solving in complex, real world situations;
- (630) a set of tools, experiences, and knowledge of publications, and an enhanced disposition to self-directed lifelong inquiry around creativity in literature and/or the arts;
- a set of tools, experiences, and knowledge of publications, and an enhanced disposition to self-directed lifelong inquiry for what is needed to teach or guide others re: the above in ways that might depart markedly from your previous schooling and experience.
- a critical understanding of collaborative explorations and allied approaches to project-based learning in relation to participants re-engaging with themselves as avid learners and inquirers.

**ACCOMMODATIONS:** Sections 504 and the Americans with Disabilities Act of 1990 offer guidelines for curriculum modifications and adaptations for students with documented disabilities. If applicable, students may obtain adaptation recommendations from the Ross Center (287-7430). The student must present these recommendations to each professor within a reasonable period, preferably by the end of the Drop/Add period.

**Students are advised to retain a copy of this syllabus in personal files for use when applying for certification, licensure, or transfer credit.**

**This syllabus is subject to change, but workload expectations will not be increased after the semester starts.**

(Version 2 Sep. 2013; changes after the start of the semester are [marked in blue](#))

## **TEXTS and MATERIALS**

Kaufman, J. C., R. Sternberg (2010) The Cambridge Handbook of Creativity. (Requested as eBook holding for UMB library -- stay tuned if you want to save the cost of purchasing the book)

Fleischman, P. (2004) Seedfolks, New York: HarperTrophy.

Paley, V. (1997) The Girl with the Brown Crayon, Cambridge, MA: Harvard University Press

Taylor, M. (1976) Roll of Thunder, Hear My Cry, New York : Bantam Books OR Cunningham, L. (1989) Sleeping Arrangements, New York : Knopf.

Other readings for the course consist primarily of

- a) work read as part of CEs, which, with planning, can be borrowed from libraries and
- b) student-chosen selections from articles and book chapters assigned for most weeks, most of which can be downloaded from [password-protected page](#)).

Recommended to help with writing: Daniel, D., C. Fauske, P. Galeno and D. Mael (2001). Take Charge of Your Writing: Discovering Writing Through Self-Assessment. Boston: Houghton Mifflin (["new" copies available](#) well below list price on amazon.com)

Source for many of the course tools & processes: Taylor, P. and J. Szteiter (2012) Taking Yourself Seriously: Processes of Research and Engagement Arlington, MA: The Pumping Station (Available from online retailers or as pdf or paperback from <http://thepumpingstation.org> )

Online guidesheets duplicate pages in the text, but, iff you buy the printed or pdf text, you can refer to that instead of reading the guidesheets online and you have a reference work to consult after the course.

## **REQUIREMENTS**

Guidelines for assignments will be supplied on the [Notes](#) wikipage and repeated on the google+ community as the course unfolds.

Your checklist wikipage (viewable as <http://crcrth602.wikispaces.umb.edu/-/2013/xx> where xx =Yourlastname) is where you keep a log of assignments and participation items, even if some of these involve posts to the google+ community.

### **Written assignments and work-in-progress presentations (2/3 of grade)**

A. Work-in-progress presentations for each CE (=4 assignments)

due week 3 of the CE, except week 2 for the 4th CE

B. Product for each CE (1200 words): draft building on W-I-P presentation revised in response to plus-delta comments, then revised again in response to comments from an instructor and a peer and posted to the google+ community (=4 assignments)

draft uploaded to [peer share wikipage](#) by week 4 of the CE, except week 3 for 4th CE; revised version due two weeks later.

C. Bibliography contributions with paragraph-length annotations, drawn from readings assigned or encountered during CEs; 2 during each CE cycle, posted to google+ community and revised, if requested, in response to comments (=8 half-assignments)

due by last week of each CE, but preferably spaced out during the CE

### **Participation and contribution to the class process (1/3 of grade)**

- a. Building learning community through attendance and participation at class meetings based on preparation between meetings (=15 items).
- b. Semester-long journaling/workbook based on a creative thinking guide chosen by the student and giving serious attention to a multi-week process of practicing and developing personal creative thinking through writing, reflecting, and experimenting (reviewed at office hour meetings and at end of semester [one week after last session] = 3 items)
- c. End-of-semester reflection on your development through the semester and map of the future directions in which you plan to develop (include with journal/workbook) (=1 item)  
  - due one week after last session
- d. Minimum of two in-office or phone conferences on your assignments and journal/workbook -- one before session 6; the other by session 10 (=2 items)
- e. Peer commentary on a draft product from each CE within a week after [uploading for peer sharing](#) (=4 items)

Students should aim for 10 of 12 writing and presentation assignments submitted by the due date with revisions submitted for 6 writing assignments, as well as 20 participation items fulfilled.

If you reach or exceed this target for both parts of the course grade, you get 80 points (which gives you an automatic B+) and the following rubric is used to add further points.

For each quality "fulfilled very well" you get 2 points or 1 point if you "did an OK job, but there was room for more development/attention." You get 0 points if "to be honest, this still needs serious attention."

1. A sequence of assignments paced more or less as in syllabus (and revisions timely),
2. often revised thoroughly and with new thinking in response to comments.
3. Projects innovative, well planned and carried out with considerable initiative, and
4. indicating that you will be able to move from learning to implementation/teaching in your specific situation.
5. Project products clear and well structured,
6. with supporting references and detail, and professionally presented.
7. Active contribution to and reflection on process of learning from CEs and session activities.
8. Active, prepared participation and building the learning community: in the live sessions,
9. and through comments & other between-session interactions.
10. Journal/workbook shows: Consistent work outside sessions,
11. and serious attention to practicing and developing personal creative thinking through writing, reflecting, and experimenting.
12. Deep final reflection on your development through the semester and map of the future directions in which you plan to develop.

If you don't reach the automatic B+ level, your points = 6 for each presentation or for written assignment that is revised + 3 for each other written assignment submitted by the due date + 1.25 for each participation item fulfilled up to a maximum of 80.

Overall course points are converted to letter grades as follows: The minimum grade for A is 95 points, for A- is 87.5, for B+ is 80, for B is 72.5; for B- is 65; for C+ is 57.5; and for C is 50.

(In theory it is possible for a student to earn 104 points, but this would still be awarded an A.)

**Plagiarism:** Using another person's ideas or material you did not write without citing the source is plagiarism and is unacceptable (see [library guide](#) and [Academic Honesty policies](#) ).

### Schedule of Sessions

[1 \(9/3\)](#), [2 \(9/10\)](#), [3 \(9/17\)](#), [4 \(9/24\)](#), [5 \(10/1\)](#), [6 \(10/8\)](#), [7 \(10/15\)](#), [8 \(10/22\)](#), [9 \(10/29\)](#), [10 \(11/5\)](#), [11 \(11/12\)](#), [12 \(11/19\)](#), [13 \(11/26\)](#), [14 \(12/3\)](#), [15 \(12/10\)](#)

### Session 1 (9/3)

### **Preparation:**

Review [Preamble](#)

Sign up for a <http://plus.google.com> account and let instructors know your gmail address,

Students at a distance: get the google+ hangout audio & video plugins installed, attend test run of Google+ Hangout with Jeremy, if needed, and resolve any technical issues before Tuesday.

Google Hangout link to be supplied via this [link on the wiki menu](#) 10 minutes before the session starts; ditto for all subsequent weeks.

### **Session:** (Theme: *Beyond "Thinking Outside the Box"*)

Getting students from a distance online

Brief reminder of course organization and rhythm

Activity: From 9 dots exercise to 4Rs framework

Collaborative Exploration (CE) 1 begins

Read Case 1: [Everyone can think creatively!](#)

Autobiographical Introductions, followed by connections and extensions

Quick preview of syllabus and tasks to get going in the course

Take stock of the session ([Critical incident questionnaire](#) )

### **Follow-up:**

Read "[Teaching and Learning for Reflective Practice](#) ," from Taylor and Szteiter (2012), [Taking Yourself Seriously](#), 240-259.

Check-in with one instructor by email or hangout before Saturday about ideas and questions to get inquiry going on CE 1.

Arrange now to get via [Inter-library loan](#) or other means, [readings you think might interest you in CE 1](#).

Join this wiki & Google+ community when you receive the invites (on your @umb.edu & gmail emails, respectively)

Review the syllabus and wiki organization, then post on [Google+ community](#) a question about them (include #Syllabus tag) or reply to someone else's posted question.

Purchase or arrange to borrow [course texts](#).

Choose text for [journaling project](#) by session 3 (using annotations [tagged #Journal](#) on google+ community to guide you).

Take note of work due in the sessions ahead, especially Annotated bibliography postings (two by end of each CE),

Work-in-progress presentations (week 3 of CE), Draft product (week 4 of CE).

### **Session 2 (9/10)**

#### **Preparation:**

Read one of the following in preparation of a jig-saw discussion ([instructions](#) ), downloadable from [password-protected reading page](#). (Theme: *General Theories and Research on Creative Thinking*),

Kaufman & Sternberg, Cambridge Handbook of Creativity, Chapter 1 Creativity Research: A Historical View

Kaufman & Sternberg, Cambridge Handbook of Creativity, Chapter 2 Theories of Creativity

Kaufman & Sternberg, Cambridge Handbook of Creativity, Chapter 17: Is Creativity Domain-specific?

#### **Session:**

Collaborative Exploration 1 (cont.)

[Dialogue hour](#) to share and clarify what we are inquiring into regarding the case.

Q&A about course requirements and wiki organization, including expectation for next week's [Work-in-progress presentation](#)

Activity

Jig-saw discussion around readings

**Follow-up:**

Continue working on CE 1.

Annotated bibliography entries could begin any time; two required by end of CE 1 (in 2 weeks).

First office hour could happen or be scheduled; required before session 6.

Work due this session: nothing

**Session 3 (9/17)**

**Preparation:**

Prepare [Work-in-progress presentation \(instructions\)](#)

Read one of the following (but not discussed in class; *Theme: Psychology and Cognition of Creative Thinking*)

Kaufman & Sternberg, Cambridge Handbook of Creativity, Chapter 6 The Function of Personality in Creativity:

The Nature and Nurture of the Creative Personality

Stokes, "The Creativity Problem", Chapter 1 and "Constraints and First Choruses", Chapter 2 from Stokes,

Creativity from Constraints: The Psychology of Breakthrough

Sawyer, "The Cognitive Neuroscience of Creativity: A Critical Review"

**Session:**

Collaborative Exploration 1 (cont.)

Work-in-progress presentations, each followed by [Plus-Delta feedback](#) ([online](#) or on paper)

Activity

[Think-pair-share](#) about possible activities for teaching/outreach regarding the theme "Everyone can think creatively!"

**Follow-up:**

Digest feedback on Work-in-progress presentation and develop a [product](#) for the CE that stands on its own (i.e., can be understood without being narrated)

Work due this session:

Work-in-progress presentation (during class)

Annotated bibliography entries should have begun; two required by end of CE 1 (in 1 week).

First office hour meeting either completed or scheduled by now; required before session 6.

**Session 4 (9/24)**

**Preparation:**

Read one of the following (*Theme: Creative Thinking in Culture and History*; not discussed in the session)

Kaufman & Sternberg, Cambridge Handbook of Creativity, Chapter 14: Cross-cultural Perspectives on Creativity

Runco, "Culture and Creativity", Chapter 8 from Runco, Creativity: Theories and Themes – Research,

Development, and Practice

Botelho and Rudman (Critical Multicultural Analysis of Children's Literature), Chapter 2 "The Historical Construction of Children's Literature"

**Session:**

Activity:

Run one of the activities developed during last week's think-pair-share discussion (with possible adjustments by instructors)

Collaborative Exploration 1 (concluded):

[<http://bit.ly/FivePhase> |Dialogue Hour]] for Taking stock of the first Collaborative Exploration

**Follow-up:**

Comment on another student's [uploaded draft product](#).

Work due this session:

Draft of your CE 1 product uploaded to the [peer share webpage](#)

Annotated bibliography entries submitted (two required).

First office hour either completed or scheduled by now; required to be completed before session 6.

**Session 5 (10/1)**

**Preparation:**

Read [case 2](#) on "Stories to Scaffold Creative Learning".

Read both (*Theme of stories and scaffolding*)

Seedfolks

Girl with the Brown Crayon

Arrange now to get via [Inter-library loan](#) or other means, [readings you think might interest you in CE 2](#).

**Session:**

Collaborative Exploration 2 begins

Autobiographical stories in relation to case 2

Activity

Diagramming of the scaffolding involved in the two readings

**Follow-up:**

Start working on CE 2 (if you have not already started)

Work due this session:

Comments uploaded on another student's draft product from case 1.

First office hour either completed or scheduled by now; required to be completed before next session.

**Session 6 (10/8)**

**Preparation:**

Read one the following in preparation of jig-saw discussion ([instructions](#) ) (*Theme: Plots and underlying metaphors*)

Botelho and Rudman (Critical Multicultural Analysis of Children's Literature), Chapter 1 "The Metaphors We Read By: Theoretical Foundations"

Booker, "Telling Us Who We Are", Chapter 31 from Booker, [The Seven Basic Plots](#)

Adderly, "Why Do Tellers Tell?"

**Session:**

Collaborative Exploration 2 (cont.)

[Dialogue hour](#) to share and clarify what we are inquiring into regarding the case.

Activity

Jig-saw discussion around readings

**Follow-up:**

Continue working on CE 2

Work due this session:

Final version of your product from CE 1, revised in response to comments from peers and instructors, uploaded to google drive & shared to google+ community.

First office hours meeting completed by today; Schedule 2nd meeting before session 10.

### **Session 7 (10/15)**

#### **Preparation:**

Prepare [Work-in-progress presentation \(instructions\)](#)

Read one of the following (*Theme: individual versus group or in-context creativity*)

Kaufman & Sternberg, Cambridge Handbook of Creativity, Chapter 19: Individual and Group Creativity

Kunstler, The Hothouse Effect, Chapters 1 and 2

Shekerjian, Uncommon Genius: How Great Ideas are Born, pages 1-57

#### **Session:**

Collaborative Exploration 2 (cont.):

Work-in-progress presentations, each followed by [Plus-Delta feedback](#) ([online](#) or on paper)

Activity:

[Think-pair-share](#) about possible activities for teaching/outreach regarding stories to scaffold creative learning

#### **Follow-up:**

Digest feedback on Work-in-progress presentation and develop a [product](#) for the CE

#### **Work due this session:**

Work-in-progress presentation for CE 2 (during class)

### **Session 8 (10/22]**

#### **Preparation:**

Read one of the following (not discussed in the session):

Liggett, "Creativity and Non-Literary Writing: The Importance of Problem Finding"

Djikic et al. "The Closed Mind: The Effect of Exposure to Literature on the Need for Closure"

Stokes, "Constraints for Creativity in Literature", Chapter 3 from Stokes, Creativity from Constraints: The Psychology of Breakthrough

#### **Session:**

Activity:

Run one of the activities developed during last week's think-pair-share discussion (with possible adjustments by instructors)

Collaborative Exploration 2 (concluded):

Dialogue Hour for Taking stock of the first Collaborative Exploration,

#### **Follow-up:**

Comment on another student's [uploaded draft product](#)

#### **Work due this session:**

Draft of your CE 2 product uploaded to the peer share wikipage

Two more Annotated bibliography entries submitted (should have submitted total of four by now).

Second office hours meeting either completed or scheduled by now; required to be completed before session 10.

### **Session 9 (10/29)**

#### **Preparation:**

Read [case 3](#) on "Young people designing their own lives."

Read both of the following:

excerpt from Bateson



either [Roll of Thunder Hear My Cry](#) OR [Sleeping Arrangements](#)

Arrange now to get via [Inter-library loan](#) or other means, [readings you think might interest you in CE 3](#).

### **Session:**

Collaborative Exploration 3 begins:

Autobiographical stories in relation to case 3 (support for young people designing their own lives)

Activity:

Storyboard for one of [Roll of Thunder](#) OR [Sleeping Arrangements](#)

### **Follow-up:**

Start working on CE 3 (if you have not already started)

### **Work due this session:**

Comments uploaded on another student's draft product from case 2.

Second office hours meeting either completed or scheduled by now; required to be completed before session 10.

### **Session 10 (11/5)**

#### **Preparation:**

Read one of the following in preparation of a jig-saw discussion (*Theme: Writing books or drama*)

Lamb, *The Writer's Guide to Crafting Stories for Children*; OR, Dils, *You Can Write Children's Books*

McCaslin, *Creative Drama in the Classroom and Beyond*, Chapter 2 "Storytelling"

Koppett, *Training to Imagine*, Chapter 6 "Storytelling"

### **Session:**

Collaborative Exploration 3 (cont.):

[Dialogue hour](#) to share and clarify what we are inquiring into regarding the case.

Activity:

Jig-saw discussion around readings

### **Follow-up:**

Continue working on CE 3

### **Work due this session:**

Final version of your product from CE 2, revised in response to comments from peers and instructors, uploaded to google drive & shared to google+ community.

Second office hours meeting completed by today.

### **Session 11 (11/12)**

#### **Preparation:**

Prepare [Work-in-progress presentation \(instructions\)](#)

Read one of the following (*Themes: Development & resilience*)

Kaufman & Sternberg, *Cambridge Handbook of Creativity*, Chapter 12: Developmental Approaches to Creativity

Giorgis & Johnson, "Children's Books: Creativity"

McGinness, *Resilience: Facing Down Rejection and Criticism on the Road to Success*, Chapters 1-6, optional:

continue reading other chapters

### **Session:**

Collaborative Exploration 3 (cont.):

Work-in-progress presentations, each followed by [Plus-Delta feedback](#) ([online](#) or on paper)

Activity:

[Think-pair-share](#) about possible activities for teaching/outreach regarding young people designing their own lives or writing a book/screenplay

**Follow-up:**

Digest feedback on Work-in-progress presentation and develop a [product](#) for the CE

Work due this session:

Work-in-progress presentation for CE 3 (during class)

**Session 12 (11/19)**

**Preparation:**

Read one of the following:

Perry, "Flow and the Art of Fiction",  
Kaufman, Creativity Across Domains, Chapter 2  
Gardner, Creating Minds, Chapter 5 and Chapter 9

**Session:**

Activity:

Run one of the activities developed during last week's think-pair-share discussion (with possible adjustments by instructors)

Collaborative Exploration 3 (concluded):

Dialogue Hour for Taking stock of the third Collaborative Exploration.

**Follow-up:**

Comment on another student's [uploaded draft product](#)

Work due this session:

Draft of your CE 3 product uploaded to the peer share wikipage

Two more Annotated bibliography entries submitted by now (should have submitted total of six so far).

**Session 13 (11/26)**

**Preparation:**

Read [case 4](#) on Manifestos for ongoing creative thinking and problem-solving

Review manifestos from a past course (linked to password-protected readings)

Read one of the following (*Theme: Fulfillment*)

Runco, "Enhancement and the Fulfillment of Potential", Chapter 10 from Runco, Creativity: Theories and Themes – Research, Development, and Practice  
Pederson, "Creativity for a Good Life", Chapter 14 from Kelly, Educating for Creativity  
Kaufman & Sternberg, Cambridge Handbook of Creativity, Chapter 10: Everyday Creativity

**Session:**

Collaborative Exploration 4 begins:

[Dialogue hour](#) to share and clarify what we are inquiring into regarding the case.

Activity:

Workshop on preparing manifestos

**Follow-up:**

Continue working on CE 4

Work due this session:

Comments uploaded on another student's draft product from case 3.

**Session 14 (12/3)**

**Preparation:**

*this session may be rescheduled to Monday Dec 2*

Prepare [Work-in-progress presentation \(instructions\)](#)

Read one of the following (*Theme: Work and organizations*) (not discussed in class)

Amabile et al. "The Social Influences on Creativity: The Effects of Contracted-for Reward"

Amabile, "Affect and Creativity at Work" or "Creativity and Innovation in Organizations" or "Perspectives on the Social Psychology of Creativity"

**Session:**

Collaborative Exploration 4 (cont.):

Work-in-progress presentations, each followed by [Plus-Delta feedback](#) ([online](#) or on paper)

Activity:

Additional work on manifestos (based on peer feedback)

**Follow-up:**

Digest feedback on Work-in-progress presentation and continue developing a [product](#) for the CE

Review your assignment checklist, bring up-to-date, and *if needed* prepare completion contract.

Work due this session:

Work-in-progress presentation for CE 4 (during class)

Final version of your product from CE 3, revised in response to comments from peers and instructors, uploaded to google drive & shared to google+ community.

**Session 15 (12/10)**

**Preparation:**

Participation from a distance using google+ hangout: URL to be supplied here 10 minutes before session starts.

Read one of the following (*Theme: Compare your perspective to high concepts and famous creators*)

Csikszentmihalyi, Flow, Chapters 1-4

Kaufman & Sternberg, Cambridge Handbook of Creativity, Chapter 9: Creativity in Highly Eminent Individuals

**Session:**

Collaborative Exploration 4 (concluded):

Dialogue Hour for Taking stock of this last Collaborative Exploration

Activity: Take stock of the course as a whole

[CCT course evaluation](#)

CAPS course evaluation

**Follow-up:**

Comment on another student's [uploaded draft product](#).

Note due dates (below) for final items.

Work due this session:

Draft of your CE 4 product uploaded to the peer share wikipage

Two more Annotated bibliography entries submitted (should have submitted total of eight by now).

### Beyond the last session:

One week after session 15:

Comments uploaded on another student's draft product from case 4.

Complete Journal/Workbook submitted, including

End-of-semester reflection on your development through the semester and map of the future directions in which you plan to develop

Two weeks after session 15:

Final version submitted of your product from CE 4, in response to comments from peers and instructors.

## Bibliography

Password-protected readings: <http://crcrth602.wikispaces.umb.edu/-/Readings/pp/>.

note: this page is subject to revision; new items after the semester starts [indicated in blue](#)

### General Creativity Research (latest editions of research-oriented compilations)

- Kaufman, James C., Sternberg, Robert J., (2006). The international handbook of creativity. Cambridge; New York: Cambridge University Press.
- Kaufman, James C., Sternberg, Robert J., (2010). The cambridge handbook of creativity. Cambridge; New York: Cambridge University Press.
- Kaufman, James C., Baer, John., (2005). Creativity across domains. Mahwah, N.J.: Lawrence Erlbaum Associates. , **Especially Chapter 2: Perry, Flow and the Art of Fiction**
- Nussbaum, B., (2013). Creative intelligence : Harnessing the power to create, connect, and inspire. New York: HarperBusiness.
- Runco, M. A., (2007). Creativity theories and themes : Research, development, and practice.
- Stokes, P. D., (2006). Creativity from constraints : The psychology of breakthrough. New York: Springer Pub. Co. **Especially: Chapter 1: The Creativity Problem, Chapter 2: Constraints and First Choruses, Chapter 3: Constraints for Creativity in Literature**

Others that may have value re: creativity and education:

- Csikszentmihalyi, M., (1990). *Flow : The psychology of optimal experience*. New York: Harper & Row.
- Kelly, Robert W., (2012). Educating for creativity : A global conversation. Calgary, Alberta, Canada: Brush Education.
- Richards, R., (2007). Everyday creativity and new views of human nature : Psychological, social, and spiritual perspectives. Washington, DC: American Psychological Association.

### Storytelling

- Bateson, M. C. (2010). Composing a further life: The age of active wisdom (1st ed.). New York: Alfred A. Knopf.
- Dennis, Rea., Griffith University., School of Vocational, Technology and Arts Education., (2004). Public performance, personal story a study of playback theatre
- MacDonald, Margaret Read., (1993). The storyteller's start-up book : Finding, learning, performing, and using folktales including twelve tellable tales. Little Rock, Ark.: August House.
- Salas, Jo., Gauna, Leslie., Hudson River Playback Theatre., (2007). Half of my heart : True stories told by immigrants in dutchess county, new york = la mitad de mi corazón : Historias verídicas por inmigrantes del condado de dutchess, new york. New Paltz, NY: Hudson River Playback Theatre.
- Salas, J., (1999). Improvising real life : Personal story in playback theatre. New Paltz, N.Y.: Tusitala, c1996.

### Connecting Children/Literature/Creativity/Life Design

- Botelho, Maria José., Rudman, Masha Kabakow., (2009). Critical multicultural analysis of children's literature :

Mirrors, windows, and doors. New York: Routledge.

- Davis, Robin Works,,. (1996). Art and children : Using literature to expand creativity. Lanham, Md.: Scarecrow Press.
- Developing creative thinking: A cognitive approach to the teaching of literature. (2009).
- Isbell, Rebecca T., Raines, Shirley C.,. (2003). Creativity and the arts with young children. Clifton Park, NY: Thomson/Delmar Learning.
- Yaqoob M., . (2012). Developing creative thinking: Using a cognitive teaching model in literature classroom. Int.J.Learn.International Journal of Learning, 18(6), 71-82. database.

### **Fiction**

- Fleischman, Paul., Pedersen, Judy.,. (2004). Seedfolks. New York: HarperTrophy.

### **From CCT 630: Denise Patmon's reading list:**

#### **REQUIRED TEXTS:**

- Botelho, M. & M. Rudman. 2009. Critical Multicultural Analysis of Children's Literature: Mirrors, Windows, and Doors. NY: Routledge
- Massachusetts English Language Arts Curriculum Frameworks

#### **RECOMMENDED TEXTS:**

- Wood. C. 2007. Yardsticks. Turner Falls. MA: Northeast Foundation for Children, Inc.

#### **REQUIRED LITERATURE:**

- Adewumi, Oluwatoyin. 2009. Inside Ojo's Shed. booksurge.com
- Alexie, S. 2009. The Absolutely True Story of a Part-Time Indian. NY: Little, Brown
- Anzaldua, Gloria. 1987. "How to Tame a Wild Tongue" IN Borderlands: La Frontera.
- San Francisco: Aunt Lute Books
- Applegate, K. 2007. Home of the Brave. NY: Feiwel & Friends/Holtzbrinck Publishers
- Dorros, A. 1991. Abuela. NY: Dutton Children's Books
- Endo, Shusaku. 1958. The Sea and the Poison. Tokyo: Bungei Shunju Co. Ltd.
- Fox, Mem. 2001. Whoever You Are. NY: Harcourt, Inc.
- \_ 1989. Night Noises. NY: Harcourt Brace & Co.
- \_ 1988. Koala Lou. NY: Harcourt Brace & Co.
- \_ 1983. Possum Magic. NY: Harcourt Brace Jovanovich
- Jordan-Fenton, C. & M. Pokiak-Fenton. 2010. Fatty Legs. NY: Firefly Books
- Lasky, Kathryn. 1997. She's Wearing a Dead Bird on Her Head! NY: Hyperion
- Morrison, Toni. 1999. The Big Box. NY: Hyperion Books for Children
- Patmon, Denise. 1992. Carnival. Cleveland, OH: Modern Curriculum Press, Inc.
- \_ 1992. Imani's Gift at Kwanzaa. Cleveland, OH: Modern Curriculum Press, Inc.
- Wiesel, Ellie. 2006. Night. NY: Hill and Wang a division of Farrar, Straus and Giroux