

School for New Learning
DePaul University

Course: AI 210 **The Mindset of Innovation: Building your Creativity Competencies**
O'Hare Campus, Summer 2009

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Course Overview

More than ever we hear that **creativity and innovation** are essential—to save the U.S. economy, to adapt to a greater speed of change, to advance our own careers. In the 21st century we indeed need to raise a different IQ: Our Innovation Quotient. In this course we'll do just that by drawing water from three wells:

1. Psychological research on individual and collaborative creativity
2. Organizational innovation case studies and practices
3. Experiential challenges and personal creative development

Students will explore three key creativity competencies—fluency, flexibility and originality—and gain insight into the mindset and practice of innovation required to take on the challenges and uncertainties facing us right now, both personally and professionally.

Instructor

Adam Shames, adam@kreativity.net, 773-388-2880

An organizational consultant and founder of the Kreativity Network (www.kreativity.net), Adam Shames brings 20 years of experience teaching, facilitating and coaching creativity to individuals, teams and companies such as Accenture, McDonald's and Edelman Public Relations. He specializes in leadership retreats, idea sessions and team meetings that help organizations build cultures of innovation and collaboration. He currently is working on a book, *The Mindset of Innovation*, and his blog, Innovation on My Mind, is located at www.innovationonmymind.blogspot.com.

Competencies

A-5: Can define and analyze a creative process:

1. Can define the concept of creativity.
2. Can identify, analyze, and describe the components of a creative process in one or more fields of human endeavor.
3. Can explain how engaging in a creative process affects one's perception of the world.

Students will study creativity and innovation—as a researched subject and as a problem solving process—as well as participate in their own creative process by writing about, generating and presenting ideas that reflect their own originality and vision.

H-3-X: Understands the social psychology of creativity and the role it plays in individual and team development.

Students will read, discuss and reflect on psychological and organizational research to better understand the mindset and competencies of individual and collaborative creativity.

L-7: Can learn collaboratively and examine the skills, knowledge, and values that contribute to such learning.

1. Participates in a learning project with others.
2. Applies collaborative learning skills, such as communication skills and skills of group dynamics.
3. Reflects on one's ability to contribute to the collaborative learning process as characterized in at least one model or theory.

Each class session will include collaborative exercises and activities, and students will participate in a collaborative project as well as study examples of organizational/team creativity.

F-X: Can apply creative principles and innovative thinking to a business or community challenge.

Students will apply creative principles and analysis to the subject of their choice/interest.

Outcomes

- To increase appreciation and understanding of creativity and innovation as imperatives of the 21st century
- To build personal and professional creativity competencies of fluency, flexibility and originality
- To learn current and future perspectives on how innovation can play a role in organizations and culture
- To learn, interpret and apply social and psychological research on creativity
- To have experiences of creativity and complete an interdisciplinary project that demonstrates personal creativity

Learning Experience

Each class will be part interactive workshop—where we practice and build skills of individual and collaborative creativity—and part discussion and presentations of reading and research. Students will reflect on readings and activities, and generate ideas and personal insights in their own creative journal.

Required Reading

1. *A Whole New Mind: Why Right-Brainers will Rule the Future*. Daniel Pink, Penguin Group, 2006.

2. Chapters 2, 6-8: *The World is Flat: A Brief History of the Twenty-First Century*. Thomas L. Friedman. Picador, 2007 (release 3.0, paperback).
3. *When Sparks Fly: Harnessing the Power of Group Creativity*. Dorothy Leonard and Walter Swap. Harvard Business School Press, 2006.
4. *The Creative Habit: Learn it and Use it for Life*. Twyla Tharp. Simon & Schuster, 2006.
5. *The Element: How Finding Your Passion Changes Everything*. Ken Robinson, Viking, 2009.

Recommended Reading

1. *Applied Imagination*. Alex F. Osborn. Charles Scribner's Sons, 1953.
2. *Creativity: Flow and the Psychology of Discovery and Invention*. Mihaly Csikszentmihalyi. HarperCollins, 1996.
3. *The Medici Effect: What Elephants & Epidemics can Teach us about Innovation*. Frans Johansson. Harvard Business School Press, 2006.
4. *The Future of Management*. Gary Hamel. Harvard Business School Press, 2007.
5. *Frames of Mind: The Theory of Multiple Intelligences*. Howard Gardner. Basic Books, 1993.

Attendance

This is a highly participatory course and your grade will depend in large part on your level of engagement. Students missing two classes of our ten week course will not have met the requirements for a passing grade.

Student Evidence and Assessment Criteria

Because a main goal of this course is to stimulate and facilitate your own creativity, much of the information, insight and projects are intended to be self-generated. While there will be specific assignments and guidelines, you will be rewarded when you demonstrate the creative competencies of the course: fluency, flexibility and originality. The more responsibility you take for your own learning, the more you will get out of this course and the higher grade you will receive. Four main areas of student work are:

1. Creative Journal: 30%

Each student will have a single, strongly bound journal to record assignments, reflections, brainstorming, creative ramblings and visuals. These will be graded only on fluency; i.e., if you do the assignments you will get full credit.

2. Class Engagement: 25%

This includes your participation during class, active reflections based on our readings and personal grappling with class ideas.

3. Submitted Reports/Presentations: 20%

There will be two submitted written reports (2-3 pages) with accompanying presentations: An innovation research report and interview.

4. Final Project and Demonstration: 25%

While the form/media of your final project is open, you will be measured by creative approach, depth of content and original insight. Projects may include a written paper, a

multimedia piece or performance, a creative narrative, a portfolio of short pieces, a visual work of art and a digital demonstration or website.

Students will demonstrate Competence **A-5** through their creative and reflective journal entries, class participation and exercises, and the collaborative final project.

Students will demonstrate Competencies **H-3-X** through their class discussion and journal reflections on the reading and case studies, their submitted and presented report and interview, and through their final project.

Students will demonstrate Competence **L-7** through groupwork and collaborative exercises in class, reflections in their journal and their role in the final project.

Students will demonstrate Competence **F-X** by their creative journal entries, adapting their reports to their subject of choice, and through their final project.

With these percentages totaling 100 points, you will receive a **final letter grade** based the common distribution:

- A:** 90+ points
- B:** 80-89 points
- C:** 70-79 points
- D:** 60-69 points
- F:** Under 60 points

For students selecting **PASS/FAIL** grading, the request must be submitted and instructor notified by the 2nd week of the quarter. PASS requires **at least C**.

Students may be given an Incomplete (IN) grade if there are extenuating circumstances and a commitment to complete missing assignments. In order to qualify for the IN, students must have regularly attended class, and communicated clearly with the instructor in advance of the final week. The student will need to initiate and file an SNL Incomplete grade contract before the final session of the course to receive an incomplete grade. Students are strongly advised to review the university deadlines for withdrawal without tuition refund and the implications for financial aid and grades.

Course Outline

Week 1: What is Creativity and the Case for Innovation

(Assignment for class: Pink, Part 1)

Overview of course, ground rules for workshop format, first exercises. What is creativity? Review of main books. Discuss Pink, innovation imperative in America. Assign innovation research report.

HW: Journal, Friedman, Pink

Week 2: Key Creative Competencies

Creativity challenges, divergence vs. convergence, mindsets and competencies. Skills for the 21st century. Creativity in our organizations. Personal assessment and goal setting. Group brainstorming to determine course theme.

HW: Journal, personal assessment/goal setting, Friedman, reports

Week 3: Building Personal Fluency

Mindset of fluency. Fluency exercises and skills. Improvisation and initiation. Whitman excerpt. Freewrite. Student reports 1.

HW: Journal, Leonard and Swap, reports

Week 4: Professional Fluency

Brainstorming and product ideation. Creative constraints. Is your organization creative? Ideas are Free excerpt. Student reports 2.

HW: Journal, Leonard and Swap, Wish lists and project proposal mind-map

Week 5: Professional Flexibility

Mindset of flexibility. Flexibility exercises and skills. Breakthrough thinking challenges and techniques. Being multiparadigmatic. Multiple Intelligence theory.

HW: Journal, interview, creative piece, Twarp

Week 6: The Amazing Intelligence Challenge

Indoor/outdoor experiential challenge in teams based on multiple intelligence theory. Team presentations and debrief. Interview reports.

HW: Journal, Project proposal, Twarp

Week 7: Professional Flexibility

Organizational keys to innovation. Hamel excerpt. Assessment and overview of Creative Problem Solving process. CPS activity. Project group formation. How can we collaborate?

HW: Journal, Clarify-Ideate project brainstorm, Twarp, Robinson

Weeks 8: Building Personal Originality

Mindset of originality. Heart vs. Head. Improptu passion presentations. Talents, Marcus Buckingham excerpt. Engagement and conditions that foster flow. Flying your freak flag.

HW: Journal, Robinson, Projects

Week 9: Professional Originality

Leaders of the future, Hamel excerpt 2. Google's Keys to Innovation and passion time. Intrinsic vs. extrinsic motivation. How would you change your organization?

HW: Projects and rehearsals

Week 10: Creative Projects

Presentations/portfolio demonstration of creative projects. Assessing creativity. Key learnings from course: personal and professional.

Addenda

DePaul University Academic Integrity Policy

DePaul University is a learning community that fosters the pursuit of knowledge and the transmission of ideas within a context that emphasizes a sense of responsibility for oneself, for others and for society at large. Violations of academic integrity, in any of their forms, are, therefore, detrimental to the values of DePaul, to the students' own development as responsible members of society, and to the pursuit of knowledge and the transmission of ideas. Violations include but are not limited to the following categories: cheating; plagiarism; fabrication; falsification or sabotage of research data; destruction or misuse of the university's academic resources; alteration or falsification of academic records; and academic misconduct. Conduct that is punishable under the Academic Integrity Policy could result in additional disciplinary actions by other university officials and possible civil or criminal prosecution. Please refer to your Student Handbook or visit <http://studentaffairs.depaul.edu/homehandbook.html> for further details.

DePaul University Incomplete Policy

Undergraduate and graduate students have two quarters to complete an incomplete. At the end of the second quarter (excluding summer) following the term in which the incomplete grade was assigned, remaining incompletes will automatically convert to "F" grades. In the case of the Law School incompletes must be completed by the end of the semester following the one in which the incomplete was assigned. Ordinarily no incomplete grade may be completed after the grace period has expired. Instructors may not change incomplete grades after the end of the grace period without the permission of a college-based Exceptions Committee. This policy applies to undergraduate, graduate and professional programs. NOTE: In the case of a student who has applied for graduation and who has been approved for an Incomplete in his or her final term, the incomplete must be resolved within the four week grace period before final degree certification.

The SNL student who wishes to receive the grade of IN must formally request in writing that the instructor issue this grade. This request must be made before the end of the quarter in which the student is enrolled in a course.

Protection of Human Research Participants

This course may involve research activities intended solely for classroom learning outcomes. Collecting data from human beings for such activities do not require institutional review if there is no intent to generalize, publish, or otherwise disseminate the findings. However, students must still abide by federally-mandated guidelines for the protection of human beings who may be the sources of such data. These include, but are not limited to, keeping persons' identifiable characteristics confidential and taking care to minimize or entirely remove the possibility of mental, social, financial, or physical harm. If findings from your research activities may be disseminated beyond classroom discussion, your activities carry risk of harm to the participants, or the identities of the participants are ascertainable, students must obtain approval from the SNL

Local Review Board and DePaul Institutional Review Board. Please consult with the course instructor and visit the website of the Office of Research Protections at DePaul University (<http://research.depaul.edu>) for additional information and guidance.

For Students Who Need Accommodations Based on the Impact of a Disability

Students who feel they may need an accommodation based on the impact of a disability should contact the instructor privately to discuss their specific needs. All discussions will remain confidential.

To ensure that you receive the most appropriate accommodation based on your needs, contact the instructor as early as possible in the quarter, preferably within the first week of class, and make sure you have contacted:

- PLS Program (for LD, AD/HD) at 773-325-4239 in the Schmidt Academic Center, room 220 or;
- The Office for Students with Disabilities (for all other disabilities) at 773-325-7290, DePaul University Student Center, room 307.

Chronic Illness Initiative

The Chronic Illness Initiative (CII) provides access to higher education for students disabled by chronic illnesses that unpredictably increase and decrease in severity such as chronic fatigue syndrome, rheumatoid arthritis, lupus or illnesses requiring frequent hospitalizations. At SNL, staff and faculty are compassionate and committed to helping CII students achieve their educational goals. Contact CII at CII@depaul.edu.

Writing Help

For help with organizing your ideas, grammar, citing sources, avoiding plagiarism, sample SNL assignments and much more, see the [Writing Guide for SNL Students](http://snl.depaul.edu/writing/index.html) at <http://snl.depaul.edu/writing/index.html>. For on-campus and online tutoring, see the [DePaul University Writing Centers](http://condor.depaul.edu/~writing/) at <http://condor.depaul.edu/~writing/>.

[In addition, consider adding the Writing Centers' syllabus supplement available here <http://condor.depaul.edu/~writing/html/fac/supplements.html>]