

**“CREATORS & CREATIVITY” – December--2009– Loop Campus**  
**Tuesdays & Thursdays – 6:00pm to 9:00pm – December 1st through December 15th, 2009**  
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**AI 324 “CREATORS and CREATIVITY”**

**A-3-A: Can interpret experience in relationship to the perspective  
of a significant thinker or tradition.**

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

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*“Creativity: a type of learning process where the teacher and pupil are located in the same individual.”* --Arthur Koestler (1964)

*“The most beautiful thing we can experience is the mysterious. It is the source of all true art and science.”* -- Albert Einstein

Creative energy, application, and results are prized and sought in our culture, yet are rarely understood clearly or analyzed systematically. In this course, students will explore various Creativity concepts and models, including early instructional/educational, bio-psychological, and socio/community-based theories. We will analyze Creativity conditions in the expressive domains of Art, Architecture, Music, Literature, Science, and Invention. We will profile identifiable creators (such as Picasso, Frank Lloyd Wright, Mozart, Virginia Woolf, and Einstein) along with contemporary genius (novelist Toni Morrison, educator & activist Barry Commoner, sculptor Nina Holton, playwright Arthur Miller, and astrophysicist Subrahmanyan Chandrasekhar) and review their Creativity over successive life stages. As a result, students will gain Creative insight and develop strategies to incorporate Creativity in their academic, occupational, and personal lives.

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Out of the **CHAOS** mindset of dyslexia, emerged some of our greatest mathematical thinkers and inventors. Albert Einstein (1879-1955), Thomas Alva Edison (1847-1931), and Leonardo Da Vinci (1452-1519) suffered from early learning disabilities, centering on memory difficulties and limited abilities in reading, retention, and recall. To compensate for and overcome left-brain weaknesses in verbal retention and reading/writing, these great inventors significantly developed their right-brain strengths of visualization and detailed patterning, leading to discoveries which have changed the study and nature of Physics, provided numerous day-to-day electrical applications, and altered the very way we view our world.

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By exercising mental and behavioral **CONTROL**, sufferers of Manic/Depression have produced some of the most beautiful and enduring music known to mankind. The great 18th and 19th century composers Wolfgang Amadeus Mozart (1756-1791), Ludwig van Beethoven (1770-1827), Frederic Chopin (1810-1849), and Robert Schumann (1810-1856) fought demons of deep depression and harnessed the creative energies of their mania to enrich the world with multi-layered, complex, and novel musical scores which minister to the human soul. In a time when those with manic/depression were removed from society and locked in asylums for life, these creative geniuses controlled their hypomania states, listened to the musical compositions in their heads, thus improvising with a range of tonality and structure, thereby producing symphonic, concerto, and operatic masterpieces appreciated into the 21st century.

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For many years, employing various learning and expression strategies, **COMMUNITY**-based creativity centers have flourished and produced creative efforts at several levels. Maria Montessori (1870-1952), the first woman in Italy to earn a medical degree and an innovative educator, opened the first Montessori school for children in the slums of Rome in 1907. Her approach was to provide a creative, open and expressive learning environment, featuring child-centered initiative and creativity in art, music, and writing. In some instances, great inventors and artists established nurturing and productive laboratories or artist communities to advance creative thought and designs, via the collective thought process. Thomas Alva Edison invited collaborative scientists to his Menlo Park, NJ workshop (1876). In response to WWII, Enrico Fermi (1901-1954) together with associate scientists investigated quantum theory and atomic structure during the Manhattan Project (Hyde Park, University of Chicago, 1939). Frank Lloyd Wright (1869-1959) established the renaissance learning and artistic community at Taliesin (1911, Spring Green, Wisconsin) and at Taliesin West (1935, Phoenix, Arizona) to further the pursuit of organic architecture and urban planning principles based on self sufficiency and naturalism. The enriched stimulus of creative collaboration found in these communities advanced inventions, ideas, and images in new ways and in new directions.

### **LEARNING EXPERIENCE:**

#### **Upon successful completion of this course, students will:**

- (1) Understand the family, community, and historical conditions which can inspire and enhance invention and creativity.
- (2) Be able to evaluate and alter their own personal, professional, and academic situations to generate favorable conditions for increased inspiration and insight.
- (3) Use the works and thinking patterns of significant creative minds to serve as models for their own creative involvement, development, and evolution.

(4) Be able to critique their own creative process, efforts, and products in relation to their life and work situations, their expectations, and their continuing development.

(5) Know the specific thinking, visualization, ideation, and patterning organization processes of selected great thinkers and how these patterns can affect their personal and professional lives.

(6) Establish and apply a creativity thinking strategy for various artistic, reasoning, and problem solving aspects related to alternative time-periods in one's life.

(7) Define the concept of creativity, identifying and analyzing factors contributing to the creative process, as represented by one or more fields of art and innovation.

(8) Understand how participating in a creative process can affect one's perception of self and one's vision of the world.

### **LEARNING STRATEGIES:**

**The course will capitalize on a primary resource available to the class, that is: the anticipated knowledge, life experiences, and Creative energy of the adult students taking the class and their own specific Creativity interests in Art, Architecture, Music, Literature, Science, Invention, and Innovative Work Place Strategies.**

**Also:**

- (1) Readings
- (2) Lectures
- (3) Discussion Sessions
- (4) Student Presentations
- (5) Visit a Place of Inspiration

### **LEARNING TOOLS:**

#### **Required Reading:**

*CREATIVITY (Flow and the Psychology of Discovery and Invention)* by Mihaly Csikszentmihalyi

*TOUCHED WITH FIRE (Manic-Depressive Illness and the Artistic Temperament)*  
by Kay Redfield Jamison

*EINSTEIN'S DREAMS* by Alan Lightman

#### **Supplemental Reading:**

*CREATING MINDS, (An Anatomy of Creativity Seen Through the Lives of Freud, Einstein, Picasso, Stravinsky, Eliot, Graham, and Ghandi)* by Howard Gardner

*HANDBOOK of CREATIVITY* (Edited by Robert J. Sternberg)

*FRAMES OF MIND (The Theory of Multiple Intelligences)* by Howard Gardner

*IN THE MIND'S EYE (Visual Thinkers, Gifted People with Learning Difficulties, Computer Images, and the Ironies of Creativity)* by Thomas G. West

*THE CREATORS (A History of Heroes of the Imagination)* by Daniel J. Boorstin

*THE PRICE OF GREATNESS (Resolving the Creativity and Madness Controversy)*  
by Arnold M. Ludwig

*ART, MIND, AND BRAIN (A Cognitive Approach to Creativity)* by Howard Gardner

*THE PENGUIN DICTIONARY OF MUSIC (The Sixth Edition)* by Arthur Jacobs

\* *THE ART OF INNOVATION (Lessons in Creativity from IDEO, America's Leading Design Firm)* by Tom Kelley with Jonathan Littman

\***(Required reading for students enrolled for WW/F-X)**

## **EVALUATION:**

### **CRITERIA: Each student should be able to:**

- (1) Identify two creative thinkers (from different creativity domains) and why/how these great thinkers formulated their respective thought patterns, how they were influenced by their social and family conditions, and how they consequently produced significant creative achievements.
- (2) Assimilate and relate at least two theories of creativity (preferably from different domains), how they overlap or diverge, and how they influence great creativity, as well as personal creativity and assess their outcome over various life stages.
- (3) Create an original work of art, literature [prose or poetry], invention, business plan or strategy which has an end-product and process relationship to the creative forms and attributes of established as well as less-recognized genius.
- (4) Understand and explain at least two patterns of creative and divergent thinking, in order to overcome, deal with, and capitalize on various learning difficulties and emotional states.
- (5) Apply, document, and record visualization, patterned thinking, and creativity models to one's own personal, professional, and academic life, during various life stages.

## **OUTCOMES:**

The evaluation of student learning will be based on student participation, completion of a written report for each competency, and perhaps an oral report. **Student interpretations, involvement, interest, impressions, and insight are encouraged:**

**A-3-A** Evaluate at least two creative thinkers and their cognitive, patterning, and imaging strategies (preferably from different domains), compare to related artists and inventors, analyze their historical and societal milieu, and apply such strategies to concerns, events and artistic expressions in your own life --in a document outlining **PERSONAL CREATIVITY.**

**A-5** Define creativity and note significant expressions, forms and manifestations. Analyze creativity factors are expressed in different life stages by an artist, inventor, innovator, or significant thinker as well as expressed by yourself. Reflect on how one's vision of life and one's life patterns can be affected by participating in the **CREATIVE PROCESS.**

## **CRITERIA FOR ASSESSMENT**

Class Grading will adhere to the School For New Learning's Grading Practices and Policies as published the School For New Learning, DePaul University, 2006.

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## **"CREATORS and CREATIVITY"**

### **Tentative Schedule [December Course 2009]**

1st Session Tuesday Dec 1	<b>INTRODUCTION</b> , -Course outline, objectives, strategies, requirements -Selected Creativity definitions, theories & approaches -Students' experience with various types of Creativity
2nd Session Thursday Dec 3	<b>THEORIES, PROFILES, PERSONALITIES</b> Theory of Multiple Intelligences -Genetic, Environmental, & Educational factors -Creativity Circumstances related to Creativity Domain -Creativity Applications to Successive Life Stages
3rd Session Tuesday, Dec 8 <sup>th</sup>	<b>ALTERNATIVE THINKING</b> -Creativity Theories related to various Mental States -Creativity with Learning Disabilities & Alternative Thinking -Mental Condition & Musical Creativity    Literature Creativity -Musical genius: Mozart, Chopin, Beethoven, Schumann -Literature genius: Poe, Dickenson, Elliot, Hemingway
4 <sup>th</sup> Session Thursday, Dec 10th	<b>COMMUNITY. ENERGY, PLACE</b> -Family, Educational, & Workplace Creativity Centers -Scientific & Artistic [Music, Architecture, Literature] Communities -Inspiration related to a Specific Place or Unidentified Locale
5th Session Tuesday, Dec 15th	<b>MUSICAL MUSE</b> -Symphonic Musical Genius: Haydn, Mozart, Beethoven -Inspired Musical Scores: Chopin, Schumann, Schubert -Development of Classical Symphonic Structure -Mostly Mozart

Tim Hill has served as Visiting Faculty member for the School for New Learning since 1981. He also served as Manager in the Journals Division of the University of Chicago Press, the oldest and largest academic press in North America. From 1983 to 1993 he was Associate Publisher of architect Harry Weese's landmark INLAND ARCHITECT Magazine. He holds a Bachelors degree in Political Science and a Masters degree

in Urban Planning from the University of Michigan.

Throughout the conduct of course obligations, Tim Hill pledges to uphold DePaul University's and the School for New Learning's guidelines on academic integrity, as published by the University.

In addition, Tim Hill adheres to the SNL "Incomplete Grades" policy as issued in the Fall of 2001.

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All students must be registered and listed on the class roster by the beginning of the second week of the term. Students not on the roster by this time cannot stay in the class under any circumstances. Please contact the SNL Advising Center ([snladvising@depaul.edu](mailto:snladvising@depaul.edu)) or the Office of Financial Aid ([finaid@depaul.edu](mailto:finaid@depaul.edu)) to work out your particular situation.

Students who need to withdraw from the course must do so by the end of the second week of the quarter. After that point is reached, 100% tuition is charged. It is possible to withdraw from a course or competence through the end of the seventh week of the quarter, but there is no tuition refund after the end of the second week.

In certain circumstances (such as illness, death of family members, natural disasters, etc.), a late withdrawal will be refunded tuition. These circumstances must be documented, and presented to the University through the SNL Exceptions Committee ([snlexceptions@depaul.edu](mailto:snlexceptions@depaul.edu)). In no case is such a refund allowed more than once during a student's career at DePaul.

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