

## CLA9007 Creative Thinking

Course Title	:	<b>Creative Thinking</b>
Course Code	:	CLA9007
Recommended Study Year*	:	3 and 4 (proposed to be an advanced course)
No. of Credits/Term	:	3 credits/term
Mode of Tuition	:	3-hour seminar
Class Contact Hours	:	3 hours per week
Category in Core Curriculum	:	Cluster : Creativity & Innovation General Education: Category C
Discipline*	:	
Prerequisite(s)	:	Nil
Co-requisite(s)	:	Nil
Exclusion(s)	:	Nil
Exemption Requirement(s)	:	Nil
Brief Course Description	:	This course aims at assisting students to adapt to the demands of university education and careers in the 21 <sup>st</sup> century by allowing them to become familiar with the concepts and practices of creative thinking. Through reading, discussion, group work, community involvement, and other creative works, students will learn how to identify underlying assumptions of a viewpoint, formulate critical questions on a range of issues, examine issues from multiple perspectives, and offer critical and creative feedback. Students will be asked to develop these skills with an awareness of the social, cultural, interpersonal, institutional, and technological settings, in order to understand creative thinking as it is practiced <i>in context</i> .
Aims	:	<ol style="list-style-type: none"><li>1. to study the social and philosophical assumptions behind “creativity,” “creative work”, “imagination,” “intuitive knowledge,” and the “creative class”;</li><li>2. to compare and contrast the development and impact of creative works in literary-cultural forms, media technologies, education, and popular entertainment culture;</li><li>3. to develop critical creative thinking skills;</li><li>4. to relate the above to the question of “cultural citizenship.”</li></ol>
Learning Outcomes	:	<ol style="list-style-type: none"><li>1. to be familiar with various key concepts underpinning creative thinking</li><li>2. to learn the broad outline of the cultural history of creativity in arts and many other creative industries</li><li>3. to distinguish different kinds of creative thinking as</li></ol>

it is practiced in different contexts

Indicative Content	: -What is “creativity”? And what is not “creativity”? -The Need for Everyday Creativity -From Tradition to Inventiveness: A Cultural Chronicle -The “Creative Class” in a New Economy -Creativity Thinking in Practice: Verbal, Textual, Visual -Creativity in Film and Public Design -Creativity and Cultural Citizenship
Teaching Method	: Lecture and Discussion
Measurement of Learning Outcomes	: 1. Active oral class participation engages critically with assigned weekly readings, unpacking key concepts in them. (20%) (LO 1) 2. Problem-based continuous assessment, in the form of response exercises, where students work individually or in teams to apply key concepts to understand different kinds of creative thinking as it is practiced in different contexts. (20%) (LO3) 3. Group project – involving both writing and oral presentation – assesses understanding of historical, theoretical, and practical issues covered in the readings and lectures. (30%) (LO1,2) 4. Final Examination assesses concept familiarity, understanding of cultural history of creativity, and applications in various contexts. (30%) (LO1,3)
Assessment	: 70% in continuous assessment, 30% in examination
Required/Essential Readings	: (Selections from:) Negus, Keith & Pickering, Michael, <i>Creativity, Communication and Cultural Value</i> , London, Sage, 2006. Stevenson, Nick, <i>Cultural Citizenship: Cosmopolitan Questions</i> . Maidenhead, England: Open University Press, 2003. Weiner, Robert, <i>Creativity and Beyond: Cultures, Values, and Change</i> . Albany: State University of New York, 2000.
Recommended/Supplementary	: Debes, Deborah, <i>Creative Thinking and Writing</i> . Hong Kong: Witman Publishing Co, 2006. Flew, Terry, “Creativity, the ‘new humanism’ and cultural studies,” <i>Continuum: Journal of Media &amp; Cultural Studies</i> , 18.2, June 2004, 161-178. Hartley, John, “The new economy, creativity and consumption,” <i>International Journal of Cultural Studies</i> , 7, 2004, 5-7. (An introduction to a special

- issue on the creative industries).
- Livingston, Paisley, 'Creativity'. *Encyclopedia of Philosophy*, 2<sup>nd</sup> edition. Ed. Donald Borchert. Detroit: Macmillan, 2006, II, 688-91.
- Livingston, Paisley, 'Poincaré's Delicate Sieve: On Creativity in the Arts'. In *The Concept of Creativity in Science and the Arts*. 2<sup>nd</sup> ed. revised. Ed. Karen Bardsley, Michael Krausz, and Denis Dutton. Amsterdam: Brill (forthcoming 2009).
- Miller, Toby, 'Cultural citizenship,' in Engin F. Isin and Bryan S. Turner (eds), *Handbook of Citizenship Studies*. London: Sage, 2002, pp. 231-244.
- Robinson, Gillian & Rundell, John (Eds), *Rethinking Imagination: Culture and Creativity*. London: Routledge, 1994.

#### Important Notes:

1. Students are expected to spend a total of 9 hours (i.e. 2 hours of class contact and 7 hours of personal study) per week to achieve the course learning outcomes.
2. Students shall be aware of the University regulations about dishonest practice in course work, tests and examinations, and the possible consequences as stipulated in the Regulations Governing University Examinations. In particular, plagiarism, being a kind of dishonest practice, is "the presentation of another person's work without proper acknowledgement of the source, including exact phrases, or summarised ideas, or even footnotes/citations, whether protected by copyright or not, as the student's own work". Students are required to strictly follow university regulations governing academic integrity and honesty.
3. Students are required to submit writing assignment(s) using Turnitin.
4. To enhance students' understanding of plagiarism, a mini-course "Online Tutorial on Plagiarism Awareness" is available on <https://pla.ln.edu.hk/>.