

Agenda
EPSY Department Meeting
May 2, 2014 – 9:30 a.m. to 11 a.m. -- Gentry 144

1. Welcome
2. Corrections to March Minutes (see Attachment A)
3. Announcements
 - a. PTR Congratulations to Coyne, Olinghouse, Madaus, and McCoach
 - b. EPSY Party on Friday, May 16 at 5 p.m. at 45 Jacobs Hill Road - Mansfield
 - c. Jaci VanHeest and Jann Leppien Awards
 - d. Twitter Seminar Today at Noon (Joo)
 - e. Exploring Expertise on May 17 (Little)
 - f. iPad Conference on May 14
 - g. Care4Youth on May 19-21 (Sanetti – See Appendix B)
 - h. Academic Analytics Update
 - i. HuskyDM Deadline May 30 (See Appendix C)
 - j. Compliance Training Due May 16
 - k. Reconcile Consulting Deadline
 - l. RAC Update (Coyne)
 - m. IRB Change to All Electronic (see Attachment D)
 - n. *Alumni in CT Public Schools* and the *Alumni Survey Results* (Yakimowski)
 - o. Honors Student Presentations on May 3 at 9 a.m. in Gentry (Little)
 - p. New Summer Classes
 - i. EPSY 5316 Cross Cultural Counseling – (YOU DO NOT HAVE TO BE a COUNSELOR TO ENROLL) --- Session II Summer 2014, Tuesday and Thursdays from 8:30-11:30
 - ii. EPSY 5605 Quant Methods in Educational Research I on July 14-26 from 8 a.m. to 12:15
 - iii. EPSY 5607 Quant Methods in Educational Research II on July 28-Aug 9 from 8 a.m. to 12:15
 - iv. EPSY 5601: Principles and Methods in Educational Research on July 21-Aug. 1 from 8:10 a.m. to 12
 - q. Graduate Insurance Update (Young)
 - r. Neag Graduate Student Association Update (McCoach)
 - s. Graduate Student Fall Orientation (McCoach)
 - t. Other
4. Committees Issues
 - a. C&C Proposals
 - i. Educational Psychology and Film (Kaufman; see Attachment E)
 - ii. Creativity: Debunking Myths and Enhancing Innovation (Plucker/Beghetto; see Attachment F)
 - b. Merit Process Due May 30 (see Separate Attachment)
 - c. Committee Elections (see Attachment G)
 - d. Other
5. Other
 - a. Department Head Review
6. Adjourn

**EDUCATIONAL PSYCHOLOGY DEPARTMENT
FACULTY MEETING MINUTES
March 7, 2014**

Attendees: M. Bray, P. Britner, S. Brown, R. Beghetto, R. Colbert, J. Goldstein, J. Gubbins, T. Kehle, J. Kaufman, T. La Salle, C. Little, A. Lombardi, J. Madaus, B. McCoach, B. Montrosse-Moorhead, J. O'Neil, R. Perusse, J. Rogers, L. Sanetti, D. Siegle, H. Swaminathan, J. VanHeest, M. Welsh, M. Yakimowski, M. Young

1. Welcome

The meeting commenced at 9:35 am.

2. Minutes

There were no changes to the February meeting minutes. Minutes will stand as presented.

3. Announcements

a. J. Roberge was welcomed back from her medical leave.

b. R. Schwab was invited to the faculty meeting to present his vision on the transition which will be taking place in July. He will be conducting meetings with each department. R. Schwab reminded us that T. DeFranco will remain the Dean until July 1st. R. Schwab will be putting together a team. Everyone will also be discussing the new strategic plan, which has been worked on for over a year. NCATE Accreditations will be taking place again soon. He will also be re-organizing the Dean's area. There will be two new associate deans - Casey Cobb and Sandra Chafouleas. One associate dean will be working on research, data and accountability. One associate dean will be taking care of academic issues. Yuhang will be moving to an associate provost position for global affairs. Marijke will be stepping down. EKIN will be moving to the School of Agriculture.

R. Schwab's priority will be taking our graduate programs to the next level. Rich is looking forward to a very seamless transition. B. McCoach wants to be certain that MEA is considered a program associated with the STEM field. B. McCoach will be giving all the necessary information to the department head so that Rich can forward everything to the proper people.

c. Compliance Training, which takes place yearly, needs to be completed by May 16th.

d. J. Crouse will be lobbying for us to Gulley Hall considering our Ledger 2 carryovers. Previously it was expected that the Ledger 2 account would be spent down by June 15th. We are requesting that all accounts be extended. More

- than half of our accounts only have one more year to go.
- e. B. McCoach will be our research compliance advisory representative.
 - f. O. Karan has been appointed as Professor Emeritus.
 - g. The Board of Trustee Distinguished Professor winner is our Professor Scott Brown. Congratulations Dr. Brown.
 - h. AAUP Excellence Awards and UConn Alumni Awards will be taking place soon. The faculty needs to think about who they want to nominate. Nominations are due by April 15th.
 - i. Tuition Assistance for Outstanding Out-of-State Master's students could apply to M. Young's program. Application deadline is March 14th.
 - j. The Graduate School travel funds have been exhausted for this year. A gentle reminder that all graduate students as well as faculty members need to submit travel requests prior to traveling anywhere.
 - k. C. Little will have a OSP student from NC; B. McCoach will have a OSP student from Indiana. The Dean's office or the Educational Psychology Department are required to pay for half of their tuition. More candidates will be announced later today.
 - l. M. Yakimowski informed the faculty that Joe Willhoft will be conducting a presentation on March 31 from 4:00 – 5:30 at the Dodd Center.
 - m. There will be an "exit survey" online for all graduating students to complete. It needs to be completed 2 weeks before graduation.
All info is to be submitted to Mary.
 - n. Student evaluations are again online. Response rates do not seem to be related to how high or low faculty are rated. Faculty up for PTR are encouraged to provide other information besides the SET to document their teaching. Teaching portfolios were suggested and R. Beghetto noted that Oregon used them.
 - o. There is a screencasting seminar today, which Jae Eun Joo is organizing.
 - p. Exploring Expertise - May 17th will be held with parents as well as high school and middle school students. There will be a keynote speaker from the Provost's office.
 - q. The iPad Conference will be held on May 14
 - r. The university has started using Academic Analytics. The Provost office is looking at various components: books, journal articles, grants, and awards. EPSY is ranked as the third highest department at UConn.
 - s. M. Young shared the outcome of the recent Senate meeting. There has been an issue with the syllabi handed out to the students. It will have to be more specific – how grading will be, weekly topics, what will be taught. It will be going to the Senate for a vote. S. Brown shared that the graduate student morale is low. He mentioned discussing with the students about unionization of graduate assistants and the health care.
 - t. EPSY will not meet in April.
 - u. C&C will be doing the last changes in May.
Final approval takes at least 4 to 6 weeks.
With T. DeFranco stepping down, the School would like to purchase a gift for him. Contributions can be given to J. Roberge. Reception in the

atrium after the May meeting.

4. Committee Issues

- a. The search for an online faculty member has been closed with no one hired.
- b. Give the Sunshine or Joanne contributions for the Dean.
- c. The merit process was reviewed by D. Siegle. The attachment can be read. B. McCoach discussed “online first” publications and how they should be counted toward merit. Vote was taken – 19 in favor of counting “online first” publications for merit; 2 opposed; 2 abstained.
- d. Committee elections will be held in May.

8. Adjourn

A motion to adjourn was made by H. Swaminathan. It was seconded by J. Madaus. Meeting adjourned at 11:20 am.

Attachment B: Care4Youth

<http://care4youth.uconn.edu/>

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NEAG SCHOOL OF EDUCATION

CARE 4 Youth Conference


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CARE 4 Youth Conference

A Cross-Systems Conference on Youth Social, Emotional, and Behavioral Wellness

Sessions appropriate for wide audiences:

- Parents and Caregivers
- Community-based Providers
- K-12 Educators and Administrators
- Pupil Services Personnel and School Resource Officers



May 19 & 20-21, 2014
UConn Storrs Campus

Sponsored By

- UConn Department of Educational Psychology
- Connecticut Association of School Psychologists (CASP)
- UConn Student Association of School Psychology (SASP)
- EASTCONN
- Connecticut Council on Problem Gambling
- Ana Grace Project of Klingberg Family Centers
- Clifford Beers Clinic
- Youth & Family Services of Haddam-Killingworth, Inc.

Attachment C: HuskyDM

Faculty Colleagues:

As in previous years, we write to ask you to provide the information that summarizes your accomplishments on your annual reports. The information requested is not being gathered for evaluating the merit of individuals, nor is it intended to substitute for or be an alternative to departmental procedures for such merit evaluation.

Annual report information will be gathered electronically through HuskyDM, an efficient and effective online system for collecting faculty activity. HuskyDM will enable you to produce a summary of your activities for your departmental report, and will enable your department head and/or dean to produce a summary of the activities of faculty and staff across departments at the college and school level. This practice also eliminates the time-consuming manual consolidation of individual faculty reports by department heads and deans. To learn more about and access the system, you can visit the [HuskyDM website](#) where you will be able to enter your accomplishments for the reporting period July 1, 2013 to June 30, 2014.

You are asked to provide detailed information under four major categories: Teaching, Scholarship, Scholarly Affiliation/Reputation, and Service/Outreach. You may submit a listing for each one of the specific items you produced or engaged in during the past year. For example, if you published two full-length articles in refereed journals, enter two complete citations under the Scholarship category. The items in each section of HuskyDM are intended to enable you to summarize all of the activities conducted in all academic units of the University. Accordingly, some of the fields will not apply to your work or area of research.

We encourage you to explore and update all screens in HuskyDM with a complete record of your prior activities at some time in the future. This data enables us to achieve the long-term goal of HuskyDM—to facilitate faculty activity reporting for all reports annually required of faculty, as well to respond to a wide range of questions asked of us from our constituents. If you want to enter data from all previous year's accomplishments to help us accomplish this goal in the future, HuskyDM is available at any time.

The deadline for entering your information on HuskyDM is May 30, 2014. Please keep in mind, however, that some department heads and deans may require different internal deadlines in order to prepare their departmental and school/college annual reports.

Should you have any questions regarding HuskyDM or the Annual Report process, please contact Dr. [Thulasi Kumar](#), Assistant Vice Provost for Institutional Research and Effectiveness.

Thanks,

Mun Choi
Provost

Sally Reis
Vice Provost

Amy Donahue
Vice Provost

Attachment D: IRB

Del,

I wonder if you could forward this announcement to faculty and students in Educational Psychology.

Thank you.

Doug

InfoEd will undergo a version update that will enhance the protocol submission process in addition to other improved capabilities. The IRB will transition to the use of online protocol application forms with the goal of having the submission process take place entirely on-line by the end of the year. The new version is currently undergoing development. The IRB is seeking faculty and student researchers to assist with testing the new submission process in May and, possibly, June. If you would be willing to assist with the testing, please contact Doug Bradway by email at doug.bradway@uconn.edu or by phone at 6-0986.

Contact Info:

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EPSY XXXX

Educational Psychology and Film Dr. James C. Kaufman Class Time/Hour (once a week, four hours)

Instructor: James C. Kaufman

E-mail: james.kaufman@uconn.edu

Office: Tasker 41

Office hours:

Required Reading: The films are the “required reading” – they will be screened in class. If you miss a class, it is your responsibility to view the film on your own. All movies should be available on Netflix or Amazon; when possible, they will be placed on reserve at the library.

About this class:

This class will show how principles of educational psychology are portrayed in film (and, occasionally, television). Both accurate and inaccurate depictions of a wide range of learning processes will be screened, with discussions emphasizing how the films reflect popular culture’s perceptions of these topics.

Class Objectives:

- * Recognize how basic principles of educational psychology (potentially including but not limited to learning theories, intelligence, giftedness, creativity, testing and assessment, special education, or educational technology) are portrayed in popular culture.
- * Be able to distinguish accurate versus inaccurate depictions of educational psychology concepts.
- * To analyze and discuss how films can reflect or shape layperson beliefs about educational psychology, with an emphasis on the techniques that filmmakers can use to evoke particular beliefs or emotions.

Class Schedule

Section One: Schools on Film

Class 1	<i>Freedom Writers</i>
Class 2	<i>Mean Girls</i>
Class 3	<i>School of Rock</i>
Class 4	<i>Children of a Lesser God</i>
Class 5	<i>Ordinary People</i> (Participation Quiz)

Section Two: Creativity, Expertise, and Problem Solving

Class 6	<i>The Man From Earth</i>
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Class 7	<i>Kiss Kiss Bang Bang</i>
Class 8	<i>The Secret in Their Eyes</i>
Class 9	<i>All That Jazz</i>
Class 10	<i>Smoke</i> (Participation Quiz) (Essay Due)

Section Three: Larger Issues Impacting Education

Class 11	<i>Gattaca</i>
Class 12	<i>eXistenZ</i>
Class 13	<i>Oleanna</i>
Class 14	<i>Exam</i>
Class 15	<i>The Incredibles</i> (Participation Quiz)

Grading

20%	Participation Quizzes <i>Brief quizzes designed to check that you have seen and thought about the movies</i>
30%	Essay <i>In this brief (2-4 pages) essay, choose a scholarly article from a library database (such as PSYCInfo or ERIC) that is about an issue related to Educational Psychology and write about how this topic is reflected (either accurately or inaccurately) in one of the class movies.</i>
50%	Final Project <i>Option One: Write an essay (4-8 pages) that connects a scholarly article (different from the one used in your essay assignment), a newspaper article, and at least one of the films from class.</i> <i>Option Two: Write an essay (4-8 pages) that connect a film from class, a film not shown in class, and a third form of art/media (anything from a painting to a non-fiction book to a website) and relate them to a principle of educational psychology.</i> <i>Option Three: Make a movie (your own) that in some way illustrates a core principle of educational psychology (not necessarily one that we have covered in this class).</i> <i>Option Four: Propose to me your own final project that is consistent (at a work level) with the other three options.</i>

CURRICULA ACTION REQUEST FORM

NEAG School of Education
Curricula and Courses Committee

All parts of this form should be completed for all course action requests. Submit ONE ELECTRONIC copy to the Chair, Curricula and Courses Committee, *only after the required Departmental approval is secured*. On separate pages provide **all** the information requested in the **Curricula Action Request Form that apply to the requested action(s)**. Submit materials electronically to the Chair, Curricula and Courses Committee, at the published date prior to the committee meeting at which you want them reviewed.

COURSE NUMBER ___EPSY 1XXX_____ Current Proposed

COURSE TITLE _____Educational Psychology and Film

INITIATING DEPARTMENT _____EPSY

CONTACT PERSON ___James C. Kaufman U-BOX 3007

PHONE___486-4685 E-MAIL james.kaufman@uconn.edu

PROPOSED COURSE INSTRUCTOR(S) James C. Kaufman

ACTION REQUESTED (check all that apply)

Course: new experimental revision dropping course

Program/concentration: new revision

DATE OF DEPARTMENTAL APPROVAL: _____

Departmental Minutes (must be included electronically)

DEPARTMENT CHAIRPERSON APPROVAL (attach ALL Depts electronically):
[EPSY; EDLR; EKIN; EDCI]

PROPOSED IMPLEMENTATION DATE: Semester: Spring Year: 2015

INTERNAL USE ONLY:

DATE ENTERED INTO NSOE DATABASE _____
DATE FORMS SENT TO REGISTRAR _____

Complete the following sections if you are proposing a:

NEW COURSE, WORKSHOP & EXPERIMENTAL COURSE

PROPOSED TITLE AND COMPLETE CATALOG COPY:

(Include course credits and restrictions for registration)

Educational Psychology and Film

Films are screened and discussed that illustrate core principles of educational psychology

3 Units

No restrictions

Taught once a week in a four hour block

RATIONALE FOR ACTION REQUESTED (Use additional sheets as necessary):

Film is an artistic medium that brings with it the power to inspire, inform, and capture the breadth of human emotion. Films are often used as a classroom tool; seeing an illustration of a particular idea or concept can be remembered and internalized in a different way that simply learning a piece of information.

There is a related course in Educational Leadership, EDLR 5124 (Higher Education in Film). This class offers “an exploration of the portrayals of higher education in film.” This class is limited to master’s students and has a different scope than the proposed course. Of even more relevance, EDLR 5124 has not been offered in six years; Dr. Casey Cobb (Department Head, Educational Leadership) indicated the class was not scheduled to be taught in the near future and was fine with this proposed course moving forward. A different graduate course in Education, EDCI 5360 (Curriculum and Instruction, Education and Popular Culture), also covers film as part of its scope; Dr. Alan Marcus also teaches related classes on using film to teach history.

Many departments at the University of Connecticut have classes that use film to teach key content areas. For example, language departments often offer multiple classes (both undergraduate and graduate) that use cinema as a medium to teach language and culture – examples include German (GERM 1171, The German Film; GERM 3261W, German Film and Culture; GERM 3264W, German Cinema in Cross Cultural Perspective), Italian Literary and

Cultural Studies (ILCS 1149, Cinema and Society in Contemporary Italy; ILCS 1158, Italian American Experience in Literature and Film), Spanish (SPAN 1010, Contemporary Spanish Culture and Society through Film; SPAN 3250, Film in Spain and Latin America; SPAN 3251, Latin American Film), and French (FREN 1171, French Cinema; FREN 3223, French Film and Theory).

Many Humanities and Social Science classes are centered on film, in such majors as Comparative Literature and Cultural Studies (CLCS 5315, Third World Cinema), Political Science, (POLS 3426, Politics, Propaganda, and Cinema), Women's Gender and Sexuality Studies (WGSS 3217, Women and Film), Human Rights (HRTS 3149, Human Rights Through Film), Sociology (one of the special topics offered as SOCI 3271, Topics in the Sociology of Culture), and Anthropology (ANTH 1001W, Anthropology through Film). In addition, some science classes use film as a key aspect. Plant Sciences 1125 (Insects, Food, and Culture) covers films that were inspired by insects, and Molecular and Cell Biology 1405 (Honors Core: The Genetics Revolution in Contemporary Culture) looks at how genetics are portrayed in popular culture (including film).

The proposed class would serve many purposes. It would present another way of teaching core concepts of Educational Psychology to undergraduates. It would teach undergraduates to critically “read” a film in the same manner as one might critically read a text. It also would be open to non-majors and could serve as a “gateway” course that could get undergraduates to fall in love with Educational Psychology.

Course Syllabus including course description and course outline. (include as email attachment)

Supporting documentation that **MUST** be provided at the time of submission:

- a. Departmental minutes
- b. Department chairperson’s (all departments) approval (email)
- c. PeopleSoft form (if undergraduate course)
- d. Graduate School Transmittal form (if graduate course)

Creativity: Debunking Myths and Enhancing Innovation

COURSE OVERVIEW

When people are asked to list the most valuable human abilities, "Creativity" is usually a frequent response. Ironically, people see creativity as a mysterious force that can't be controlled - you either have it or you don't. In reality, researchers and educators know a great deal about creativity, including how to define it, how to enhance it in ourselves and in others, and how to avoid certain things that weaken it. Knowledge of creativity (especially knowledge of one's own creative abilities) leads to more effective and efficient creativity during the course of one's life.

In this course, we actively explore contemporary thought and research by investigating the numerous myths about creativity. The major goal of this seminar is to provide students with creative tools that will help them thrive creatively during and after their college studies (we concentrate on topics that apply to all areas of study). Specifically, you will participate in discussions, individual and group projects, and class presentations in an effort to:

- Obtain a better understanding of creativity
- Learn techniques for stimulating your creativity
- Discover ways to stimulate the creativity of others
- Learn to avoid common blocks to creativity
- Explore the campus and its numerous resources

COURSE MATERIALS

Potential Textbooks:

Davis, G. A. (2004). *Creativity is forever* (5th ed.). Dubuque, IA: Kendall/Hunt.
Kaufman, J. C. (2009). *Creativity 101*. New York: Springer.
Runco, M. A. (2006). *Creativity: Theories and themes: Research, development, and practice*. San Diego, CA: Academic Press.

Optional Background Texts:

Adams, J. L. (2001). *Conceptual blockbusting: A guide to better ideas* (4th ed.). New York: Basic Books.
Ghiselin, B. (Ed.). (1952). *The creative process: A symposium*. New York: Penguin.
Kaufman, J. C., & Sternberg, R. J. (Eds.) (2010). *Cambridge handbook of creativity*. New York: Cambridge University Press.

Runco, M. A., & Pritzker, S. R. (Eds.). (2011). *Encyclopedia of creativity* (2nd ed.). Boston: Academic Press.

Sawyer, R. K. (2012). *Explaining creativity: The science of human innovation* (2nd ed.). New York: Oxford University Press.

Weisberg, R. W. (1993). *Creativity: Beyond the myth of genius*. New York: W. H. Freeman.

COURSE EXPECTATIONS

1. Attend all classes.
2. Read assigned material prior to class and be prepared for thoughtful, thorough discussion as a professional in your field.
3. Participate in class activities and discussions.
4. Complete course assignments as scheduled.
5. Engage with others thoughtfully and respectfully.
6. Have fun in all that you do during this course.

GRADING SYSTEM

In an effort to practice what educational psychologists preach, assessment will be determined through a variety of means. Detailed descriptions of the grading system and each assignment are included in the syllabus. We will discuss specific grading criteria when each project, paper, or exam is assigned, but the basic criteria will always include:

- **Thoroughness:** The topic should be treated comprehensively. Ask yourself, "Have I covered all of the important facets of this topic?"
- **Brevity:** A fine art, and one that is not easily mastered.
- **Elaboration:** You have the capacity to go above and beyond the criteria for each project and paper. You should feel free to do so without my prompting.

Some Things You Should Know About Grading in this Course

- This course is criterion-graded and not norm-graded. Everyone who participates should know certain things as a result of this course. If you know them and can show that you know them by the end of the course, you will receive an A. In this course, we will extend this philosophy so that you may revise a project as many times as is necessary. Only your best performance will count toward your final grade. Of course, standards for retakes and rewrites will be at least as high as for the initial assignment, and probably a little higher. Keep in mind that this course is only 18 days long from start to finish, so time for revisions will be limited.
- When completing any written assignments, please keep in mind that the quality of your writing does matter, for no other reason than the quality of your writing matters after you graduate. A well-written paper is also much easier to read and grade, so please check

your grammar, spelling, etc. I strongly prefer that all assignments are typed and double-spaced using a common 12-point font such as Times.

General grading guidelines for all assignments will follow a standard outlined in the attached document. Students will be expected to keep track of their level of advancement throughout the semester. During the final weeks of the course, students will sit down with the instructor and will be expected to engage in a dialogue that explains their level of advancement throughout the semester.

COURSE GRADING

Final course letter grades will be based on TOTAL POINTS earned on the assignments. The purpose of all assignments is to identify and apply information that will assist you in becoming a more creative and flexible professional in your field of interest. Students are expected to perform each of the following assignments, but are allowed to select at least TWO of the YOUR CHOICE ACTIVITIES for completion during the course.

Assignments to be completed:

1. Interviews

Students will work individually or in teams of two on preparing questions to ask a creative person. First, students must decide on whom they would consider to be the MOST CREATIVE person they know. They will use the questions to interview a creative individual, then transcribe the interview and prepare a brief presentation based on their experiences. Interviews should range from 10-15 minutes long (Due by Week 2 – September 5th).

2. Creative Show-and-Tell

In order to practice what we preach, each student will be required to share with the class at least one creative thing that they have recently done. This is a low stress activity, with no grading whatsoever. We have all done creative things, and hearing about them will allow us to realize this. Students will be expected to volunteer at least once during the first six weeks of class (Due by Week 6 – October 3rd).

3. The Criticism about Criticism

The purpose of this activity is to identify whether evaluation helps or hinders creativity. Select two events that you can attend or participate in that are connected with some form of product (e.g. – movie, concert, private playing of a CD, meal, art exhibit, etc.). For the first event, find a review for that event, then experience the event. For the second event, first experience the event, THEN go back and identify a review for the product. After experiencing both events, in a 2-3 page paper reflect on how criticism for an event might impact your perception of it as being creative or not (Due by Week 6 – October 3rd).

4. Reflection Papers

Each student will complete three 250 – 500 word reflection papers on the readings. The papers can be written on any of the readings, with the only restriction being that they can't be written about two consecutive sets of readings. For example, you can write reflection papers for the readings on January 17th and 24th, but not on January 17th and 19th. This forces you to space them out a little bit, but not extravagantly so. On each paper, clearly indicate which reading(s) you are addressing. Don't tell me what the readings say; I already know. Tell me what they mean to you: Does the material surprise you? Did something you read pop back into your mind several hours later? How could the material prove useful to you in the future? No reflection paper will be accepted after Week 9 (Due by October 24th).

5. Inventions

One of the most exciting aspects of the course will be the invention process that we undertake. Students will keep invention logs, design inventions, and build prototypes of their inventions. The presentation of inventions will occur within the framework of a patent office examination: An individual will play the role of a patent examiner and ask questions about the invention and its uniqueness. Previous experience with this activity, with students ranging from sixth graders to graduate students, suggests that it should work well during our semester together. We will begin the activity during Week 7, complete the projects during Week 8, and present them by Week 9 (Due by October 22nd).

6. Concluding Project

To put closure on the seminar, students will complete a concluding project in response to the question with which we start the course, "What is creativity?" They will operate with very few constraints, which will force the students to apply the strategies for dealing with ambiguity that are introduced in the seminar discussions (and prepare them for the less-structured nature of their professional lives!). The projects will be presented to the class during the last week of the semester (Due by December 3rd).

7. Your Choice Activities

Students must choose to do 2 of the following throughout the semester. Students may approach the instructor about attending an alternative activity IF they can justify how it is divergent from typical activities and will help them in improving their understanding of creativity.

- Attend an academic lecture in a discipline different than your own.
- Attend an event in a domain that differs from your area of interest.
- Visit the Benton Art Museum or a similar museum
- Identify 3 topics from the Encyclopedia of Creativity (not any biography chapters) and present them to the class.
- Attend a sporting event or go to a campus athletics facility and identify any creativity present.
- Identify and attend a class or meeting group in an area that interests you, but that you have never had the opportunity or motivation to attend before (e.g. – book club, cooking class, Tae-Bo workout group, etc.).

CALENDAR

It should be noted that assignments are to be done before class on the day they are assigned. All readings with the exception of the Davis book are on reserve in the Education Library.

CREATIVITY AND CREATIVE PEOPLE

Week 1 (assumes meeting twice per week) Syllabus Review, Overview of Course

- What is Creativity?
- Ice Breakers, Brain Teasers, Group Forming Activities
- Readings:
 - Davis, Chapter 1 (Creativity, Self-actualization, and You)
 - Davis, Chapter 3 (Definitions and Theories: What is Creativity?)
 - Torrance, "Explorations in Creative Thinking"
- Pop Culture activity
- Creative Person Interviews assigned
- Creative Show-and-Tell (CSAT)

Week 2 The Creative Person

- Constraints to the Creative Process
 - Creative Show-and-Tell (CSAT)
 - Reading:
 - Davis, Chap. 4 (The Creative Person: Flexible, Funny, and Full of Energy)
 - Davis, Chap. 8 (Assessing Creative Potential), pp. 196-213
 - Short "Influences" and "Next Generation" articles from the New Yorker: George Saunders, Annie Proulx, David Howell, Sergio Garcia, Courtney Pulitzer, McSweeney's, Harold Ford Jr., Sandy Dalal, Zadie Smith, Vincenzo Sarno, among others
 - Film: Pleasantville
 - **DUE - Creative Person Interviews (Sept. 5th)**
-

CREATIVE ENVIRONMENTS AND THE IMPACT OF EVALUATION

Week 3 The Creative Environment

- Creative Show-and-Tell (CSAT)
- Honing your observation skills
- 3 People and 3 Places activity and discussion
- Titanic activity and discussion
- Torrance's Fourth Grade Slump
- Readings:
 - Amabile, "How to kill creativity"
 - Sternberg, "Investing in creativity: Many happy returns"

Week 4 The Creative Environment and Evaluation

- Creative Show-and-Tell (CSAT)
- Assessment activities and discussion
- The Criticism of Criticism Assigned 1 – First performance
- Readings:

- Davis, Chap. 8 (Assessing Creative Potential), pp. 213-230
 - Baer, " Why you shouldn't trust creativity tests "
-

CREATIVE PROCESS

Week 5 The Creative Process: Creative Thinking Techniques

- Creative Show-and-Tell (CSAT)
- The Criticism of Criticism assigned 2 – Second performance
- 3 groups activity and discussion
- Clips from “Seinfeld” and “Whose Line is it Anyway?”
- Readings:
 - Davis, Chap. 5 (The Creative Process: Steps, Stages, Perceptual)
 - Davis, Chap. 6 (Creative Inspiration through Analogical Thinking)
 - Davis, Chap. 7 (Techniques of Creative Thinking: Increasing Your Idea-Finding Capability)

Week 6 The Creative Process II: Overcoming Blocks to Creativity

- **DUE - Creative Show-and-Tell (CSAT) (final time for completion)**
 - **DUE - The Criticism of Criticism Assigned 3 – Compare/Contrast due (Oct. 3rd)**
 - Invention project assigned
 - Umbrella activity, observation activity
 - Readings:
 - Davis, Chap. 2 (Barriers, Blocks, and Squelchers)
 - Hall, Chapters 105 –107, pp. 80-134
 - Davis, Chap. 10 (Creative Dramatics), optional
-

CREATIVE ORGANIZATIONS

Week 7 Creative Organizations

- What do organizations do to be considered creative?
 - CoolBurst activity
 - Invention project 1 assigned: Bug Lists and Invention Log
 - Group membership activity
 - Readings:
 - Morley and Silver, "A film director's approach to managing creativity"
 - Wetlaufer, "What's stifling the creativity at CoolBurst?"
 - Antonietti, “Unlocking creativity”
-

CREATIVE PRODUCTS

Week 8 Innovations and Creations

- Invention project 2 assigned: Build working model, resolve problems
- Readings:
 - Schlesinger, "Teaching problem solving through invention"
 - Gorman et al., "Turning students into inventors"
- Mid-semester meetings

Week 9 Inventions & Does Creativity Generalize?

- **DUE - Invention project assigned 3 – prototypes presented (October 22nd)**
- **DUE – FINAL TIME TO TURN IN REFLECTION PAPERS (October 24th)**
- Mid-semester meetings

Week 10 Convention Preparation

- Invention Convention preparation
- Invention Convention

Week 11 Improvisation and Creativity

- Improvisation activities ("Whose Line...?", [Cranium](#))

APPLICATION OF CREATIVITY TO PROFESSIONS

Week 12 Application of Creativity to Professions

- Panel Discussion: Creativity in the Professions (April 3rd)
- Work on Concluding Projects

Weeks 13 and 14 Ethics and Creativity, Catch-up Week

- Ethics activities and discussion
- Film: [Pirates of Silicon Valley](#)
- Readings:
 - Brower, K. (1998). Photography in the age of falsification. [The Atlantic Monthly](#), 281(5), 92-111.

Week 15 Concluding Project Presentations

- **DUE - Concluding Project Presentations**
- Guest Speaker

ADDITIONAL NOTE ON ACTIVITIES

The most exciting experiences I have had while teaching have often been initiated by students. If you see an interesting article in a magazine or newspaper, tape an especially pertinent TV program, or see or do anything else that is the least bit relevant to our course, please bring it in or

mention it during class. I am not afraid of tangents; indeed, I welcome them with open arms. Of course, what you get out of this course depends in large part on what you put into it.

Curriculum Action Request Form

All parts of this form should be completed for all course action requests. Submit an **electronic** copy to the Chair and Secretary of the Curricula and Courses Committee, *only after the required Departmental approval is secured*. On separate pages provide all the information requested in the guidelines that apply to the requested action(s). *For new courses and initial requests a syllabus must also be submitted*. Submit all materials at least one week prior to the monthly committee meeting.

Course Number: *Current* _____ *Proposed* EPSY 3XXX

Course Title: *Current* _____

Proposed Creativity: Debunking Myths and Enhancing Innovation

Initiating Faculty Contact Person: Jonathan Plucker

Department EDLR U-Box: 3093

Phone: 6-4401 Email: jonathan.plucker@uconn.edu

Proposed Course Instructor(s): Jonathan Plucker, Ron Beghetto, James Kaufman

Proposed Implementation Date _____ Semester: Fall Year: 2015

Action Requested (“X” all that apply)

Course: new **X** revision experimental drop course

Program/concentration: new revision

Supporting documentation:

- Date of Departmental Approval: _____
- Departmental Meeting Minutes attached (*electronic copy*)
- Departmental Chairperson Approvals (*inc. all 5 departments-electronic copies of emails attached*)
- Completed Graduate School Transmittal Form (*electronic copy - for graduate courses only*)
- Complete appropriate second page: 2 (NEW), 3(REVISED), 4 (DROPPED), or 5 (PROGRAM CHANGE)

NEW Courses, Workshops and Experimental Courses

Complete the following sections:

Proposed course title and catalog copy

(Include course credits and restrictions for registration)

Creativity: Debunking Myths and Enhancing Innovation, 3 credits, no restrictions for registration

Creativity and innovation are highly valued skills in almost every area of human endeavor. This course will introduce students to the science of creativity and provide strategies for enhancing creativity in themselves and others.

Rationale for actions being requested

(Use additional sheets as necessary):

The ability to produce and implement new, useful ideas is rapidly becoming a critical attribute for the leveraging of knowledge, success in professions, and increasing quality of life. There is a well-documented, shifting global paradigm from knowledge-based economies to creativity economies. See, for example, Richard Florida's essay on this shift (<http://www.cato-unbound.org/2006/06/04/richard-florida/future-american-workforce-global-creative-economy>), the web site of the British effort to support the transition to a creativity economy (<http://creativeconomy.britishcouncil.org/>), and a recent *Forbes* article on the implications of the innovation economy (<http://www.forbes.com/sites/stevedenning/2012/01/31/is-the-us-in-a-phase-change-to-the-creative-economy/>). In an age when much of the world's information and knowledge base can be quickly accessed on hand-held devices, the ability to use that knowledge in creative ways to produce valuable outcomes and solve complex problems becomes critically important. The ideas and solutions for these outcomes are wide-ranging and multidisciplinary in that they are not limited to a particular domain, making interdisciplinary coursework especially attractive.

Creativity has become a focus of national economic development and education policies in several countries (e.g., see Pang & Plucker, 2013, and the OECD database of national innovation policies at <http://www.oecd.org/sti/inno/oecdreviewsofinnovationpolicy.htm>), and many groups are advocating for a similar emphasis in the United States (National Research Council, 2012). The demand for a creative, workforce should increase and intensify in coming years, providing a tremendous opportunity for universities that value and promote systemic approaches to the science of creativity.

In addition to these societal and political forces, the characteristics of future students and faculty are changing. Recent demographic research provides evidence that the millennial generation embraces and desires change through creativity, defined broadly, more than previous generations (Pew, 2010). The demographic trends suggest that a creativity orientation, in addition to meeting

future societal needs, may be a necessary condition for universities to attract talented students and faculty in the future.

The proposed course is based on one developed for first and second year undergraduates by Profs. Plucker and Beghetto at Indiana University. It was taught consistently for many years and was consistently evaluated with positive results (see Plucker & Dow, 2010; Rinberg, Dow, & Plucker, 2010). Given that much of the cutting-edge work in this and related areas is being conducted by UConn faculty, many of whom are faculty in the Neag School of Education, offering the coursework at UConn and through Neag is reasonable.

It is intended that this course, if successful, will become the foundation for an undergraduate minor in creativity studies. In the interim, we believe this course addresses a growing need for creativity coursework and should prove to be an effective way to involve large numbers of undergraduates from across campus in Neag School programming.

Right now there is no undergraduate class that is devoted exclusively to creativity or innovation. There is a graduate level class in Educational Psychology on the topic, ESPY 5750 (Creativity). Other related classes include Anthropology 3450 (Anthropological Perspectives on Art), which covers “cultural creativity,” and Business Administration 3756 (Product and Price Policies) that covers (among many other topics) innovation and creativity. There is a special topics undergraduate honors class, Business Administration/Management 4895-001 (Special Topics: Managing Creativity & Innovation in the Context of Nano-Enabled Technologies) that looks at creativity and innovation in a specific applied manner. Management 3234 (Opportunity Generation, Assessment, and Promotion) include innovation and creativity as one of three modules, and Marketing 3627 (Product and Price Policies) also covers these topics as part of a larger coverage. We have reached out to our Business colleagues to ensure that the Neag course has minimal overlap with their offerings, and the consensus appears to be that the proposed course does not pose any such issues.

References

- National Research Council. (2012). *Rising to the Challenge: U.S. Innovation Policy for Global Economy*. Washington, DC: The National Academies Press. (available at http://www.nap.edu/catalog.php?record_id=13386), <http://www.usinnovation.org/>
- Pang, W., & Plucker, J. A. (2013). Recent transformations in China’s economic and education policies for promoting innovation and creativity. *Journal of Creative Behavior*, 46, 247-273. Pew Research Center. (2010, February). *Millennials: A portrait of generation next*. Washington, DC: Pew Charitable Trust. (available at <http://www.pewresearch.org/millennials/>)
- Plucker, J., & Dow, G. T. (2010). Attitude change as the precursor to creativity enhancement. In R. Beghetto & J. Kaufman (Eds.), *Nurturing creativity in the classroom* (pp. 362-379). New York: Cambridge.
- Rinberg, Y., Dow, G., & Plucker, J. (2010). Creativity as a predictor of course effectiveness in a university setting. In A. M. Corrigan (Ed.), *Creativity: Fostering, measuring and contexts*. Hauppauge, NY: Nova Science Publishers.

Course Syllabus

(Including course description and course outline)

A sample syllabus and collection of weekly course outlines is attached.

Attachment G: Proposed Committee Ballot
EPSY Committee Ballot
May 2014

Curriculum and Courses (vote for one):

Continuing Members: Michael Coyne and Jaci Van Heest

- Tamika LaSalle
- Jason Stephens
- _____

Scholarship (vote for two):

Continuing Member: E. Jean Gubbins

- Jen Freeman
- Natalie Olinghouse
- Rachelle Perusse
- Chris Rhoads
- _____

Honors (vote for two):

Continuing Member: Jaci Van Heest

- Ron Beghetto
- E. Jean Gubbins
- Catherine Little
- Allison Lombardi
- _____

PTR (vote for two):

Continuing Members: Catherine Little and Jane Rogers

- James Kaufman
- Joe Madaus
- Lisa Sanetti
- Brandi Simonsen
- _____

Sunshine (vote for one):

Continuing Member: Rachelle Perusse

- Melissa Bray
- _____

Merit (vote for two):

Continuing Members: Susannah Everett and Betsy McCoach

- Robert Colbert
- Tom Kehle
- James O'Neil
- Swaminathan
- _____

Dean's PTR (vote for one):

- Melissa Bray
- Betsy McCoach
- _____

Professionalism (vote for three):

- Melissa Bray
- Robert Colbert
- Jessica Goldstein
- Bianca Montrosse-Moorhead
- Lisa Sanetti
- Sharon Ware
- _____