



UNIVERSITY OF  
CAMBRIDGE

Institute of Continuing Education

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# **Undergraduate Diploma in Creativity Theory, History and Philosophy**

**2021-2022**

Course code: 2122DCR800

## **COURSE GUIDE**

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Welcome to the **Undergraduate Diploma in Creativity Theory, History and Philosophy**, a University of Cambridge award offered by the Institute of Continuing Education (ICE). The Certificate is taught and awarded at FHEQ level 5 (i.e. second-year undergraduate level) and attracts 60 credits. The award is completed in one academic year. For further information about academic credit please see our website: [www.ice.cam.ac.uk/info/academic-credits-cats-points](http://www.ice.cam.ac.uk/info/academic-credits-cats-points)

The course offers three termly units and a syllabus and reading and resource list for each of these units are included in this course guide.

The programme will be taught remotely, through pre-recorded lectures which students can access at times convenient to them in addition to scheduled live sessions where tutor and students will gather for discussion. While attendance at the live sessions is encouraged, all sessions will be recorded and will be accessible via the Virtual Learning Environment (VLE). Discussion forums and suggestions for additional reading and resources will also be found on the VLE.

The programme aims to:

- To develop the students' ability to analyse, evaluate and communicate key concepts within creativity theory and the history of creativity, and to exercise significant judgement across a broad range of functions, including: creativity as an emergent process; creativity as an incremental process.
- To develop students' capacity to interact effectively within a team, giving and receiving information and ideas (learning to identify new problems) and learning to modify responses where appropriate within a collaborative framework.
- To develop students' ability to assess own capabilities using justifiable criteria set by self and others taking the wider needs of the context into account.

#### **Transferable skills for further study and employability**

- The capacity for independent thought and judgement
- The development of independent learning, study and time management skills
- The deployment of skills in critical reasoning
- The development of competence in using IT to support one's work
- The ability to work with others, productively and equitably
- The qualities necessary for employment requiring the exercise of some personal responsibility and the demonstration of high levels of motivation and personal commitment through part-time study

#### **Study hours**

The award of academic credit is a means of quantifying and recognising learning and within the UK, one credit notionally represents 10 hours of learning<sup>1</sup>. Each of the units in this course attracts 20 credits so students should expect to need to study for approximately 200 hours in total to complete each unit successfully. However, it is recognised that students study at different paces and use a variety of approaches, so this is a recommendation, rather than a hard-and-fast calculation.

<sup>1</sup> 'Academic credit in higher education in England – an introduction'. The Quality Assurance Agency for Higher Education, 2009

#### **Teaching staff**

**Course Director:**

**Dr Alexander Carter - Academic Director, Institute Teaching Officer in Philosophy**

Alex was awarded his PhD in Philosophy by the University of Essex in 2015. Before this, Alex studied Philosophy & Ancient History at the University of Wales, Swansea and Philosophy at the University of Bristol. Alex has over five years of teaching experience in Ethics, History of Philosophy and Philosophy of Religion. He has worked at the Institute of Continuing Education since 2015 as Academic Director for Philosophy and as a Panel Tutor.

Alex's teaching method was developed at the University of Essex where the principle aim is to get students to feel the "pain of the problem", i.e. to make plain the very real ways in which philosophical problems affect our lives. Accordingly, Alex is most keen to offer his support to philosophical projects that, not only to inform contemporary debates, but actively affect change. Alex's ongoing research interests include the theology of Simone Weil and Ludwig Wittgenstein's ethical philosophy.

#### Tutors:

##### Abigail Docherty

Abigail is a playwright, working in theatre and for BBC Radio 4. She teaches performance and creativity at ICE. She is co-director of the MSt in Writing for Performance which opens in September 2020. Her creative research interests lie in dramatising the voices of women and children who have experienced high-conflict/war-zone situations. She was the 2012 Pearson Bursary Writer in Residence at the Tron Theatre, Glasgow. Her children's play ***One Thousand Paper Cranes*** won the Best Scottish Contribution to Drama at the Edinburgh Fringe Festival in 2011 and has been produced all over the world. ***Sea and Land and Sky***, based on the oral testimonies/histories of World War I nurses won the 2010 National Open-Stage Playwriting Competition at the Tron and is published by Methuen Drama. Other work includes ***Four Parts Broken*** (The National Theatre of Scotland) and ***Room*** (Tron). Her first radio play, ***Listen to my Inside Mind*** was a winner in the BBC Young Playwrights' Festival. She has written widely for Radio 4, with plays including ***Ursula and Boy*** and ***Edward, Edward***. Her teaching uses mixed-media, including music, poetry, and art-making, in order to encourage students to create dramatic voice and text.

##### Dr Martin Parker-Dixon

Dr Martin Parker-Dixon is a lecturer in music at University of Glasgow's School of Culture and Creative Arts. He is currently a bye fellow at Fitzwilliam College. His research interests are in the interdisciplinary area of twentieth-century music and philosophy. From his PhD onwards, Martin has been exploring music in its moment of production, as a "creative process". His recent and forthcoming papers are concerned in one way or another with the peculiarities that arise when artists themselves make claims about art.

##### Dr Marina Velez

Marina is an Argentinian-Spanish artist and researcher working across areas of contemporary art practices and sustainability. Marina is interested in people's behaviour, the social construction of values and how these affect the protection or degradation of other species and their environment. Marina uses photography and video to explore these, as well as more ephemeral interventions such as conversations, pastoral walks and shared work.

#### Administrative staff

Arts and Sciences Enquiries
e. <a href="mailto:artscience@ice.cam.ac.uk">artscience@ice.cam.ac.uk</a> t. 01223 746418 / 746236

#### Institute of Continuing Education

The Institute of Continuing Education's administrative headquarters are at Madingley Hall, an elegant country house built in the 16th century and set in gardens of about seven acres, designed in the 18th century by Capability Brown. Please visit [www.ice.cam.ac.uk](http://www.ice.cam.ac.uk) and [www.madingleyhall.co.uk](http://www.madingleyhall.co.uk) for further information.

## Contact details of ICE

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*Please also refer to the 'information for students' section on ICE's website [www.ice.cam.ac.uk/studying-with-us/information-for-students](http://www.ice.cam.ac.uk/studying-with-us/information-for-students) and the 2021-22 Student Handbook for award-bearing courses for further information and guidance relating to all aspects of the course including study skills, assignments, assessment and moderation. The Course Information and Help and Guidance section of the ICE VLE will also contain valuable information specific to your course.*

*Information correct as at 07/05/2021*

# Syllabus for first unit

Michaelmas term 2021

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## In the beginning: Creation, Myth-making, and Acts of God

<b>Start date</b>	16-17 October 2021	<b>End date</b>	6-7 November 2021
<b>Day</b>	Saturday and Sunday	<b>Time</b>	1 – 5pm
<b>Tutor(s)</b>	Dr Alexander Carter Abigail Docherty	<b>No of meetings</b>	Two weekends

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### Aims

This unit allows students to:

- uncover the origins and meanings of ancient and early modern notions of creativity;
- engage with cross-cultural ancient, classical, and religious histories, philosophies, and literary texts, paintings and artefacts;
- develop analytic and critical thinking skills to help maintain an open mind.

### Content

This unit will introduce students to key themes, concepts, and terms of creativity theory. The origins and meaning of early notions of creativity as 'creation' (something arriving from nothing, *ex-nihilo*, as an act of 'God') will be explored by engaging with cross-cultural ancient, classical, and religious histories, philosophies, and literary texts, paintings and artefacts.

### Presentation of the unit

Teaching and learning on the course is delivered through a combination of Pre-Recorded Lectures and live discussion seminars by the tutors; and through reading and assignments to be undertaken individually by students outside the course sessions. Pre-Recorded lectures will be made available in advance of the teaching weekends. Remote delivery during the teaching weekends will focus on group discussion and practical exercises. Termly Peer Group Supervisions will be scheduled in-between the two teaching weekends.

Students will also be expected to undertake interactive and participative methods of teaching and learning, such as group exercises, oral presentations and forum discussions. Student participation also involves sharing work and applying constructive criticism to the work of other students.

### Provisional lecture list

Date	Session	Title
<b>Weekend 1</b> 16-17 October 2021	Pre-Recorded Lectures	Ex Nihilo: Creation as a divine act The Evolution of Creativity Over Time: a thematic analysis Ekstasis and Flow
	Seminars	Introduction to the course What is divine about creation? Maintaining an open mind
	Workshop	What makes Creativity hard to teach?

A choice of dates will be available	Peer Group Supervisions	In groups of 5-6, students will discuss their aims for the course and their first assignments.
<b>Weekend 2</b> 6-7 November 2021	Pre-Recorded Lectures	Is Truth Invented? Myth and Archetypal Thought in the work of Carl Jung Rebirth: The High Italian Renaissance; Shakespeare and Innovation
	Seminars	Looking forward What makes a Renaissance? Myth-Meaning and Myth-Making Q&A Exchange: What, why and how to be creative?
	Workshop	Creative artefacts: What makes someone create? What makes something creative?

## Learning outcomes

As a result of the unit, within the constraints of the time available, students should be able to:

- identify key ancient and early modern notions of creativity, e.g. as a divine act;
- critically assess the creative aspects of particular texts, paintings and artefacts;
- apply philosophical techniques to draw fruitful connections between historical events.

## Student assessment

As part of a Diploma course, this unit requires a commitment to reading and pre-class preparation.

Students will be encouraged to read set texts, participate in class discussion, and undertake independent research.

Students are required to submit a formative assignment of 3,000 - 3,500 words on one of the titles given below. Students will receive feedback about the formative assignment and at the end of unit 3 students will be required to submit it as part of their summative assessment portfolio (see unit 3 for details).

### Assignment titles – please choose one of the following:

- 1) Why is creation *ex nihilo* associated with divine acts?
- 2) Is the notion of divine creation relevant today?
- 3) What are myths for?
- 4) Can truth be invented? If so, why? If not, why not?
- 5) Identify a work of art from the Ancient World or the Renaissance (1300-1600). What makes it creative?
- 6) What factors contribute to making a particular period in history creative?

**Closing date for the submission of unit 1 formative assignment: Wednesday 5 January 2022 by 12 noon GMT\*** (\*Greenwich Mean Time)

For the award of credit the assignment will be weighted at 30% of the course total.

Students are expected to submit their assignments online and feedback on assignments is delivered online.

## Reading and resource list

**Titles in bold are essential reading.**

Barnes, Jonathan, *Early Greek Philosophy* (London: Penguin, 1987).

Barthes, Roland, *Mythologies* (New York: Hill and Wang, 1957)

Bohm, David, *On Creativity* (London: Routledge, 1998).

Butler, Judith, *Undoing Gender* (Routledge: New York, 2004).

Butler, Judith, *Giving an Account of Oneself* (Fordham University Press: New York, 2005).

Graves, Robert, *The Greek Myths* (London: Penguin, 1960).

McAdams, Dan, and others, eds, *Turns in the Road: Narrative Studies of Lives in Transition* (American Psychological Association: Washington, 2001).

McAdams, Dan, and others, eds, *Identity and Story: Creating Self in Narrative* (American Psychological Association: Washington, 2001).

Paul, Samuel, E., and others, eds, *Philosophy of Creativity: New Essays* (New York: Oxford University Press, 2014).

**Pope, Rob, *Creativity: Theory, History, Practice* (London: Routledge, 2005).**

Ward, Keith, *Religion and Creation* (Oxford: Clarendon, 1996).

# Syllabus for second unit

Lent term 2022

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## Creativity in the Age of the Enlightenment: Evolutions, Adaptations and Individual Acts

<b>Start date</b>	15-16 January 2022	<b>End date</b>	5-6 February 2022
<b>Day</b>	Saturday and Sunday	<b>Time</b>	1-5pm
<b>Tutor(s)</b>	Dr Alexander Carter Abigail Docherty Dr Marina Velez Dr Martin Parker-Dixon	<b>No of meetings</b>	Two weekends

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### Aims

This unit allows students to:

- further explore the historical development of ideas concerning creativity in Europe during the Enlightenment;
- consider the impact of scientific discovery on religious notions of creativity;
- challenge their own thinking about how ideas and creative practices come about.

### Content

This unit explores changes in cultural ideas of 'creativity' in the 18th and 19<sup>th</sup> centuries, e.g. as a process of transformation of substances that already exist, through individual acts of genius and the 'force' of 'inspiration' (Pope, 2005). Creativity now comes from 'inside' the human imagination, idealised as a process only available to a few 'chosen' geniuses.

### Presentation of the unit

Teaching and learning on the course is delivered through a combination of Pre-Recorded Lectures and live discussion seminars by the tutors; and through reading and assignments to be undertaken individually by students outside the course sessions. Pre-Recorded lectures will be made available in advance of the teaching weekends. Remote delivery during the teaching weekends will focus on group discussion and practical exercises. Termly Peer Group Supervisions will be scheduled in-between the two teaching weekends.

Students will also be expected to undertake interactive and participative methods of teaching and learning, such as group exercises, oral presentations and forum discussions. Student participation also involves sharing work and applying constructive criticism to the work of other students.

### Provisional lecture list

Date	Session	Title
<b>Weekend 1</b> 15-16 January 2022	Pre-Recorded Lectures	Reason and the Self Genius in the 18th Century: the Kantian picture Creative spaces: letting the genius out of the bottle



	Seminars	Reflections on Unit 1, and what to expect in Unit 2 What role do we play in forming “our” ideas? What does an artistic rule look like?
	Workshop	In this workshop we will get a practical grasp of the concepts of possibility, exemplarity, rule-following, and exceptions by playing 18th Century ‘Musical Dice Games’, and perhaps inventing games of our own.
A choice of dates will be available	Peer Group Supervisions	Peer Group Supervisions: in groups of 5-6, students will discuss the feedback on their Unit 1 assignments and look forward to their assignments for Unit 2.
<b>Weekend 2</b> 5-6 February 2022	Pre-Recorded Lectures	Creativity in the age of reason Lewis Carroll and the art of self-contradiction “Nothing new under the Sun”
	Seminars	Looking forward Darwin and Language; Blake, Science and the Imagination Must our ideas always make sense? Are all (post)modern inventions adaptations of old ideas?
	Workshop	Disobedient objects: contrariness and imagination in the creative process (with Marina Velez)

## Learning outcomes

As a result of the unit, within the constraints of the time available, students should be able to:

- analyse different conceptions of creativity and specify how these conceptions changed over time;
- understand the role imagination and the intellect play in generating new ideas;
- think reflectively and reflexively about their own thinking and introduce new ways of thinking creatively.

## Student assessment

As part of a Diploma course, this unit requires a commitment to reading and pre-class preparation.

Students will be encouraged to read set texts, participate in class discussion, and undertake independent research.

Students are required to submit a formative assignment of 3,000 - 3,500 words on one of the titles given below. Students will receive feedback about the formative assignment and at the end of unit 3 students will be required to submit it as part of their summative assessment portfolio (see unit 3 for details).

## Assignment titles – please choose one of the following:

- 1) Critically discuss the romantic conception of creativity as the lone genius.
- 2) In what ways is the imagination limited?
- 3) Is every invention an adaptation?
- 4) ‘Do I contradict myself? Very well, I contradict myself. I am large I contain multitudes’. What does this indicate about the nature of thought?
- 5) Is a creative genius born or made? Justify your answer.
- 6) According to E. M. Forster, “Look before you leap is criticism’s motto. Leap before you look is creativity’s.” To what extent is criticism antithetical to creativity?

**Closing date for the submission of unit 2 formative assignment: Wednesday 23 March 2022 by 12 noon GMT\* (\*Greenwich Mean Time)**

For the award of credit the assignment will be weighted at 30% of the course total.

Students are expected to submit their assignments online and feedback on assignments is delivered online.

### **Reading and resource list**

**Titles in bold are essential reading.**

Attfield, Robin, *Wonder, Value, God: the Philosophy and Theology of Creation, Inspiration, and Creativity* (London: Routledge, 2016).

Attridge, Derek, *Peculiar language: Literature as Difference from the Renaissance to James Joyce* (London: Methuen, 1988).

Abrams, M.H., *The Mirror and the Lamp: Romantic Theory and the Critical Tradition* (Oxford: Oxford University press, 1953).

**Connor, Steve, ed, *The Cambridge Companion to Postmodernism* (Cambridge: Cambridge University Press, 2004).**

Deliege, Irene, and Wiggins, Geraint, *Musical Creativity: Multidisciplinary Research on Theory and Practice* (New York: Psychology Press, 2006).

Edelman, Gerald, and Tononi, Giulio, *Consciousness: How Matter Becomes Imagination* (London: Allen Lane, 2001).

Howells, Richard, *A Critical Theory of Creativity: Utopia, Aesthetics, Atheism, and Design* (New York: Palgrave Macmillan, 2015).

Robinson, Philip, E.J., *Jean Jacques Rousseau's Doctrine of the Arts* (Berne: P. Lang, 1984)

Wheeler, Kathleen, *Romanticism, Pragmatism and Deconstruction* (Oxford: Blackwell, 1993).

Wordsworth, William, *The Lyrical Ballads* (London: Penguin, 2017). Preface.

# Syllabus for third unit

Easter term 2022

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## Creativity in the Twentieth Century: Complexities, Chaomos and Constant Becomings

<b>Start date</b>	9-10 April 2022	<b>End date</b>	30 April – 1 May 2022
<b>Day</b>	Saturday and Sunday	<b>Time</b>	1-5pm
<b>Tutor(s)</b>	Dr Alexander Carter Abigail Docherty Dr Marina Velez	<b>No of meetings</b>	Two weekends

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### Aims

This unit allows students to:

- expose contemporary visions of creative practice, e.g. as dynamic and democratic;
- situate contemporary ideas concerning creativity within an historical context;
- critically examine the relationship between creation and de-creation.

### Content

This unit assesses the more 'modern' idea that creativity is conceptualised as plural, dynamic, democratic (not the preserve of geniuses), participative, and constantly emerging (Pope, 2005). The unit will reflect these ideas by engaging with the scientific and cultural advances of the twentieth century, as well as examining this period's great capacities for self-destruction (de-creation).

### Presentation of the unit

Teaching and learning on the course is delivered through a combination of Pre-Recorded Lectures and live discussion seminars by the tutors; and through reading and assignments to be undertaken individually by students outside the course sessions. Pre-Recorded lectures will be made available in advance of the teaching weekends. Remote delivery during the teaching weekends will focus on group discussion and practical exercises. Termly Peer Group Supervisions will be scheduled in-between the two teaching weekends.

Students will also be expected to undertake interactive and participative methods of teaching and learning, such as group exercises, oral presentations and forum discussions. Student participation also involves sharing work and applying constructive criticism to the work of other students.

### Provisional lecture list

Date	Session	Title
<b>Weekend 1</b> 9-10 April 2022	Pre-Recorded Lectures	Democratising ideas: Creativity today Creativity and de-creation: Maurice Blanchot Flow states and the lived experience Creativity and psychoanalysis

	Seminars	Reflections on Unit 2, and what to expect in Unit 3 Self/no-self Thinking Difference: Alterity, Democracy, Creativity
	Workshop	Self-reflection exercises
A choice of dates will be available	Peer Group Supervisions	Peer Group Supervisions: In groups of 5-6, students will discuss their Unit 3 assignments.
<b>Weekend 2</b> 30 April – 1 May 2022	Pre-Recorded Lectures	The Oulippo: outside the margins Feminism and Creativity Multivocality: Creativity's Modes of Speech
	Seminar	Connecting the dots Why is a blank page more frightening than a block of marble? Voluntary obstacles and other helpful tools Is Creativity Dangerous?
	Workshop	Everyone is an artist: social sculpture

## Learning outcomes

As a result of the unit, within the constraints of the time available, students should be able to:

- gain critical distance from contemporary ideas associated with creative practice;
- make new connections, modify and recombine ancient, modern and post-modern ideas concerning what creativity is (not);
- recognise and respond to several more challenging aspects of creative practice.

## Student assessment

As part of a Diploma course, this unit requires a commitment to reading and pre-class preparation.

Students will be encouraged to read set texts, participate in class discussion, and undertake independent research.

Students are required to submit a formative assignment of 3,000 - 3,500 words on one of the titles given below. Students will receive feedback about the formative assignment and at the end of unit 3 students will be required to submit it as part of their summative assessment portfolio (see unit 3 for details).

## Assignment titles – please choose one of the following:

- 1) How has creativity been democratised? Is the democratisation of creativity a good thing?
- 2) In what ways is creativity dangerous? Is it worth the risk?
- 3) What does Blanchot mean when he says that the writer in the act of writing is "dying and without truth."
- 4) How do obstacles help us to be more creative?
- 5) Must we destroy in order to create?
- 6) Henri Bergson defined his Theory of Multiplicity as the moment when "[...] several states of consciousness are organised into a whole, permeate each other, [and] gradually gain a richer context." (*Bergson, Time and Free Will*, p.122). How does heterogeneity help us to be more creative?

**Closing date for the submission of unit 3 formative assignment: Tuesday 10 May 2022 by 12 noon BST\* (\*British Summer Time)**

For the award of credit the assignment will be weighted at 30% of the course total.

Students are expected to submit their assignments online and feedback on assignments is delivered online.

### **Summative assessment portfolio**

**Students are required to submit a portfolio of their work for summative assessment with a submission deadline of Friday 10 June 2022 by 12 noon BST\* (\*British Summer Time)**

The portfolio is to include:

- 1) Unit 1 assignment (3,000 - 3,500 words)
- 2) Unit 2 assignment (3,000 – 3,500 words)
- 3) Unit 3 assignment (3,000 – 3,500 words)
- 4) Self- reflective essay (1,000 – 1,500 words)

For the award of credit each assignment is weighted at 30% of the course total and the self-reflective essay at 10% of the course total. Students must pass each individual element of the portfolio in order to pass the course.

### **Reading and resource list**

Titles in bold are required reading.

Ansell, Pearson, K., ed, *Deleuze and Philosophy: the Difference Engineer* (London: Routledge, 1997).

Badiou, Alain, *Infinite Thought* (London and New York: Continuum).

Battersby, Christine, *Gender and Genius: Towards a Feminist Aesthetics* (London: The Women's Press, 1989).

Bazzano, Manu. *Zen and Therapy: Heretical Perspectives*. (London: Routledge, 2017).

Bergson, Henri, *Creative Evolution* (London: Macmillan, 1964).

Bloom, Harold, *Anxiety of Influence* (Oxford: Oxford University Press, 1997)

Brook, Peter, *The Empty Space* (Harmondsworth: Penguin, 1997?)

**Csikszentmihalyi, Mihaly, *Creativity: Flow and the Psychology of Discovery and Invention* (New York: Harper Collins, 1996).**

Daiodo Loori, J., *The Zen of Creativity: Cultivating your artistic life*. Ballantine Books: New York, 2005

Deleuze, Gilles, *Pure Immanence: Essays on A Life*. (Zone Books: New York, 2005).

Winnicott, Donald, *Playing and Reality* (Harmondsworth: Penguin, 1971).

# TIMETABLE

## Michaelmas 2021

### Unit 1

Weekend One	16 – 17 October 2021
Peer Group Supervisions	A choice of dates will be available
Weekend Two	6 – 7 November 2021

## Lent 2022

### Unit 2

Weekend One	15 – 16 January 2022
Peer Group Supervisions	A choice of dates will be available
Weekend Two	5 – 6 February 2022

## Easter 2022

### Unit 3

Weekend One	9 – 10 April 2022
Peer Group Supervisions	A choice of dates will be available
Weekend Two	30 April – 1 May 2022

*Whilst every effort is made to avoid changes to this course, changes to course-content and structure and timings may be made. Students will be consulted on any changes.*

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