



UNIVERSITY OF
CAMBRIDGE

Institute of Continuing Education

Undergraduate Diploma in Creativity Theory, History and Philosophy

2022-2023

Course code: 2223DCR800

COURSE GUIDE

University of Cambridge Institute of Continuing Education, Madingley Hall, Cambridge, CB23 8AQ
Tel 01223 746222 www.ice.cam.ac.uk

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

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 learning¹. 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.

1 '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:

Dr Martin Parker-Dixon

Dr Martin Parker Dixon is a Bye-Fellow at Fitzwilliam College. He wrote his doctoral dissertation at Wolfson College Cambridge on the Marxian and Kantian aspects of T.W. Adorno's philosophy of aesthetic production. He is currently interested in practice-led approaches to aesthetics and creativity, utilising Adorno and post-Wittgensteinian language pragmatics.

Dr Marina Velez

Dr Marina Velez Vago is a lecturer and researcher in Fine Art at Norwich University of the Arts. Marina was awarded a PhD in Fine Arts by Anglia Ruskin University, where she also obtained her BA and MFA. She is a member of Circle 7, Practicing Communities at the Nordic University, where she leads practice-based research and a member of the British Art Network and the Swiss Art Research Network. Her area of research is 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, video and dialogue to explore these. Marina has co-edited two books about art and sustainability and she regularly disseminates her research through paper presentations, publications and exhibitions.

Administrative staff

Arts and Sciences Enquiries
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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 and 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 and the 2022-23 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 01/06/2022

Syllabus for first unit

Michaelmas term 2022

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

Start date	15-16 October 2022	End date	5 - 6 November 2022
Day	Saturday and Sunday	Time	1 – 5pm
Tutor(s)	Dr Alexander Carter Dr Marina Velez	No of meetings	Two weekends

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
Weekend 1 15-16 October 2022	Pre-Recorded Lectures	Ex Nihilo: Creation as a divine act A Critical View of Human Creativity
	Seminars	Introduction to the course: What is Creativity Theory? What is divine about creation? Maintaining an open mind
	Workshop	Can creativity be taught?

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.
Weekend 2 5 - 6 November 2022	Pre-Recorded Lectures	Aletheia, Verification and the light of truth Myth and Archetypal Thought in the work of Carl Jung Change of perspective: the Renaissance
	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 you teach creativity? If so, how? If not, why not?
- 5) Identify a work of art from the Ancient World or the Renaissance (1300-1600). What makes it creative?
- 6) Discuss the role of the individual and the environment in the creative act.

Closing date for the submission of unit 1 formative assignment: Wednesday 4 January 2023 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).

Glăveanu, V. P., & Beghetto, R. A. (2021). Creative Experience: A Non-Standard Definition of Creativity. *Creativity Research Journal*, 33(2), 75–80.

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

Hannula, Mika, Juha Suoranta, and Tere Vadén. "Artistic Research. Theories, Methods and Practices." (2005).

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 2023

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

Start date	14 - 15 January 2023	End date	11 - 12 February 2023
Day	Saturday and Sunday	Time	1-5pm
Tutor(s)	Dr Alexander Carter Dr Marina Velez Dr Martin Parker-Dixon	No of meetings	Two weekends

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 19th 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
Weekend 1 14 - 15 January 2023	Pre-Recorded Lectures	Synthesis Imagination and Genius Genius in the 18th Century: the Kantian picture

	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	Disobedient objects: contrariness and imagination in the creative process
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.
Weekend 2 11 - 12 February 2023	Pre-Recorded Lectures	Creativity in the age of reason Lewis Carroll and the art of self-contradiction Science, Scientism and Language Blake: in between Heaven and Hell
	Seminars	Looking forward Darwin and Language; Blake, Science and the Imagination Must our ideas always make sense?
	Workshop	Make (it) Manifesto: the power of the intention in the creative process

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) Are the limits of imagination related to limits in other human capacities?
- 3) Why do art movements need manifestoes?
- 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 22 March 2023 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).

Berger, John. *Ways of seeing*. Penguin UK, 2008.

Burnham, Douglas. "An introduction to Kant's critique of judgement." (2000).

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).

Kant, Immanuel. *Critique of judgment*. (Hackett Publishing, 1987).

Manghani, Sunil, Arthur Piper, and Jon Simons, eds. *Images: A reader*. Sage, 2006.

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 2023

Creativity in the Twentieth Century: Complexities, Chaosmos and Constant Becomings

Start date	15-16 April 2023	End date	6 - 7 May 2023
Day	Time		
	Saturday and Sunday		1-5pm
Tutor(s)	Dr Alexander Carter	No of meetings	Two weekends
	Dr Marina Velez		

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
Weekend 1 15-16 April 2023	Pre-Recorded Lectures	Creativity and de-creation: Maurice Blanchot Postmodernism Are all (post)modern inventions adaptations of old ideas?
	Seminars	Reflections on Unit 2, and what to expect in Unit 3 Self/no-self

		Artists against taste: can chance be central to the creative act? "Nothing new under the Sun"
	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.
Weekend 2 6 - 7 May 2023	Pre-Recorded Lectures	The Oulippo: outside the margins Bergson: Multiplicities Opening the gates of the unconscious: art as reaction to war
	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 Everyone is a Dadaist: nonsensical sensing

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: Friday 9 June 2023 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 9 June 2023 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)

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

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

Daiedo Looi, 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).

Haraway, Donna. "When species meet: Staying with the trouble." *Environment and Planning D: Society and Space* 28.1 (2010): 53-55.

Ingold, T., 2010. *Bringing things to life: Creative entanglements in a world of materials* (Vol. 15, pp. 1-14). Realities working papers.

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

TIMETABLE

Michaelmas 2022

Unit 1

Weekend One

15-16 October 2022

Peer Group Supervisions

A choice of dates will be available

Weekend Two

5 – 6 November 2022

Lent 2023

Unit 2

Weekend One

14 - 15 January 2023

Peer Group Supervisions

A choice of dates will be available

Weekend Two

11 – 12 February 2023

Easter 2023

Unit 3

Weekend One

15-16 April 2023

Peer Group Supervisions

A choice of dates will be available

Weekend Two

6 - 7 May 2023

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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