

## Unit outline for HSW190.8 Surviving Creativity

Name of unit
Surviving Creativity (HSW190.8)

Unit description
This unit will enable those working creatively across a range of industries to understand “How to be creatively brilliant and not die trying.” The unit encourages in-depth critical reading, research and reflection into what makes us highly creative, what that means to your life, and how to thrive and survive as a creative force in the world. Featuring psychological, theological and practical explorations from internationally recognised writers, musicians, researchers, teachers and creators of all types, it will leave students better able to understand their own creativity, the problems that this can include and how to unleash their full creative potential.

### SECTION 1 – GENERAL INFORMATION (CORE)

#### Administrative details

Associated higher education awards (for example, Bachelor, Diploma)	Duration (for example, one semester, full year)	Level (for example, introductory, intermediate, advanced level, 1 <sup>st</sup> year, 2 <sup>nd</sup> year, 3 <sup>rd</sup> year)	Unit coordinator
Graduate Certificate Graduate Diploma Masters	One semester	Intermediate	Dr Pete Court

#### Core or elective unit

Indicate if the unit is a:

- core unit (for Grad Dip and Masters students)
- elective unit (for Grad Cert students)
- other

#### Unit weighting

Using the table below, indicate the credit point weighting of this unit and the credit point total for the course of study (for example, 10 credit points for the unit and 320 credit points for the course of study).

Unit credit points Example: 10 credit points	Total course credit points Example: 320 credit points
6	24 Grad Cert 48 Grad Dip 96 Masters

## Student workload

Using the table below, indicate the expected student workload per week for this unit.

No. timetabled hours per week (1)	No. personal study hours per week (2)	Total workload hours per week (3)
3	6	9

For those students requiring additional English language support, how many additional hours per week is it expected that they will undertake?

Additional English language support: 0 hours per week

## Prerequisites and co-requisites

Are students required to have undertaken a prerequisite or co-requisite unit for this unit?

Yes  No

## SECTION 2 – ACADEMIC DETAILS (CORE)

### Learning outcomes for the unit

On successful completion of this unit students will be able to:

- (1) Apply an advanced understanding of the psychological, spiritual and physical dimensions of creativity, imagination and creative process to their own creative work
- (2) Critically appraise various theoretical perspectives on the role of spirituality in creativity
- (3) Analyse Christian theological perspectives on creativity in light of their own beliefs and creative practice
- (4) Identify the potentially negative impact of high functioning creativity and explore practical, long term, methods to ameliorate these impacts
- (5) Apply a range of strategies for enhancing and directing their own creativity towards a range of personal and professional outcomes

### Topics included in the unit

- Psychological Perspectives on Creativity
- Theological Perspectives on Creativity
- Understanding Your Creative Identity
- Building Resilience
- Strategies for Enhancing Creative Life and Work

<b>Assessment tasks</b>			
<b>Type (1)</b> (see examples noted below this table)	<b>When assessed – year, session and week</b> (for example, year 1, semester 1, week 1)	<b>Weighting</b> (% of total marks for unit)	<b>Cross reference to learning outcomes</b>
<u>1: Creative Biography.</u> Research the life of a well-known artist (writer, musician, actor, performer etc.) and prepare a biography exploring their creativity: e.g. video for YouTube, poetic or creative nonfictional response, oral presentation/performance etc. (equivalent. 1500 words)	Week 7	30%	1,2,3
<u>2: Annotated Bibliography.</u>  Choose 6 of the readings and summarise in your own words with a reflective response making connections to the lecture content. Analyse and explain how these may or may not relate to your personal creative experience (1800 words)	Week 10	30%	1, 3, 5
<u>3: Creative Workshop.</u> Research, plan and present a 15 min tutorial/exercise designed to stimulate creative thinking and practice, culminating in a practical outcome that may be used by others in their own practice (1200 words)	ongoing	20%	1, 3, 4, 5
<u>4: Self-Authoring.</u> Students undertake a formal self-assessment (utilising self-authoring tool) to determine/clarify their creative strengths and weaknesses, professional goals and strategies for success (approx. 1000 words)	Week 14	20%	1, 4, 5

*(1) Examples of types of assessment tasks include: assignments; examinations; group projects; online quizzes/tests; presentations; work-based projects; and reflective journals. Ensure that details of the types of assessment tasks are included such as specific topics, duration/length/word limit of assessment and any specific formats.*

## 2.1 Prescribed and recommended reading

Provide below, in formal reference format, a list of the prescribed and recommended reading for the unit.

### Recommended texts

- Crabtree, J. (2011) *Living with a Creative Mind*. Sydney, NSW: Zebra Collective.
- Cameron, J. (2002). *The Artist's Way: a spiritual path to higher creativity*. New York, NY: Penguin Putnam.
- Delige, I. & Wiggins, G. (2006) *Musical Creativity*
- Devenish, S. (2017) 'Faithful Imagination: the spiritual life and the creative process; in Maureen Miner & Martin Dowson (Eds.) *CREATIVITY AND SPIRITUALITY: A MULTIDISCIPLINARY PERSPECTIVE*. Charlotte, NC: IAP.
- Elsheimer, J. (2001) *The Creative Call*, Colorado Springs, CO: Shaw Books.
- Fletcher, J. (2015) *Creative engagement with music and adult identity work*

### Further Bibliography

- Andreasen, N. C. (1987). Creativity and mental illness: Prevalence rates in writers and their first-degree relatives. *The American Journal of Psychiatry*, 144(10), 1288–1292.
- Crabtree, J. M., & Green, M. J. (2016). Creative cognition and psychosis vulnerability: What's the difference? *Creativity Research Journal*, 28(1), 24–32.
- Csikszentmihalyi, M. (1997) *Creativity: Flow and the Psychology of Discovery and Invention*. Harper Perennial. New York, NY.
- Dacey, J. S. & Lennon, K. H. (1998) *Understanding Creativity: The Interplay of Biological, Psychological, and Social Factors*. Jossey-Bass Inc. San Francisco, CA.
- Jamison, K. R. (1994) *Touched with Fire: Manic-Depressive Illness and the Artistic Temperament*. Free Press Paperbacks. New York, NY.
- Schildkraut, J.J., Hirshfeld, A.K. & Murphy, J. (1996) 'Depressive Disorders, Spirituality and Early Deaths in the Abstract Expressionist Artists of the New York School' in Schildkraut, J.J., & Otero, A. (ed) *Depression and the Spiritual in Modern Art: Homage to Miro*. John Wiley and Sons. Chichester, UK. pp 196–220.
- Torrance, E. P. (1993). Understanding creativity: Where to start? *Psychological Inquiry*, 4(3), 232–234.<sup>[1]</sup><sub>[SEP]</sub>
- Van den Eynde, J., Fisher, A. & Sonn, C. 2015a, 'Pride, passion & pitfalls: working in the Australian entertainment industry'.
- Van den Eynde, J., Fisher, A. & Sonn, C. 2015b, 'Working in the Australian entertainment industry. Phase 2: Executive summary', Melbourne, Victoria: Victoria University.
- Williams, R. & Stockmeyer J. *Wallis' model of the Creative Process* [Online] Available from <http://members.optusnet.com.au/charles57/Creative/Brain/wallis.htm>. (accessed 28/1/11)<sup>[1]</sup><sub>[SEP]</sub>

### Recommended Journals & Websites

- [Relief Journal](#)
- [Image Journal](#)
- [Transpositions](#)
- [Selfauthoring](#)