

University of Southern California
Rossier School of Education
Syllabus

**EDUC 620: Understanding the Fundamentals of Creativity, Innovation and
Entrepreneurship**
Organizational Change and Leadership Ed.D.
Fall 2020

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Office Hours: By appointment

Class day, time and location: Thursday, 6:30 p.m. – 8:30 p.m. Pacific Time (UTC-7)

INTRODUCTION

Organizational leaders at all levels must increasingly demonstrate creative thinking and be able to produce original and useful solutions to challenges they face. One of the first steps in generating creative ideas is being able to identify and frame problems and analyze root causes. This course is designed to introduce you to skills and strategies used by creative problem solvers, focusing on practices found in the problem-solving literature and that can be applied in any professional context. This course is about every day, applied creativity, and it's for everyone, especially those who don't think of themselves as creative or innovative.

PURPOSE

The purpose of this course is to equip you with creative problem-solving ideas and strategies that can positively impact your work and leadership. We begin by exploring the concept of creativity and the mind-sets and practices exhibited by successful innovators. We then look at each area in more depth, along with related strategies. The learning approach used is problem-based and experiential. While we will devote time to exploring readings and discussing key concepts, the thrust of the course will be on testing out actual behaviors and strategies. You will have opportunities for experimentation and feedback both in and out of class. The main assignment – a “Problem Challenge” – will provide a sandbox to apply strategies to an actual **problem of practice** (i.e. problem) and document the process and results. The problem can be just about anything, but should, as much as possible, be authentic, meaningful and interesting to you.

LEARNING OBJECTIVES

Upon completion of this course, students should be able to:

- Critique common misconceptions about creativity.
- Describe and apply mindsets and behaviors that successful innovators exhibit.
- Apply research-based problem-solving strategies in their professional practice. Identify and analyze a problem in a way that addresses fundamental causes.
- Generate novel and useful thinking and ideas about an actual problem using strategies learned in the course.
- Reflect on the application of course concepts and strategies to their role as leaders.

COURSE ORGANIZATION

This course involves three segments as described below.

Pre-Immersion	Immersion	Post-Immersion
Attend three online classes. Complete Units 1, 2 and 3 readings, viewings, and one two-hour online class session during each Unit.	No Class.	Complete Units 4-12, which will include readings, viewings, field-based activities and one two-hour online class session during each unit.

REQUIRED READINGS AND VIEWINGS

Books

- Catmull, E., with Wallace, A. (2014). *Creativity, Inc.: Overcoming the unseen forces that stand in the way of true inspiration*. New York: Random House.
- Dyer, J., Gregersen, H., & Christensen, C. (2019). *Innovator's DNA: Mastering the five skills of disruptive innovators*. Boston: Harvard Business School Press.

Articles/Chapters (search for EDUC 620 Course Lead on ARES or Available Online)

- Berkun, S. (2010). How to pitch an idea. In *The myths of innovation* (Chapter 3). Sebastopol, CA: O'Reilly Media, Inc.
- Fastco Design. (2011, August 9). What schools can learn from Google, IDEO, and Pixar [Web log post with 14:51-minute embedded video]. Available at http://www.fastcodesign.com/1664735/what-schools-can-learn-from-google-ideo-and-pixar#disqus_thread
- Fink, J. L.W. (2013). True grit. *Instructor*, 122(4), 26–30.
- Hargadon, A. (2003). The social side of innovation. In *How breakthroughs happen: The surprising truth about how companies innovate* (Chapter 3). Boston: Harvard University Press.
- Hargadon, A. (2003). Bridging small worlds. In *How breakthroughs happen: The surprising truth about how companies innovate* (Chapter 4). Boston: Harvard University Press.
- Holmes, N. (n.d.). Graphic contrasting “fixed” vs. “growth” mind-sets, based on the work of Carol Dweck. Search for "carol-dweck-holmes-two-mindsets".
- Ibarra, H. (2015). Network across and out (Chapter 3). In *Act like a leader, think like a leader*. Boston, MA: Harvard Review Press.
- Immordino-Yang, M. H., Christodoulou, J. A., & Singh, V. (2012). Rest is not idleness: Implications of the brain's default mode for human development and education. *Perspectives on Psychological Science*, 7(4), 352–365.
- Paul, A. M. (2014, March 26). The key to innovation: Making smart analogies [Web log post]. Available at <https://ww2.kqed.org/mindshift/2014/03/29/the-key-to-innovation-making-smart-analogies/>

- Pomeroy, R. (2014, April). 10 problems with how we think [Web log post]. Available at <http://bigthink.com/experts-corner/10-problems-with-how-we-think>
- Rodgers, C. (2002). Seeing student learning: Teacher change and the role of reflection. *Harvard Educational Review*, 72(2), 230-253.
- Sawyer, R. (2012). Cognitive neuroscience and creativity. In *Explaining creativity: The science of human innovation* (2nd ed., Chapter 10). London: Oxford University Press.
- Sawyer, R. (2012). How to be more creative. In *Explaining creativity: The science of human innovation* (2nd ed., Chapter 22). London: Oxford University Press.
- Tellis, G. (2013). Why incumbents fail. In *Unrelenting innovation: How to build a culture for market dominance* (Chapter 1). San Francisco: Jossey-Bass.
- Vogler, K. E. (2005). Asking good questions. *Educational Leadership*, 65, 1–9.

Videos

- Anthony, S. (2014, June 24). *Navigating Innovation's First Mile* [Innosight webinar; 1:01:53, but watch at least the first 40 minutes]. Available at <https://vimeo.com/205403609>
- Brookhouser, K. (2016). *The elevator pitch*. [3:32] Available at <https://www.lynda.com/Higher-Education-tutorials/elevator-pitch/417096/476793-4.html> (As a USC student, you have Free access to lynda.com and you can access this video if you are logged into your USC account.)
- Brown, T. (2008, May). *Tales of creativity and play* [Serious Play Conference TED Talk; 27:28, but watch the first 16 minutes only]. Available at http://www.ted.com/talks/tim_brown_on_creativity_and_play#t-234801
- Cialdini, R., & Martin, S. [influenceatwork]. (2012, November 26). *Secrets from the science of persuasion* [11:50]. Available at <https://www.youtube.com/watch?v=cFdCzN7RYbw>
- Johnson, S. [RiverheadBooks]. (2010). *Where good ideas come from* [4:06]. Available at <http://www.youtube.com/watch?v=NugRZGDbPFU>
- Kelley, D. (2012, March). *How to build your creative confidence* [TED2012 Design Studio session TED Talk; 11:46]. Available at http://www.ted.com/talks/david_kelley_how_to_build_your_creative_confidence?language=en
- Pink, D. [The RSA]. (2010, April 1). *Drive: The surprising truth about what motivates us* [RSA (Royal Society for the encouragement of Arts, Manufactures and Commerce) Animate talk; 10:47]. Available at <https://www.youtube.com/watch?v=u6XAPnuFjJc>
- Robinson, K. (2013, April). *How to escape education's Death Valley* [TED Talks Education TED Talk; 19:11]. Available at http://www.ted.com/talks/ken_robinson_how_to_escape_education_s_death_valley.html
- Seelig, T. [ecorner]. (2014, October 17). *Unlock creativity with motivation and experimentation* [6:41]. Available at <https://www.youtube.com/watch?v=VH7SzKNS9Ik>
- Sinek, S. (2009, September). *How great leaders inspire action* [TEDxPugetSound talk; 18:04]. Available at http://www.ted.com/talks/simon_sinek_how_great_leaders_inspire_action.html

RECOMMENDED RESOURCES

- Amabile, T. M. (1996). *Creativity in context*. Boulder, CO: Westview Press.
- Armstrong, L. (n.d.). The creative university in a flat world. Unpublished paper. Available at <https://lloydarmstrong.com/sources>
- Bolman L., & Deal, T. (1997). *Reframing organizations: Artistry, choice and leadership*. San Francisco: Jossey-Bass.
- Bornstein, D. (2004). *How to change the world: Social entrepreneurs and the power of new ideas*. Oxford University Press.
- Brown, T. (2009). *Designers—think big!* [TEDGlobal 2009 TED Talk]. Available at http://www.ted.com/talks/tim_brown_urges_designers_to_think_big
- Conger, J. (1998). The necessary art of persuasion. In *HBR's 10 Must Reads on Communication*. Boston, MA: Harvard Business School Publishing, 67-89.
- Denning, S. (2004). Telling tales. In *HBR's 10 must reads on communication* (pp. 115–130). Boston: Harvard Business School Press.
- Craft, A. (2003). The limits to creativity in education: Dilemmas for the educator. *British Journal of Educational Studies*, 51(2), 113–127.
- Czikszentmihalyi, M. (1996). *Creativity: Flow and the psychology of discovery and invention*. New York: HarperCollins.
- Dettmer, W. (1997). *Goldratt's theory of constraints: A systems approach to continuous improvement*. Milwaukee, WI: Quality Press.
- Drucker, P. (1985). *Innovation and entrepreneurship*. New York: Routledge.
- Feldman, D. H. (1999). The development of creativity. In R. Sternberg (Ed.). *The handbook of creativity* (pp. 169–186). Cambridge, United Kingdom: Cambridge University Press.
- Gladwell, M. (2002). *The tipping point: How little things can make a big difference*. Back Bay Books.
- Hargadon, A. (2003). *How breakthroughs happen: The surprising truth about how companies innovate*. Boston: Harvard University Press.
- Holman, P., Devane, T., & Cady, S. (2007). *The change handbook* (2nd ed.). San Francisco, CA: Berrett-Koehler.
- Harvard Business Essentials. (2003). *Managing creativity and innovation*. Boston: Harvard Business School Press.
- Lusk, J. & Harrison, K. (2002). *The mousedriver chronicles*. Perseus Press.
- Mass, S. (2015). Are larger cities losing their edge? Report on NBER Working Paper with embedded podcast by Shankar Vedantam of the Hidden Brain. (Click on play button below story to activate audio file.)
- Petersen, J. (2014). For education entrepreneurs, innovation yields high returns. *Education Next*, 14(2), 9–16.
- Richardson, N. M. (2005). What it takes to be a successful intrapreneur. *Black Enterprise*, 36, 92–100.
- Robinson, K. (2011). *Out of our Minds: Learning to be creative* (2nd ed.). Chichester, United Kingdom: Capstone Publishing.
- Robinson, K. (2008). *Changing paradigms in education* [RSA Animated talk; 11:41]. Available at <http://www.thersa.org/events/rsaanimate/animate/rsa-animate-changing-paradigms>
- Rogers, E. (2003). *Diffusion of innovation* (5th ed.). New York: Free Press.

- Sawyer, R. (2012). *Explaining creativity: The science of human innovation* (2nd ed.). London: Oxford University Press.
- Stork, D. (2013, April 25). *How to ask good questions* [TEDxStanleyPark talk; 17:46—skim through the first 13 minutes to get the idea and then focus on the section from 13:00 to the end]. Available at <https://www.youtube.com/watch?v=PkcHstP6Ht0>
- Tan, G. (1998). Managing creativity in organizations: A total systems approach. *Creativity and Innovation Management*, 7(1), 23–31.
- Tellis, G. (2013). *Unrelenting innovation: How to build a culture for market dominance*. San Francisco: Jossey-Bass.
- Ulrich, K. [Wharton Magazine]. (2012, July 25). *On innovation tournaments* [10:08]. Keynote address at Wharton MBA Reunion 2012. Available at <https://www.youtube.com/watch?v=eEYi8e6dNHQ>
- Wagner, T. (2007). Leading for change: Five “habits of mind” that count. *Education Week*, 26(45), 29, 32. Available at <http://www.edweek.org/ew/articles/2007/08/15/45wagner.h26html>
- Weisberg, R. (2006). *Creativity: Understanding innovation in problem solving in science, invention, and the arts*. Hoboken, NJ: Wiley and Sons.
- Williams, W., & Yang, L. (1999). Organizational creativity. In R. Sternberg (Ed.), *The handbook of creativity* (pp. 373–391). Cambridge, United Kingdom: Cambridge University Press.

ASSIGNMENTS

The following is a summary overview of the required course assignments. Scored assignments are not eligible for revision and regrading. Submitted assignments cannot be revised for a higher grade.

1. **Participation.** An important condition for effective learning is active participation and this is especially true in this course. A common misconception is that creative ideas come from the “lone genius,” whereas in reality we know they generally result from serious collaboration and what Keith Sawyer calls “group genius.” There are several ways you can demonstrate participation and collaboration in this course:
 - a) There will be a lot of collaborative discussions, where you can jump in, make comments, ask questions, offer examples and build on the ideas of others. For these class discussions, show that you have completed readings by referring to specific authors and sections to support your points.
 - b) Some faculty may wish to assign additional ways to participate, such as arranging teams to help facilitate discussions on readings or topics during a class session or asynchronously. Such activities will give further opportunity to collaborate with others and with your faculty.
 - c) Participation also involves showing up and being on time, including both in-person and synchronous class sessions. Therefore, some of these points are allotted to attendance and promptness. In the event that you must be absent from class because of illness or emergency, it is your responsibility to communicate as far in advance as possible. In the case of pre-existing conflicts, please communicate with the instructor at the start of the course to make any alternative arrangements that may be necessary. Students who do not participate in the full online class time via both video and teleconference

- may be given only partial credit for participation in that discussion session.
2. **Failure Résumé.** The goal of this assignment is to help us reframe past failures as essential learning opportunities using a growth mindset. You will create a résumé where you describe and analyze some of your most significant failures. The focus will *not* be on simple mistakes or things you can easily explain, but rather on failures that had an impact on you. You will analyze these failures and share with your peers (if possible). Details are provided in the Assignment Guide.
 3. **Problem Challenge.** You will identify a problem you want to explore and understand better and then utilize course activities and assignments to work the problem during the semester. The goal is to consider root cause analysis and problem space exploration at a depth that is seldom accomplished. You will be prompted to use the strategies introduced throughout the course to produce new thinking about a problem – including thinking that could potentially lead to an innovation (a new idea that gets implemented). The main focus, however, will be on simply understanding the problem space more clearly. This assignment is called a challenge because you are encouraged to push yourself, try out new practices and strategies and take risks. You will be scored mainly on your engagement with the process: your effort and the quality of your work products. The actual activities and outcomes will look very different across the class. Therefore, you are encouraged to go big, be ambitious and have fun with it. Team projects are also welcome and can be arranged in conversation with your instructor. We will discuss everyone's progress for sharing of ideas and feedback. The Problem Challenge is a collection of the following assignments. Additional details for each assignment will be provided in the Assignment Guidelines.
 - a) **Problem Statement.** Draft three statements (one may be based on the problem statement submitted in the Framing course) describing a problem or challenge that you want to play around with and explore through the course. Discuss with peers and submit them to your instructor for commentary.
 - b) **Discovery Task I.** Select and carry out one activity designed to help you understand your problem space more deeply. Rework your problem and write up a report based on your experience and findings.
 - c) **Discovery Task II.** Select and carry out a different activity also designed to help you understand your problem space more deeply. Rework your problem and write up a report based on your experience and findings.
 - d) **Final Pitch.** The course will end with an opportunity to share with and listen from your peers. The Final Pitch will be delivered live in class or via video.

Due Dates

Assignment due dates are provided below. Late assignments will receive a reduction of 10% per day past the due date and may be subject to limited review and commentary by the instructor. No assignments may be turned in after the last class meeting.

<i>Unit</i>	<i>Assignment</i>	<i>When Due</i>	<i>Class</i>	<i>Points</i>
All	Participation	Throughout course	All	15
5	Failure Résumé	Bring to class; upload by 11:59 p.m. Pacific Time 2 days after class.	17 Sep	15
	Problem Challenge:			
3	<i>Problem Statement</i>	Bring to class; upload by 11:59 p.m. Pacific Time 2 days after class.	03 Sep	15
9	<i>Discovery Task I</i>	Bring to class; upload by 11:59 p.m. Pacific Time 2 days after class.	15 Oct	20
11	<i>Discovery Task II</i>	Bring to class; upload by 11:59 p.m. Pacific Time 2 days after class.	29 Oct	20
12	<i>Final Pitch</i>	Presented in class or video upload by 11:59 p.m. Pacific Time 2 days before class.	05 Nov	15
		TOTAL		100

Class will meet on the following dates:

<i>Meeting Date (Unit)</i>	<i>Meeting Date (Unit)</i>	<i>Meeting Date (Unit)</i>
20 August (<i>Unit 1</i>)	17 September (<i>Unit 5</i>)	15 October (<i>Unit 9</i>)
27 August (<i>Unit 2</i>)	24 September (<i>Unit 6</i>)	22 October (<i>Unit 10</i>)
03 September (<i>Unit 3</i>)	01 October (<i>Unit 7</i>)	29 October (<i>Unit 11</i>)
10 September (<i>Unit 4</i>)	08 October (<i>Unit 8</i>)	05 November (<i>Unit 12</i>)

Assessment of Participation

Your active participation will help create a meaningful learning experience for you, your peers, and your instructor. Active participation enhances your ability to learn new concepts and to demonstrate your learning in ways that will support your success on graded assignments. The following rubric summarizes the behaviors to employ in order to exhibit active participation.

	<i>Active Participation</i>	<i>Moderate Participation</i>	<i>Low Participation</i>
Preparation	Exhibits evidence of having completed all reading assignments and activities according to guidelines that were assigned	Attempts to participate but sometimes inhibited due to lack of completion of reading assignments and activities	Exhibits lack of preparation and non-completion of required assignments
Initiative	Initiates discussion and supports points using page-specific references to readings or other	Sometimes initiates discussion but may use more general references to readings	Rarely initiates discussion and unable to reference required readings or other

	materials		materials
Engagement	Furtheres the discussion and builds on the ideas of others; comments and questions reflect having thought deeply about the material	Sometimes builds on the ideas of others but more opinion based and limited references to course materials	Comments do not further the discussion, do not exhibit careful reflection on the material, or have an arbitrary quality

Assessment of Work Quality

The following rubric provides a guide as to how the quality of completed assignments will be evaluated.

	<i>Excellent</i>	<i>Acceptable</i>	<i>Unsatisfactory</i>
Depth of thought	Shows evidence of depth of thought in preparation, intellectual curiosity, adequately supported arguments, and clarity of presentation	Evidence that thought and attention given were insufficient; evidence in support of argument may be lacking to make persuasive presentation	Not evident that serious thought went into preparation
Connection to readings	Assignment demonstrates knowledge of concepts course readings and integrates course content in an appropriate manner	Some parts neglect important concepts presented in the course readings or discussion, or the concepts are integrated in an inaccurate manner	Fails to relate to course materials or demonstrate knowledge of course content
Completeness	All parts of the assignment are done completely and according to guidelines provided for the assignment	All parts done completely, however, lacks adherence to guidelines in some areas	Assignment is not entirely complete and/or shows marked lack of adherence to guidelines
Growth	Highly responsive to commentary from peers and instructors. Substantive revisions in content and format demonstrate willingness to rework ideas and presentation.	Modest revisions in content and format, or revisions don't have a substantive impact on the overall communication of ideas in the document.	Little to no evidence of integration of changes in content or format in response to feedback.

Grading Scale

The final grade for this course will be awarded using the following point scale:

A 95–100	B+ 86–89	C+ 76–79	D+ 66–69
A- 90–94	B 83–85	C 73–75	D 63–65
	B- 80–82	C- 70–72	D- 60–62

ACADEMIC INTEGRITY

USC seeks to maintain an optimal learning environment. General principles of academic honesty include the concept of respect for the intellectual property of others, the expectation that individual work will be submitted unless otherwise allowed by an instructor, and the obligations both to protect one's own academic work from misuse by others and to avoid using another's work as one's own. All students are expected to understand and abide by these principles.

Section 11.00 of *SCampus*, the USC Student Guidebook, which outlines behaviors that violate the USC Student Conduct Code, can be found here:

<https://scampus.usc.edu/1100-behavior-violating-university-standards-and-appropriate-sanctions/>

A list of recommended sanctions for a range of academic integrity violations are located in Appendix A of *SCampus*, which can be found here:

https://scampus.usc.edu/files/2009/08/appendix_a.pdf

Should there be any suspicion of academic dishonesty, students are referred to the Office of Student Judicial Affairs and Community Standards (SJACS) for further review. The SJACS review process can be found here:

<https://sjacs.usc.edu/students/academic-integrity/>

The SJACS website provides additional resources that you will find helpful in understanding what is meant by academic integrity, such as the following:

Academic Integrity: A Guide for Graduate Students

<https://sjacs.usc.edu/files/2015/03/GradIntegrity.pdf>

Academic Integrity Overview

<https://sjacs.usc.edu/files/2015/11/Academic-Integrity-sheet-2013.pdf>

INCOMPLETES

An incomplete (IN) is given when work is not completed because of documented illness or some other emergency occurring after 80% of the course has been completed. Arrangements for the IN and its removal should be initiated by the student and agreed to by the instructor prior to the final exam. The University policy on IN is as follows (from the USC Catalogue):

Conditions for Removing a Grade of Incomplete: If an IN is assigned as the student's grade, the instructor will fill out the IN Completion form which will specify to the student and to the department the work remaining to be done, the procedures for its completion, the grade in the

course to date, and the weight to be assigned to work remaining to be done when computing the final grade. A student may remove the IN by completing only the work not finished as a result of illness or emergency. Previously graded work may not be repeated for credit. It is not possible to remove an IN by re-registering for the course, even within the designated time.

Time Limit for Removal of an Incomplete: One calendar year is allowed to remove an IN.

Individual academic units may have more stringent policies regarding these time limits. If the IN is not removed within the designated time limit, the course is considered “lapsed” and the grade is changed to an IX and it will be calculated into the grade point average as 0 points. Courses offered on a Credit/No Credit basis or taken on a Pass/No Pass basis for which a mark of IN is assigned will be lapsed with a mark of NC or NP and will not be calculated into the grade point average.

STANDARDS OF APPROPRIATE ONLINE BEHAVIOR

This course involves both in-person and online segments. The protocols defined by the USC Student Conduct Code will be upheld in online classes. Students are not allowed to post inappropriate material, spam to the class, use offensive language, or engage in online flaming. For more information, please visit <http://www.usc.edu/student-affairs/SJACS>

EMERGENCIES AND COURSE CONTINUITY

In case of emergency, and if travel to campus is difficult, USC executive leadership will announce an electronic way for instructors to teach students in their residence halls or homes using a combination of Blackboard, teleconferencing, and other technologies. For additional information about maintaining classes in an emergency, please access: <https://emergency.usc.edu/>

In the Event of Technical Breakdowns: Students may submit assignments to the instructor via email by the posted due date. Remember to frequently back up your work, post assignments once completed, load files onto a power drive, and keep a hard copy of papers/projects.

ACADEMIC ACCOMMODATIONS

The University of Southern California is committed to full compliance with the Rehabilitation Act (Section 504) and the Americans with Disabilities Act (ADA). As part of the implementation of this law, the University will continue to provide reasonable accommodation for academically qualified candidates with disabilities so that they can participate fully in the University’s educational programs and activities. Although USC is not required by law to change the “fundamental nature or essential curricular components of its programs in order to accommodate the needs of disabled candidates,” the University will provide reasonable academic accommodation. It is the specific responsibility of the University administration and all faculty serving in a teaching capacity to ensure the University’s compliance with this policy.

Any candidate requesting academic accommodations based on a disability is required to register with Disability Services and Programs (DSP) each semester. A letter of verification for approved accommodations can be obtained from DSP. Please be sure the letter is delivered to me as early in the semester as possible. DSP is located in STU 301 and is open 8:30 a.m. to 5:00 p.m., Monday through Friday. The phone number for DSP is (213) 740-0776. The email address is

ability@usc.edu. The website for DSP has additional information regarding accommodations and requests (www.usc.edu/disability).

ACADEMIC CONDUCT AND SUPPORT SYSTEMS

Academic Conduct

Plagiarism – presenting someone else’s ideas as your own, either verbatim or recast in your own words – is a serious academic offense with serious consequences. Please familiarize yourself with the discussion of plagiarism in *SCampus* in Part B, Section 11, “Behavior Violating University Standards” <https://policy.usc.edu/scampus-part-b/>. Other forms of academic dishonesty are equally unacceptable. See additional information in *SCampus* and university policies on scientific misconduct, <http://policy.usc.edu/scientific-misconduct>.

Support Systems

Student Counseling Services (SCS) - (213) 740-7711 – 24/7 on call

Free and confidential mental health treatment for students, including short-term psychotherapy, group counseling, stress fitness workshops, and crisis intervention.

<https://engemannshc.usc.edu/counseling/>

National Suicide Prevention Lifeline - 1-800-273-8255

Provides free and confidential emotional support to people in suicidal crisis or emotional distress 24 hours a day, 7 days a week. <http://www.suicidepreventionlifeline.org>

Relationship & Sexual Violence Prevention Services (RSVP) - (213) 740-4900 - 24/7 on call

Free and confidential therapy services, workshops, and training for situations related to gender-based harm. <https://studenthealth.usc.edu/sexual-assault/>

Sexual Assault Resource Center

For more information about how to get help or help a survivor, rights, reporting options, and additional resources, visit the website: <http://sarc.usc.edu/>

Office of Equity and Diversity (OED)/Title IX compliance – (213) 740-5086

Works with faculty, staff, visitors, applicants, and students around issues of protected class.

<https://equity.usc.edu/>

Bias Assessment Response and Support

Incidents of bias, hate crimes and microaggressions need to be reported allowing for appropriate investigation and response. <https://studentaffairs.usc.edu/bias-assessment-response-support/>

Student Support & Advocacy – (213) 821-4710

Assists students and families in resolving complex issues adversely affecting their success as a student EX: personal, financial, and academic. <https://studentaffairs.usc.edu/ssa/>

Diversity at USC

Tabs for Events, Programs and Training, Task Force (including representatives for each school), Chronology, Participate, Resources for Students. <https://diversity.usc.edu/>

DISTANCE LEARNING

This course is offered both online and on campus. All students will be required to complete in-class activities, assignments online, and assignments in the field independently, along with completing related reading assignments. The time needed to complete all assignments fulfills course unit time requirements.

Students will have ongoing access to the instructor and fellow classmates throughout the course through the course 2SC page, emails, course calendars, and forums. In addition, there will be required live class times to engage with the instructor and classmates. The course 2SC site will provide the main place for the instructor to share new information and new postings. Your instructor will provide information about the best way to communicate directly, whether through email, phone, or chat.

All required materials will be prepared and posted prior to the start of the course, but an instructor may introduce minor modifications or additional optional material at any point. All links and attachments will be checked weekly for updates.

Optimizing Live Session Connectivity and Quality

- For the best possible synchronous experience, you should consider these factors when deciding how to connect to class. Your decision affects everyone's ability to participate.
- Everyone's connectivity is affected by the weakest internet connection in the room. If you are participating on a wireless connection, this is a weaker connection than being on a wired connection. Use a wired connection if possible.
- Connect from a home or office rather than a public space. Connecting from a public space hampers overall bandwidth as this often is a weaker connection than a home/office based wired or wifi connections.
- Remind those who might share your internet connection (e.g., family members or housemates) to be mindful in their bandwidth usage. Household members downloading large files and streaming video while you're in class can lead to a detrimental experience as they may be using all the bandwidth. In addition, locate yourself as close as possible to the router.
- International connections are sometimes weaker than connections in the US and this affects connectivity for all. If you are connecting from outside the US, please be especially mindful of the bolded information above and contact 2U technology support to conduct a connection "speed test."
- For international audio, use the international toll-free call in numbers. Only use Skype if other options are exhausted. Participating via Skype, in general and more specifically from international locations, can have a negative effect on bandwidth.

Course Schedule

UNITS 1 – 12: ONLINE ASYNCHRONOUS AND SYNCHRONOUS

Unit 1. Introduction to Course

Purpose

This unit will provide an overview of the course assignments and activities and an introduction to your instructor and to the guest experts you will encounter in the course. This unit will also introduce working definitions of “creativity” and “innovation,” review what we know about creativity from past research, and introduce the Innovator’s DNA framework, a key organizing principle for the course.

Objectives

Upon completion of this unit, students will be able to:

- Explain the rationale and purpose of the course.
- Understand the guidelines and expectations for all assignments.
- Identify and dispel common myths about what it takes to be creative.
- Apply working definitions of creativity and innovation.
- Identify and explain the basic components of the Innovator’s DNA framework.

Required Readings and Viewings

Dyer, J., Gregersen, H., & Christensen, C. (2019). *Innovator’s DNA: Mastering the five skills of disruptive innovators*. Boston: Harvard Business School Press.

Sawyer, R. (2012). How to be more creative. In *Explaining creativity: The science of human innovation* (2nd ed., Chapter 22). London: Oxford University Press.

Videos

“Course Introduction”

“Overview of Course Concepts”

“Guest Innovators on Why Creativity?”

Tasks

1. View the “Overview” videos on pages 1.3 – 1.9 (total approx. 68 minutes).
2. View the video “Guest Innovators on Why Creativity?”
3. Review the syllabus, Assignment Guidelines, 2SC course pages, and all other materials.
4. Complete Required Readings and Viewings.
5. Attend your live class session at the scheduled time.

Unit 2. Creativity and the Brain

Purpose

This unit will review basic findings from neuroscience that have relevance to our understanding of creativity and innovation. The objective is to establish baseline knowledge about what we now know of how the brain works and address misconceptions about creativity and the brain.

Objectives

After completing this unit, students will be able to:

- Articulate key findings about brain processes that are relevant to creative thinking.
- Critique and counter common misconceptions about the brain's role in creativity.

Required Readings and Viewings

Immordino-Yang, M. H., Christodoulou, J. A., & Singh, V. (2012). Rest is not idleness: Implications of the brain's default mode for human development and education. *Perspectives on Psychological Science*, 7(4), 352–365.

Sawyer, R. (2012). Cognitive neuroscience and creativity. In *Explaining creativity: The science of human innovation* (2nd ed., Chapter 10). London: Oxford University Press.

Video

“Creativity and the Brain”

Tasks

1. View the video “Creativity and the Brain” featuring USC’s Dr. Mary Helen Immordino-Yang.
2. Complete Required Readings and Viewings prior to Class Time.
3. Attend your live class session at the scheduled time.

Unit 3. Problem Finding

Purpose

We will explore the process of identifying and framing problems as a first step in creative problem solving. We will reflect on our own areas of expertise and identify spaces where we may find the greatest potential as innovators or “intrapreneurs” within our organizations and begin to identify problems we may want to pursue through the Problem Challenge assignment in the course.

Objectives

After completing this unit, students will be able to:

- Describe a problem space.
- Describe their own areas of expertise and areas where they have the greatest potential as innovators.

Required Readings

Dyer, J., Gregersen, H., & Christensen, C. (2019). *Innovator's DNA: Mastering the five skills of disruptive innovators*. Boston: Harvard Business School Press. Read pp. 56–58 and 192–197, focusing on the IDEO concepts of the “T-shaped” person and the three types of expertise that are vital: human factors, technical factors, and business factors.

Sawyer, R. (2012). How to be more creative. In *Explaining creativity: The science of human innovation* (2nd ed., Chapter 22). London: Oxford University Press.

Tasks

1. Complete Required Readings and Viewings prior to Class Time.
2. Prepare to engage in discussion about potential real-world problems, challenges, ideas you may wish to address in the course.
3. Bring drafts of Problem Statement(s) to discuss, review, and edit in class.
4. Revise and upload your Problem Statement(s) within 2 days after class.
5. Attend your live class session at the scheduled time.

Unit 4. Mindsets and Discovery Skills

Purpose

Review the Innovator's DNA framework and discuss cases to see how the mindsets, skills and practices associated with the model play out in problem solving. We will continue to discuss possible problems of practice that students may want to pursue during the course and how the process of addressing a problem will develop over time.

Objectives

By the end of the unit, students will be able to:

- Describe the connection between course learning objectives and expectations and the activities and benchmarks in the course.
- Describe the main assignment, Problem Challenge, and how they will identify and address a real-world problem as a problem-solving case in the course.

Required Readings and Viewings

Dyer, J., Gregersen, H., & Christensen, C. (2019). *Innovator's DNA: Mastering the five skills of disruptive innovators*. Boston: Harvard Business School Press (review, but not read)

Pomeroy, R. (2014, April). 10 Problems with how we think [Web log post]. Available at <http://bigthink.com/experts-corner/10-problems-with-how-we-think>

Videos

Kelley, D. (2012, March). *How to build your creative confidence* [TED2012 Design Studio session TED Talk]. Available at

http://www.ted.com/talks/david_kelley_how_to_build_your_creative_confidence?language=en

Tasks

1. Complete Required Readings and Viewings prior to Class Time.
2. Prepare to engage in discussion about the assignments and expectations for the course.
3. Attend your live class session at the scheduled time.

Unit 5 Risk-Taking and Failure

Purpose

We will begin to examine the role that mindsets play in innovating by looking at the role of risk-taking and how we interpret failure. We think about how to leverage our failures and look at the importance of “grit” and resilience and how these characteristics can help us push through difficulties toward greater inspiration and accomplishments. This unit is also connected to Unit 7 in that we draw on the use of questioning—the 5 Whys root cause analysis process—in our Failure Résumés.

Objectives

After completing this unit, students will be able to:

- Identify and understand the role of failure in the work of innovators and in our own experience.
- Use questioning and a “growth mind-set” to reframe our own failures and see them as learning experiences.

Required Readings and Viewings

Catmull, E., with Wallace, A. (2014) *Creativity, Inc.: Overcoming the unseen forces that stand in the way of true inspiration*. New York: Random House. Part II: Protecting the New (Chapters 5-9)

Fink, J. L. W. (2013). True grit. *Instructor*, 122(4), 26–30.

Holmes, N. (n.d.). Graphic contrasting “fixed” vs. “growth” mind-sets, based on the work of Carol Dweck. Available in ARES.

Videos

“Guest Innovators on Failure”

Anthony, S. (2014, June 24). *Navigating Innovation’s First Mile* [Innosight webinar; 1:01:53, but watch at least the first 40 minutes]. Available at <https://vimeo.com/205403609>

Tasks

1. Watch the video “Guest Innovators on Failure.”
2. Complete Required Readings and Viewings prior to class.
3. Bring a draft of your Failure Résumé to discuss, review, and edit in class.
4. Revise and upload your Failure Résumé within 4 days after class.
5. Attend your live class session at the scheduled time.

Unit 6. Associational Thinking

Purpose

In this unit, we will explore the first and foundational Discovery Skill of “Associating” and practice strategies to experience it. We will examine the cognitive process of analogical thinking, why it is central in the creative process, and how the other skills that we will be encountering later feed into it.

Objectives

At the end of this unit, students will be able to:

- Explain analogical thinking and its role in sparking innovation.
- Demonstrate analogical thinking using examples and exercises.

Required Readings and Viewings

Catmull, E., with Wallace, A. (2014) *Creativity, Inc.: Overcoming the unseen forces that stand in the way of true inspiration*. New York: Random House. Read "Part I: Getting Started" (Chapters 1-4) and read Chapter 11 "The Unmade Future"

Dyer, J., Gregersen, H., & Christensen, C. (2019). *Innovator's DNA: Mastering the five skills of disruptive innovators*. Boston: Harvard Business School Press. Read Chapter 2 on associating.

Paul, A. M. (2014, March 26). The key to innovation: Making smart analogies [Web log post]. Available at <https://ww2.kqed.org/mindshift/2014/03/29/the-key-to-innovation-making-smart-analogies/>

Videos

“Guest Innovators on Associating”

Tasks

1. Watch the video “Guest Innovators on Associating.”
2. Complete Required Readings and Viewings prior to class.
3. Attend your live class session at the scheduled time.

Unit 7. Questioning

Purpose

This unit looks at the skill of “Questioning” in the Innovator’s DNA framework—part of what other creative process models might call “finding the problem.” It is frequently viewed as an early stage in the creative process and therefore a good place to start at this point in our efforts.

Objectives

After completing this unit, students will be able to:

- Describe why questioning is central to creative processes.
- Analyze different categories and types of questions and when they are useful to ask.

Required Readings and Viewings

Dyer, J., Gregersen, H., & Christensen, C. (2019). *Innovator’s DNA: Mastering the five skills of disruptive innovators*. Boston: Harvard Business School Press. Read Chapter 3 on questioning.

Vogler, K. E. (2005). Asking good questions. *Educational Leadership*, 65, 1–9.

Videos

“Guest Innovators on Questioning”

Optional: If you need a nice diversion—a short about a father and son and asking questions.

Pilavio, C. [musiczone1]. (2007). *What is that?* Teller Films. Available at <https://www.youtube.com/watch?v=APNEwoZJzEE>

Tasks

1. Watch the video “Guest Innovators on Questioning.”
2. Complete Required Readings and Viewings prior to class.
3. Attend your live class session at the scheduled time.

Unit 8. Being an Observer

Purpose

Successful innovators are typically avid “observers of the world,” regularly noticing details and collecting information that skips the attention of most people. The purpose of this unit is to learn and practice basic observational research methods to help us be more attentive, see more deeply, and analyze our environments and problem spaces more effectively.

Objectives

By the end of the unit, students will be able to:

- Explain the difference between description and interpretation.
- Describe and analyze a setting using observational strategies.

Required Readings and Viewings

Catmull, E., with Wallace, A. (2014) *Creativity, Inc.: Overcoming the unseen forces that stand in the way of true inspiration*. New York: Random House. Read Chapter 10.

Dyer, J., Gregersen, H., & Christensen, C. (2019). *Innovator’s DNA: Mastering the five skills of disruptive innovators*. Boston: Harvard Business School Press. Read Chapter 4 on observing.

Rodgers, C. (2002). Seeing student learning: Teacher change and the role of reflection. *Harvard Educational Review*, 72(2), 230-253.

Video

“Guest Innovators on Observing”

Tasks

1. View the video “Guest Innovators on Observing.”
2. Complete Required Readings and Viewings prior to class.
3. Attend your live class session at the scheduled time.

Unit 9. Networking for Ideas

Purpose

Part of cultivating ideas for innovation means getting out of our comfort zone, reaching out to people, and putting ourselves in places that will lead us to new thinking and expertise. In this unit, we will explore strategies and practices to help us become better at strategic networking.

Objectives

By the end of the unit, students will be able to:

- Describe basic principles to make strategic networking an intentional and fruitful endeavor.
- Use principles to carry out a strategic networking activity and evaluate the outcome.

Required Readings and Viewings

Dyer, J., Gregersen, H., & Christensen, C. (2019). *Innovator's DNA: Mastering the five skills of disruptive innovators*. Boston: Harvard Business School Press. Read Chapter 5 on networking.

Hargadon, A. (2003). The social side of innovation (Chapter 3) and Bridging small worlds (Chapter 4). In *How breakthroughs happen: The surprising truth about how companies innovate*. Boston Harvard University Press.

Ibarra, H. (2015). Network across and out (Chapter 3). In *Act like a leader, think like a leader*. Boston, MA: Harvard Review Press.

Videos

“Guest Innovators on Networking”

Johnson, S. [RiverheadBooks]. (2010, September 17). *Where good ideas come from* [4:06]. Available at <http://www.youtube.com/watch?v=NugRZGDbPFU>

Recommended Resource

Mass, S. (2015). Are larger cities losing their edge? Report on NBER Working Paper with embedded podcast by Shankar Vedantam of the Hidden Brain. (Click on play button below story to activate audio file.)

Tasks

1. Watch the video “Guest Innovators on Networking.”
2. Complete Required Readings and Viewings prior to class.
3. Complete network density exercise in the Ibarra reading and bring your score to class.
4. Bring drafts of your Discovery Task I assignment to discuss, review, and edit in class.
5. Revise and upload your Discovery Task I assignment within 2 days after class.
6. Attend your live class session at the scheduled time.

Unit 10. Experimentation

Purpose

The focus of this unit is on the idea of constant experimentation and on the role of prototyping in the evolution of new ideas, programs, products, services, and so forth. We will consider the argument that constant innovation is the mark of healthy and creative organizations.

Objectives

By the end of the unit, students will be able to:

- Describe what it means to experiment for purposes of innovation.
- Analyze strategies to create a productive culture of experimentation in an organization.

Required Readings and Viewings

Catmull, E., with Wallace, A. (2014) *Creativity, Inc.: Overcoming the unseen forces that stand in the way of true inspiration*. New York: Random House. Read Part IV: Testing What We Know.

Dyer, J., Gregersen, H., & Christensen, C. (2019). *Innovator's DNA: Mastering the five skills of disruptive innovators*. Boston: Harvard Business School Press. Read Chapter 6 on experimenting.

Fastco Design. (2019, August 9). What schools can learn from Google, IDEO, and Pixar [Web log post with 14:51-minute embedded video]. Available at http://www.fastcodesign.com/1664735/what-schools-can-learn-from-google-ideo-and-pixar#disqus_thread

Tellis, G. (2013). Why incumbents fail. In *Unrelenting innovation: How to build a culture for market dominance* (Chapter 1). San Francisco: Jossey-Bass.

Videos

“Guest Innovators on Experimenting”

Brown, T. (2008, May). *Tales of creativity and play* [Serious Play Conference TED Talk]. Available at http://www.ted.com/talks/tim_brown_on_creativity_and_play#t-234801 (27:28, but watch first 16 minutes only)

Seelig, T. [ecorner]. (2014, October 17). *Unlock creativity with motivation and experimentation* [6:41]. Available at <https://www.youtube.com/watch?v=VH7SzKNS9Ik>

Tasks

1. Watch the video “Guest Innovators on Experimenting.”
2. Complete Required Readings and Viewings prior to class.
3. Attend your live class session at the scheduled time.

Unit 11. The Pitch

Purpose

We look at human motivation and the art of persuasion and apply these to the goal of promoting change and innovation in a system. The question is: How can we, as leaders, produce compelling narratives to build vision and energy for important changes that are needed in our organizations?

Objectives

By the end of the unit, students will be able to:

- Synthesize basic principles for an appealing and effective proposal or pitch.
- Design and practice a pitch that exhibits these principles and is geared to recommend a solution or innovation connected to your problem.

Required Readings and Viewings

Berkun, S. (2010). How to pitch an idea. In *The myths of innovation* (Chapter 13). Sebastopol, CA: O'Reilly Media.

Videos

“Guest Innovators on Challenging the Status Quo”

Brookhouser, K. (2016). *The elevator pitch*. [3:32] Available at <https://www.lynda.com/Higher-Education-tutorials/elevator-pitch/417096/476793-4.html> (As a USC student, you have free access to lynda.com and you can access this video if you are logged into your USC account.)

Ciadalni, R., & Martin, S. [influenceatwork]. (2012, November 26). *Secrets from the science of persuasion* [11:50]. Available at <https://www.youtube.com/watch?v=cFdCzN7RYbw>

Pink, D. [The RSA]. (2010, April 1). *Drive: The surprising truth about what motivates us* [RSA (Royal Society for the encouragement of Arts, Manufactures and Commerce) Animate talk; 10:47]. Available at <https://www.youtube.com/watch?v=u6XAPnuFjJc>

Robinson, K. (2013, April). *How to escape education's Death Valley* [TED Talks Education TED Talk; 19:11]. Available at http://www.ted.com/talks/ken_robinson_how_to_escape_education_s_death_valley.html

Sinek, S. (2009, September). *How great leaders inspire action* [TEDxPugetSound talk; 18:04]. Available at http://www.ted.com/talks/simon_sinek_how_great_leaders_inspire_action.html

Tasks

1. Watch the video “Guest Innovators on Challenging the Status Quo.”
2. Complete Required Readings and Viewings prior to class.
3. Bring drafts of your Discovery Task II assignment to discuss, review, and edit in class.
4. Revise and upload your Discovery Task II assignment within 2 days after class.
5. Practice your pitch during class and exchange commentary with peers.
6. Attend your live class session at the scheduled time

Unit 12. Presentation

Purpose

This is your chance to share the results of your **Problem Challenge** and learn about the experiences of your peers. We will also reflect together on the goals of the course.

Objectives

By the end of the unit, students will be able to:

- Deliver a pitch that exhibits these principles and is geared to recommend a solution or innovation connected to your problem.
- Reflect on and synthesize the course learning objectives.

Required Readings and Viewings

Videos

Final Pitch videos posted to the 2SC Course Wall.

Tasks

1. Present Pitch in class or by video.
2. Review assignments to date from the EDUC 620 and EDUC 603 courses.
3. Attend your live class session at the scheduled time.

Summative Experience

Purpose

This session is an opportunity for you and your instructor to explore special topics that may be useful in the OCL program. The Summative Experience could include guest presentations, discussions related to the dissertation-in-practice and capstone, analogies to entrepreneurship, critical reflection, etc.

Objectives

By the end of the experience, students will be able to:

- Develop insight on integrating the coursework in EDUC 620 and EDUC 603.
- Explore how course objectives inform, infuse, and inspire OCL program strategies.

Required Readings and Viewings

None

Tasks

1. Review assignments to date from the EDUC 620 and EDUC 603 courses.
2. Attend your live class session at the scheduled time.