**Past workshops, proposed for Freshman Seminar development:**

**Creativity, Culture and Community**

**Creative Collaborations in psychology and the Arts**

**Art of Creative Mindfulness**

**Encountering the Creative Self**

**Wildest Dreams: Utilizing Active Imagination to Enhance Mindful Creativity**

**Relationship between Shadow and Creative flows and blocks**

Drafts and notes:

The purpose of this course is to: explore the philosophies connected to creativity, imagination, and art; discover the nature of creativity and the habits and environments that promote creativity; experience art as a fundamental human need; enjoy the inter-relatedness of the arts and the relationship of the arts to all other human activities (social, scientific, education, technical, etc.); develop critical skills to enable the discrimination between art and ruse; develop excellent written and aural communication skills.

According to the New York University School of Medicine, the medical humanities “broadly include an interdisciplinary field of humanities (literature, philosophy, ethics, history and religion), social science (anthropology, cultural studies, psychology, sociology), and the arts (literature, theater, film, and visual arts) and their application to medical education and practice.” The intent herein is to center the human/patient condition, and also to offer historical and sociocultural perspectives on medical practice in order to better appreciate the myriad skills that are part and parcel of the medical experience. By weaving the humanities into the conversation, we become better at understanding the systemic complexity that underlies both patient and provider experiences in larger contexts that defy and challenge the reductionist paradigm of typical Western medicine. Using Michel Foucault’s anthropological “Birth of the Clinic” as a starting point, this course will use various forms of media (film, books, articles) and self expression (personal narratives and inquiry, artistic expression) to investigate how our cyborg(ian) culture has progressively dispositioned the subject (patient) of the medical experience, by favoring the object (disease) of the science (Foucault’s “Clinical Gaze”).
**This course is also offered in the Identities Theme.**

What does it mean to “be creative”? What does it mean to “pay attention”? We will explore the related concepts of creativity and mindfulness from a variety of perspectives, including history, psychology and sociology, and explore applications in fields such as business, education, and the arts. In addition to reading and writing, we will practice both creativity and mindfulness in class as well as off-campus with both younger and older people.
**This course is also offered in the Mind, Body, and Spirit Theme.**

This paper studies the role of mindful creativity in life and at work. It explores the

relationship between mindfulness as a creative process and the concept of flow, suggesting

that the Buddhist meditative practice of mindfulness contributes to the successful

attainment of both of these experiences. It utilizes the Buddhist construct of mindfulness as

a framework to approach the works of Langer, a Harvard psychologist, and

Csikszentmihalyi, who pioneered the concept of flow. This author had the privilege of

interviewing Csikszentmihalyi and Langer recently. For Langer, total engagement and

immersion in everything done is the key to mindful creativity, which is very similar to

Csikszentmihalyi’s concept of flow as a state of effortless concentration and rapt enjoyment

in an activity in which one loses any sense of space, time, and self. Both of these experiences,

namely, mindfulness as a cognitive state and being in a state of flow, are characterized by

energized engagement with the activity at hand with all of one’s mind and attention, which

is not dissimilar to how Theravada Buddhism understands and employs mindfulness.

 ccording to Christopher Maurer, editor of "In Search of Duende", at least four elements can be isolated in Lorca's vision of duende: irrationality, earthiness, a heightened awareness of death, and a dash of the diabolical. The duende is an earth spirit who helps the artist see the limitations of intelligence, reminding them that "ants could eat him or that a great arsenic lobster could fall suddenly on his head"; who brings the artist face-to-face with death, and who helps them create and communicate memorable, spine-chilling art. The duende is seen, in Lorca's lecture, as an alternative to style, to mere virtuosity, to God-given grace and charm (what Spaniards call "angel"), and to the classical, artistic norms dictated by the muse. Not that the artist simply surrenders to the duende; they have to battle it skillfully, "on the rim of the well", in "hand-to-hand combat". To a higher degree than the muse or the angel, the duende seizes not only the performer but also the audience, creating conditions where art can be understood spontaneously with little, if any, conscious effort. It is, in Lorca's words, "a sort of corkscrew that can get art into the sensibility of an audience... the very dearest thing that life can offer the intellectual."

* Csikszentmihalyi, M. (1975). Beyond Boredom and Anxiety: Experiencing Flow in Work and Play, San Francisco: Jossey-Bass.
* Csikszentmihalyi, M. and Csikszentmihalyi, I. S., eds. (1988). Optimal Experience: Psychological studies of flow in consciousness, Cambridge: Cambridge University Press.
* Csikszentmihalyi, M. (1990). Flow: The Psychology of Optimal Experience. New York: Harper and Row.
* Csikszentmihalyi, M. (1996). Creativity : Flow and the Psychology of Discovery and Invention. New York: Harper Perennial.
* Csikszentmihalyi, M. (1998). Finding Flow: The Psychology of Engagement With Everyday Life. Basic Books.
* Gardner, H., Csikszentmihalyi, M., and Damon, W. (2002). Good Business: Leadership, Flow, and the Making of Meaning. Basic Books.
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