Texts and Technology of Creativity

SYLLABUS

CRE 301
Spring 2014
TR 9:30-10:45am
Noel Studio, Discovery Classroom
3 Credits
Office Hours: W, 11am – 12:30pm

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Goals & Objectives

This course continues the cultivation of intentional and systematic competencies in students by exploring the texts, technologies, and new media that allow us to create compelling messages. More specifically, this course provides an introduction to creative production and appeals through technology. Students will draw from established scholars in new media while employing creative lenses for understanding, analyzing, and producing creative media projects.

Student Learning Outcomes:

The Texts and Technology of Creativity course establishes a foundation in creative thinking the analysis and creation of mediated artifacts. Students will develop, study, and collect creative media artifacts. Students pursuing the minor in Applied Creative Thinking must earn a C or above in this course.

Upon completion of the course, students will:

- Create effective creative media products based on inquiry such as class discussion, critical analysis, integrative collaboration, observing, and using available technologies.
- Evaluate creative media artifacts relevant to works discussed, presented, and created in this course.
- Analyze strategies for designing creative media artifacts.
- Apply design elements to achieve creative effects (affects) in their projects.

Methods for Learning and Teaching

This class will involve a blend of lecture, large-and small-group discussion, in-class collaborative creation, and design workshops. Students are expected to bring texts to class each session. Students will be expected to read in advance of class sessions and be prepared to discuss relevant ideas, themes, and writing practices. The texts, *Creative License* and *Remix*, include information that students will need for

class sessions. To be successful in this class, and ultimately the minor in Applied Creative Thinking, students will need to participate on a regular basis. Each class meeting will include information that is valuable to your success as creative thinkers and leaders. Finally, students will participate fully in all class assignments, which means coming prepared for class with homework and assignments.

Required Texts

Lessig, Lawrence. *Remix: Making Art and Commerce Thrive in the Hybrid Economy*. New York: Penguin.
        2008.
McLeod, Kembrew, and Peter DiCola. *Creative License: The Law and Culture of Digital Sampling*.
        Durham, NC: Duke. 2011.

Required Materials and Resources

- Dropbox Access
- Prezi Access

Attendance Policy

Students may miss no more than 10% of the scheduled class meetings. This means that if you miss more than five class meetings, you can fail the course. Students are responsible for notifying me of any planned absences and for completing any missed work as a result of any absence(s). Please consult me in advance with any questions regarding attendance.

Grades

Major Projects	Points	Creative Projects	Points
Website	50	P1	50
Participation (attendance)	50	P2	100
Creative Media Project Analysis	30	P3	150
Tip sheet	20	P4	200
Digital Collection of Creative Artifacts	150	P5	200
Total	**300**		**700**
Semester Total			**1000**

A= 90-100% (900-1000pts)

B= 80-89%   (800-899pts)

C= 70-79% (700-799 pts)

F= <70%   (0-699pts)

EKU will graduate informed, critical and creative thinkers who communicate effectively.

I expect the course to become more challenging and expectations for the quality of student work to increase as the semester progresses. Moreover, I expect students to put forth effort in each creative product and assignment, giving each the care and time it needs. The course design will help assist you in this area through integrative collaboration, in-class discussions of your products and creative concepts, in-class workshops, and one-on-one conferences with me. I will collect copies of all creative products, including outlines, rough drafts, and proof of invention process, from all students. You should keep detailed notes for each stage of your invention process that show intentional strategies for creative thinking.

Late and Missed Work

Late work will be graded down at my discretion. In any case, it's better to hand in late than not at all. You must complete all major projects to pass the course. Let me know if work is going poorly, if you just can't get started or don't understand how to do it. I can extend the deadline in some cases. If you miss a major project without an excused absence, you will receive an F for that work.

Other Course Policies

Lateness: It is important that students arrive on time to every class. All class sessions are important. I will take attendance at the beginning of each class period. Creative products and exercises will be assigned in each class. Students who arrive late to class will be marked absent or partially absent at my discretion. All class meetings are important and require your focus to be successful.

Academic integrity

Students are advised that EKU's Academic Integrity Policy will strictly be enforced in this course. The Academic Integrity policy is available at www.academicintegrity.eku.edu. Questions regarding the policy may be directed to the Office of Academic Integrity.

Changes to the Syllabus

The course schedule is subject to change. Students will have advanced notice in class or via email of any changes in class location or schedule.

Midterm Progress Report

Before Sunday, March 9, 2014, all students will be informed in writing about their progress in the course via EKU Direct.

Notes

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- To pass this course, you must participate fully in all class sessions. You must have at least a C in the class to be eligible to continue with the minor in Applied Creativity.
- You must complete all assignments to pass the course.

Progress in the Course

Students should consult Dr. Carpenter before dropping the course. The last withdrawal day is Sunday, February 9, 2014.

Students with Disabilities

If you are registered with the Office of Services for Individuals with Disabilities, please obtain your accommodation letters from the OSID and present them to the course instructor to discuss any academic accommodations you need. If you believe you need accommodation and are not registered with the OSID, please contact the Office in the Student Success Building Room 361 by email at disserv@eku.edu or by telephone at (859) 622-2933 V/TDD. Upon individual request, this syllabus can be made available in alternative forms.

<u>**Important Dates**</u>

Last day to withdraw from the course without a fee: February 9, 2014

Last day to withdraw from the course with a fee: Friday, March 21, 2014

Holidays: Martin Luther King, Jr. Day: Monday, January 20, 2014; Spring Break, Monday, March 10 – Friday, March 14, 2014

The Noel Studio for Academic Creativity

Students pursuing the minor in Applied Creativity will spend a significant amount of class time and creative invention time in the Noel Studio for Academic Creativity. Some students might decide to work as consultants in the Noel Studio. The Noel Studio is a free resource for the EKU community, including graduate and undergraduate students.

The Noel Studio's primary service is the individual or group consultation: a trained consultant will spend 60 minutes with you (an hour is preferable if your project is longer than five pages or the equivalent for presentations and multimedia or if you are working with a group) reviewing your project and discussing your ideas. You can bring your work to the Noel Studio at any point in the communication-development process, even if you don't have anything substantial yet. Your visit will be most helpful if you take the time to:

Prepare questions/ideas/strategies in advance: Identify specific questions/ideas/strategies that will guide your research and thinking about the project while you're in the Noel Studio.

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Prepare to participate in the consultation: The Noel Studio is designed as a collaborative and creative space for learning. Thus, you will actively discuss your project with the consultant and take part in invention techniques and activities.

Allot time to revise and reflect after you leave the Noel Studio: Identify the possibilities raised during the consultation that are helpful to you and leave enough time to use the Noel Studio space to reflect on and refine your project and ideas.

Revise and rethink: The Noel Studio is intended to support multiple learning styles. Use invention and practice spaces at the Noel Studio to rethink critical aspects of your project.

The Noel Studio will help with projects in any subject, including traditional essays, research papers, proposals; out-of-class projects such as scholarship applications, graduate school applications, and business letters; multimedia such as digital narratives, videos, podcasts, and online portfolios; and oral presentations, conference talks, and panel presentations. After each consultation, you will receive verification of your visit and a summary of what was discussed.

It is best to make an appointment; however, the Noel Studio welcomes walk-ins.

You may use Noel Studio resources, such as computers, video equipment, monitors, and software without an appointment. Please remember that the Noel Studio does not write, proofread, or grade projects.

For more information or to make an appointment, visit the Noel Studio website at http://www.studio.eku.edu/ or call 859-622-7330.

GROUPS: If you are working on a group project, please have all members come to the Noel Studio when you visit for your consultation. Please have all group members sign in at the kiosk.

Course Organization and Scope

Textbooks: *Creative License* and *Remix*.

Website: Students will collect creative digital artifacts and experiences throughout the semester on their website, which can be created via a number of platforms, including google sites, WIX, or by coding their own site.

Tip Sheet: Students will create a tip sheet that explains what five lessons, tips, or artifacts they can take from this course and reflect upon to shape creative habits.

Creative Media Project Analysis: Students will use creative theories to analyze a creative media project. Students will draw from concepts learned in the course to form their analysis.

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Digital Collection of Creative Artifacts: Students will archive, explain, and analyze their digital collection, noting why each sample is significant for creativity studies. The archive can be integrated into the website or exist as a separate database through Flickr, etc.

Products 1-5: Students will create, using multiple modes of communication, five creative products: image file, magazine-style article, memo-style document, digital video, slideshow presentation. Each product will ask students to either communicate creative learning styles or provide updates on their creativity projects for the course.

Schedule

Week	Theme	Reading/Viewing	Project
1	Course Introduction	Ken Robinson video on education	Explore web platforms
2	Collecting and Archiving: What is creativity?	DALN	Web page
3	RO vs RW Cultures	Lessig on RO/RW Cultures in *Remix*	Collect samples of RO/RW culture around us
4	Analyzing and presenting: how can you represent your creative process?	Memes and other creative samples	Image file
5	Two economies: commercial and sharing	Part II: Economies *Remix*	Explore Lessig's site and remix cases
6	The golden age of sampling	"The Golden Age of Sampling" *Creative License*	Video examples of sampling culture
7	Interviewing and representing: what do you want to create a creative profile for?	Exploring the creative profile of creative innovators: Ken Robinson, Tim Brown, David Kelley	Magazine-style article
8	Sound collage	Cindy Selfe on "aurality of composing"	Locate sound bites, analyze, and archive for projects
9	Proposals for reform	"Proposals for Reform" *Creative License*	Explore culture (and laws) of digital mixing

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10	Collaborating and proposing a concept: how can you work with your creativity cluster to collaboratively propose a display, demonstration, or exhibit about creativity on campus?	proposal	Memo-style proposal
11	The trouble with education: education and remix	Robinson, "The Trouble with Education"	Robinson discussion
12	Revising and remixing: how can you take found material and make it new?	Video samples	Digital video
13	Learning to be creative: creativity and multimodal communication	Robinson, "Learning to be Creative"	Digital artifact scavenger hunt
14	Innovation and designing: how can you work with your creative cluster to pitch an innovative, creative classroom for campus?	IDEO and d.school sites; David Kelley interview	Slideshow presentation
15	Prototypes and design thinking	View drafts of tip sheets (digitally)	Peer-review drafts
16	Reflecting: what five tips, things, artifacts can you take from class and reflect on to shape creative habits?	Present final tip sheet	Tip Sheet

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