

CREATIVE PROCESSES

AVT 305:001

MW 10:30-11:45 p.m., AB 1005

3 credits, Fall 2016

Professor Lynne Scott Constantine
703-993-8898 (SOA office—messages only)
Email: lconstan@gmu.edu
Blackboard: mymasonportal.gmu.edu

2017 Art & Design Building
Office Hours: By appointment
MW 11:45 a.m. -12:45 p.m.
TR 9:30-10:30 a.m.

Creativity is not exclusive to particular activities; it's possible wherever human intelligence is actively engaged. It's not a specific type of activity but a quality of intelligence.

Ken Robinson, *Out of Our Minds*

Works of art are drawn from, and their bestowal nourishes, those parts of our being that are not entirely personal, parts that derive from nature, from the group...from history and tradition, and from the spiritual world.

Lewis Hyde, *The Gift*

COURSE DESCRIPTION

Creative Processes explores a fundamental capacity of all human beings: the capacity to envision possibilities and bring them into being. Creativity is at the core of artistic activity, but it is not exclusive to the arts. By taking this course, you will learn what we know about how creativity works, how creative people generate ideas and bring those ideas to life, and how you can enhance your own creative processes to achieve your artistic and personal goals. We will take a sociocultural approach to creativity, looking at the ways in which historical, psychological, biological, cultural, and social factors work together to foster creative achievements and personal creative success.

During the course you will engage in creativity experiments, complete a creativity self-inventory, learn relaxation and focus techniques to help you visualize ideas and bring them into being, and complete projects that will allow you to apply your creative skills. The only prerequisite to success in this course is that you must be curious, open-minded, and willing to try unfamiliar activities.

COURSE LEARNING OBJECTIVES

Students who actively participate in this course will be able to:

- Define creativity as it is manifest in everyday pursuits and in the specialized sphere of the arts
- Distinguish between myths and facts about creativity
- Understand various models of creativity proposed by researchers in a range of disciplines

- Recognize the characteristics of creative people that are associated with creative success
- Expand personal creativity by experimenting with a variety of practices and techniques

COURSE TEXTS

REQUIRED TEXTS

The following required course text is available at the George Mason University bookstore:

Kleon, Austin. *Steal Like an Artist: 10 Things Nobody Told You About the Creative Life*. Workman, 2012. ISBN 978-0761169253

According to the George Mason University Bookstore, this book will cost between \$5.85 and \$12.95, depending whether you rent or buy, and whether the text is new, used, or digital. Online sellers like Amazon.com may have options that are even less expensive. (In weighing the cost of purchase, however, remember that the Mason bookstore has a buy-back program.) If buying from an online retailer, be sure you will receive the book in time to prepare for the classes in which the books will be used (see the schedule of assignments at the end of this syllabus).

Assignments from this book are listed in the schedule of assignments later in this syllabus. I will also require readings that are not in this book, and these readings will be linked or otherwise made available to you for download on the AVT 305 course site on Blackboard. Some files distributed in this way may be password protected—I will provide you with the password in class, and it is also provided as a permanent announcement on our Blackboard site.

From time to time, I may substitute or supplement the assignments on the schedule with other materials (articles, websites, etc.). If and when I do so, you will receive instructions for accessing the material by e-mail and on Blackboard.

Any moving-image materials assigned for viewing *outside* of class either will be made available on reserve in the Media Services area of the Johnson Center Library or will be provided to you via Blackboard as a link to a download or a streaming site. Where viewing assignments stream on such sites as Netflix, HuluPlus, Amazon Video, iTunes or other sites, I will identify these sites for you for your convenience in viewing them.

Statement on Materials of a Potentially Objectionable Nature: For majors in the School of Art, this is an elective course that investigates creativity by exploring a range of contemporary art practices. We may from time to time be viewing or reading materials that some students may find distressing or objectionable for religious, cultural, or personal reasons. These materials are presented as objects of study and analysis and as part of the educational process, without any intent to cause offense or distress. If you are concerned that your religious or cultural beliefs would make it impossible for you to participate in part or in whole in this class, please see me at the beginning of the term so that we can discuss ways to manage your concerns.

RECOMMENDED TEXTS

I have asked the bookstore to order a small number of copies of the following useful summary of what's known about the psychology of creativity:

James C. Kaufmann, *Creativity 101, second edition*. (The Psych 101 Series). Springer, 2016.

According to the George Mason University Bookstore, this book will cost between \$5.25 and \$35.00, depending whether you rent or buy, and whether the text is new, used, or digital.

The following additional resources are available in the Mason library and from online booksellers and will help you research specific topics in creativity that you want to explore in more depth. I will be glad to help you select specific resources from this list to pursue your interests.

Baker, Paul. *Integration of Abilities: Exercises for Creative Growth*. Anchorage Press, 1977.

Barron, Anthea, eds. *Creators on Creating: Awakening and Cultivating the Imaginative Mind*. Jeremy P. Tarcher/Penguin, 1999.

Bayles, David, and Ted Orland. *Art & Fear: Observations on the Perils (and Rewards) of Artmaking*. 1st Image Continuum Press ed. Image Continuum, 2001.

Birsel, Ayse. *Design the Life You Love: A Step-by-Step Guide to Building a Meaningful Future*. Ten Speed Press, 2015.

Boden, Margaret A. *The Creative Mind: Myths and Mechanisms*. 2nd edition. Routledge, 2003.

Cameron, Julia. *The Complete Artist's Way: Creativity as a Spiritual Practice*. Tarcher/Penguin, 2007.

Brown, Brene. *The Gifts of Imperfection*. Hazelden, 2010.

Csikszentmihalyi, Mihaly. *Creativity: Flow and the Psychology of Discovery and Invention*. Harper Perennial, 1997.

Csikszentmihalyi, Mihaly. *Finding Flow: The Psychology of Engagement with Everyday Life*. Basic Books, 1998.

Csikszentmihalyi, Mihaly. *Flow: The Psychology of Optimal Experience*. Harper Perennial, 1991.

Dacey, John S., and Kathleen H. Lennon. *Understanding Creativity: The Interplay of Biological, Psychological, and Social Factors*. Jossey-Bass, 1998.

Flaherty, Alice Weaver. *The Midnight Disease: The Drive to Write, Writer's Block, and the Creative Brain*. Mariner Books, 2005.

Freud, Sigmund. "The Uncanny." In *Psychological Writings and Letters, Vol. 59*: 120-153. Continuum International, 1994.

Gallagher, Winifred. *Rapt: Attention and the Focused Life*. Penguin (Non-Classics), 2010.

Ghiselin, Brewster, ed. *The Creative Process: Reflections on Invention in the Arts and Sciences*. University of California Press, 1985.

Gilbert, Elizabeth. *Big Magic: Creative Living Beyond Fear*. Riverhead Books, 2015.

Gondry, Michel. *Be Kind Rewind*. New Line Cinema, 2008. DVD.

Horowitz, Alexandra. *On Looking: A Walker's Guide to the Art of Observation*. Scribner, 2014. (Also sold as *On Looking: Eleven Walks with Expert Eyes*.)

Hyde, Lewis. *The Gift: Creativity and the Artist in the Modern World*. 25th Anniversary Edition. Vintage, 2007.

- John-Steiner, Vera. *Creative Collaboration*. Oxford University Press, 2000.
- Kashdan, Todd. *Curious? Discover the Missing Ingredient to a Fulfilling Life*. William Morrow, 2009.
- Kaufman, Scott Barry, and Carolyn Gregoire. *Wired to Create: Unraveling the Mysteries of the Creative Mind*. TarcherPerigee, 2015.
- Kleon, Austin. *Show Your Work! 10 Ways to Share Your Creativity and Get Discovered*. Workman Publishing, 2014.
- Koestler, Arthur. *The Act of Creation*. Originally published 1964. Penguin (Non-Classics), 1990.
- Koppel, Ted, et al. *The Deep Dive: One Company's Secret Weapon for Innovation*. Films for the Humanities & Sciences, 2004. DVD.
- Koren, Leonard. *Wabi-Sabi for Artists, Designers, Poets & Philosophers*. Imperfect Publishing, 2008.
- Lamott, Anne. *Bird by Bird: Some Instructions on Writing and Life*. Anchor, 1995.
- Lenski, Kyna. *The Storm of Creativity*. MIT Press, 2015.
- Loori, John Daido. *The Zen of Creativity: Cultivating Your Artistic Life*. Ballantine Books, 2005.
- McGonigal, Jane. *Reality Is Broken: Why Games Make Us Better and How They Can Change the World*. London: Jonathan Cape, 2011.
- Merleau-Ponty, Maurice. "Eye and Mind." Originally published 1964. In Johnson, Galen A., *The Merleau-Ponty Aesthetics Reader: Philosophy and Painting*. Northwestern University Press, 1994.
- Nachmanovitch, Stephen. *Free Play: Improvisation in Life and Art*. Tarcher, 1991.
- Nussbaum, Bruce. *Creative Intelligence: Harnessing the Power to Create, Connect, and Inspire*. HarperBusiness, 2013.
- Orr, Gregory. *Poetry as Survival*. University of Georgia Press, 2002.
- Peacock, Molly. *The Paper Garden: An Artist Begins Her Life's Work at 72*. Bloomsbury USA, 2011.
- Perec, Georges, and David Bellos. *The Art and Craft of Approaching Your Head of Department to Submit a Request for a Raise*. Verso Books, 2011.
- Pink, Daniel H. *Drive: The Surprising Truth About What Motivates Us*. Riverhead Trade, 2011.
- Pink, Daniel H. *A Whole New Mind: Why Right-Brainers Will Rule the Future*. Riverhead, 2006.
- Pope, Rob. *Creativity: Theory, History, Practice*. Routledge, 2005.
- Robinson, Ken. *Out of Our Minds: Learning to Be Creative*. Second edition. Capstone, 2011.
- Root-Bernstein, Robert S., and Michele M. Root-Bernstein. *Sparks of Genius: The Thirteen Thinking Tools of the World's Most Creative People*. Mariner Books, 2001.
- Runco, Mark A. *Creativity: Theories and Themes: Research, Development, and Practice*. Academic Press, 2006.
- Sawyer, R. Keith. *Explaining Creativity: The Science of Human Innovation*. Second Edition. Oxford University Press, 2012.
- Sawyer, R. Keith. *Group Genius: The Creative Power of Collaboration*. Basic Books; Perseus Running [distributor], 2008.
- Sawyer, Keith. *Zig Zag: The Surprising Path to Greater Creativity*. Jossey Bass, 2013. ISBN 978-1118297704
- Sternberg, Robert J., Elena L. Grigorenko, and Jerome L. Singer. *Creativity: From Potential to Realization*. American Psychological Association (APA), 2004.

Somerson, Rosanne, Mara Hermano, and John Maeda. *The Art of Critical Making: Rhode Island School of Design on Creative Practice*. Wiley, 2013.

Taylor, Jill Bolte. *My Stroke of Insight: A Brain Scientist's Personal Journey*. Viking Adult, 2008.

Tharp, Twyla. *The Creative Habit: Learn It and Use It for Life*. Simon & Schuster, 2005.

Weiner, Robert Paul. *Creativity and Beyond*. State University of New York Press, 2000.

Wooldridge, Susan G. *Poemcrazy: Freeing Your Life with Words*. Broadway, 1997.

Young, James. *A Technique for Producing Ideas*. Thinking Ink Media, 2011.

COURSE REQUIREMENTS

ATTENDANCE

DON'T MISS CLASS, DON'T BE LATE, DON'T LEAVE EARLY.

Much of the learning in this course takes place in the classroom and cannot be gleaned merely from reading texts or completing assignments. ***Therefore, each absence beyond THREE over the course of the term will lower your final grade by 5 points; hence, significantly more than three absences may cause you to fail the course regardless of your grades on particular assignments. Each late arrival or early departure will count as ½ absence.*** *Late arrival* means arriving after I have taken the initial roll. *Early departure* means leaving before the scheduled end time of the class. If you arrive late, it is your responsibility to sign the “late arrival” sheet that I will set out in the classroom when I have completed the initial taking of the roll.

In case of absence, you are responsible for finding out what happened in class by consulting a classmate. If we have in-class assignments or presentations when you are late or absent, this work cannot be made up.

Please understand: there are no “excused” absences. I permit three absences that will not count against you, so be sure that you preserve them for use during illness, unavoidable personal issues, or other situations that require you not to be present. If a serious issue arises that may affect your presence or participation for a longer period of time (serious personal illness, family illness, etc.), consult with me immediately and we will determine what you should do.

PREPARED PARTICIPATION

Consistent class participation is expected of all students. I expect you to read and/or view carefully all assignments and come to class prepared to discuss the day’s materials. I will also expect courteous behavior in discussions; that is, respectful exchanges (even in heated disagreements) and enough self-awareness to keep yourself from monopolizing the discussion.

Your participation will be considered “adequate” (C-level) if you are paying attention, adding a comment now and then, and following my instructions for in-class activities. “Good” (B-level) participation includes all of the C-level expectations plus active interaction with teacher and students on a regular basis about the works we read or the projects we’ve done. “Excellent” (A-level) participation includes all of the B-level expectations plus out-of-class enrichment activities, such as bringing to class the URL for a website that is relevant to the class discussion. D-level

participation grades result from disruptive behavior, texting or using social media during class, discourtesy, inattention or sleeping in class, or lack of involvement in group work. F-level participation grades result from excessive absence and/or egregious D-level behaviors.

REQUIRED COMMUNICATION VIA MASON EMAIL AND BLACKBOARD

Please note that because of university policies, I can only communicate with you via your Mason e-mail address. You will be expected to check your George Mason University e-mail and the Blackboard site for this course frequently during the term. Updates to the syllabus and other vital course information will be sent to you at your George Mason University e-mail address and via the Blackboard site. You will be responsible for having read whatever I send you via these means.

SPECIAL NOTE: MASON CLOSURES AND UNFORESEEN INSTRUCTOR ABSENCES

MASON CLOSURES

Please be sure you are signed up for Mason Alerts to receive notification of unanticipated university closures or delays caused by campus emergencies, weather issues or other unforeseeable problems. In the event of such an alert, we will follow the university's decisions for whether our class will meet. I will also send an announcement as soon as possible via Blackboard to confirm, and will follow that as soon as possible with a second announcement to let you know how we will adjust our schedule and assignments.

UNFORESEEN INSTRUCTOR ABSENCES

If I ever have to cancel class because of illness or a personal emergency, I will send an announcement via Blackboard as soon as I am aware of the issue. If you miss the announcement, you will see a note on the classroom door when you arrive. I will follow my announcement as soon as possible with a second announcement to let you know how we will adjust our schedule and assignments.

ABSOLUTE BAN ON ELECTRONIC COMMUNICATION AND NON-CLASS-RELATED COMPUTING DURING CLASS

It is extremely rude to be engaged outside the classroom while class is in session—especially in a small room where we are all packed together and can see each others' actions. Phones and social media distract other students, and they distract me too. **PUT YOUR PHONE AWAY** and deactivate social media apps on your tablet or computer during class time.

Computers and tablets may **ONLY** be used during class time if the work is **DIRECTLY** related to what we are doing at the moment. **NEVER** work on assignments for other classes during our class time. One violation will result in a warning; more than one violation will affect your grade, because I will mark you absent for that class.

ASSIGNMENTS

Students will demonstrate their mastery of the course learning objectives by completing the following:

- 1) Nine “creativity experiments” that ask you to try something that may be unfamiliar to you and then assess the experience via a response sheet that I will provide on Blackboard.
- 2) Two creative projects. Descriptions of these projects will be posted on Blackboard. Each project will be completed during out-of-class time and will be presented in class.
- 3) A final creative self-inventory (4-6 pages), synthesizing what you learned from the assigned readings, classroom activities, creativity experiments, and projects.

Assignments for each class are listed on the course schedule distributed with this syllabus and linked on Blackboard. Assignments for papers and projects will be posted on Blackboard and explained thoroughly in class. In-class quizzes, writing assignments and other activities cannot be made up if you are late or absent.

TURNING IN YOUR WORK

Some of our work this term will be turned in via Blackboard; other assignments are brought to class. Sometimes I will ask you to bring the assignment and also post a copy to Blackboard. Please read the assignment sheet carefully to be sure you are turning the work in exactly as I requested.

NOTE: If your deadline is approaching and a Blackboard submission is required, but Blackboard is experiencing problems, send your submission to me via e-mail so that you can meet the deadline. Then post it to Blackboard at your first opportunity.

ASSIGNMENT LATENESS PENALTIES

Please note that, regardless of grades earned in individual activities, ALL assigned experiments and both projects must be turned in by the final class meeting to pass the course.

Projects, papers, and other assignments turned in after the *announced due date and time* will be **marked down one letter grade as a lateness penalty, with an additional one letter grade deducted for each subsequent class period until the assignment is turned in.** Work that is more than two weeks late will not be graded, but it is to your advantage to turn it in anyway: a paper or project that is accepted but ungraded counts into your term grade as an F, while a paper or project not received at all counts into your term grade as a zero.

Please note: no work will be accepted for a grade after 11:59 p.m. on Friday, 12/9. NO EXCEPTIONS.

WEIGHTING OF ASSIGNMENTS

Course assignments and requirements will be weighted as follows in determining your final grade:

- Creative projects: 30% each (15% each)
- Creativity experiments 45% (5% each)

- Final creativity inventory 10%
- Attendance and PREPARED participation in class 15%

Note that excessive absence or failure to turn in any of the major assignments may result in failure of the course regardless of these weightings. For further explanation, please see the sections above on “Attendance” and “Assignment Lateness Penalties.”

EVALUATION CRITERIA FOR WRITTEN ASSIGNMENTS AND PROJECTS

Paper and project grades will be determined using the following criteria:

- **CONCEPT AND CONTENT:** Evidence of engagement with the topic and an attempt to find personal solutions; clear engagement with ideas about medium, voice, audience, and communicative effectiveness; an effort to carry the assignment as far as possible; evidence of drawing upon the materials studied in class, additional research and other resources to expand understanding and enrich content; overall quality of thinking and/or writing. (50%)
- **PROCESS:** Evidence of a clear understanding of the assignment; timeliness at each stage of the process; fulfillment of stated requirements; responsiveness to the expectations for each stage of the process; openness in responding to constructive criticism from your instructor and from your fellow class members; evidence of improvement in work process from assignment to assignment (35%)
- **TECHNICAL:** A concern for craft and for mastering technical challenges of the assignment; in papers, attention to grammar, spelling and mechanics; general care in preparation of final submission; appropriate acknowledgment of sources and/or use of citations where required. (15%)

For some assignments, I may issue a rubric that further specifies these criteria.

In general, a paper or project in the A range shows SUPERIOR mastery of these criteria (exploring the possibilities of the assignment well beyond what’s required, with significant success); a paper or project in the B range is STRONG (showing ambition and effort beyond the bare requirements, with some success); a C or C+ paper or project is COMPETENT (meets all criteria adequately); a C- or D paper is FLAWED (missing the mark on several important criteria); an F paper is SEVERELY FLAWED, INCOMPLETE, or MORE THAN TWO WEEKS LATE. A paper that is not submitted receives a zero.

COURSE GRADING CRITERIA

Final grades reflect how well you accomplish the objectives of the course. Possible grades for this class are A+, A, A-, B+, B, B-, C+, C, C-, D, F.

In calculating your final grade, I will apply the following equivalencies:

A+: 98 and above	B+: 88-89	C+: 78-79	D: 60-69
A: 95-97	B: 85-87	C: 75-77	F: 59 and below
A-: 90-94	B-: 80-84	C-: 70-74	

Note: Scores are rounded one decimal place to the nearest whole number. Thus 93.5=94; 88.467=88.

Academic Policies

As a courtesy to others in the class, and in accordance with George Mason University policy, please turn off all cellphones and other wireless communication devices at the start of class. The instructor will keep her cell phone active to assure receipt of any Mason Alerts in a timely fashion.

Commitment to Diversity

This class will be conducted as an *intentionally* inclusive community that celebrates diversity and welcomes the participation in the life of the university of faculty, staff and students who reflect the diversity of our plural society. All may feel free to speak and to be heard without fear that the content of the opinions they express will bias the evaluation of their academic performance or hinder their opportunities for participation in class activities. In turn, all are expected to be respectful of each other without regard to race, class, linguistic background, religion, political beliefs, gender identity and expression, sex, sexual orientation, ethnicity, age, veteran's status, or physical ability.

Resource for University Policies

The University Catalog, <http://catalog.gmu.edu>, is the central resource for university policies affecting student, faculty, and staff conduct in university affairs. Other policies are available at <http://universitypolicy.gmu.edu/>. All members of the university community are responsible for knowing and following established policies.

Important Deadlines

Last Day to Add/Last Day to Drop with no tuition penalty	September 6
Last Day to Drop	September 30
Selective Withdrawal Period	October 3-28
Incomplete work from Spring or Summer 2016 due to instructor	October 28

Once the add-and-drop deadlines have passed, instructors do not have the authority to approve requests from students to add or drop/withdraw late. Requests for late adds (up until the last day of classes) must be made by the student in the School of Art office (or in the office of the department offering the course), and generally are only approved in the case of a documented university error (such as a problem with financial aid being processed). Requests for non-selective withdrawals and retroactive adds (adds after the last day of classes) must be approved by the academic dean of the college in which the student's major is located. For AVT/School of Art majors, that is the CVPA Office of Academic Affairs, College Hall C211.

Official Communications via Mason E-Mail

To comply with University, Virginia and federal student privacy requirements, I am only permitted to exchange e-mail communications with you via your MasonLive e-mail account. You are responsible for the content of all university communication sent to your MasonLive e-mail account, so be sure to activate and check it regularly.

Statement on Ethics in Teaching and Practicing Art and Design

As professionals responsible for the education of undergraduate and graduate art and design students, the faculty of the School of Art adheres to the ethical standards and practices incorporated in the professional Code of Ethics of our national accreditation organization, The National Association of Schools of Art and Design (NASAD).

Academic Integrity

Mason is an Honor Code university; please see the University Catalog for a full description of the code and the honor committee process. The principle of academic integrity is taken very seriously, and violations are handled as grave matters.

What does academic integrity mean in this course? Essentially this: when you are responsible for a task, you will perform that task. When you rely on someone else's work in an aspect of the performance of that task, you will give full credit in the proper, accepted form. Another aspect of academic integrity is the free play of ideas. Vigorous discussion and debate are encouraged in this course, with the firm expectation that all aspects of the class will be conducted with civility and respect for differing ideas, perspectives, and traditions. When in doubt (of any kind), please ask for guidance and clarification.

No grade is important enough to justify Honor Code violations, for which there are serious consequences that will follow you for the rest of your life. If you feel unusual pressure about your grade in this or any other course, please talk to me or to a member of the Mason Counseling and Psychological Services staff.

Students with Disabilities and Learning Differences

If you have a diagnosed disability or learning difference and you need academic accommodations, please inform me at the beginning of the semester and contact the Office of Disability Services (703-993-2474). You must provide me with a faculty contact sheet from ODS outlining the accommodations needed for your disability or learning difference. All academic accommodations must be arranged in advance through ODS (<http://ods.gmu.edu>).

The Collaborative Learning Hub (CLUB)

Located in Johnson Center 311 (703-993-3141), the lab offers in-person one-on-one support for Adobe Creative Suite, Microsoft Office, Blackboard, and other software. Dual-monitor PCs make the lab ideal for collaborating on group projects. Macs are also available, as well as a digital recording space, collaborative tables, and a SMART Board. Free workshops are also available (Adobe and Microsoft) through Training and Certification; visit ittraining.gmu.edu to see the schedule of workshops and to sign up.

Other Useful Campus Resources

- *For help with writing:* The Writing Center, A114 Robinson Hall; (703) 993-1200 or <http://writingcenter.gmu.edu>
 - *For help with research:* University Libraries “Ask a Librarian” service; send a text message to 703-291-1468 or go to <http://library.gmu.edu/ask>
 - *For help with academic problems or with personal problems affecting academic performance:* Counseling and Psychological Services (CAPS); (703) 993-2380 or <http://caps.gmu.edu>
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School of Art Enrichment Opportunities

ArtsBus

The dates for Fall 2016 ArtsBus trips are September 24, October 22, and November 19.

The ArtsBus is an all-day trip to New York City’s art districts via chartered buses. School of Art faculty members accompany the trip and offer 2-hour guided tours of various museums and galleries when you arrive. If you choose to join one of the tours, you will have several hours of free time on your own afterwards (typically starting at about 1 p.m.) to have lunch, to visit additional art venues or to explore the city.

- AVT 300 is a 0-credit course open to students in any major; the course has no tuition charge but does have a course fee. The course fee covers the cost of your seat on the bus, plus the administrative costs of running the ArtsBus program. The fee is less than the cost of a ticket purchased at the general box office rate.
- Each SOA major must have up to five AVT 300/ArtsBus credits before graduation. For credit to appear on your transcript, you must enroll in AVT 300, complete the required trip and work, and receive an “S” (satisfactory). These credit requirements also apply to anyone who intends to travel to New York independently, or do the DC Alternate Assignment. Alternate trips must be approved by the instructor of the course that is requiring an ArtsBus trip.
- If you plan/need to go on multiple ArtsBus trips during a semester and need them towards your total requirement, you must enroll in multiple sections of AVT 300.
- Non-AVT majors taking art classes do not need ArtsBus credit for graduation **BUT** may need to go on the ArtsBus for a class assignment. You can either sign up for AVT 300 or buy a ticket for the bus trip at the Center for the Arts.

Please go to the ArtsBus website: <http://artsbus.gmu.edu> "Student Information" for additional, very important information regarding ArtsBus policy.

Visual Voices Lecture Series

Visual Voices is a yearlong series of lectures by artists, art historians and others about contemporary art and art practice. Visual Voices lectures are held on Thursday evenings from 7:20- 9:00 p.m. in Harris Theater. The Fall 2016 schedule includes five lectures:

September 1	Richard Raiselis, "Time for Reflection"
September 8	Judith Harris, "Renaming Things: The Power of Metaphorical Thinking in Poetry and the Visual Arts"
September 22	Jonathan Linton, "The Human Touch in the Digital Age: Portraits, Figures, and Thoughts"
October 6	Siebren Versteeg, "Siebren Versteeg"
October 20	Studio 424 – Chicago, "We Give a S*** – and We Do It for a Living"

Publishing Work Completed for This Class in *The George Mason Review*

The George Mason Review, Mason's journal of undergraduate student scholarship, publishes excellent undergraduate scholarship and creative research from across the disciplines. Every year *The George Mason Review* recognizes outstanding student work with a total of \$900 in awards. For more information, talk to me or visit the GMR website at <http://gmreview.gmu.edu/>

AVT 305:001 Topic and Assignment Schedule

Fall 2016

This schedule is subject to change. Updates will be announced in class and/or by e-mail and will be made available on Blackboard.

Sometimes the activities described in the schedule will be supplemented by in-class activities, demonstrations, and even special guests. These add-ons usually will not require special preparation on your part beyond what's assigned in this schedule, but they will require knowledge of the material assigned in order for you to be successful

Please note: when the schedule says "review the contents of" a folder on Blackboard, this means "read the included files, follow the included links, think about what you have read and seen, and come to class ready to discuss."

Date	Topic	Assignments
Week 1 8/29-31	INTRODUCTION TO COURSE Procedural Matters. Review of Syllabus The place of creativity in a world that values order Creativity and survival	8/29: none 8/31: Review the contents of the folder "Creativity and Survival" (on Blackboard) View the PBS Off Book video, "How to Be Creative," and bring to class a written list of (at least) five ideas from the video that surprise you or contradict something you think you know about creativity. Link is on Blackboard. https://www.youtube.com/watch?v=weIQlthC3Ks
Week 2 9/5-9/7	LABOR DAY: NO CLASS MONDAY 9/5 What is Creativity? Myths of Creativity Introduction of the creativity experiments.	9/5: LABOR DAY: NO CLASS MONDAY 9/5 9/7: Review the contents of the folder "What is Creativity?" (Creativity Experiment #1 will be distributed in class.)
Week 3 9/12-9/14	Everyday Creativity	9/12: Creativity Experiment #1 due in class View "Be Kind Rewind" before class (rent on Vudu for \$2.99, or watch for free in a terrible format on YouTube: https://www.youtube.com/watch?v=AzotDCTIX74) 9/14: Review the contents of the folder "Everyday Creativity" (on Blackboard)

AVT 305:001

Topic and Assignment Schedule

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Date	Topic	Assignments
Week 4 9/19-9/21	Imagination, Place, and the Creative Stimulus of the Local and Specific Introduce Project 1	9/19: <i>Creativity Experiment #2 due in class</i> Review the contents of the folder "Creativity and Place" (on Blackboard)
		9/21: Continue discussion based on contents of the folder "Creativity and Place" (on Blackboard) Read the assignment sheet for Project 1 thoroughly
Week 5 9/26-9/28	Brain and Creativity: Insights from Neurobiology	9/26: <i>Creativity Experiment #3 due in class</i> View Jill Bolte Taylor's TED talk on "My Stroke of Insight" at http://www.ted.com/index.php/talks/jill_bolte_taylor_s_powerful_stroke_of_insight.html (link available from Blackboard page)
		9/28: Review the contents of the folder "Brain and Creativity" (on Blackboard)
Week 6 10/3-10/5	The Psychology of Creativity: flow, attention, curiosity	10/3: <i>Creativity Experiment #4 due in class</i> Review the contents of the folder "Psychology of Creativity" (on Blackboard)
		10/5: Continue discussion based on the contents of the folder "Psychology of Creativity" (on Blackboard)

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Topic and Assignment Schedule

Fall 2016

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Date	Topic	Assignments
Week 7 10/10-10/12	COLUMBUS DAY RECESS on Monday; Monday classes meet Tuesday. Project presentations Perception and Creativity	10/10: COLUMBUS DAY RECESS—CLASS DOES NOT MEET
		10/11: Class meets today (switch-up) <i>Project 1 due in class—projects will be presented</i>
		10/9: Take the multiple intelligences quiz (linked on blackboard). Bring a copy of your chart. Review the contents of the folder "Perception and Creativity" (on Blackboard)
Week 8 10/17-10/19	Models of Creativity: the history of an idea A Sociocultural Model of Creativity, and its implications	10/17: <i>Creativity Experiment #5 due in class</i>
		10/19: Review the contents of the folder "Cultural and Social Dimensions" (on Blackboard)
Week 9 10/24-10/26	Creative Lives Creative Collaborations	10/24: <i>Creativity Experiment #6 due in class</i>
		10/26: Review the contents of the folder "Creative Collaborations" (on Blackboard)
Week 10 10/31-11/2	Your Creative Life: what happens next "Composing a Life" Introduction of Project 2	10/31: <i>Creativity Experiment #7 due in class</i>
		Review the contents of the folder "Your Creative Life" (on Blackboard)
		11/2: Continue discussion of the folder "Your Creative Life" Review the contents of the folder "Creative Collaborations" (on Blackboard)
		Read the assignment sheet for Project 2 carefully

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Date	Topic	Assignments
Week 11 11/7-11/9	Enhancing Your Personal Creativity -how to spark flow -how to find your focus	11/7: <i>Creativity Experiment #8 due in class</i> Review the contents of the folder “Enhancing Your Personal Creativity” (on Blackboard) 11/9: Continued discussion of folder “Enhancing Your Personal Creativity” (on Blackboard)
Week 12 11/14-11/16	Handling Procrastination and Creative Blocks -how to persist -external pressure vs. internal motivation	11/14: <i>Creativity Experiment #9 due in class</i> Review the contents of the folder “Handling Procrastination and Creative Blocks” (on Blackboard) 11/16: Continued discussion of contents of the folder “Handling Procrastination and Creative Blocks” (on Blackboard)
Week 13 11/21-11/23	Project work and Thanksgiving recess NO CLASS WEDNESDAY 11/23	11/21: Project work and consultation day: Lynne will be in our regular classroom during class time for optional drop-in consultations on your final projects. 11/23: THANKSGIVING RECESS—CLASS DOES NOT MEET
Week 14 11/28-11/30	Wrap-up: <i>Steal Like an Artist</i> Wrap-up: Introduction of your personal creativity inventory and plan of action	11/28: Discussion: Kleon, <i>Steal Like an Artist</i> (entire book should have been completed by class time) 11/30: Discussion of <i>Steal Like an Artist</i> (continued)

AVT 305:001 Topic and Assignment Schedule

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Date	Topic	Assignments
Week 15 12/5-12/9	Project Presentations	12/5: <i>Project 2 presentations – turn in Project 2 in class</i>
		12/7: Project 2 presentations (continued, as needed) <i>Turn in your Creativity Inventory by 11:59 p.m. on Friday, 12/9 p.m. via Blackboard</i> NO WORK WILL BE ACCEPTED FOR A GRADE AFTER 11:59 P.M. ON 12/9