

**LIBB 2510: CREATIVITY UNPACKED**

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Office: LIBB  
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Office Hr.: T/R 12-1 pm

Thursdays  
4:00 – 5:30 pm  
LIBB 240

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*“Creativity is allowing yourself to make mistakes. Art is knowing which ones to keep.”*

*-Scott Adams- (cartoonist)--*

**OBJECTIVE:**

This focus of this class is on the creative process. It is designed to explore several themes that stimulate creativity in individuals and teams. This is about making the connections between images and words, by integrating various disciplines including photography, design, writing, performance, film, music, engineering, mathematics, or your own field, to help you unleash your individual creative potential and to “discover your own method and way of expression.” The objective is not to learn the skills of a specific art and craft, but to discover ways to develop the possibilities within us, to get out those images, from inside, that we all have.

The course is entirely hands-on and highly experiential, requiring each student to participate actively. You will practice your art and craft by working on a series of projects. To foster collaboration and learning between the students, we will craft teams for each assignment. Each project will be done with a different team, so students get a chance to work with a wide variety of participants. This course will adopt a ‘flipped classroom’ model where the instruction is delivered online via reading and viewing assignments and classroom work will focus on activity and doing

**COURSE ASSIGNMENTS:**

FIVE Portfolio Assignments

1. TRANSFORMING: A mini TED talk
2. IMAGING: Digital Storytelling
3. EMPATHIZING: Interview podcast
4. PLAYING: Creative Swap Stew Personal Project
5. SYNTHESIZING: Collaborative Class Project

**GRADING EVALUATION**

- Portfolio Assignments @ 10 points (x5)

- Weekly Class participation and discussions @ 5 points x 10

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## **COURSE MATERIALS**

Recommended Texts:

(Reading assignments and exercises will be culled from the following books)

- Bohm, David. *On Creativity*. New York: Routledge. 1996.
- Burger, Edward B. and Michael Starbird. *The 5 Elements of Effective Thinking*. Princeton, NJ: Princeton University Press, 2012.
- Cameron, Julie. *The Artist's Way: A Spiritual Path to Higher Creativity*. New York: Putnam Books, 1992.
- Pink, Daniel H. *A Whole New Mind: Why Right-Brainers Will Rule The World*. New York: The Berkley Publishing Group, 2005, 2006.
- Root-Bernstein, Robert and Michele. *Sparks of Genius: The Thirteen Thinking Tools of the World's Most Creative People*. New York: Houghton Mifflin Co., 1999.
- Tharp, Twyla. *The Creative Habit: Learn it and Use it for Life*. New York: Simon & Schuster, 2003.

Recommended Viewing: [www.Ted.com](http://www.Ted.com)

(Each week you will be given one or two viewing/audio assignments as inspiration to help you with your portfolio project.)

Recommended: Technological Tools and Software

- Viddler : [www.viddler.com](http://www.viddler.com) (free download)
- Voicethread: [www.voicethread.com](http://www.voicethread.com) (free download) or Audacity [www.audacity.com](http://www.audacity.com) (free download) or Soundcloud: [www.soundcloud.com](http://www.soundcloud.com) (free download)
- I-Movie for Mac or Windows Media Player for PCs
- Final Cut Pro for Mac or Premiere for PCs or any editing app of your choice
- Wordpress or googlesite or any free website

## **CLASS PARTICIPATION**

This course is a workshop, and focuses heavily on discussion and practice; above all, it is a creative, collaborative venture between all the participants in the class. When you are unavailable to your partner, you deprive her or him, as well as the other members of the course, the benefit of your contributions. Every person's input is important to the collective experience of the course, and to each person's progress.

## **CLASS EVALUATION**

Because this course focuses on creativity, evaluation of the projects is necessarily subjective. To do this, the entire class will be involved in providing feedback on the assignments. The majority of the projects will be showcased on the course webpage that

the class creates. The emphasis is on the “Doing

### **Suggestions for Course Success**

You will get frustrated, that’s a given, you will get stuck, that happens; you may not find inspiration, that’s common. But however you feel, DON’T GIVE UP. Plow on and sometimes you will learn that simply getting to the finish line of any project...is a process in creativity...because you have to come up with ingenious and innovative ways to overcome your obstacles. The important key is: plan ahead and always, always, ALWAYS communicate—with me and with the class.

- Devote a block of your time every week to each project to help you stay on course.
- Leave your personal ego behind...learn how to accept feedback from a neutral standpoint so you can stay open to criticism.
- Seek help and ask to brainstorm.
- Make constructive criticism—albeit subjective—learn to make aesthetic choices.
- Use the email function to interact with your instructor, and with your fellow classmates.
- VERY IMPORTANT: Allow time for technological glitz....so don’t wait till the last minute to work on your assignment because there will always be unforeseeable obstacles dealing with technology. Trust me. Make sure to back up your work...there is nothing more sad that to lose your artistic creation to a computer

### **University and Departmental Policies**

#### Attendance:

Regular attendance is required and expected! Because of the unique structure of this class (content, size and teaching approach), cutting is unacceptable. Each absence will result in the lowering of 1/3 of a letter grade e.g. B to B-. (Department policy allows one academic week of absence with no ill consequences for the final semester grade.) Tardiness is considered an absence. Students will be administratively dropped if they do not attend the first class (for a 1-credit course) and the first two classes (for a 3-credit course) so that other students may enroll.

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#### Withdrawal/Incomplete

We understand that over the period of a semester there is the possibility of a medical situation or family emergency that might impair your ability to participate successfully in this class. However as this is a performance course, if this situation occurs, it is the student's responsibility to communicate with the instructor regarding an official withdrawal from the course.

#### Disability Policy

If you qualify for accommodations because of a disability please submit to me a letter from Disability Services in a timely manner so that your needs may be addressed. Disability Services determines accommodations based on documented disabilities (303-492-8671, Willard 322, [www.colorado.edu/disabilityservices](http://www.colorado.edu/disabilityservices))

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Religious Observance

Campus policy regarding religious observances requires that faculty make every effort to reasonably and fairly deal with all students who, because of religious obligations, have conflicts with scheduled exams, assignments or required attendance. In this class, religious observance or University business MUST be cleared with the instructor in writing prior to the event. See full details at [http://www.colorado.edu/policies/fac\\_relig.html](http://www.colorado.edu/policies/fac_relig.html)

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Classroom Behavior

Students and faculty each have responsibility for maintaining an appropriate learning environment. Students who fail to adhere to such behavioral standards may be subject to discipline. Faculty have the professional responsibility to treat all students with understanding, dignity and respect, to guide classroom discussion and to set reasonable limits on the manner in which they and their students express opinions. Professional courtesy and sensitivity are especially important with respect to individuals and topics dealing with differences of race, culture, religion, politics, sexual orientation, gender variance, and nationalities. Class rosters are provided to the instructor with the student's legal name. I will gladly honor your request to address you by an alternate name or gender pronoun. Please advise me of this preference early in the semester so that I may make appropriate changes to my records. See policies at <http://www.colorado.edu/policies/classbehavior.html> and at [http://www.colorado.edu/studentaffairs/judicialaffairs/code.html#student\\_code](http://www.colorado.edu/studentaffairs/judicialaffairs/code.html#student_code)

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Discrimination and Harrassment

The University of Colorado policy on Sexual Harassment and the University of Colorado policy (<http://www.colorado.edu/policies/discrimination.html>) on Amorous Relationships applies to all students, staff and faculty. Any student, staff or faculty member who believes s/he has been the subject of discrimination or harassment based upon race, color, national origin, sex, age, disability, religion, sexual orientation, or veteran status should contact the Office of Discrimination and Harassment (ODH) at 303-492-2127 or the Office of Judicial Affairs at 303-492-5550. Information about the ODH and the campus resources available to assist individuals regarding discrimination or harassment can be obtained at <http://www.colorado.edu/odh>

Academic Integrity: Honor Code

All students of the University of Colorado at Boulder are responsible for knowing and adhering to the academic integrity policy of this institution. Violations of this policy may include: cheating, plagiarism, aid of academic dishonesty, fabrication, lying, bribery, and threatening behavior. All incidents of academic misconduct shall be reported to the Honor Code Council ([honor@colorado.edu](mailto:honor@colorado.edu); 303-725-2273). Students who are found to be in violation of the academic integrity policy will be subject to both academic sanctions **from the faculty member and non-academic sanctions (including but not limited** to university probation, suspension, or expulsion). Other information on the Honor Code can be found at

<http://www.colorado.edu/policies/honor.html> and a

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## CLASS SCHEDULE

“Art is the only way to run away without leaving home.”

--Twyla Tharp (Dancer/Choreographer)—

- Week 1 (Jan 19) Introduction: Inter-disciplinary Creativity Explored  
Viewing Assignment: Julie Burstein “4 Lessons on Creativity”  
[http://www.ted.com/talks/julie\\_burstein\\_4\\_lessons\\_in\\_creativity.html](http://www.ted.com/talks/julie_burstein_4_lessons_in_creativity.html)  
Activity: Creative DNA
- Week 2 (Jan 26) Reading Assignment: “Story,” Chapter 5 of *A Whole New Mind* by Daniel Pink.  
Activity: Image Theatre/Storyboard Reshuffling
- Week 3 (Feb 2) Viewing Assignment: Andrew Stanton, “The Clues to a great Story”  
[http://www.ted.com/talks/andrew\\_stanton\\_the\\_clues\\_to\\_a\\_great\\_story.html](http://www.ted.com/talks/andrew_stanton_the_clues_to_a_great_story.html)  
Activity: Digital Story Collage In-class lab work
- Week 4 (Feb 9) **Project #1: IMAGING: Digital Storytelling**  
Presentation and Review
- Week 5 (Feb 15) Thinking and Working outside the Box  
Reading Assignment: “On the Relationship of Science and Art,” Chapter 2 of *On Creativity* by David Bohm.  
Activity: Seeing, Touching, Feeling, Enacting with a beverage
- Week 6 (Feb 23) **KCACTF – No Class**  
Creativity Thinking Tools: S-C-A-M-P-E-R  
<http://www.creativethinkingwith.com/SCAMPER.html>  
Reading Assignment: Heller, Nathan. “Listen and Learn: How has TED Talks turns ideas into an industry.” *New Yorker*, 9 July 2012.  
[http://www.newyorker.com/reporting/2012/07/09/120709fa\\_fact\\_heller](http://www.newyorker.com/reporting/2012/07/09/120709fa_fact_heller)  
Activity: Brain Teaser Games
- Week 7 (Mar 2) **Project #2: TRANSFORMING: Mini TEDTalk**  
Presentation and Review
- Week 8 (Mar 9) Viewing Assignment: Anna Deavere Smith on Language and Individuality (<http://bigthink.com/ideas/5427>)

Viewing Assignment: Anna Deavere Smith, "4 American Characters"  
[http://www.ted.com/talks/anna\\_deavere\\_smith\\_s\\_american\\_character.http](http://www.ted.com/talks/anna_deavere_smith_s_american_character.http)  
Activity: Mindful Listening

Week 9 (Mar 16) Listening Assignment: "BBC Interview Series" Podcast  
[http://www.bbc.co.uk/worldservice/specials/924\\_interview\\_archiv/](http://www.bbc.co.uk/worldservice/specials/924_interview_archiv/)  
Activity: Audio Podcast In-class lab work

Week 10 (Mar 23) **Project #3: EMPATHIZING - Audio Podcast**  
Presentation and Review

Week 11 (March 25-31) **Spring Break** **No Class**

Week 12 (Apr 6) Viewing Assignment: Doodling in Math Class by Vi Hart  
<http://www.youtube.com/watch?v=v-pyuaThp-c>  
Viewing Assignment: Typography  
<http://vimeo.com/3829682>  
Activity: Concert on Self

Week 13 (Apr 13) **Project #4: PLAYING: Creative Swap Stew Personal Project**  
Presentation and Review

Week 14 (Apr 20) Viewing Assignment: "What the Bleep Do We Know"  
<http://www.youtube.com/watch?v=ioONhpIJ-NY>  
Activity: Artist's Date (Cameron)- *Peter & the Starcatcher*

Week 15 (Apr 27) Reading Assignment: "Engaging Change: Transform Yourself,"  
Chapter 5 of *5 Elements of Effective Thinking* by Edward Burger  
and Michael Starbird  
Activity: Class Project In-class Work

Week 16 (May 4) **Project #5: SYNTHESIZING: Class Project Review**  
Presentation and Review