

SYLLABUS

The Atlas of Creative Tools

SLN: 30267, 30268, 30274, 30275, 30281, 30282

3 Units, 7 weeks, Spring 2018

Wednesdays 11:30am – 1:30pm

March 12 – April 27, 2018

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Office hours: By appointment

DESCRIPTION

Based on methods cultivated over many years by choreographer Liz Lerman and colleagues, this course will offer a series of creative tools for laboratory-style application through online presentations, live class sessions, and weekly assignments. With a cross-disciplinary focus and the conviction that everyone can enhance their creative capacity, we will explore structure, sequence, and synthesis of creative processes. The course is appropriate for artists of any discipline, those involved in creative pursuits such as design and writing, or anyone interested in how creativity works.

This live/online hybrid is being conducted as the second phase of a project to develop an online course, and will be selectively documented in video. Students will be required to use digital tools to access course content, for communicating with peers, documenting their work, and responding to assignments.

COURSE OBJECTIVES

- Gain an understanding of creativity that bridges practice and theory with personal experience and intentions/aspirations.
- Learn a series of creative tools and ideas about how to use them in a range of personal and collaborative contexts and across a variety of arts disciplines and other domains.
- Comprehend a range of creative functions and ways to access them through tools, thinking processes, and modes of action, reaction, and interaction.
- Identify and apply creative tools both in isolation and through integration/synthesis.
- Develop online strategies for future iterations of the course.

CALENDAR

Class sessions are organized according to a series of functional/theoretical concepts. Each class will impart new tools. Assignments will afford the opportunity to apply and practice these tools, sometimes in relation to a project of your own.

Each weekly unit consists of three parts:

- **Part A:** Online pre-class preparation material consisting of videos, journal questions, activities, readings, assignments, and/or discussions.
- **Class Meeting:** The in-person class session that meets every Wednesday of the term.
- **Part B:** Online post-class follow-up material consisting of videos, journal questions, activities, readings, assignments, and/or discussions.

Week 1: WELCOME, INTRODUCTION AND GENERAL PRINCIPLES

Part A: 3/12 – 8/13

Class Meeting: 3/14

Part B: 3/14 – 3/18

- Discern creative actions and processes in relation to creativity theory and the concept of creative tools.
- Exercise imagination, observation and inquiry to give form to an idea or concern.

You will be introduced to foundational concepts for this course including creativity, creative tools, embodiment, and breaking knowledge down. Lectures and activities will offer a chance to reflect on these ideas in practice, theory, and in relation to your own experience as we consider the possibilities for constructing conditions for creative production. We'll initiate the use of creative tools with Postcards, in which you engage visualization, physicalization, and verbalization through a sequence of actions.

TOOLS: One to Ten, Postcards, Walk and Talk (Generative)

Week 2: CREATIVITY AS PRACTICE: OBSERVATION, INQUIRY, AND DISCOVERY

Part A: 3/16 – 3/20

Class Meeting: 3/21

Part B: 3/21 – 3/25

- Discern creative actions and processes in personal experience and a larger theoretical framework.
- Employ observation, naming, and inquiry toward practical and creative ends.
- Probe intuition.

You can perceive the external world, attend to your internal process, and name and question the connections between them: these are creative practices that we'll explore through the use of tools. You'll articulate your own creative process in relation to creativity theory, and analyze intuitive choices to probe the deeper knowledge behind them.

TOOLS: Ask a Question, Spontaneous Gesture, Annotation, Four Stages

Week 3: MAKING, LEARNING, AND THE THINKING THAT CONNECTS THEM

Part A: 3/23 – 3/27

Class Meeting: 3/28

Part B: 3/28 – 4/1

- Generate ideas and content useful for future development.
- Comprehend and apply the possibilities of singularity and multiplicity in multiple forms.
- Experience the effects of naming, framing, and categorizing to both limit and open up creative content.

Employing the principle of divergent thinking we'll experience structures for generating content, then look at them in relation to our capacities for contextualizing, categorizing, and assigning multiple names. Observing with and without reason, we'll begin to examine how we generate ideas by making associations between connected and random data.

TOOLS: Perpetual Prompt, Observe the Room, Odd Image Out, Image Scramble, Build a Phrase

Week 4: ASSESSMENT AND THE WORK IN PROGRESS

Part A: 3/30 - 4/3

Class Meeting: 4/4

Part B: 4/4 - 8

- Assess your progress so far in the course by applying tools for peer feedback and personal reflection.
- Name criteria for your success and clarify your path for the remainder of the course.

At this midpoint in the course, we will reflect on individual and group progress through the course using multiple tools, including the Critical Response Process, a four-step method for getting feedback on work in progress. You will produce a self-assessment stating what you have discovered so far, naming criteria for your success and stating personal capacities that you would like to expand.

TOOLS: Critical Response Process, Parameters

Week 5: THE MAKING OF MEANING, THE MEANS OF MAKING

Part A: 4/13 – 4/17

Class Meeting: 4/18

Part B: 4/18 – 4/22

- Apply methods for exploring scope, specificity, and depth in creative material
- Combine multiple modes of thought and action.

The tools you'll experience this week are based in an artistic practice that synthesizes movement with spoken narrative. Exploring content through such combinations gets you to probe meaning and span a wider range of expression. This in turn helps you condition your ability to integrate multiple modes of thought and action.

TOOLS: Equivalents, Movement Metaphor, Detail, Scripting

Week 6: FUNCTIONING ON THE HORIZONTAL, THINKING ON A GRID

Part A: 4/6 – 4/10

Class Meeting: 4/11

Part B: 4/11 – 4/15

- Devise conceptual structures; use structure to drive thinking.
- Employ unlikely juxtapositions as a strategy for comprehension, ideation, and discovery.

Creative effectiveness turns on our ability to function across a horizontal spectrum of possibility, to balance and orchestrate complementary capacities. We'll practice this agility through the use of analogy and the construction of Thinking Grids, a tool that breaks down and recombines raw material in ways that lead you to discovery and new possibilities.

TOOLS: Structure Analogy, Thinking Grid

Week 7: CONTEXT, CONTENT and FINAL SYNTHESIS

Part A: 4/20 – 4/24 Class Meeting: 4/25

Part B: 4/25 – 4/27

- Craft outcomes using principles, tools, and structures.
- Assess outcome from the constructive perspective of work in progress.

Based on the principle that converging is creative, we consider structure and explore tools for crafting and editing that help resolve work into finished form. You'll share a work-in-progress outcome and report on your applications and variations of the creative tools shared in this course.

TOOLS: Hierarchical Grid, Delayed Mirror, Walk and Talk (Editorial)

READINGS

Excerpts from the following, among others:

Lerman, Liz. *Hiking the Horizontal: Field Notes from a Choreographer*. Middletown: Wesleyan University Press, 2011.

Available through the ASU Library:

<http://ebookcentral.proquest.com.ezproxy1.lib.asu.edu/lib/asulib-ebooks/detail.action?docID=1769806>

Brunetti, Ivan. *Cartooning: Philosophy and Practice*. New Haven: Yale University Press, 2011.

Available through the ASU Library:

<http://ebookcentral.proquest.com.ezproxy1.lib.asu.edu/lib/asulib-ebooks/detail.action?docID=3420678>

Root-Bernstein, Robert Scott, and Michèle Root-Bernstein. *Sparks of Genius: The Thirteen Thinking Tools of the World's Most Creative People*. Boston: Houghton Mifflin Co., 1999.

Rehn, Alf and Christian de Cock "Deconstructing Creativity" pp.222-231 in *The Routledge Companion to Creativity* by Tudor Rickards, Mark A. Runco, and Susan Moger

Available through the ASU Library:

<https://ebookcentral-proquest-com.ezproxy1.lib.asu.edu/lib/asulib-ebooks/reader.action?ppg=9&docID=362321&tm=1517887573026>

EXPECTATIONS FOR THIS CLASS

The prerequisite for the class is an attitude of curiosity, openness, and a willingness to experiment. It is useful that participants want to continue to evolve their own creative practices as well as push the boundaries of working together.

You will have assignments that are fulfilled by you alone and you will also be working in pairs and in groups. There is an expectation from the beginning that any issues that arise from process will be dealt with in a timely manner.

GRADING

If you come to class, participate in discussions, bring your personal inquiry into the room, collaborate with your group, move ideas forward, complete all online assignments, take some responsibility for the success of your project(s) you will automatically get a B

Criteria for an A are qualitative, based on the degree to which you pursue, experience, and articulate a breakthrough that advances your learning and that of the class. This might mean that you made a discovery through hard work and consistent questioning, found your own synthesis of creative processes, or made a unique contribution to the research embodied in the course. But in order to get an A you have to work, and that is not just about counting hours.

Assessments consist of the following:

Weekly Journal Entries: Throughout the course you will be prompted to respond to questions related to the online lecture videos, which you will keep track of in a journal of your choice – hand-written or digital. Each week you will submit your journal by uploading images/scans of your notebook or a file of your digital notebook. Please note that submissions must be in PDF format.

Digital Portfolio Entries: You will be utilizing a digital portfolio through [ASU's Digication](#) for posting artifacts relevant to your discovery and practice of the creative tools you will encounter in this class on a weekly basis.

Online Discussions: Throughout the course you will have opportunities for discussion with your classmates in the online environment. Discussion prompts may be topics from the lectures, readings or findings from a group activity. Discussions will also be utilized for sharing discoveries made while practicing the creative tools, by posting digital portfolio entries and providing meaningful feedback to your fellow classmates.

Work in Progress Project Outcome:

During our first session you will identify a project in an area of your study or practice to which you will regularly apply some of the tools imparted in the course. This will serve as a point of reference and experimentation throughout the course and may be an already existing project, or something you devise for this purpose. During the mid-course self-assessment you will reflect on your application of tools to this project; at the culmination of the class you will produce an outcome in the form of a report or artistic expression in any medium, reflecting these applications. The emphasis is on work in

progress, that is, what is emerging and what you are learning, and will be assessed for these factors rather than resolution, crafting, or polish.

Final Self-Assessment Reflection:

You will also write a reflection on your experience of the course, self-assessing your experience based on three criteria: application of tools in work and life outside the classroom, significant discoveries you've made, and personal growth based on your own measures.

Grades are calculated as follows:

Online Discussions:	250 points
Weekly Journal Submissions:	150 points
Weekly Portfolio Assignments (Entries and Discussions):	200 points
Mid-term Self-Assessment Parts 1 and 2:	200 points
Final Tool Application: Work in-progress Project Outcome	100 points
Final Self-Assessment Reflection:	100 points
Total:	1000 points

WHY WE ARE TEACHING THIS CLASS

We define creative tools as: *instrumental* to process but *detachable* from the context in which they originated; *usable* across multiple domains; *transdisciplinary* in application; *repeatable* and *transferrable* to multiple contexts and applications, where they can be *personalized*; *evolvable* into new forms; grounded in *principles*; capable of being *sequenced into larger structures* of learning, making, and action.

Says Liz Lerman, "Evolving and sharing artistic tools has been an obsession for much of my career. Since my early days as an artist, through years of building choreographic and collaborative work, I've recognized such tools as important, functioning both as a means to and an outcome of artistic process. I accepted a professorship at ASU in part as an opportunity to test the use and sharing of creative tools in a higher education settings and across disciplines."

The way these methods have come into being is itself a tool. We believe that anyone can begin to harvest their own knowledge, intuition and practice in ways that will make a more vibrant world. Digital technology offers ways to expand the reach and impact of tool sharing, which motivates our interest using the present class as a laboratory toward an online course.

TECHNICAL SUPPORT

Please do not contact your instructors with technical questions. Herberger Online handles all technical questions and issues that may arise in this course.

Please contact Herberger Online's support team immediately if you encounter technical issues while completing an assignment and you are unable to resolve the problem and reset your work.

Technical support is available 24/7 at:

- **holsupport@asu.edu**
- **1-888-298-4117**
- **480-965-3057 (International)**

When contacting support, please provide:

- The full name of this course (ABC 123: Long Name)
- The title(s) of any assignment(s) you're having trouble with
- A brief description of the problem
- Detailed, step-by-step instructions to reproduce the problem

For Digital Portfolio support, please refer to the Digication Online Help Desk:

https://asu.digication.com/get_help_asu_eportfolio_resources/Online_Help_Desk

Online Course Expectations

IMPORTANT: This is a hybrid course consisting of both in-person sessions and online coursework. You should proceed with this course only if you have previous computer and internet experience and you're willing and able to assume the added personal responsibility of completing the online component.

- It is your responsibility to ensure you have adequate computer resources and fast enough internet service to view course materials and complete all online activities, discussions, assignments, etc.
- If your computer or internet service malfunctions at any time during the semester, it is your responsibility to locate adequate resources elsewhere or to withdraw from the course.
- It is strongly recommended that you do not wait until the last minute to submit your assignments, just in case of internet service disruptions at your location or other technical problems. Requests for extensions due to computer or internet malfunctions may not be granted.
- If you have technical questions or difficulties with the course site, please do not contact the instructor; instead, submit a ticket via the Herberger Online Helpdesk.

Time Management

Hybrid courses are just as rigorous as fully in-person courses, so expect your coursework to be challenging but rewarding.

For 7.5 week sessions, you should plan for 18 hours of coursework per week for every 3 credits.

Academic Integrity and Plagiarism

Students are expected to adhere to the [ASU Student Code of Conduct](#).

Besides academic performance, students should exhibit the qualities of honesty and integrity. Every student is expected to produce his/her original, independent work. Any student whose work indicates a violation of the ASU Academic Misconduct Policy including cheating, plagiarism, and dishonesty will be subject to disciplinary action.

Plagiarism is defined as deliberately passing off someone else's words or ideas as your own. All necessary and appropriate sanctions will be issued to all parties involved with plagiarizing any and all course work. Plagiarism and any other form of academic dishonesty that is in violation with the Student Code of Conduct will not be tolerated.

Arizona State University and the Herberger Institute for Design and the Arts expect the highest standards of academic integrity from all students. Failure to meet these standards may result in suspension or expulsion from the university or other sanctions as specified in the University Student Academic Integrity Policy. For more information, please see the ASU Student Academic Integrity Policy:

<http://provost.asu.edu/academicintegrity>. Per ASU policy, a student may not avoid the consequences of academic dishonesty by withdrawing from a course, and may be placed back in the course in order to face sanctions resulting from academic integrity violations. You are responsible for abiding by this policy.

In addition, ASU adheres to a university-wide Student Code of Conduct. The philosophy behind this policy states: The aim of education is the intellectual, personal, social, and ethical development of the individual. The educational process is ideally conducted in an environment that encourages reasoned discourse, intellectual honesty, openness to constructive change and respect for the rights of all individuals. Self-discipline and a respect for the rights of others in the university community are necessary for the fulfillment of such goals. The Student Code of Conduct is designed to promote this environment at each of the state universities.

The ASU student [academic integrity policy](#) lists violations in detail. These violations fall into five broad areas that include but are not limited to:

1. Cheating on an academic evaluation or assignment.
2. Plagiarizing.
3. Academic deceit, such as fabricating data or information.
4. Aiding academic integrity policy violations and inappropriately collaborating.
5. Falsifying academic records.

Student Conduct

You are expected to treat your instructor and your fellow classmates with respect and kindness. In all correspondence and in Discussion Board postings, you should show respect for the viewpoints of others who may disagree with you or see things from a different perspective. Criticizing, ridiculing, insulting, or belittling others will not be

accepted. Keep in mind that electronic communications do not have the advantage of nonverbal cues that are so much a part of interpersonal communication. Humor or satire can sometimes be misinterpreted in strictly electronic communication forums.

Online Activity Logs

All visits to the course website are logged by the Herberger Online servers, and those logs are regularly reviewed by Herberger Online during the course of normal business. These logs contain all requests you make while visiting the site: every image, video, web page, etc. Each request is logged with the time, down to the second, when it was made. If you contact your instructor, or Herberger Online, about a technical issue, these logs will be reviewed as part of that process.

Disruptive, Threatening or Violent Behavior

Threatening, violent, or disruptive behavior will not be tolerated in this class, and will be handled in accordance with ASU policy. For more information please visit:

<https://eoss.asu.edu/dos/srr/PoliciesAndProcedures>
and <https://eoss.asu.edu/dos/safety/ThreateningBehavior>.

Title IX

Title IX is a federal law that provides that no person be excluded on the basis of sex from participation in, be denied benefits of, or be subjected to discrimination under any education program or activity. Both Title IX and university policy make clear that sexual violence and harassment based on sex is prohibited. An individual who believes they have been subjected to sexual violence or harassed on the basis of sex can seek support, including counseling and academic support, from the university. If you or someone you know has been harassed on the basis of sex or sexually assaulted, you can find information and resources at <http://sexualviolenceprevention.asu.edu/faqs/students>.

Netiquette - online etiquette

Netiquette, a social code that defines “good” online behavior is something to keep in mind during your online course interactions. Follow the guidelines below to leave your mark as a knowledgeable, respectful and polite student who is also positioned to succeed professionally. Tips for appropriate netiquette can be found here, <https://asuonline.asu.edu/newsroom/online-learning-tips/netiquette-online-students>.

Special Accommodations

Your instructor is willing to make any reasonable adaptations for limitations due to any documented disability, including learning disabilities. Please contact the instructor during office hours or by appointment to discuss any special needs you may have. You must contact the Disability Resource Center to process the paperwork for special course accommodations. To request academic accommodations due to a disability, please contact the ASU Disability Resource Center (<http://www.asu.edu/studentaffairs/ed/drc/>; Phone: (480) 965-1234; TDD: (480) 965-9000). This is a very important step as

accommodations may be difficult to make retroactively. If you have a letter from their office indicating that you have a disability which requires academic accommodations, in order to assure that you receive your accommodations in a timely manner, please present this documentation to me no later than the end of the first week of the semester so that your needs can be addressed effectively.

Student Rights and Responsibilities

Students must abide by all the requirements stated in this syllabus. In addition, all students should be aware of their rights and responsibilities at Arizona State University. Please reference the college catalog and student handbook for student rights and responsibilities.

These can be found here:

http://herbergerinstitute.asu.edu/students/undergrad/documents/student_handbook.pdf

Student Services & Resources

You will find a list of student resources at: <https://tutoring.asu.edu/student-resources>
Resources included are advisement, registration, financial aid, disability services, counseling, tutoring, library, and more.

Academic Calendar and Important Dates

The academic calendar can be found here: <https://students.asu.edu/academic-calendar>

The Writing Center

Students have access to Academic Support Programs including tutoring and the writing center. Information on these resources can be found here, <https://tutoring.asu.edu/>.

Counseling & Consultation

Students have access to Counseling & Consultation services. Information on this can be found here, <https://eoss.asu.edu/counseling>.

Health and Wellness

Students have access to Health and Wellness services. Information on this can be found here, <https://eoss.asu.edu/health>, <https://wellness.asu.edu/>.