

Where do ideas come from? Special Topics ART 1??

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“Playing with ideas is extremely exhilarating” (Csikszentmihalyi, 1990, p. 127).

Course Description

What does the creative process look like across disciplines? Through guest presentations, hands-on art-making, journaling activities, and sensory-based physical movements including yoga and mindfulness practices, this course investigates where ideas come from and the ways in which our minds and bodies propel our ideas forward. This course considers how the ability to bring one’s most deeply meaningful ideas to fruition may promote collaboration, problem-solving skills, self-agency, self-actualization, personal growth, self-understanding, resiliency, autonomy, empowerment, liberation, purpose, compassion, and freedom from oppression. In doing so, this course supports Moravian College’s InFocus theme, *War, Peace, and the Just Society*.

No Prerequisites.

Required Texts and Materials

A blank sketchbook (for your “Idea Book”*)

Required articles (PDF’s are on Canvas):

Baker, D. & Baker, S. (2012). To “Catch the Sparkling Glow:” A Canvas for Creativity in the Management Classroom. *Academy of Management Learning & Education*, 11(4), 704-721.

Burton, F. (2013). Where’s Wonder? *International Journal of Progressive Education*, 9(1), 109-118.

Fremantle, C. & Kearney, G. (2015). Owning failure: Insights into the perceptions and understandings of art educators. *International Journal of Art and Design Education*, 34(3), 309-318.

Required sections/chapters from books (PDF’s are on Canvas):

Boal, A. (2003). *Games for Actors and Non-Actors*. 2nd ed. (Trans. Adrian Jackson). New York: Routledge

Cameron, J. (2007). *The complete artist's way: Creativity as a spiritual practice*. New York: Tarcher/Penguin.

Csikszentmihalyi, M. (1990). *Flow: The psychology of optimal experience*. New York: Harper Perennial.

Davis, J. (2008). Show up and shape time. In, *Journey from the center to the page: Yoga philosophies and practices as muse for authentic writing* (pp. 11-23). Rhinbeck, NY: Monkfish.

Kleon, A. (2015). *The steal like an artist journal: A notebook for creative kleptomaniacs*. New York: Workman.

Le Feuvre, L. (2010a) *Failure: Documents of Contemporary Art*. London: Whitechapel Gallery and Cambridge, MA: MIT Press

Maisel, E. (1995). *Fearless Creating: A Step-by-Step Guide To Starting and Completing Your Work of Art*. Tarcher Perigee.

Pelech, J., & Pieper, G. (2010). "How does knowledge come into existence?" In *The comprehensive handbook of constructivist teaching*. (pp. 29-32). Charlotte, NC: Information Age Publishing

Smith, K. (2008). *How to be an explorer of the world: A portable art/life museum*. New York: Perigee.

van der Kolk, B. (2014). Learning to inhabit your body: Yoga. In. B. van der Kolk, *The Body Keeps the Score: Brain, Mind, and Body in the Healing of Trauma* (263-276). New York: Viking.

Required websites or other media (Links are on Canvas):

Le Feuvre, L. (2010b) If at First You Don't Succeed.... *Tate etc.* 18(Spring 2010), 1–8. Retrieved from <http://www.tate.org.uk/context-comment/articles/if-first-you-dont-succeed-celebrate>

Podcast *Ted Radio Hour*. Episode: "What is Original?" 4/8/16 (original broadcast date 6/27/14)

Film: *Everything is a Remix*, 2015. Kirby Ferguson <https://vimeo.com/139094998>

TedTalks: Where do ideas come from? https://www.ted.com/playlists/20/where_do_ideas_come_from

One of the clearest lessons from contemporary neuroscience is that our sense of ourselves is anchored in a vital connection with our bodies. (van der Kolk, 2015, p. 272)

Art Kit

Students in many hands-on ART courses are charged a course fee for art supplies called an “Art Kit.” The fee for this course would be approximately \$25. This would cover the costs for the blank sketchbook, that will be used for the students’ “Idea Books” as well as other art materials.

Course Goals

1. Understanding of the diversity and complexity of this area of the fine arts
2. Understanding of the interdependence of form and content in this area of the fine arts
3. Appreciation and awareness of the richness and importance of artistic expression
4. Ability to discuss and analyze works of art using vocabulary germane to the discipline
5. Understanding of the relationship between a work of art and the society in which it was created
6. Understanding that manifesting one’s ideas promotes promote collaboration, problem-solving skills, self-agency, self-actualization, personal growth, self-understanding, resiliency, autonomy, empowerment, liberation, purpose, compassion, and freedom from oppression

Course Requirements - See Assignment Sheets for grading rubrics

Course Goals	Assignment/Mean of Assessment	Percentage of Final Grade	Expected Number Of Hours To Spend On Coursework, Outside Of Class Time
1,5	Service-Learning: Written reflections on Guest Faculty/Staff Presentations <i>Students are expected to complete reflections 8 times during the semester.</i>	25% (8 separate assignments)	8 hours in total over the semester (roughly 1 hour per written reflectio)
1,4	Contribute to Discussion Boards on Canvas <i>Students are expected to complete assigned readings, listen to podcasts, or watch TedTalks or other media and then write brief responses to assigned questions on the Discussion Boards on Canvas. Students will also comment on other students’ written reflections on the Discussion Boards.</i>	20% (9 separate assignments)	3 hours per week
1,2,3,4,5,6	Service Learning: Creativity Caravan: Hands-On Miniature Book-Making and Writing Workshop (Special Event open to the whole campus, in support of InFocus Theme) <i>Students are expected to help with the planning of this event in advance. Students will also sign up for a timeslot to help with the logistics on the day of the event. They will also create 2 hand-made books during this event.</i>	15%	1 hour per week
1,5,6	Idea book <i>Students will have time to work on their Idea Books in class, but are expected to add to them each week, outside of class time.</i>	20% (graded twice during the semester)	4 hours per week
	Idea Book Exhibition & Presentation (Special Event open to the whole campus, in support of InFocus Theme) <i>Students are expected to participate in a group exhibition of the books in a public area on campus (such as HUB gallery) and participate in informal discussions of their books with members of the Moravian College Community.</i>	20%	
Totals		100%	8.5 + hours per week (minimum)

Expected Number Of Hours To Spend On Coursework, Outside Of Class Time

Students are expected to spend 8-10 hours per week, outside of class time, on assignments, readings, trips, and/or fieldwork. The student work in this course is in full compliance with the federal definition of a four-credit hour course. For a 4-credit/1-unit courses, students must spend a minimum of 174 hours on coursework including class time.

Saving artwork

Students majoring in studio art, graphic design or art education should save examples of their work from all Art classes (particularly beginning studio classes) for the sophomore review.

Removing artwork

Students must remove all work from the classroom, including drying racks, at the end of the semester, or it will be disposed of.

Everything the body can do is potentially enjoyable. Yet many people ignore this capacity, and use their physical equipment as little as possible, leaving its ability to provide flow unexploited. When left undeveloped, the senses give us chaotic information: an untrained body moves in random or clumsy ways, an insensitive eye presents ugly or uninteresting sights, the unmusical ear mainly hears jarring noises, the coarse palate knows only insipid tastes. If the functions of the body are left to atrophy, the quality of life becomes merely adequate, and for some even dismal. But if one takes control of what the body can do, and learns to impose order on physical sensations, entropy yields to a sense of enjoyable harmony in consciousness.

(Csikszentmihalyi, 1990, p. 95)

Attendance

The Art Department established this department-wide attendance policy to apply to students in all art classes.

For classes that meet twice a week, after the second unexcused absence, final grade will be dropped by one full letter. After the fourth unexcused absence, student will receive a failing final grade.

An excused absence is one confirmed by a note from the Dean's Office, Student Services, Academic and Accessibility Support Center, or verified with a doctor's note (within 24 hours of illness). Death in family should be confirmed with Student Services.

Documentation is required for sports. Students may be excused from class, with advanced notice, for games or matches, but not for practice. Students should provide the instructor with a schedule, if they know you will be missing any classes due to a game or match. Practice is not an excused absence. Students must make arrangements to cover any missed class material and turn in assignments on the appropriate date.

Job interviews or doctor's/dentist's appointments are not to be scheduled during class.

Missing Portions of Class: The following count as unexcused absences

- More than 15 minutes late for class
- Failure to bring supplies to class
- Failure to return from break
- Leaving class half an hour or more early
- Being tardy more than 3 times. Tardiness: being 5 to 15 minutes late for class

Students: If you are late or absent, it is your responsibility to find out what you missed and to catch up in a timely manner.

Grading

It is within the instructor's purview to apply qualitative judgment in determining grades for an assignment or for a course. See Assignment Sheets for details about grading rubrics for each assignment.

Standard numeric grading scale:

A	94-100
A -	90-93
B+	87-89
B	84-86
B -	80-83
C +	77-79
C	74-76
C -	70-73
D +	67-69
D	64-66
D -	60-63
F	below 60

Course schedule

Week 1

Welcome and Introductions

Review Syllabus & Assignment Sheets

Tutorials for using Canvas

Hands-on art-making and tutorials/demos for how to create entries in your “Idea Book”

Week 2

Hands-on art-making and tutorials/demos for how to create entries in your “Idea Book”

Discussion of assigned readings

Readings Due:

- Excerpt from Kleon, *The steal like an artist journal: A notebook for creative kleptomaniacs*
- Excerpt from Smith, *How to be an explorer of the world: A portable art/life museum*

Due on Canvas: Participate in Discussion Board

Week 3

Guest Presenter #1 Art Department Faculty

Hands-on art-making and tutorials/demos for how to create entries in your “Idea Book”

Discussion of assigned readings

Readings Due:

- Podcast *Ted Radio Hour*. Episode: “What is Original?” 4/8/16 (original broadcast date 6/27/14)
- Watch (free) film: *Everything is a Remix*, 2015. Kirby Ferguson <https://vimeo.com/139094998>
- Watch any one of the nine TedTalks playlist: *Where do ideas come from?*
https://www.ted.com/playlists/20/where_do_ideas_come_from

Due on Canvas: Participate in Discussion Board

Week 4

Guest Presenter #2 Nursing or Occupational Therapy Faculty

Yoga and Mindfulness Techniques in Payne Gallery

Discussion of assigned readings

Readings Due:

- van der Kolk, B. (2014). Learning to inhabit your body: Yoga. In. B. van der Kolk, *The Body Keeps the Score: Brain, Mind, and Body in the Healing of Trauma* (263-276). New York: Viking.
- Davis, J. (2008). Show up and shape time. In, *Journey from the center to the page: Yoga philosophies and practices as muse for authentic writing* (pp. 11-23). Rhinbeck, NY: Monkfish.

Due on Canvas: Participate in Discussion Board

Week 5

Guest Presenter #3 Religion or Philosophy Faculty

In-class time for Art-Making, Journaling, Yoga, and Mindfulness as ways to develop ideas

Discussion of assigned readings

Readings Due:

- Excerpt from Cameron, *The complete artist's way: Creativity as a spiritual practice*
- Excerpt from Maisel, *Fearless Creating: A Step-by-Step Guide To Starting and Completing Your Work of Art*

Due on Canvas: Participate in Discussion Board

Week 6

Visit to Payne Art Gallery & Reeves Library. “Tiny Art Book Exhibition”*

In-class time for Art-Making, Journaling, Yoga, and Mindfulness as ways to develop ideas

Discussion of assigned readings

Readings Due:

- Le Feuvre, L. If at First You Don’t Succeed.... *Tate etc.* 18(Spring 2010), 1–8. Retrieved from <http://www.tate.org.uk/context-comment/articles/if-first-you-dont-succeed-celebrate>
- Excerpt from Le Feuvre, L. *Failure: Documents of Contemporary Art*
- Fremantle, C. & Kearney, G. Owning failure: Insights into the perceptions and understandings of art educators. *International Journal of Art and Design Education*, 34(3), 309-318.

Due on Canvas: Participate in Discussion Board

Week 7 (Mid Term)

Guest Presenter #4: A member of one of these committees or departments: InFocus Committee; or Center for Career and Civic Engagement; or Counseling Center; or Religious Life

Mid Term Assignments Due:

- Student Presentations of Idea Books
- Idea Books, min of 28 pages filled
- Written Reflections of first 4 Guest Speaker Presentations

Week 8

Give students feedback on their grades/ work on their Idea Books that were due last week; offer suggestions for the rest of the semester

Prepare for the Creativity Caravan Event. (*I plan to ask the presenters from the Creativity Caravan if there are any specific readings the students should complete in advance.*) Review assignment sheet

Discussion of assigned readings

Reading Due: Excerpt from Csikszentmihalyi, *Flow: The psychology of optimal experience*.

Due on Canvas: Participate in Discussion Board

Week 9

Creativity Caravan Event

Week 10

Debriefing and discuss feedback on the Creativity Caravan Event

Students will share their miniature books with the class; informal presentations

Discussion of assigned readings

Readings Due:

- Baker, D. & Baker, S. (2012). To “Catch the Sparkling Glow:” A Canvas for Creativity in the Management Classroom. *Academy of Management Learning & Education*, 11(4), 704-721.
- Burton, F. (2013). Where’s Wonder? *International Journal of Progressive Education*, 9(1), 109-118.

Due on Canvas:

- Participate in Discussion Board
- Self-Reflection on the Creativity Caravan Workshop

Week 11

Guest Presenter #5 Economics and Business Department faculty

In-class time for Art-Making, Journaling, Yoga, and Mindfulness as ways to develop ideas

Week 12

Guest Presenter #6 Education Department Faculty

In-class time for Art-Making, Journaling, Yoga, and Mindfulness as ways to develop ideas

Discussion of assigned readings

Reading Due: Pelech, J., & Pieper, G. (2010). "How does knowledge come into existence?" In *The comprehensive handbook of constructivist teaching*. (pp. 29-32). Charlotte, NC: Information Age Publishing

Due on Canvas: Participate in Discussion Board

Week 13

Guest Presenter #7 Math and Computer Science Department Faculty

In-class time for Art-Making, Journaling, Yoga, and Mindfulness as ways to develop ideas

Week 14

Guest Presenter 8 Theater Arts or Music Faculty

In-class time for Art-Making, Journaling, Yoga, and Mindfulness as ways to develop ideas

Discussion of assigned readings

Reading Due: Excerpt from Boal, *Games for Actors and Non-Actors*

Due on Canvas: Participate in Discussion Board

Week 15

Student Presentations of Idea Books

Conclusions

Final Assignments Due during Finals Week:

- Final Idea Books, min of 60 pages filled
- Written Reflections of last 4 Guest Speaker Presentations

Syllabus is subject to change

We will follow this syllabus as closely as possible, but sometimes unexpected events happen and changes must be made (i.e. the college closes because of inclement weather; a guest speaker cancels; a trip is canceled due to weather; students need more/less time on particular content, etc.). Students will receive a revised schedule (hard copies will be given out in class and digital copy will be posted on Canvas) if we must make changes to the syllabus. It is the student's responsibility to keep track of revised schedules.

Accessibility and Disability Support

Students who wish to request accommodations in this class for a disability should contact the Academic and Accessibility Support Center, located in the lower level of Monocacy Hall, or by calling 610-861-1401. Accommodations cannot be provided until authorization is received from the Academic and Accessibility Support Center. Moravian encourages persons with disabilities to participate in its programs and activities. If you anticipate needing any type of accommodation or have questions about the physical access provided, please contact the event sponsor at least one week prior to the event.

Title IX

Moravian College faculty are committed to providing a learning environment free from gender discrimination and sexual violence. Should a student disclose a concern of this nature, the faculty member is obligated to inform the Title IX Coordinator, who will assist the student in determining resources for support and resolution. Fully confidential reporting options include the [Counseling Center](#), [Health Center](#), and [Religious Life](#) (chaplain). Survivors are encouraged to seek immediate assistance by contacting the [Advocates](#) at (484) 764-9242. For more information, please visit www.moravian.edu/titleix.

Academic Code of Conduct

All work that you submit or present as part of course assignments or requirements must be your original work unless otherwise expressly permitted by the instructor. This includes any work presented, be it in written, oral, or digital form or in any other technical or artistic medium. When you use the specific thoughts, ideas, writings, or expressions of another person, you must accompany each instance of use with some form of attribution to the source. Direct quotes from any source (including online sources) must be placed in quotation marks (or otherwise marked appropriately) and accompanied by proper citation, following the preferred bibliographic conventions of your department or instructor. In this class you will be using APA. Student ignorance of bibliographic convention and citation procedures is not a valid excuse for having committed plagiarism. **To reiterate: When you use the specific thoughts, ideas, writing, or expressions of another person, you must accompany each instance of use with some form of attribution to the source, regardless of the genre or medium in which you are working.**

You can familiarize yourself with all aspects of Moravian College's Academic Code of Conduct here: <http://www.moravian.edu/static/studentLife/handbook/academic/academic2.html>

Art Department Mission Statement

The Moravian College Art Department cultivates a vibrant academic community committed to creative and critical thinking. Our faculty and students share a passion for art as a celebration of the mind's imaginative and intellectual powers. Art is by nature an interdisciplinary and trans-cultural field that invites students to consider how art reflects and shapes society, politics, ethics, and culture. At Moravian College, art-making is a form of meaning-making that relies on invention, research, and an infinitely curious mind to construct new knowledge, foster self-expression, and explore visual communication. Students are given the opportunity to unleash their creativity through dynamic projects that embrace risk-taking, problem-solving, revision, and self-reflection.

Working at the forefront of new approaches to teaching, learning, and technology, the Art Department is grounded in strong traditional foundations. Our program lays the ground-work for students to integrate and appreciate art throughout their lives, encouraging leadership in their fields and within the global community. Under the mentorship of our outstanding faculty, our students are provided with a strong, personalized academic major, combined with innovative hands-on learning experiences and opportunities for community engagement and collaboration. The Art Department is committed to providing professional opportunities through our internships; in-house graphic design studio; student teaching; on- and off- campus student exhibitions; visiting guest lectures; study abroad experiences; student-run organizations; and participation in conferences, workshops and presentations.

Art Department Philosophy

Contemporary visual culture includes real-time and interactive media, mass communications, and art. To develop a critical intelligence, students must learn how to question.

Making art is based on experimentation and revision. Asking how, why, when, and by whom images are made should be integral to the liberal arts enterprise. The process of discovery and adaptation used in art-making could contribute profoundly to all disciplines. The informed contemporary liberal arts student cannot, without understanding the history of representation, make decisions about the meaning and value of their persistent attraction to static and moving images.

Further Reading

Artistic Practices

Bayles, D. & Orland, T. (1993). *Art and Fear: Observations on the perils (and rewards) of artmaking*. Santa Cruz: The Image Continuum.

Berger, J. (1990). *Ways of seeing*. Penguin.

Cameron, J. (2007). *The Complete Artist's Way: Creativity as a Spiritual Practice*. New York: Jeremy P. Tarcher/Penguin.

Hafeli, M. (2015). *Exploring Studio Materials*. New York: Oxford.

Maisel, E. (1995). *Fearless Creating: A Step-by-Step Guide To Starting and Completing Your Work of Art*. Tarcher Perigee.

Pressfield, S. (2002). *The war of art: Break through the blocks and win your creative inner battles*. New York: Black Irish Entertainment.

Sensory Practices

Damasio, A. (2000). *The Feeling of What Happens: Body and Emotion in the Making of Consciousness*. Mariner Books.

Yoga Practices

Butera, R., (2009). *The Pure Heart of Yoga: Ten Essential Steps for Personal Transformation*. Minnesota: Llewellyn.

Butera, R., (2012). *Meditation for Your Life: Creating a Plan that Suits Your Style*. Minnesota: Llewellyn.

Butera, R., Byron E., & Elgelid S. (2015). *Yoga Therapy for Stress and Anxiety: Create a Personalized Holistic Plan to Balance Your Life*. Minnesota: Llewellyn.

Cope, S. (1999). *Yoga and the Quest for the True Self*. New York: Bantam.

Davis, J. (2008). *The Journey from the Center to the Page: Yoga Philosophies and Practices as Muse for Authentic Writing*. 2nd ed. Rhinebeck, NY: Monkfish Book.

van der Kolk, B. (2014). Learning to inhabit your body: Yoga. In. B. van der Kolk, *The Body Keeps the Score: Brain, Mind, and Body in the Healing of Trauma* (263-276). New York: Viking.

Writing Practices

Goldsmith, K. (2011). *Uncreative Writing*. New York: Columbia University.

Mendelsund, P. (2014) *What we see when we read*. New York: Vintage.

Educational Practices

Burton, F. (2013). Where's Wonder? *International Journal of Progressive Education*, 9(1),109-118.

Duckworth, E. (1972). The Having of Wonderful Ideas. *Harvard Educational Review*. 42(2), 217-31.

Pelech, J. & Pieper, G. (2010). "How does knowledge come into existence?" in *The Comprehensive Handbook of Constructivist Teaching*. Charlotte, NC: Information Age Publishing.

Flow, Creativity & Motivation

Burstein, J. (2011). *Spark. How creativity works*. New York: Harper Collins,

Csikszentmihalyi, M. (2008). *Flow: The Psychology of Optimal Experience*. Harper Perennial Modern Classics.

Lehrer, J. (2012). *Imagine: How creativity works*. New York: Houghton Mifflin Harcourt.

Pink, D. (2009). *Drive. The surprising truth about what motivates us*. New York: Riverhead.

Robinson, K. (2011). *Out of our minds: Learning to be creative*. West Sussex, UK: Capstone.

Turner, M. (2014). *The origin of ideas*. New York. Oxford University Press.

Theater/Acting Practices

Boal, A. (2003). *Games for Actors and Non-Actors*. 2nd ed. (Trans. Adrian Jackson). New York: Routledge

Historical/Philosophical texts

Dewey, J. (1934). *Art as Experience*. New York: Tarcher Perigee.

Benjamin, W. (1968). The Work of Art in the Age of Mechanical Reproduction. In *Illuminations*. New York, Harcourt, Brace & World.

Greene, M. (2000). *Releasing the Imagination: Essays on Education, the Arts, and Social Change*. San Francisco: Jossey-Bass.

The Yoga Sutras of Patanjali, as found in Desikachar, T.K.V. *The Heart of Yoga: Developing a Personal Practice*. Rochester, VT: Inner Traditions International.

Children's Picture Books

Yamada, K. (2014). *What Do You Do With an Idea?* Compendium Inc.

Yamada, K. (2016). *What Do You Do With a Problem?* Compendium Inc.