

CREATIVITY AND IMAGINATION IN EDUCATIONAL SETTINGS

05:300:305:90

Fall 2021

3 Credits

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| Instructor Name: Helane Rosenberg | Email address: helane.rosenberg@gmail.com |
| Phone Number: 732-221-3899 | Location COMPLETELY ONLINE Class Meeting Times: Asynchronous |
| Office Hours: By arrangement | Prerequisites or other limitations: |
| Mode of Instruction: ¹ <input type="checkbox"/> Lecture <input type="checkbox"/> Seminar <input type="checkbox"/> Hybrid <input checked="" type="checkbox"/> Online <input type="checkbox"/> Other | Permission required: <input checked="" type="checkbox"/> No <input type="checkbox"/> Yes Directions about where to get permission numbers: |

Learning goals²

1. Developing a critical eye on what you view as creative in the processes and products of others.
2. Conducting a personal investigation of your own creative processes (fluency, flexibility, and elaboration) as well as recognizing your own potential to be creative in many ways.
3. Selecting and describing (individually) what you believe to be a creative product.
4. Understanding the creative process of groups by viewing/analyzing the creative products of various similar classes as a way to assess the success/failure of conceptual materials that seek to stimulate creativity in a target population.

Course catalog description:

Students will become acquainted with the fields of creativity and mental imagery through online and live lectures, readings, and leading and/or participating in a variety of activities designed to stimulate personal creativity. Students will respond to almost weekly probes and submit journal entries stimulated by those probes. Students will develop two different presentations that demonstrate their personal take on creativity. Students will work in groups to create two concluding pieces (a creativity box and an original text segment) that utilize the creative and imaginative skills and abilities of all participants in that group.

Other description of course purposes, context, methods, etc:

The most importation feature of this course is that **each assignment builds on the previous one.** Either through my written response to your work or through the videoed or written response of

¹ Check 1:

² These can be TEAC claims or objectives from other sources.

classmates, you will build a portfolio of materials that reflects your own creative processes. You can access each assignment by clicking on the links you see for each session.

With an understanding that you can incorporate what you gleaned from the readings, the viewings, and my responses in shaping your assignments, **you must submit the assignments when they are due.** If you turn in these assignments (particularly the journal entries) in two's or three's, you will not be able to take advantage of what you learn from the course material and my commentary. There are other assignments (besides the journal entries.) You can click on the links for each assignment to be taken to a detailed overview of the assignment.

Because the whole class (as individuals) is viewing your videoed assignments, **you must submit these assignments so that the other students in the class have the opportunity to view your submissions and comment on them.** If you submit these assignments after the due date, you will not have the benefit of the responses of your classmates and they will not get a sense of you.

One aspect of creativity (that students forget about) is showing up. Woody Allen suggested that "Eighty percent of success is showing up." But, you ask how can I show up for a class that is held remotely and typically asynchronously? I admit it is hard with people's differing schedules and multiple courses being taken. It's easy to focus on one or two courses and forgetting about the others until the eleventh hour. So, I have organized the course into weekly chunks: **I have divided the course into fourteen segments--as if it were taking place face-to-face. Try to tackle the readings, the viewings, the assignments one week at a time.** That way, you give yourself a schedule and some time between weeks to let all that you are learning percolate. And you will avoid the panicking that can happen if you let this course slip for too long. Then you can't catch up.

The readings and viewings for the course are critical. I don't test you on what you read. But, if you skip these readings, you stand to miss out on the theories, the new ideas, the important contributors that are all part of what makes creativity and imagination be not merely fluff. I have kept most of the original course materials but added new readings that seem relevant to the situation we find ourselves in. You can read or view these resources by clicking on the links that appear in each class session.

Faculty Syllabus Statement for Disability Services:

Rutgers University welcomes students with disabilities into all of the University's educational programs. In order to receive consideration for reasonable accommodations, a student with a disability must contact the appropriate disability services office at the campus where you are officially enrolled, participate in an intake interview, and provide documentation: <https://ods.rutgers.edu/students/documentation-guidelines>. If the documentation supports your request for reasonable accommodations, your campus's disability services office will provide you with a Letter of Accommodations. Please share this letter with your instructors and discuss the accommodations with them as early in your courses as possible. To begin this process, please complete the registration form (<https://webapps.rutgers.edu/student-ods/forms/registration>).

Academic Integrity Policy:

Academic integrity: Make sure that you provide proper citations for all materials that you use in all written work. Any violation of academic honesty is a serious offense and is therefore subject to an appropriate penalty. Refer to <http://academicintegrity.rutgers.edu/> for a full explanation of policies.

Grading policy:

GRADING SCALE:

90-100 = A
85-89 = B+
80-84 = B
75-79 = C+
70-74 = C
65-69 = D+
60-64 = D
Less than 60 = F

Assignments³:

THE ASSIGNMENTS AND THEIR POINT VALUE

Online Activities: 6 presentations submitted as videos (each between one and two minutes of you responding to a particular probe) 3 points each **18 points total**

Journal Entries: 6 written responses to various probes (each one about two hundred to three hundred words in length) 5 of journal entries are worth 5 points each; the sixth is worth 6 points. **31 points total**

The Larger Assignments. Each of these assignments is unique. Following is a list with name and point value of each larger assignment. **51 points total**

THE LARGER ASSIGNMENTS

MY OBJECT AND ME (13 POINTS)

Select an object in your room or house that you believe has stimulated you in the past to feel as if you could exhibit creative behavior. Maybe you know that this object can continue to spark a creative idea or action or plan. Maybe it relaxes you (like the way your

³ Including exams, papers etc.

favorite pillow makes you feel unstressed); maybe it allows you to return to a different moment in your life--one in which you felt that anything was possible (like the way your stuffed animal can make you feel as if anything is possible); maybe it always sparks an exciting process (like your favorite pen); find your touchstone object.

Decide how you should best present you and your object. Maybe you wish to describe an exciting incident from your past. Maybe you talk to camera and tell us (the viewers) how you'd like to show us how you might use this object to stimulate something you would consider creative. Maybe you want to upload photos of you and your object—providing a history of both of you over time.

Create a video of you describing you and your object. You can include how you acquired this object; who gave it to you; your relationship changing over time; what aspect of it really has an effect on you; where you keep the object; what you might do with the object in the future. Always try to include the object in your video. The video can show just the object (with you doing the voice-over) or both of you (you demonstrating something you do with your object.)

The video should be no longer than two minutes. You can record this video using your computer or smart phone or anything else that you have used to record incidents in your own daily life. Make sure you speak loudly enough so viewers (like me) don't have to strain to hear what you have to say

Also include a short paragraph to accompany the video. In this paragraph, describe briefly why you chose your object and how you used this object in the past and how you might use it in the future. Type your paragraph directly in the box provided for the assignment or write the paragraph and upload it there.

Before you upload the video, check to make sure we can both see you and the object and hear you. Upload the video into the Assignment section of SAKAI. To upload the video, just attach the file to the assignment and click the upload button.

RESPONDING TO THE ELEVENTH PRINCIPLE (13 POINTS)

Each of you will take on the task of looking at what other groups from previous semesters submitted when given the task to develop a unique group rendition of The Eleventh Principle. You can read the directions for the original assignment, the focus when the course was delivered face to face.

For your assignment, you will be focusing on four distinct aspects of your chosen Eleventh Principle submission from students in previous semesters. These four aspects are: (1) the principle itself; (2) the visual: the way the pages look; (3) the content in terms of the primary text, as well as the other content elements and how they add to text--quotes, photos, illustrations; and (4) the wow factor/your gut response/long-term effect of this Eleventh Principle.

To further clarify each of these elements, I've developed questions, posited possible points of focus, suggested perspectives you can take, and requested examples. Obviously, you cannot include each and answer every question in your review of the five elements, but try to use these examples to guide you through viewing and commenting.

When discussing the Principle itself, please try to overview what you believe is its potential value and/or appropriateness, comment on the way it is written (no verb or transitive verb or too long or too short or not specific enough), mention if this principle seems to be in line with the other ten in *Steal Like an Artist* or does it seem to be the eleventh principle in a different book; would you say this principle seems unique or original or would you say it's a typical choice?

The visual: The way the pages look (irrespective of content). Mention use and choice of color/s, lay-out of everything on the page or pages (double page spread or single pages), the look of the illustrations/photos, the way the quotes appear on a page, the constant or variable look of each page as part of a consistent whole, the font, use of space--sparse or crammed pages, readability. What do those visual aspects communicate to you?

Then mention content: Is the principle clear, concise, or conceptually developed? Are these pages developed to impart a single concept or can you tell that each student submitted two pages--the different perspectives not merged but disjointed? Does each page follow the one before it or are disparate ideas merely hooked together? How does the content encourage you to embrace this idea?

Discuss additional content-related pieces: Quotes, illustrations, photos. Do the quotes/illustrations/ drawings add to the central idea or do they send readers on side trips? Would you say they add to the power of the central idea or are they merely frills?

Finally, summarize the totality of the pages and how all the pages met or didn't meet your initial expectation. Was your gut reaction correct? Did this principle start out with promises that unfortunately were not kept in the rest of the pages? You have had the opportunity to read the eight examples from which you chose this one as well as viewed or listened to 4 of my own recorded response. Where would you place this principle and its accompanying pages--1 through 12?

You can submit the assignment in one of many ways. These formats seem to be most popular: using SnagIt or a similar app that allows you to record a moving picture of the pages themselves with your accompanying narration. Or you can go traditional and submit an analysis paper (5-8 pages double spaced with no visual example or 7-10 with visual examples that appear in the Eleventh Principle you selected. Try to mention each page of the submission, taking care to help the reader know what page you are currently evaluating. You are guiding us (me) through your page-by-page analysis. You can include examples from the submission as a way to further elaborate on the essential ideas in your paper. You must save and upload what you have recorded and submit it through the assignment link on the SAKAI site.

Points:

Principle itself. 4 possible points

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| Visual picture. | 3 possible points |
| Content. | 3 possible points |
| Overall impact. | 3 possible points |

TOTAL **13 POSSIBLE POINTS**

ADDING TO THE CREATIVITY BOX (9 POINTS)

I have included two different examples of submissions for the group-developed Creativity Box—one of the culminating activities that was a big part of Creativity and Imagination when it was not delivered virtually. These two examples which will stimulate your assignment for this redesigned activity are actually what had been submitted by two different groups. What's here is what was submitted by each group of the two groups: it's the visual record of everything that was submitted and presented live. Each of these examples must stand as the best record available to you to represent the planning, presentation, and materials of that particular box—because you were not able to watch the planning of the box as it evolved or the presentation of the box in class.

In your Assignment *Adding to the Creativity Box* requires that you add yourself to one of the groups (hypothetically, of course) and contribute to the box as if the box were undergoing its next revision. You need to pick one of the two boxes as the one to which you will add your own unique contribution

What I am asking that you do is for you to submit a plan for you to place yourself (in your mind's eye) within the box. You will be imagining that you are the person in charge of a reinterpretation of the box.

You could, for example, satisfy this assignment by simply adding several new activities that you could place in the box. You would add text for the new activities, directions for leading it, and add photos of materials that would be necessary. Obviously, that choice might be the easiest one, particularly if you would describe the existing box as perfect.

Or, you could change the name of the box and the objectives of the box as a whole--writing new theoretical material that replaces some of the current material. You would be focused on text revision and perhaps including more theoretical notions.

Or you could redesign the visual materials: the box itself, the way the materials are organized within the box, or the addition of more materials that help the box stimulate visually. You could expand, contract, add, subtract, reorganize in ways that you might have shared with that group if you had been in it. You would photograph the new visuals and indicate what they replace.

There are no specific requirements in terms of length, amount or category of new materials, or any other limiting factor. But you need to submit a submission of substance. The sky is the limit! In this climate of reinvention and novel distancing, allow yourself a time and place for

free-flow. You define your work. You submit your work as is.

9 points. Probably all or nothing.

MY FAVORITE CREATIVE VIDEO (9 POINTS)

This activity focuses on your selecting a video that you feel is a product that reflects creativity and imagination having taken place in both the process and the final product. Most typically, students select a television commercial. But you can select a video you have made that features a classroom activity you have taught or a college presentation you were part of. Not only will you select a video, but you will write a short paragraph (150 words) describing what about the video made you choose it as an example of creativity.

DIRECTIONS:

Find and record the video that demonstrates an exemplary example of what you deem to be a creative or imaginative piece of work. This video example could be a commercial (like the Alec Baldwin commercial for credit cards), an interview with Howard Gardner, or an evening new story about a person solving a crime. The video should be no longer than three minutes in length, so you may have to submit only part of the entire video.

You will post the video or the link on our SAKAI website as directed in the Assignments on SAKAI. In addition, you will post a 150 word paragraph describing your selection process and the characteristics of this video example speaks to you and post that as well. I may be sharing your video with the other students in the course, so keep that in mind when you make your selection.

Points: 9 total

3 points for what you choose to submit (video and written)

3 points for justifying your selection (written)

3 points for its wide-ranging appeal to other students in the class as well as its novelty of selection because you searched for this video and didn't type "most imaginative video" into the search bar. (overall)

HAROLD AND THE PURPLE CRAYON (7 POINTS)

Please accompany me on the journey Harold takes with his trusty Purple Crayon. Read the book or view my SnagIt video.

After you have read or listened to the story, I am asking you to write and illustrate a journey of your own—one you have taken or one you hope to take. You are charged with writing a story book-like tale with you as the central character. But it's important to keep in mind: you must

tell the story like Harold did. His story is told in the third person. The story reads, “Then Harold did.” Not “I then went outside.” Keeping the third person requirement in mind, my Harold story would read, “And then Helene gave everyone an A.” I would not write “I gave everyone an A” which is in the first person.

You will be writing and illustrating your Harold story with a purple crayon or marker. If you type, not handwrite, your submission, please select various shades of purple for the color of the type at the same time as you select the font. Try to reconnect to the child in you—that little person who liked crayons and markers and loved books with illustrations. You are writing this story about the grown-up you to tell the little-you what he or she will become. Your tale should be a tale of optimism and accomplishment. By the way, if you don’t like purple and would prefer to use a different color marker, be my guest.

Decide what journey you would like to write about. Here are some tried and true subjects:

Choice One: The journey can be a journey that you have already taken: a journey with a good or happy result. The tale might be a journey you made recently, like how you decided to come to Rutgers. Or, it might really tell of how you actually arrived at Rutgers on the first day.

Choice Two: The journey can be a journey that you have already taken: one that didn't work out or end the way you hoped it would. So, now you have the power to change what happened. You can modify the end, middle, or beginning of your journey so the end result is the way you hoped it would be. Or you can replay the journey from the beginning—leaving out the details of a failed journey.

Choice Three: You can make up a journey (real or imagined) that you want to take. Write about any trip that captures you or delights you or intrigues you. Write about something outrageous. Like going to the moon. Like flying over your hometown. Like being offered a professional football position. Like being cast as a star in a Broadway musical.

Choice Four: The journey can be a pretty mundane one: like how you get to school from your home (really how you did before the virus) or how you go to the grocery store. The two essential requirements are the text elevates the journey by giving the trip the level of importance it should have. What could be more wonderful than leaving your home/dorm/apt and arriving at the college you dreamed you would attend! And, like Harold, your trip is not always smooth--you must include running into one or more problems that have the potential to derail your journey--but you do ultimately prevail.

Subjects that have worked for either choice one or choice one that have been the focus for students in previous semesters: applying to college, choosing a major, pledging a sorority or fraternity, creating a piece of art/writing/dance/drama that is chosen to be included in a magazine, gallery, exhibit, or performance, or getting the money you need to accomplish a goal. If I were writing my own piece about a journey that I have taken, I would write about preparing my monologues to perform as part of my application package to be admitted to Bachelor of Fine Arts university programs.

You must write the text for the entire story--from beginning to end. Submitting just a page or two, just the beginning of the story for example, will not suffice. You must submit the entire text (typed or handwritten) and show where you will place the illustrations.

You must include at least three illustrations that would be included in the book about your journey.

Disclaimer!! You don't need to illustrate the whole book or draw like a professional. Do the best you can, but at least try. (I have many art skills, one of which is not drawing people or places.) Submit the whole story and draw the three required illustrations. Include them in the book on the pages where they belong. Finally, you must have a title for your book. Don't forget to include it on the cover or at the top of the first page.

Grading. One point for each characteristic listed below.

Total points: 7

1 point: Character Well-Developed

1 point: Compelling Journey

1 point: Story Told in the Third Person

1 point: Dialogue Adds to both Story and Character

1 point: Conflict Clear/Ending Appropriate

1 point: Illustrations Add to Story

1 point: The Perfect Title—makes me want to read the story!

18 for (**Online Activities**) + 31 for (**Journal Entries**) + 51 for (Larger Assignments) = **100**

Total Points For ALL assignments: (100)

Academic Integrity Policy

Any violation of academic honesty is a serious offense and is therefore subject to an appropriate penalty. Refer to Rutgers University website for more details.

Web site: (If any) Sakai website for 05:300:305:01

Course Schedule

| Week | Assignments & Readings |
|-----------------------------|--|
| SESSION 1: Tuesday Seo 7 | Watching 2 Recorded Lectures (all parts of each lecture) Reading All Assignment Overviews Readings: Imagine: How Creativity Works · CH-00: Introduction · CH-01: Bob Dylan's Brain |

| Week | Assignments & Readings |
|----------------------------|--|
| SESSION 2 Tuesday Sep 14 | Doing Activities from Wreck This Journal Watching 2 Recorded Videos (all parts of each video) Submitting your First Journal Entry Reading an Online Chapter from Lehrer book |
| SESSION 3 Tuesday Sep 21 | Reading an Online Chapter from Lehrer Doing Activities from Wreck This Journal Viewing and Reading Text from Me and My Object Submissions from Previous Classes. Selecting an Object and completing the Me and my Object Assignment. |
| SESSION 4: Tuesday Sep 28 | 1. Reading an Online Chapter from Lehrer 2. Finishing all the readings and viewings listed above. 3. Completing Journal Entry 2 |
| SESSION 5: Oct 5 | 1. Reading an Online Chapter from Lehrer 2. Reading selected chapters from Howard Gardner's Creating Minds 3. Completing Ten More Activities from Wreck This Journal 4. Reading Material from Steal Like An Artist 5. Submitting a Journal Entry |
| SESSION 6: Tuesday Oct 12 | 1. Reading an online chapter from Lehrer 2. Tackling more activities from Wreck This Journal 3. Watching 1 recorded TED Talk 4. Reviewing examples of Favorite Videos submitted by students from previous classes 5. Completing and Submitting Favorite Video Assignments |
| SESSION 7: Tuesday Oct 19 | READING FROM Imagine: How Creativity Works Watching Video about Finding Your Own Creative Spark READING Teach For America teacher ideas about creative teaching during the Covid-19 Pandemic |
| SESSION 8. Tuesday Oct 26 | READ 3 ARTICLES Alone Together Creative Transformations Visual Artists and Imagery WATCH VIDEO Brown: Tales of Creativity and Play WATCH RECORDED LECTURE: Rosenberg Lecture: Alone Together and Creative Transformations |
| SESSION 9 Tuesday Nov 2: | READING: About the creativity theories of Torrance and Singer Submit Journal 5 |
| SESSION 10: Tuesday Nov 9 | READ: Harold and the Purple Crayon ASSIGNMENT: Me and Harold and the Purple Crayon |
| SESSION 11: Tuesday Nov 16 | WATCH 2 VIDEOS: The 7 Keys to Creative Collaboration Apple CEO Tim Cook on Collaboration READ eight actual examples of the Eleventh Principle submissions from students enrolled in this course in previous semesters. ASSIGNMENT: Responding to the eleventh principle assignment of a group from a previous semester |
| SESSION 12: Tuesday Nov 23 | READ Chapters from Creative Drama and Imagination Frontpiece Preface VII Preface IX Chapter 04: Theatre Gives Shape To Imagery Chapter 05: Connecting Imagination To Action Chapter 06: The Rutgers Imagination Method ASSIGNMENT: Do Bonus Journal |
| SESSION 13: Tuesday Nov 30 | READ: The Original Creativity Box: Directions and Examples Reinterpreting the Mona Lisa Assignment: Adding to the Creativity Box |
| SESSION 14: Tuesday Dec 7 | ASSIGNMENT Journal 6 |

