

COURSE SYLLABUS



COURSE TITLE: The Creative Impulse MUSC 140

CLASS SECTION: 01

TERM: 2024W

COURSE CREDITS: 3

DELIVERY METHOD(S): In-person

Camosun College campuses are located on the traditional territories of the Lək̓ʷəŋən and W̱SÁNEĆ peoples. We acknowledge their welcome and graciousness to the students who seek knowledge here.

Learn more about Camosun's [Territorial Acknowledgement](#).

For COVID-19 information please visit <https://legacy.camosun.ca/covid19/index.html>.

Camosun College requires mandatory attendance for the first class meeting of each course. If you do not attend, and do not provide your instructor with a reasonable explanation in advance, you will be removed from the course and the space offered to the next waitlisted student.

INSTRUCTOR DETAILS

NAME: Daniel Brandes

EMAIL: smtc@vcm.bc.ca

OFFICE: 319

HOURS: By Appointment

As your course instructor, I endeavour to provide an inclusive learning environment. However, if you experience barriers to learning in this course, do not hesitate to discuss them with me. Camosun College is committed to identifying and removing institutional and social barriers that prevent access and impede success.

CALENDAR DESCRIPTION

This class meets weekly on Fridays from 10 am to 12:50 pm

PREREQUISITE(S): N/A

CO-REQUISITE(S): N/A

EXCLUSION(S): N/A

COURSE LEARNING OUTCOMES / OBJECTIVES

Students are lead through a process of self-discovery unlocking the creative process within the individual. Inspiration for creativity is drawn from a range of interdisciplinary sources. Cultural, sociological, and historical contexts for creativity are highlighted.

Upon completion of this course a student will be able to:

1. Discuss the creative impulse inherent in a variety of creative disciplines;
2. Harness with assistance the process of creativity;

3. Experiment freely with elements of diverse creative practices.

REQUIRED MATERIALS & RECOMMENDED PREPARATION / INFORMATION

Textbook:

There is no assigned textbook for this course. However, readings/recordings/videos/etc (hence forth referred to simply as “readings”) will be assigned over the course of the term.

Here are some recommended texts that deal beautifully with creativity and the creative process (some of our readings and assignments will be drawn from/inspired by these texts):

- a) Learning by Heart: Teachings to Free the Creative Spirit by Corita Kent and Jan Steward
- b) The Creative Habit by Twyla Tharpe
- c) Grapefruit by Yoko Ono

Other Required Materials:

- a) Personal Notebook: your notebook should be brought with you to all classes (and everywhere else that you go in your day). Your notebook, which will contain class notes, responses/thoughts on readings and assignments, sketches and thoughts for your final project, and more. It is worth 20% of your grade. More on this below in section 5. Basis of Student Assessment
- b) Small group notebook: Each small group will have a shared notebook (Google Doc) in which to log attendance and notes for each week’s meeting. Small group members will alternate taking notes. More on this below in EVALUATION OF LEARNING.

COURSE SCHEDULE, TOPICS, AND ASSOCIATED PREPARATION / ACTIVITY / EVALUATION

The following schedule and course components are subject to change with reasonable advance notice, as deemed appropriate by the instructor.

It is my hope that the syllabus for this course will be a living thing—something that we will collaboratively build over the next 14 weeks. Given the existential *raison d’être* of the course—*a process of self-discovery unlocking the creative process within the individual*—I feel that for this class to truly come to life, it must *be* the creative impulse. This means that I do not fully know precisely what these next 14 weeks will look like as we together-journey into this process of (re)discovering what it is to be in creative relationship with the world.

This is an act of trust.

I am trusting in my abilities as a nimble and sensitive educator. I am also placing trust in your abilities to be a curious, engaged, and dynamic learner—I am trusting you to take ownership of your learning. This will mean seeking out your own materials, readings, sources, etc. on the topics we are exploring and bringing them to the table. I want you to be able to bring your passion, curiosity, and interest fully into this.

If we are truly in this thing together—engaged, enlivened, and sensitive to what we are trying to achieve here—than something. . .*something*. . .can and will transpire.

Having written that. Here is an outline of some topics to help guide us. However, we must be open to change, improvisation, and spontaneity as we move through this course together—allowing for inspiration and intuition to help guide us where we need to go.

WEEK or DATE RANGE	ACTIVITY or TOPIC	OTHER NOTES
1	<p>ENDLESS BECOMING</p> <p><i>“To create means to relate. The root meaning of art is to fit together and we all do this every day. Not all of us are painters but we are all artists. Each time we fit things together we are creating—weather it is to make a loaf of bread, a child, a day.” ~ Corita Kent, visual artist and educator</i></p> <p><i>“Creation ... both as an alternative to the orthodox power-discourse of creation from nothingness, and as a figure of the bottomless process of becoming” ~ Catherine Keller, theologian</i></p> <p>TOPICS:</p> <p>What is creativity? Contextualizing creativity as a process—a process of endless becoming—and as a practice. We will begin to reclaim creativity as something separate and distinct from only the making of artworks—understanding creativity as a way of being in (relationship with) the world.</p> <ul style="list-style-type: none"> a) Cultivating your practice—learning to build a ritual/routine for your creative time; overcoming fears; dealing with distractions; finding your tools. b) Opening up to inspiration. 	
2	<p>CREATIVE BODIES</p> <p><i>“I am creative in the way I exist in the phenomenal world as I experience and live it with my moving and perceiving body and in the way I communicate my creative existence with other bodies in that world.” – Soon Ye Hwang, philosopher and educator.</i></p> <p>This week will begin to lay some theoretical and foundational concepts for the two major arcs ahead (see below) which explore an embodied approach to creativity. We will examine and discuss how creativity is “a part of our everyday lived experiences, always including interactions with the bodily self, co-existing others, and the phenomenal world.” (Soon Ye Hwang)</p>	

WEEK or DATE RANGE	ACTIVITY or TOPIC	OTHER NOTES
3-6	<p>FROM HEARING TO LISTENING</p> <p><i>"I find that a focused listening is both a holding on . . . and a letting go -not imposing my expectations, but letting myself be taken into whatever world is being created. I love the intimacy of sound – the almost tangible textures of sound in my ear. The intimacy of how certain notes or sounds together can alter my state of being. The sheer presence of the invisible." - Linda Catlin Smith, composer</i></p> <p>Over these weeks, we will continue to examine what it is to enter into creative relationship with the world through our embodied experience and knowledge of creativity. The main focus will be on listening as a creative practice. Over these weeks will be examining the work of musicians, composers, and artists whose work inspires and invites deep and careful relationship with the sounding world.</p>	
7-9	<p>FROM LOOKING TO SEEING ... FROM TOUCHING TO FEELING ...</p> <p><i>"We don't really know what already exists in the universe, so we have to be alert to see what we've not seen before. Look at something around and say, about whatever catches you eye:</i></p> <p><i>I don't understand that object now.</i></p> <p><i>We don't understand the fullness of everything, of anything. . .Matisse said that lo look at something as though you had never seen it requires great courage." ~ Corita Kent, artist</i></p> <p><i>"I would touch with love each wounded place" ~ Anita Barrows, poet and psychiatrist</i></p> <p>Over these two weeks we will shift our gaze from the sounding world to the visual and tactile world. Similar to our work in weeks 2-4, where we explored listening as creative practice, we will examine and engage with seeing and feeling as creative acts. We will explore a series of exercises and practices by the artist and teacher Corita Kent that are designed to help move from passive looking to deep, careful, and creative seeing.</p> <p>On week six the proposals for your creative essay will be due.</p>	On week six the proposals for your creative essay will be due.
10-12	LIFE WORK	

WEEK or DATE RANGE	ACTIVITY or TOPIC	OTHER NOTES
	<p><i>“Art can impose on life in ways that improve life and that help the people living it become more sensitive to each other to their environment. It can challenge them to discover the extraordinary event buried under piles of everyday detritus.” – Michael Pisaro, experimental music composer/guitarist</i></p> <p><i>“Art is a sharpening of one’s life” – Robert Fillou, fluxus artist</i></p> <p>The focus over these two weeks will be artists whose work challenges both our understanding of what art is/can be, as well as our presumptions of how we move through the world. There will be a particular focus on artists who challenge (attempt to break down) the usual boundaries between author and receiver—artists whose work invites, inspires, and activates creative response from the receiver.</p> <p>TOPICS:</p> <ul style="list-style-type: none"> a) The Fluxus art movement b) Yoko Ono, Japanese-American experimental and performance artist c) Emmanuelle Waeckerle—interdisciplinary artist and women of no fixed origin d) Manfred Werder 	
13-14	PRESENTATION OF FINAL CREATIVE ESSAYS	

Students registered with the Centre for Accessible Learning (CAL) who complete quizzes, tests, and exams with academic accommodations have booking procedures and deadlines with CAL where advanced noticed is

required. Deadlines can be reviewed on the [CAL exams page](http://camosun.ca/services/accessible-learning/exams.html). <http://camosun.ca/services/accessible-learning/exams.html>

EVALUATION OF LEARNING

DESCRIPTION	WEIGHTING
<p>Weekly Creative Practice/Responses</p> <p>At the conclusion of each week's class, I will be assigning a daily creative practice for the week. These will be designed to activate various modes of creative exploration. Given that many of these practices will not result in a tangible object that can be handed in for evaluation, you will be writing a short precis in which you reflect upon the practice and its impact on you. There will be an assigned structure for these précis that we will go over in class.</p>	30%
<p>Personal Notebook</p> <p>Your note book(s) will be your repository for everything. A place for serious play. To begin, all of your class notes will be kept in here. You will also be expected to keep thoughts, reflections, responses, etc to the weekly creative practices and readings. Just write everything (<i>everything</i>) down. Like, everything. General thoughts and musings...doodles...lists of things you've read and watched and listened to. Everything. At the end of term, when I read each of your notebooks, I should be able to trace and follow your journey over the 14 weeks of the term. Given our current situation of distance learning, there are various forms that this notebook may take. We will discuss some possibilities in class.</p>	10%
<p>Creative Essay/Presentation</p> <p>Each of you will develop and realize a creative work that reflects upon and responds to (in some way) the work we have done in this course. Think of this as a creative essay, in response to the course material. The medium, nature, etc. of the project is open but the concept needs to be approved by me no later than week 5 of the term. One-on-one check-ins will be scheduled over the course of the term to help ensure successful outcomes. At the final class</p>	25%

DESCRIPTION	WEIGHTING
of the term, each of you will present your creative project and use it to lead a group discussion. Additionally, there will be micro-presentations throughout the second half of term. These will be an informal opportunity for you to talk through your project, how things are going, challenges you are facing, moments of insight, panic, etc. In my experience, opportunities to talk through works in progress is extremely valuable	
PARTICIPATION In each class we will be engaging in group discussions, exercises, realizing art pieces, etc. Your presence and participation here matters. It matters a lot. It is everything. If I could, I would make attendance and participation worth 90% of the final grade.	25%
ATTENDENCE	10%
	TOTAL
	100%

If you have a concern about a grade you have received for an evaluation, please come and see me as soon as possible. Refer to the [Grade Review and Appeals](http://camosun.ca/about/policies/education-academic/e-1-programming-and-instruction/e-1.14.pdf) policy for more information.
<http://camosun.ca/about/policies/education-academic/e-1-programming-and-instruction/e-1.14.pdf>

COURSE GUIDELINES & EXPECTATIONS

SCHOOL OR DEPARTMENTAL INFORMATION

STUDENT RESPONSIBILITY

Enrolment at Camosun assumes that the student will become a responsible member of the College community. As such, each student will display a positive work ethic, assist in the preservation of College property, and assume responsibility for their education by researching academic requirements and policies; demonstrating courtesy and respect toward others; and respecting expectations concerning attendance, assignments, deadlines, and appointments.

SUPPORTS AND SERVICES FOR STUDENTS

Camosun College offers a number of services to help you succeed in and out of the classroom. For a detailed overview of the supports and services visit <http://camosun.ca/students/>.

Support Service	Website
Academic Advising	http://camosun.ca/advising
Accessible Learning	http://camosun.ca/accessible-learning
Counselling	http://camosun.ca/counselling
Career Services	http://camosun.ca/coop
Financial Aid and Awards	http://camosun.ca/financialaid
Help Centres (Math/English/Science)	http://camosun.ca/help-centres
Indigenous Student Support	http://camosun.ca/indigenous
International Student Support	http://camosun.ca/international/
Learning Skills	http://camosun.ca/learningskills
Library	http://camosun.ca/services/library/
Office of Student Support	http://camosun.ca/oss
Ombudsperson	http://camosun.ca/ombuds
Registration	http://camosun.ca/registration
Technology Support	http://camosun.ca/its
Writing Centre	http://camosun.ca/writing-centre

If you have a mental health concern, please contact Counselling to arrange an appointment as soon as possible. Counselling sessions are available at both campuses during business hours. If you need urgent support after-hours, please contact the Vancouver Island Crisis Line at 1-888-494-3888 or call 911.

COLLEGE-WIDE POLICIES, PROCEDURES, REQUIREMENTS, AND STANDARDS

Academic Accommodations for Students with Disabilities

The College is committed to providing appropriate and reasonable academic accommodations to students with disabilities (i.e. physical, depression, learning, etc). If you have a disability, the [Centre for Accessible Learning](http://camosun.ca/services/accessible-learning/) (CAL) can help you document your needs, and where disability-related barriers to access in your courses exist, create an accommodation plan. By making a plan through CAL, you can ensure you have the appropriate academic accommodations you need without disclosing your diagnosis or condition to course instructors. Please visit the CAL website for contacts and to learn how to get started:

<http://camosun.ca/services/accessible-learning/>

Academic Integrity

Please visit <http://camosun.ca/about/policies/education-academic/e-1-programming-and-instruction/e-1.13.pdf> for policy regarding academic expectations and details for addressing and resolving matters of academic misconduct.

Academic Progress

Please visit <http://camosun.ca/about/policies/education-academic/e-1-programming-and-instruction/e-1.1.pdf> for further details on how Camosun College monitors students' academic progress and what steps can be taken if a student is at risk of not meeting the College's academic progress standards.

Course Withdrawals Policy

Please visit <http://camosun.ca/about/policies/education-academic/e-2-student-services-and-support/e-2.2.pdf> for further details about course withdrawals. For deadline for fees, course drop dates, and tuition refund, please visit <http://camosun.ca/learn/fees/#deadlines>.

Grading Policy

Please visit <http://camosun.ca/about/policies/education-academic/e-1-programming-and-instruction/e-1.5.pdf> for further details about grading.

Grade Review and Appeals

Please visit <http://camosun.ca/about/policies/education-academic/e-1-programming-and-instruction/e-1.14.pdf> for policy relating to requests for review and appeal of grades.

Mandatory Attendance for First Class Meeting of Each Course

Camosun College requires mandatory attendance for the first class meeting of each course. If you do not attend, and do not provide your instructor with a reasonable reason in advance, you will be removed from the course and the space offered to the next waitlisted student. For more information, please see the "Attendance" section under "Registration Policies and Procedures" (<http://camosun.ca/learn/calendar/current/procedures.html>) and the Grading Policy at <http://camosun.ca/about/policies/education-academic/e-1-programming-and-instruction/e-1.5.pdf>.

Medical / Compassionate Withdrawals

Students who are incapacitated and unable to complete or succeed in their studies by virtue of serious and demonstrated exceptional circumstances may be eligible for a medical/compassionate withdrawal. Please visit <http://camosun.ca/about/policies/education-academic/e-2-student-services-and-support/e-2.8.pdf> to learn more about the process involved in a medical/compassionate withdrawal.

Sexual Violence and Misconduct

Camosun is committed to creating a campus culture of safety, respect, and consent. Camosun's Office of Student Support is responsible for offering support to students impacted by sexual violence. Regardless of when or where the sexual violence or misconduct occurred, students can access support at Camosun. The Office of Student Support will make sure students have a safe and private place to talk and will help them understand what supports are available and their options for next steps. The Office of Student Support respects a student's right to choose what is right for them. For more information see Camosun's Sexualized

Violence and Misconduct Policy: <http://camosun.ca/about/policies/education-academic/e-2-student-services-and-support/e-2.9.pdf> and camosun.ca/sexual-violence. To contact the Office of Student Support: oss@camosun.ca or by phone: 250-370-3046 or 250-3703841

Student Misconduct (Non-Academic)

Camosun College is committed to building the academic competency of all students, seeks to empower students to become agents of their own learning, and promotes academic belonging for everyone. Camosun also expects that all students to conduct themselves in a manner that contributes to a positive, supportive, and safe learning environment. Please review Camosun College's Student Misconduct Policy at <http://camosun.ca/about/policies/education-academic/e-2-student-services-and-support/e-2.5.pdf> to understand the College's expectations of academic integrity and student behavioural conduct.

Changes to this Syllabus: Every effort has been made to ensure that information in this syllabus is accurate at the time of publication. The College reserves the right to change courses if it becomes necessary so that course content remains relevant. In such cases, the instructor will give the students clear and timely notice of the changes.