



COURSE OUTLINE

The course description is online @ <http://camosun.ca/learn/calendar/current/web/musc.html>

Ω Please note: This outline will not be kept indefinitely. It is recommended students keep this outline for their records, especially to assist in transfer credit to post-secondary institutions.

1. Instructor Information

(a)	Instructor:	Daniel Brandes
(b)	Office Hours:	By Appointment
(c)	Location:	TBD
(d)	Phone Number:	
(e)	Email:	vcm.brandes@gmail.com
(f)	Website:	

2. Intended Learning Outcomes

Students are lead through a process of self-discovery unlocking the creative process within the individual. Inspiration for musical creativity is drawn from interdisciplinary sources including visual, literary, and theatre arts, the social sciences, and philosophy. 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 from a non-music field to the creative process of making music;
3. Experiment freely with elements of diverse creative practices outside the context of music.

3. Required Materials

There is no textbook for this course. However, readings/viewings/listenings/etc. (hence forth referred to simply as "readings") will be assigned over the course of the term. These will be handed out in class and/or posted to D2L (when possible); some readings may only be available via course reserve at the VCM library (not the landsdowne campus library). For any readings assigned electronically, you are required to print hardcopies to bring to class.

In addition to assigned readings, there is a miscellany of materials on course reserve at the VCM library. It will be your responsibility to take time throughout the term to spend time reading (puzzling, contemplating, communing with, etc.) these materials. It will be expected that you will be able to draw on/reference these materials during class discussion over the course of the term.

Some books that I recommend you purchase/borrow/take out form library¹:

¹ Most of these will be available in the library course reserve. However, if any of these grab your imagination, it would be so worthwhile to invest in your own copy. Any and all of these will be valued companions along the way—both for this class and beyond.

- a) Jungle Fever by Emmanuelle Waeckerle
- b) Learning by Heart: Teachings to Free the Creative Spirit by Corita Kent and Jan Steward
- c) The Creative Habit by Twyla Tharpe
- d) Teaching and Learning as Performance Arts by Robert Fillou

Other materials that you will need: a note book (to be brought to each class and to be with you everywhere you go), pens/pencils (to be brought to each class and everywhere), each small group (see grading) will also need to purchase a shared notebook in which to log entries for the weekly small group meetings (see grading).

NO PHONES. NO TABLETS.

4. Course Content and Schedule

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 creative beings in 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 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.

WEEKS 1-4

In these weeks we will begin to lay out the key concepts (our pillars) for this course (which are, of course, deeply entangled), including:

- a) (Re)contextualizing creativity: What do we mean by creativity? Understanding creativity as a mode of being in the world, as “a sharpening of one’s life” (Robert Fillou).
- b) Creativity as a practice: shifting our gaze from product and result to process and practice. Beginning to see creativity as decoupled from product and result—shifting our focus from making to relating. “To create means to relate. The root meaning of *art* is to *fit together* and we all do this everyday. 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).
- c) Beginnings—thoughts, strategies, etc. for beginning a practice of creative being—exercises, readings, etc. for seeing with (re)new(ed) eyes and hearing with (re)new(ed) ears.
- d) Breaking free: cultivating intuition, improvisation, and spontaneity. Overcoming ego—putting the needs and desires of the work (process) over your own desires
- e) Embracing vulnerability.

Some readings and artists we will/may explore:

- a) Rethinking creativity by S.Y Hwang
- b) Learning by Heart: Teachings to free the creative spirit by Corita Kent
- c) The Creative Habit by Twyla Tharpe
- d) Soundwalking by Hildegard Westerkamp
- e) Jungle Fever by Emmanuelle Waeckerle
- f) John Cage (composer)

- g) Christian Wolff (composer)
- h) Yoko Ono (visual and conceptual artist and musician)
- i) Pauline Oliveros (composer, improviser, and educator)
- j) Odeya Nini (multidisciplinary artist working with voice, movement, improvisation, composition, yoga, and education)
- k) Wandelweiser
- l) Michael Pisaro (composer)
- m) Mary Oliver (poet)

In these weeks you will begin to develop the concept for your individual project.

WEEKS 5-8

In these weeks we will move deeper into the topics outlined above. Other things I would like to explore with you:

- a) Artists whose work embodies practice and process over result and product—shifting our gaze away from a culture of commodification.
- b) Creativity as collaboration: examining/exploring collaborative creative relationships as well as breaking down held barriers between creator and receiver. Beginning to see reading, viewing, listening, etc. as creative acts within themselves. Beginning to see all creative acts as collaborative, i.e. seeing that we are “creative in the way we exist in the phenomenal world. . .and in the way [we] communicate [our] creative existence with other bodies in that world.” (S.Y Hwang). It is always about relating (to the world, to ourselves, to others).
- c) Developing material: thoughts and strategies on how to develop, cultivate, and embrace a playful and collaborative relationship with your materials.
- d) Creativity and embodiment philosophy.
- e) Moving beyond fear and blocks.
- f) Becoming creatures.

During these weeks to you will continue to develop and begin to realize your individual creative project. One-on-ones will be scheduled, as well as mini-presentations on what you are working on and how it is going.

Some readings and artists we will/may explore:

- a) Art and Fear
- b) Agnes Martin (painter)
- c) Corita Kent (visual artist and educator)
- d) Antoine Beuger (composer and flutist)
- e) Marcus Kaiser (composer, cellist, visual artist, digital media artist, architect, jungle maker)
- f) Christoph Nicolaus (visual artist)
- g) Emily Carr (painter)
- h) Laura Steenberge (composer)
- i) Cassandra Miller (composer)

WEEKS 9-12

Moving deeper still into the concepts from weeks 1-8. Additional/new things:

- a) Creativity and identity: how a creative mode of being puts us in touch with our humanness—a journey to our authentic selves.
- b) Creativity as a radical act—as a disruption of the status quo.
- c) The hopeful imagination: creativity as a way of imagining and enacting a more whole and healed world.

Some readings and artists we will/may explore:

- a) Composing Identity: what is a woman composer? by Linda Catlin Smith
- b) Performing Creativity: Composing in the entrepreneurial era by Emily Doolittle
- c) Now is the moment to learn hope by John Holloway
- d) Embodiment and education: exploring creatureal existence" by O'Loughlin.
- e) Dismantling the master clock: The philosophy and music of Philidelphia's black quantum futurism collective

- f) Afrofuturism: We are in the future (podcast episode from This American Life).
- g) Story Telling for Earthly Survival
- h) Anita Barrows (poet)
- i) Fluxus (art movement)
- j) Yoko Ono
- k) Emmanuelle Waeckerle (photographer, conceptual artist, musician, educator)
- l) Antoine Beuger
- m) Daniel Brandes
- n) Many of the artists listed in weeks 1-4
- o) David Poknee (composer, etc)
- p) Angela Guyon (visual artist)

In these weeks you will be moving fully into realizing, refining, reworking, etc. individual projects. More work-in-progress presentations.

WEEKS 13-14

In these weeks we will have the individual project presentations.

5. Basis of Student Assessment (Weighting)

- (a) Assignments: 20%. There will be various weekly assignments (often more than one per week). These are to help you cultivate a practice of being habitually engaged with the world in a creative, imaginative, dynamic, way. These assignments will be varied of nature and will explore various modes of creativity². If you miss a class (don't miss classes) it will be fully your responsibility to find out from your fellow learners what was covered in class and what the weekly reading, assignments, etc. are.
- (b) Individual creative project and presentation: 20%. Each of you will develop and realize a creative work that reflects upon and is inspired by (in some way) the work we have done in this course. The medium, nature, etc. of the project is open (you could make a participatory movement piece involving the whole class, or make a painting, or a happening, or a choose your own adventure self-help website, or anything), 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. In the final two weeks of the term, each of you will present your creative project and use it to lead a group discussion with the class.
- (c) Weekly Small Group meetings/Group Journal: 10%. Each of you will be placed in to a small group of 3-4 fellow students from the class. This group will meet once per week at a time scheduled by the group. During these weekly meetings you will have a chance to puzzle through weekly readings/assignments together, discuss how the class is going, talk about individual projects, etc. Sometimes you may be assigned an exercise or invitation piece to realize as a group. Each group will keep a journal. Group members will rotate logging individual entries (1-2 paragraphs) each week summarizing that week's meeting (who was there, where you met, what you discussed, etc). Each group will submit its journal at the end of term for grade.
- (d) Note Book(s) 15%: Your note book(s) will be your repository for everything. A place for serious play. To begin, all of your class notes. But also: general thoughts, impressions, doodles, lists of words, lists of things you've read/watched/listened to/smelled/tasted and your impressions of them, lists of things you've gone to (concerts, galleries, movies, plays, etc) and your reflections/impressions of them, reflections on assignments, readings, and exercises, thoughts for your individual project, recipes for braised beans— anything. . .everything. . .
- (e) Attendance 15%. Your attendance is essential to the success of this course—both in terms of your individual success (it will not be possible to pass this course if you do not attend out weekly classes) but also to the overall success of the course.

² Some of these will explore traditional artistic mediums (sound, visual, movement, etc) and some will explore less traditional ways of thinking of creativity: ex. how are reading or listening creative acts? how is the process of everyday living a creative act?

- (f) Participation 20% Each class we will be engaging in group discussions, engaging in various 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.

6. Grading System

- Standard Grading System (GPA)
- Competency Based Grading System

7. Recommended Materials to Assist Students to Succeed Throughout the Course

8. College Supports, Services and Policies



Immediate, Urgent, or Emergency Support

If you or someone you know requires immediate, urgent, or emergency support (e.g. illness, injury, thoughts of suicide, sexual assault, etc.), **SEEK HELP**. Resource contacts @ <http://camosun.ca/about/mental-health/emergency.html> or <http://camosun.ca/services/sexual-violence/get-support.html#urgent>

College Services

Camosun offers a variety of health and academic support services, including counselling, dental, disability resource centre, help centre, learning skills, sexual violence support & education, library, and writing centre. For more information on each of these services, visit the **STUDENT SERVICES** link on the College website at <http://camosun.ca/>

College Policies

Camosun strives to provide clear, transparent, and easily accessible policies that exemplify the college's commitment to life-changing learning. It is the student's responsibility to become familiar with the content of College policies. Policies are available on the College website at <http://camosun.ca/about/policies/>. Education and academic policies include, but are not limited to, Academic Progress, Admission, Course Withdrawals, Standards for Awarding Credentials, Involuntary Health and Safety Leave of Absence, Prior Learning Assessment, Medical/Compassionate Withdrawal, Sexual Violence and Misconduct, Student Ancillary Fees, Student Appeals, Student Conduct, and Student Penalties and Fines.

A. GRADING SYSTEMS <http://camosun.ca/about/policies/index.html>

The following two grading systems are used at Camosun College:

1. Standard Grading System (GPA)

Percentage	Grade	Description	Grade Point Equivalency
90-100	A+		9
85-89	A		8
80-84	A-		7
77-79	B+		6
73-76	B		5
70-72	B-		4
65-69	C+		3
60-64	C		2
50-59	D		1
0-49	F	Minimum level has not been achieved.	0

2. Competency Based Grading System (Non GPA)

This grading system is based on satisfactory acquisition of defined skills or successful completion of the course learning outcomes

Grade	Description
COM	The student has met the goals, criteria, or competencies established for this course, practicum or field placement.
DST	The student has met and exceeded, above and beyond expectation, the goals, criteria, or competencies established for this course, practicum or field placement.
NC	The student has not met the goals, criteria or competencies established for this course, practicum or field placement.

B. Temporary Grades

Temporary grades are assigned for specific circumstances and will convert to a final grade according to the grading scheme being used in the course. See Grading Policy at <http://camosun.ca/about/policies/index.html> for information on conversion to final grades, and for additional information on student record and transcript notations.

Temporary Grade	Description
I	<i>Incomplete:</i> A temporary grade assigned when the requirements of a course have not yet been completed due to hardship or extenuating circumstances, such as illness or death in the family.
IP	<i>In progress:</i> A temporary grade assigned for courses that are designed to have an anticipated enrollment that extends beyond one term. No more than two IP grades will be assigned for the same course.
CW	<i>Compulsory Withdrawal:</i> A temporary grade assigned by a Dean when an instructor, after documenting the prescriptive strategies applied and consulting with peers, deems that a student is unsafe to self or others and must be removed from the lab, practicum, worksite, or field placement.