

The School for New Learning, DePaul University – Wright College, Chicago City Colleges Bridge Program

SW 106 Mind, Brain, Consciousness: Creativity and the Biotech Revolution

CCC: Humanities 123

SNL: A2D, A2A, A5, S3F

Fall 2009

Faculty: Polly Hoover, PhD

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Location: A325, Wright College, 9/10, 9/17, 9/24, 10/1, 10/8, 10/15

For directions to Wright College, click [here](#)

Room 1504 Lewis, Loop Campus, DePaul University, 10/23, 10/30, 11/6, 11/13, 11/20

For directions to DePaul University, click [here](#)

Times/Dates: Thursdays, 6 – 10 pm

Our Bliki: <http://mindbrainconsciousness.pbworks.com>

Course Description

--creativity is a by-product of mastery of the sort that is cultivated through long practice. Mathew Crawford, *Shop Class as Soulcraft*.

What is creativity? Is everyone creative? What happens when we think and create? How does our mind work?

What is artificial intelligence? What makes us human and not robots?

These seem like disparate questions, but they all relate to how we think and create, which is the subject of this

course. During the semester, we will examine human creativity in general and your own creativity in particular; we will explore the differences between artificial intelligence and human thought; we will discuss the myth of madness and creativity; and we will compare other artists and their processes of creation. We split our time between discussions and hand's-on activities.

About the Bridge Program

The Bridge Program is the result of a shared commitment to the success of adult students held by Wright College, Truman College and DePaul University's School for New Learning. The Bridge Program offers students a unique learning experience that couples Chicago City College and DePaul resources, allows students an opportunity to experience the university environment at their own pace, and helps adult students transition smoothly to DePaul University. Bridge classes are team taught by professors from the Chicago City Colleges and DePaul. Bridge students receive extensive advising from both institutions. Chicago City College students pay Chicago City College tuition and earn both Chicago City College and DePaul credit hours.

SNL Competences (For the Adult Bridge students)

Chicago City College students enrolled in this class will earn credit both for Humanities 123 at the City Colleges & two competences in the SNL program. SNL students enrolled in this class can earn credit for up to three of the following SNL competences.

A-2-A: Can create an original work of art, explore its relationship to artistic form, and reflect on the creative process.

1. Produces an original work of art.
2. Describes the elements of the artistic form used.
3. Articulates criteria by which this work may be considered an example of an art form.
4. Discusses the technique and the creative process used to create the original work.

Students demonstrate this competence by creating an original work of art. The original work may be visual, musical, literary, performative, etc. Students must place their original work in a broader context than their own creative process.

In this class, students will work both collaborative and individually on creative projects. Together, students will create a musical piece a la John Cage. Individually, all students will do at least four art projects (collages, drawings, masks, virtual lives). We will discuss the creative process in the context of our work on these projects and students will do individual presentations on their own creative process. This is NOT an art course, but we will use art to explore our own thoughts and experiences of our bodies and the creative process.

A-2-D: Can create an original work of art using an electronic medium and can discuss the creative process.

1. Demonstrates technical ability in a form of electronic media.
2. Discusses concepts, themes, or ideas expressed through this medium.
3. Discusses the limits and possibilities of the chosen technology in the creative process.

Students demonstrate this competence by combining both technical ability and the expression of ideas through an audio or visual medium, augmenting this demonstration with a discussion of the choices made, and the reasons for making those choices. Digital video, digital photography, digital mixing and recording, and computer animation are suited to this competence.

To fulfill this requirement, students will need to produce a final presentation which uses an electronic

medium, such as the production of a film, a multimedia presentation, or the building of a robot.

Creativity

A-5: Can define and analyze a creative process. REQUIRED

1. Can define the concept of creativity.
2. Can identify, analyze, and describe the components of a creative process in one or more fields of human endeavor.
3. Can explain how engaging in a creative process affects one's perception of the world.

Creativity is often associated with forms of human expression in the literary, fine, and applied arts. Because it involves the development of innovative ideas and fresh approaches to problems, however, the practice of creativity is no less integral a component of the social, physical, and technological sciences. In any field of human endeavor, the creative process requires ability to question accepted and "acceptable" ways of perceiving and thinking, as well as a willingness to forge connections and refine knowledge through doubt, curiosity, and imagination. Through engagement, reflection, and analysis, this competence invites the student to understand how a creative process is born, how it functions, and how it changes our perception and experience of the world. Such insights may develop, for example, by analyzing the creative process in the writing of a poem, the production of a visual narrative, the planning of a city, the design of a web site, or the development of an innovative way of perceiving and explaining a natural phenomenon.

In this class, we will look at the concept and process of creativity as imagined by artists and scientists and analyze our own creative processes. We will pay particular attention to how our creative work informs our perceptions and understandings of the science and art of the body. All students are required to complete a non-linear creativity project, which explores their process of creating in all media.

S-3-F: Can analyze the integration of new technology into a specific field of human endeavor from at least two perspectives.

1. Identifies a field of human endeavor (for example, business, the arts, the professions, the military, academic disciplines, etc.) that has been reshaped by new technology (for example, robotics, information/communication technologies, specialized software applications, medical technologies, etc.).
2. Analyzes the significance of the integration of new technology into that field from at least two different perspectives (for example, historical, ethical, sociological, economic, aesthetic, or scientific).

Students demonstrate this competence by analyzing the impact of technology on the chosen area. Emphasis should be placed not just on newly emerging tools, but on how increased reliance upon technology has affected the social, legal, economic, and/or ethical dimensions of living. Students will bring at least two such perspectives to bear on this analysis

Students taking the class for this competence will need to complete at least two reflection papers with topics such as the relationship between technological advances and our understanding of the brain, artificial intelligence and robotics, the question of the brain activity on death, the implications of technology on the treatment of brain diseases and/or the ramifications of the internet on identity. Students should also elect to use this topic for their final paper.

Course Objectives:

1. Evaluate literary, musical, philosophical and visual texts as sources of information
2. Interpret works of art as expressions of cultural and historical information
3. Construct valid and legitimate arguments
4. Recognize personal and cultural biases affecting the presentation and reception of historical information

Student Learning Outcomes:

Upon satisfactory completion of the course, students will be able to:

1. Apply disciplinary language to works of art, music and literature
2. Employ print and visual resources
3. Evaluate art, literature and music in their historical and cultural contexts
4. Determine the type and complexity of information needed to support a claim
5. Specify how the audience and individuals contribute to meaning in art, music and literature
6. Assess how art, literature, and music communicate historical, cultural and artistic meaningful

About Your Instructors

Daniel Galemb is an Adjunct Professor at the School for New Learning. He has taught at the Art Institute of Chicago for twenty years and at Wright College for ten years. His work has been shown at many galleries and he annually takes his students to New York City for a whirlwind tour of the art of the city. He received his BFA and MFA from the Art Institute of Chicago.

Polly Hoover is an Associate Professor of Humanities at Wright College and a Visiting Assistant Professor in the School for New Learning at DePaul University. She has taught at Wright for ten years and at DePaul for four. She has also taught at the University of Chicago, the University of Wisconsin at Madison, and the Ohio State University. Her Ph.D. is in Classics from the University of Wisconsin at Madison. Her current research interests include film and literature, technology in the classroom (both theory and practice), and ekphrasis (how art appears in literature).

Learning Experience

In this course the following teaching and learning techniques are used: workshops, discussions, short lectures, small group work, movie analyses, collaborative learning, creative projects, conferences, at home and in class assignments, critical reading, learning from others through peer editing, and lots of writing and reading.

Required Texts

Jonah Lehrer. *Proust was a Neuroscientist*. Mariner books, 2008. ISBN: 0547085907. paperback.

Susan Blackmore. *Consciousness: A very Short Introduction*. Oxford University Press, 2005. ISBN: 019280585. paperback.

Elyn Saks. *The Center Cannot Hold: My Journey Through Madness*. Hyperion, 2008. ISBN: 1401309445. paperback.

Jean-Dominique Bauby. *The Diving Bell and the Butterfly*. Vintage, 2007. ISBN: 0007790155. paperback.

Selections of readings provided by your instructors

Course Requirements/Evidence the Students Will Submit

In this class, you will complete the following:

- A collaborative musical “event”
- An avatar and preliminary world for the avatar
- Eight reflection papers
- One final project (may be collaborative)
- One final paper
- Short class and homework assignments
- A final portfolio of your work this semester that documents your attainment of the course competencies; this should be on your bliki page

Reflection assignments:

These should be about a page in length and preferably should be posted to the Bliki, so that other students may read the postings. The content is dependent upon the competencies that you want to complete for this course. (See above for some suggestions.)

Creativity Assignment:

This will be discussed in class.

Portfolio:

Your portfolio gives you the chance to demonstrate and reflect upon what you have learned over the quarter. Your portfolio may include one and should include two and three below:

1. You may choose to include in your portfolio revisions of your reflection papers. If you choose to include revisions, please add a note at the end of your revision indicating what you changed and why.
2. Make a case for which of the “Course Competencies” and/or “Expected Outcomes” you have achieved by explaining how your work and learning in the class has fulfilled these competencies and outcomes. You may do this part of the portfolio either in paragraphs or in a table. Please see below for the “Course Competencies” and “Expected Outcomes” from the syllabus.
3. A brief essay (about two pages) in which you step back and reflect upon what you have learned in this class. Consider not only what you have learned about the topics we have covered, but also what you may have learned about yourself or others, what you have learned about college and learning and how what you have learned does or does not apply to your life.

Attendance

A great deal of the work and learning of the course will take place in class. Therefore, it is absolutely necessary

that you come to class, be prepared and participate. If you miss class, it is your responsibility to find out what you missed. While you should do your best to keep up, it is always better to come to class under prepared than to skip class because you did not do all of the work. If you must be absent, contact us as soon as possible, so we can make sure you do not get behind. *All work must be handed in on time, whether you are in class or not.*

Method of Evaluation/Criteria for Assessment

Your class grade will be based on the extent to which your papers, active class participation and successful, timely completion of reflection papers and other assignments indicate your mastery of your course competences.

Assignment Maximum Possible Points

Eight reflection papers (0/3/5) 40

in-class and homework projects (0/3/5) = 30

Creative Presentation 15

Final paper 15

Portfolio 10

total possible points = 110

Final grades will be calculated according to this scale:

90-110 points = A

80-89 points = B

70-79 points = C

60-69 points = D

59 points or less = F

Plagiarism

In college, knowing why, when and how to cite sources is vital. By using sources appropriately, you participate in the scholarly community as you relate your ideas and experiences to those of others. When citations are lacking or incorrect, you weaken your paper by failing to clearly make those connections. You also leave yourself open to charges of plagiarism which can have serious academic consequences. We follow both the DePaul's and the City College's plagiarism policies.

Chicago City College's Plagiarism Policy: "The City Colleges of Chicago are committed to the ideal of truth and honesty. In view of this, students are expected to adhere to high standards of honest in their academic endeavor. Plagiarism and cheating of any kind are serious violations of these standards and will result, minimally, in the grade of 'F' by the instructor" (City Colleges of Chicago Student Policy Manual, 22).

DePaul University Plagiarism Policy: "DePaul University is a learning community that fosters the pursuit of knowledge and the transmission of ideas within a context that emphasizes a sense of responsibility for oneself, for others and for society at large. Violations of academic integrity, in any of their forms, are, therefore, detrimental to the values of DePaul, to the students' own development as responsible members of society, and to the pursuit of knowledge and the transmission of ideas. Violations include but are not limited to the following

categories: cheating; plagiarism; fabrication; falsification or sabotage of research data; destruction or misuse of the university's academic resources; alteration or falsification of academic records; and academic misconduct. Conduct that is punishable under the Academic Integrity Policy could result in additional disciplinary actions by other university officials and possible civil or criminal prosecution. Please refer to your Student Handbook or visit <http://studentaffairs.depaul.edu/homehandbook.html> for further details.”

DePaul University Incomplete Policy

Undergraduate and graduate students have two quarters to complete an incomplete. At the end of the second quarter (excluding summer) following the term in which the incomplete grade was assigned, remaining incompletes will automatically convert to "F" grades. In the case of the Law School incompletes must be completed by the end of the semester following the one in which the incomplete was assigned. Ordinarily no incomplete grade may be completed after the grace period has expired. Instructors may not change incomplete grades after the end of the grace period without the permission of a college-based Exceptions Committee. This policy applies to undergraduate, graduate and professional programs. NOTE: In the case of a student who has applied for graduation and who has been approved for an Incomplete in his or her final term, the incomplete must be resolved within the four week grace period before final degree certification.

n.b. The SNL student who wishes to receive the grade of IN must formally request in writing that the instructor issue this grade. This request must be made before the end of the quarter in which the student is enrolled in a course.

Students with Disabilities

Students who feel they may need an accommodation based on the impact of a disability should contact either of us privately to discuss their specific needs. All discussions will remain confidential.

To ensure that you receive the most appropriate accommodation based on your needs, contact us as early as possible in the quarter (preferably within the first week of class). If you are a DePaul student, make sure that you have contacted the:

- PLuS Program (for LD, AD/HD) at 773-325-4239 in SAC 220, or
- The Office for Students with Disabilities (for all other disabilities) at 773-325-7290 Student Center 307

Don't Panic

This class is cumulative, with assignments building upon each other, so if you find yourself confused, stuck or falling behind let us know right away so we can address the problem before it becomes unmanageable.