

#64

FEB 6 2009

A&SCCD#08-06

New Course Request

Indiana University

Fort Wayne

Campus

Check Appropriate Boxes: Undergraduate credit

FEB 06 2009 Graduate credit

Professional credit

93

1. School/Division Arts & Sciences 2. Academic Subject Code ENG
3. Course Number C622 (must be cleared with University Enrollment Services) 4. Instructor Cain, Mary Ann
5. Course Title Creativity and Community

Recommended Abbreviation (Optional) (Limited to 32 Characters including spaces)

6. First time this course is to be offered (Semester/Year): Spring 2010

7. Credit Hours: Fixed at 3 or Variable from to

8. Is this course to be graded S-F (only)? Yes No X

9. Is variable title approval being requested? Yes No X

10. Course description (not to exceed 50 words) for Bulletin publication: This course addresses questions of what it means to create and be creative--as writers, scholars, teachers, professionals and citizens--within the contexts of various communities. The course's main purpose is to develop each participant's creativity in ways that will enhance their participation in the discourse communities of their choosing.

11. Lecture Contact Hours: Fixed at 3 or Variable from to

12. Non-Lecture Contact Hours: Fixed at or Variable from to

13. Estimated enrollment: 5 of which 100 percent are expected to be graduate students.

14. Frequency of scheduling: every spring Will this course be required for majors? no

15. Justification for new course: significant enrollment as special topic; now viable for official course & inclusion in curriculum

16. Are the necessary reading materials currently available in the appropriate library? yes

17. Please append a complete outline of the proposed course, and indicate instructor (if known), textbooks, and other materials.

18. If this course overlaps with existing courses, please explain with which courses it overlaps and whether this overlap is necessary, desirable, or unimportant

19. A copy of every new course proposal must be submitted to departments, schools, or divisions in which there may be overlap of the new course with existing courses or areas of strong concern, with instructions that they send comments directly to the originating Curriculum Committee. Please append a list of departments, schools, or divisions thus consulted.

Submitted by: [Signature] Date 10/22/08
Date Department Chairman/Division Director

Approved by: [Signature] Date 18 Nov 2008
Dean

Date Dean of Graduate School (when required)

[Signature] Date 1/14/09
Chancellor/Vice-President

University Enrollment Services

After School/Division approval, forward the last copy (without attachments) to University Enrollment Services for initial processing, and the remaining four copies and attachments to the Campus Chancellor or Vice-President.



ENG C682 (to become C622)  
**Creativity and Community**  
**Spring 2008**

**Section 01 R 6:00-8:45 p.m. CM 116**

**Dr. Mary Ann Cain**

**Office:** CM 111

**Phone:** 481-6759 or 481-6841 (dept.)

**Regular office hours:** TR 4:30-6:00 p.m. and by appointment, or stop by anytime.

**Email:** cain@ipfw.edu

### Required Texts

Most of the required reading is available online through the Helmke Library's Reserve Express (REX). I encourage you to print out all of these texts as soon as possible and to use campus facilities to do so (either the library or any campus computer lab). I may also distribute handouts from time to time as well.

### Blackboard/Vista

Access to the Creativity and Community Course site on Blackboard/Vista is available online: <http://elearning.ipfw.edu>. The course syllabus and assignments, as well as online discussions, will be available at this site. (Please note that I always distribute hard copies of the syllabus and all assignments in class as well.)

### Course weblogs (blogs)

Each student will maintain a weekly blog and read the blogs of peers. More information on how to create and maintain the blogs will be distributed on the first day of class.

### Course Description

This course addresses questions of what it means to create and be creative—as writers, scholars, teachers, professionals and citizens—within the contexts of the various communities we claim, or that claim us, as participants. The main purpose of the course is to develop each participant's creativity—whether as writer-artists, teachers, scholars, professionals, or citizens—in ways that will enhance their participation in the discourse communities of their choosing. We will also locate the role of creative thought, action, and form within personal, civic, and professional life, as something central, as opposed to peripheral, to scholarly and creative inquiry, learning and teaching, and everyday living. Finally, participants will have first hand experience exploring the creative tensions and challenges presented by communities--their limitations as well as enabling possibilities that each person must write, think, and live with and through.

**Service Learning Option:** Students in this course have the option of learning about community creation firsthand by partaking in service learning. Service learning is a hands-on, experiential form of learning in which students provide needed service to a

community organization in exchange for the opportunity to learn the concepts studied in class firsthand. The service learning site for this class is the Three Rivers Jenbe Ensemble, a Cultural Education Forum of the Fort Wayne Dance Collective for area children that specializes in West African drumming and dance. Service learning students may assist in teaching TRJE members creative writing, assist with rehearsals and performances, and/or provide input to the group's activities in exchange for the opportunity to study and participate in an ongoing creative community.

## Course Goals

The following goals reflect what I think is important for us to learn together. However, I expect that you will have your own goals, and I hope to help you realize those as well.

- To recognize and work through the constraints imposed by opposing forms of thought and language
- To gain understandings of and the ability to work with and against the “enabling constraints” of various forms of discourse
- To learn how to make good use of contradictory perceptions, words, and thoughts as the necessary “friction” of creativity
- To understand how language constructs identities, both personal and social, private and public
- To shape writerly identities that foster both personal growth and social change.
- To gain a greater understanding of specific social practices and contexts of language use and how those assist and/or disrupt community formation.
- To create textual, social, and material spaces for creative/critical thought and action
- To write yourselves into forms, identities, and spaces that matter to you and that will bring you into deeper engagement with, and at the same time unsettle or otherwise disrupt, existing discourse communities.

## Course Requirements and Grades

- Two short papers (about five pages each; genres can be critical and/or creative) on 1) one's own views of creativity and 2) divergent theories/practices of community (10% each) and:
- Final researched-creative project. This project can be scholarly, creative, professional, civic or a mix (45%)
- Weekly entries on Blackboard/Vista discussions (10%)
- Weekly entries to a weblog (blog) (10%)
- Presentation of final project to class (5%)
- Active participation in class (10%)
- Lead class on writing exercises in alternative styles and forms of writing (Jan 31)
- Read a challenging theoretical text (April 10) and lead the class in relating it to other reading done by them that day. This can be done individually or collaboratively with other graduate students.
- Develop and lead an activity that will help the class apply a core concept(s) from our class to their own final projects-in-progress and/or that helps generate a concept(s) from their creative/critical experiences to date that can be helpful to all.

- Final exit conference to discuss semester's work

## One-on-One Conferences

At the end of the semester, I will meet with you during finals week for exit conferences to discuss your final project and course grade.

## Attendance

The success of this course depends upon not only your regular attendance, but also your active participation. I rarely lecture, so that means that most of your learning happens through conversation and discussion. Thus there isn't any way to "make up" for missing such a class; you really do have to be here to learn. That's why I maintain the following attendance policy. Although I hope it becomes obvious to you why you have to be here to learn, I know that sometimes such realization only comes in hindsight. Thus, I am strict about the limits I set on absences.

- You may miss one class for any reason, with no penalty. Choose your absences wisely; you never know when you'll need them.
- If you miss two classes, your overall grade may be reduced by one-half a letter grade.
- If you miss three classes, your overall grade may be reduced by a full letter grade.
- If you miss more than three classes, you may fail the course.

If you must miss class, I always appreciate knowing that you won't be in and, to the extent you feel comfortable telling me, your reason for missing. I don't typically excuse absences, but on rare occasions I do take individual circumstances into account when calculating the final grade. Please communicate with me about any absences, either in person or via email. I appreciate knowing what's going on.

## Late Assignments

In a nutshell: I usually don't take them unless you clear it with me IN ADVANCE of class time. If you have to miss class, please email me your assignment ([cain@ipfw.edu](mailto:cain@ipfw.edu)) before class meets. Late assignments throw everyone, including me, off pace, so that's why I don't usually accept them.

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## Tentative Weekly Schedule\*

\*Subject to change as needed. If you miss class, be sure you check for any changes

**1/17/08**

Introduction to Creativity and Community  
Key concepts, metaphors, and practices

**1/24**

METAPHORS OF "OTHERNESS"

**Read:** Excerpts from *Lives of a Cell* by Lewis Thomas (class handout given on 1/17). **Also read:** "Artists and Accountants" and "Einstein's Second Cousin" from *Thinking in Pictures* by Temple Grandin (REX).

Introduction to service learning: The Three Rivers Jenbe Ensemble, site for the service learning option.

**1/31**

**Read:** “Stretch a Little and Get Limber: Warming up to (and with) Grammar B” by Elsie Rogers, pp 19-25, from *Elements of Alternate Style: Essays on Writing and Revision* (REX).

Service Learning presentation (tentative)

Students will lead class in doing assigned exercises in Grammar B and in drafting final project proposals.

**I will be out of town**

2/7

CONCEPT #1: “ENABLING CONSTRAINTS” OF FORM

**Read:** “CONTEXT: A Composing Class” pp 1-31 from *Texts and Contexts* by Judith Summerfield and Geoffrey Summerfield (REX). **Also read:** “Cooking: The Interaction of Conflicting Elements” and “Teaching Two Kinds of Thinking by Teaching Writing” by Peter Elbow, pp. 40-63, from *Embracing Contraries: Explorations in Learning and Teaching* (REX).

**Write:** Initial proposal for final project due.

2/14

CONCEPT #2: WRITING ROLES AND IDENTITIES (OF WRITERS, READERS, AND SUBJECTS)  
: “Chapter One: Getting Restless” pp 15-34 from *Getting Restless* by Nancy Welch. (REX)

Discuss first paper on creativity

2/21

**Write:** Draft of first paper due for peer and instructor review.

Discuss drafts of final project proposals  
Go over methods for peer review

2/28

**Read:** Peer drafts of first paper . **Also read:** Welch, “Chapter Seven: Toward an Excessive Theory of Revision” pp 135-171.(REX)  
**Write:** Responses to peer drafts

3/6

CONCEPT #3: WRITING (INTO) PLACES AND SPACES (OF WRITING, KNOWLEDGE, AND POWER)

**Read:** Introduction and “Chapter 1: The Problem of Place in America” by Ray Oldenburg, pp xxviii-xxx and 1-42 (REX)

3/13

**Spring break—no classes this week**

3/20

**Write:** Revision of creativity paper due  
**Read:** “To Go Again to Hyde Park” pp 13-40 from *The Right to the City* by Don Mitchell (REX).

Discuss second paper on community

**Last day to withdraw: March 21**

3/27

**Read:** “Community” pp 97-116 from *A Teaching Subject* by Joseph Harris (REX)  
**Write:** Draft of second paper on community due for peer and instructor review

4/3

**Read:** Peer drafts of second paper  
**Write:** Responses to peer drafts  
**I will be out of town**

4/10

**Read:** “The Stimulus of a Little Confusion: A Contemporary Comparison of Amsterdam and Los Angeles” pp 280-320 from *Thirdspace* by Edward W. Soja (REX).  
**ALSO READ:** “The Trialectics of Spaciality” pp 53-82 from *Thirdspace* (REX) **ALSO READ:** Postscripts and Prose Poems from “The Stimulus of a Little Confusion” (REX)

Teaching day.

4/17

**Write:** Revisions of second paper  
**Class presentations on final projects**

4/24

**Last class**  
**Class presentations on final projects**

5/1

**Final projects due in my office CM 111 no later than 6:00 p.m.**

5/5-5/9  
Exit conferences