

Humanities Past, Present and Future with a Concentration on the Creative Process

HUM 201

Sec. AN 2208 Daily 8:30-9:30

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Brief Course Description:

An interdisciplinary class introducing students to the human quest for the meaning of life. Students will analyze literature, philosophy, music, history, and the visual arts of the past and present and then create future scenarios for themselves and societies. In addition to lecture presentations, students have assigned reading, elective reading and writing assignments weekly. Each student will also has a special humanities project.

Additional Course Description:

This course has many concentrations. This version of the course is a concentration of the creative process. The course will include various readings from the study of the creative process which include creative individuals' perspectives, cognitive overviews and psychological impacts of the creative process on the individual.

Required Text:

Barron, Frank, Alfonso Montouri and Anthea Barron ed. *Creators on Creating: Awaking and Cultivating the Imaginative Mind*

Additional text will need to be purchased by students depending on the student's creative researcher.

Additional Handouts and website will need to be read at required times of the course.

Interesting Websites:

<http://www.creativityresearch.org/>

Course Objectives:

Upon completion of this course, students should be able to:

1. View and review films with a critical understanding of the material.
2. Recite the dramatic structures.
3. Identify the basic elements of film.
4. Identify the genres and styles of film and their purposes.
5. Define the differences between films and their purposes in society.
6. Define the various roles required in the filmmaking process.
7. Identify the basic elements of the various film jobs and duties.
8. Evaluate and critically analyze film and write a critique on the film.
9. Evaluate important story aspects such as character development, plot, scene, setting, and dramatic structure.
10. Identify important historical changes in film.
11. Recite areas of the basic history of film and know the major films which changed the history of filmmaking.

Learning Tasks and Activities:

In order to succeed in this course each student needs to:

1. Read each assigned chapter in the texts.
2. Read and critically analyze all handout selections the instructor may give.

3. Engage actively in class discussion (attendance, therefore, is assumed).
4. Keep accurate notes on lectures and discussions.
5. Write all assigned papers and complete all assignments on time.
6. Document all cited work when appropriate.

Assessment of Outcomes:

Student learning will be assessed and grades assigned in the following areas:

1. Responsibility: the ability to recognize, understand, and accept ownership for learning by self-assessing, demonstrating, and evaluating behaviors that support the learning situation.
2. Communications: the ability to create meaning between themselves and their audience: learn to listen, speak and write effectively using words, graphic, electronic media, computers, and quantified data.
3. Problem-solving: the ability to assess, evaluate, and apply information from a variety of sources in a variety of contexts.
4. Global Awareness: students will demonstrate an awareness and appraisal of the world: its scientific complexity, its social diversity, and its artistic variety.

Plagiarism:

The following rules and definitions concerning plagiarism:

Definition: Plagiarism is using someone else's words or ideas without giving proper credit to the person who devised them. It includes any of the following:

1. Not citing the source for words or ideas which are not your own
2. Incorrect documentation into the body and the Works Cited Page
3. Carelessness or sloppiness in the research which results in faulty documentation
4. Use of purchased or acquired papers

Penalties for Cheating or Plagiarizing (WAC 132Q-4-061)

If the instructor suspects or believes the student has cheated or plagiarized, he is authorized to fail the student unless that student can prove the authenticity of the paper. The burden of proof rests on the student. If the instructor is convinced that cheating or plagiarism has taken place, the student will be dropped with a failing grade in the course.

First Offense: Automatic failure of the paper or test and possible failure of the course.

Second Offense: Automatic failure of the course.

Statement About All Written Work:

All written work must be in MLA (Modern Language Association) format in Times New Roman or New Courier, twelve (12) point font and stapled. While this is not an English class, your writing must be clear and accurate before the instructor will read your work. If you need assistance with writing the reports concerning what content needs to be included please ask the instructor. If you need assistance with writing the report please visit the Tutoring Center for assistance. If there are too many structural or grammatical errors the instructor will not accept,

read or grade the work. The words 'you', 'I', 'we' or any form of 'get' may not be found in any of the written work, otherwise the grade for the written work will be lowered for each time one of those word appear in the work.

A Statement About Electronic Devices:

The student may not use cell phones, mp3 players, laptops or other communication or entertainment devices during class time. If the student is using such a device he/she will be asked to leave the class and will receive a failing grade for the day. If the student continues to use such devices he/she will be given a grade of 'F' for the class and will not be able to return to the class.

Eating In Class:

Please be sure to use the time before and/or after class for nourishment. While we do view films in this course and you may eat popcorn in the movie theatre or other food at home or at the movie you are not allowed to eat during the viewing of the films in this class. If the student is found eating or drinking (other than water) in class he/she will be asked to put it away or throw it away. If the student refuses, then he/she will be asked to leave and will receive a failing grade for the day. If the student continues to choose to eat or drink (other than water) during class then he/she will be given a grade of 'F' for the class and will not be able to return to the class.

Withdrawal Policy:

Please make sure to know the last day to withdraw from class. If the student does not withdraw by the deadline then he/she is given the grade of 'F'.

Disabilities Statement:

In accordance with the mandates of Section 504 of the Rehabilitation Act of 1973-Subpart E and the Americans with Disabilities Act, accommodations for otherwise qualified students with a disability(s) will be considered after receiving a student's request. The student will need to register with the Disability Support Services (DSS) office and provide appropriate documentation of the disability. Once the student has established a file and the disability(s) has been verified by DSS, then the facts of each situation will be thoroughly analyzed and reviewed to determine appropriate reasonable accommodations for classroom, laboratory or clinical settings. Accommodations that would compromise patient care, or fundamentally alter the essential nature of a program or activity are not considered to be reasonable.

A student who is denied an accommodation has the right to request a review of the determination through the defined grievance process available at each institution.

Procedures for student grievance are outlined in the SCC Student Handbook and in the SCC Center for Students with Disabilities Student Handbook.

Assessments:

Creative Researcher Project (80 pts.)

The student will choose one of the creative researchers presented the first day of class. He/she will need to read the major work written by the researchers and discuss it periodically throughout the quarter. She/he can work with the other individual or individuals who have also chosen that creative researcher. The student will review material that discusses the creative researcher and the work he/she has written. The student will write a five page report and create something based on the ideas presented by the creative researcher.

Attendance and Participation (100 pts.)

Each student will need to attend class, participate in discussions, and participate in group work and complete required work for the full duration of each class meeting. I do not distribute the PowerPoint presentations. If the student is absent, then he/she must schedule a time to meet with me outside of class and/or learn what was discussed in class from another student in the class. If the student is five minutes or more late he/she will not be allowed in class unless he/she has made arrangements with the instructor prior to the specific day of class. If the student misses more than three class meetings he/she will lose five points. **More than five absences are grounds for failure.** If the student believes that any absence is an excused absence please speak to the instructor as soon as possible to deduce if the absence is excusable.

Responses (4 Total 10 pts each = 40 pts.)

The student will complete four (4) responses to the major areas of creative studies discussed in class. These materials will include visual art, music, written works and cognitive studies that focus on the important aspects of the creative process. Each response should be about two pages and must be typed in MLA format.

Creative Journal (40 pts.)

Each student must write about the ideas, subjects and critical analysis of the creative material discussed in class and through the reading material assigned for that day. The student needs to have a spiral-bound notebook. He/she will write sketch the ideas and personal views on the left page. On the right page he/she will write a more analytical view about the material. The student must be present in class to complete this activity. **The instructor may review the journals at any time.**

Totals:

Attendance & Participation =100pts.

Journals =40pts.

Creative Researcher = 80pts.

Responses = 40pts

Total = 260 pts.

Grades:

A

4.0 = 260-254

3.9 = 253-249

3.8 = 248-244

A-

3.7 = 243-239

3.6 = 238-236

3.5 = 235-231

B+

3.4 = 230-226

3.3 = 225-221

3.2 = 220-215

B

3.1 = 214-210

3.0 = 209-208

2.9 = 207-205

B-
2.8 = 204-202
2.7 = 201-200
2.6 = 199-197
C+
2.5 = 196-195
2.4 = 194-192
2.3 = 191-189
C
2.2 = 188-187
2.1 = 186-184
2.0 = 183-182
C-
1.9 = 181-179
1.8 = 178-176
1.7 = 175-174
D+
1.6 = 173-171
1.5 = 170-169
1.4 = 168-166
D
1.3 = 165-163
1.2 = 162-161
D-
1.1 = 160-158
1.0 = 157-156
.9 = 155-153
F
.8 = 152-150
.7 = 149-147

Missed Work and No Make-Up Work:

There is no make-up work. The student must make arrangements to turn any work in before the due date if he/she is unable to turn it in at the assigned day and time. If the student cannot attend the class day in which the document is due then he/she must submit the work through e-mail. **(This can only be done with one work only.)** Then, when the student returns he/she must turn in a hard copy of the work. The instructor will not print the work and it is the student's responsibility to hand in a completed and printed MLA formatted document. All work is counted in the overall grading.

Extra Credit

There are two possibilities for extra credit. One: The student can volunteer to help with the current play at Spokane Community College. Make sure to ask the instructor for more details. Two: The student can discover the mystery score for the day to earn one (1) point for each score by discovering the movie; the year the movie was made a three-sentence evaluation of the music. This is limited to a total of five mystery scores (totaling five (5) points). *All extra credit must be turned in one week before finals.*

Expectations:

For each class each student needs to...

1. Be punctual and attend every class, except in extreme emergencies.
2. Have the appropriate supplies (paper, text books, writing tools, and other supplies).
3. Have read the assigned material and be prepared to discuss the readings.
4. Listen attentively and participate through class discussions and group lessons.
5. Respect everyone's point of views and ideas.
6. Choose to learn as much as possible and show a positive attitude about the material while in class.
7. Develop positive learning habits throughout the class.

The Instructor will...

1. Attend every class on time and be prepared.
2. Grade each essay and all other work fairly and objectively.
3. Inform each student about the course content and grading policies.
4. Try to answer each question to the best of his ability.
5. Make the lessons and materials as interesting as possible.

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Assignment Schedule

Week One:

What is the Creative Process?

Creativity vs. Productivity.

The importance of creative study and application.

Read: *Creators on Creating*: “Introduction”

Imagination and creation

Cognitive Processes

Cruel Inner Critic

Week Two:

Written Word

Read: *Creators on Creating*: “Henry Miller: Why Don’t You try to Write?” (23), “Anna Halprin: The Process Is the Purpose” (36), “A.E. Housman: The Name and Nature of Poetry” (44).

Discuss: Automatic Writing, Transcendentalism, Surrealism and New Criticism

Week Three:

Read: *Creators on Creating*: “William Butler Yeats: The Symbolism of Poetry” (80), Annie Dillard: “Heaven and Earth in Jest” (82), Tony Kushner: “Is It Fiction That Playwrights Create Alone?” (133).

Read in Class: *Emma’s Rug* by Allen Say, *Places of Power* by Michael DeMunn and *Barbapapa’s New House* by Annette Tison and Talus Taylor

Week Four:

Visual Art:

Painting to multimedia

The great works, why are they still revered?

Read: *Creators on Creating*: “Marion Milner: The Plunge of Colour” (108), “Leonardo da Vinci: Anatomy” (178), “Ingmar Bergman: The Magic Lantern” (135)

Films and artwork Examples.

Week Five:

Read: *Creators on Creating*: “Laurence Olivier: Lessons from the Past” (209), “Isadora Duncan: The Mother Cry of Creation” (207)

Week Six:

Music

Read: *Creators on Creating*: “Brian Eno: Why World Music?” (157), “Peter Ilich Tchaikovsky: Composing a Symphony” (180), “Carl Jung: First Years” (96)

Week Seven:

Read: Creators on Creating: “Igor Stravinsky: Poetics of Music” (189), “Frank Zappa: All About Music” (195), “Karen Finley: License for Madness” (209)

Week Eight:

Creative Progress

Read: *Creators on Creating*: “David Ogilvy: How to Manage an Advertising Agency” (173) and TBA

Important Evolutions in the Creative Studies.

Week Nine:

Creative Researcher Presentations

Week Ten:

Creative Researcher Presentations

Week Eleven:

The Future of Creativity

Final Time: (All students must be present in order to pass the class.)

Extra Credit Performance Report Questions for the Play

The review must be turned in one week before finals.

1. Discuss the basics about the performance (Author, Director, Performers, Company, and Date of the show and other important information.)
2. Discuss the design of the show. (ex: set, costume, lighting, sound, music)
3. Discuss the story and purpose of the show. (Ex: morals, ethics questions, themes found in the production.)
4. What genre (comedy, drama, science fiction, fantasy, political theatre, or a combination of various genres) is the production and what reveals the genre?
5. What does the production reveal about the human condition, what it means to be human?

Creative Researcher

Work(s)

Non-Fiction Options:

Artistic Studies:

2 People = 1. Leon Battista Alberti

On Painting

3 People = 2. Rudolf Wittkower

Born Under Saturn

3 People = 3. Otto Rank

Art and Artist

2 Person = 4. Andre Breton

“The Surrealist Manifesto”

Spiritual Creative Studies:

3 People = 5. Thomas Troward

The Creative Process in the Individual

*The Edinburgh and Dore Lectures on
Mental Science*

2 Person = 6. Matthew Fox

Creativity

2 People = 7. Julia Cameron

The Artist’s Way

The Well of Creativity

2 Person = 8. Ernest Holmes

Creative Mind

2 Person = 9. Stephen Nachmanovitch

Free Play: Improvisation in Life and Art

Cognitive Studies:

3 People = 10. Mihaly Csikszentmihalyi

Creativity

Flow

3 People = 11. Howard Gardner

Creating Minds: An Anatomy of Creativity

*as Seen Through the Lives of Freud, Einstein,
Picasso, Stravinsky, Eliot, Graham, and Gandhi*
Multiple Intelligences

2 Person = 12. Rollo May

The Courage to Create

Fiction Studies

Novel Studies on Creativity:

2 Person = 13. Michael Ende

The Neverending Story

2 Person = 14. J. M. Barrie

Peter Pan

Poetry Studies on Creativity:

2 Person = 15. Walt Whitman

Song of Myself

2 Person = 16. Samuel Taylor Coleridge
and William Wordsworth

“The Rime of the Ancient Mariner”

“The Prelude” and “Stepping Westward”

Play Studies on Creativity:

2 Person = 17. John Logan

Red

2 Person = 18. Luigi Pirandello

Six Characters in Search of an Author

Ian Celluloid

Professor Sharp

HUM 141

12 January 2009

The Genius of Cutthroat Island

The fantastical history of pirates and cinema has always been balanced with some successes and many failures. The critical and box office success list of pirate films is short and includes very few films. One film which reveals the fanciful nature which is romanticized throughout pirate mythology and still is faithful to the true nature and practices of pirates is *Cutthroat Island* (1995).

Before *Cutthroat Island* there was Errol Flynn who created the wonderful “swashbuckling” characters such as Peter Blood in *Captain Blood* (1935), and Geoffrey Thorpe in *The Sea Hawk* (1940), which both met with critical and financial success. But, some films which were produced after *Cutthroat Island* such as the recent *Pirates of the Caribbean* trilogy (*Curse of the Black Pearl* (2003), *Dead Man’s Chest* (2006) and *At World’s End* (2007), lead to great financial success, but met with negative criticism from many critics. Anthony Lane describes *Pirates of the Caribbean: Dead Man’s Chest* (2006) as having a “ new plot [which] has all the appeal of a seaweed sandwich, being dark, salty, and indigestible” (“Men at Sea” www.newyorker.com). Another film which garnered negative criticism includes Roman Polanski’s *Pirates* (1986). *Cutthroat Island* was both a critical and financial failure, but much of the failure included the time which the movie was produced, the audience’s stereotypes and the studio’s financial difficulties.