ART3748K SPECIAL TOPICS: Idea Development and Creativity in Cultural Context
Fall 2019
Bliss 3000
M/W 5:10-7:50p
http://jdsperry.people.ysu.edu

COURSE DESCRIPTION
This course is centered on creative and equitable strategies in idea development and implementation applicable to innovative and collaborative problem solving in diverse fields and the ability to connect these strategies meaningfully to diverse audiences, specifically subcultures and minority groups within the United States.
Prereq.: none

COURSE OVERVIEW
The techniques and methodologies introduced in this course stem from the Art and Design disciplines. The framework of the course will rely on Equity Centered Design Thinking methodology, specifically the framework developed at Stanford (Empathize, Define, Ideate, Prototype, Test, Notice, Reflect), with additional emphasis on deep looking and listening, critical feedback as well as the roles of “play” and “failure” in the creative process.

In addition to learning and practicing idea development strategies, students will become aware that the framework for creative problem solving does not exist in a vacuum and is deeply interconnected with the particular contexts of one’s environment. The solutions are meant to exist in a specific environment and the context within which one works is the fodder for creating and may predispose one’s thinking. This course will explore with a critical eye the historical and cultural components of idea exchange, the philosophical stances of the open source and proprietary models of idea creation and ownership, and the reality of the powerful forces that facilitate the bringing forward of ideas in our current globalized world. Students will tackle the difference between cultural exchange and cultural appropriation.

LEARNING OUTCOMES
• Students will be able to solve real life problems using a cohesive set of techniques and strategies.
• Students will be able to apply a nuanced understanding of the philosophical, historical and cultural dimensions of the idea generation to a particular creative process.
• Students will have an understanding of the roles different groups and subcultures within the United States play in the larger cultural creativity.
COURSE OBJECTIVES

- Students will be able to demonstrate the fundamental steps of Equity Centered Design Thinking methodology.
- Students will be able to demonstrate the techniques and the logic behind the strategies utilized in generating and refining concepts, thus, both embracing the Equity Centered Design Thinking type frameworks and going beyond them.
- Students will be able to demonstrate problem solving and research as a natural component of the creative process.
- Students will be able to demonstrate and apply empathy within the creative design process.
- Students will be able to demonstrate and apply the roles of failure and critique within the creative process to solve challenges.
- Students will be able to articulate the philosophical and practical differences between the two predominant models of idea creation and ownership: proprietary versus open source.
- Students will be able to articulate the difference between cultural exchange versus cultural appropriation through.
- Students will be able to apply essential skills for collaboration.

REQUIRED MATERIALS

Media storage (portable hard drive, etc.) Sketchbook/notebook

ONLINE RESOURCES

Stanford d.School Equity Centered Design Thinking
https://dschool.stanford.edu/resources/equity-centered-design-framework

Human Centered Design Toolkit by IDEO
http://www.ideo.com/work/human-centered-design-toolkit/

Stanford d.School Design Thinking Bootleg
https://dschool.stanford.edu/resources/design-thinking-bootleg

The Thing from the Future
http://situationlab.org/project/the-thing-from-the-future/

The Iyapo Repository
https://iyaporepository.tumblr.com/

POTENTIAL READINGS LIST*

Students will be tasked to respond with 3-5 questions to each assigned article and book excerpt. Questions may encompass concepts that students did not understand or ideas that students would want the author to elaborate upon. These questions will serve as a starting point for group reading discussions.

Collective Action Toolkit, Frog Design
The Cathedral and the Bazaar, Eric S. Raymond (excerpts)
Creative Confidence: Unleashing the Creative Potential Within Us All, Tom Kelly and David Kelley (excerpts)
Change by Design: How Design Thinking Transforms Organizations and Inspires Innovation, Tim Brown (excerpts)
Design Thinking is B.S., Natasha Jen
Designs for the Pluriverse, Arturo Escobar (excerpts)
Design Anthropology: Theory and Practice Elizabeth Tunstall from Decolonizing Design Innovation: Design Anthropology, Critical Anthropology and Indigenous Knowledge Wicked Problems in Design Thinking, Richard Buchanan
Out of our Minds: Learning to be Creative, Ken Robinson (excerpts)
An Ethnography Primer, AIGA (American Institute of Graphic Arts)
Design Methods for Developing Services, Design Council (United Kingdom)
Visual Meetings: How Graphics, Sticky Notes and Idea Mapping Can Transform Group Productivity, David Sibbett (excerpts)
Theory of a Dérive, Guy Debord

*in addition to the list above, readings will be added and tailored to the specific cultural context in which the course is being taught. Podcasts and/or online videos featuring authors and topics above will be featured.

EVALUATION
Discovery Log + Thoughts 10%
Class Participation: In-class Workshops + Exercises 40%
Into the Beautiful North (final project) 25%
Failure (final project) 25%

EVALUATION: Class Participation
Much of the coursework is based on short exercises, workshops and other activities occurring during class. As such, students will be evaluated on their engaged and thoughtful participation in all in-class activities over the course of the semester. Students will be given a mid-term written evaluation and feedback from the instructor in relation to their classroom participation.

EVALUATION: “Into the Beautiful North” + “Failure”
These projects will be graded using a combination of technical execution and creative risk-taking in relation to the objectives/guidelines given. Specific guidelines for the challenge will be given at the beginning of each assignment. Because creative process is an emergent process, the objectives of some assignments may start off as open-ended and gain clarity through the process of working, one-on-one conversations with the instructor, as well as group critiques.
DISCOVERY LOG
Students will post a discovery each week on the course “Discover Logs” Tumblr account. Periodically, a selection of students will be asked to talk briefly about their discoveries. Over time, each student will asked to share. To create a discovery log, students will search out what is outside their established and comfortable cultural sphere in the categories listed below and write a thoughtful response to their experience. The gathering of materials is about actively noticing the diversity in expressions and experiences as well as an opportunity to venture into arenas outside the students’ comfort. This assignment will springboard from reading and class discussion of Guy Debord’s *Theory of a Dérive*.

Post within:
- Entertainment (movies, sports, theater, music, museums, zoos, parks, etc.)
- Media (newspapers, magazines, books, TV, radio, internet, blogs, podcasts, etc.)
- Food (restaurants, home-cooked meals, garden, etc.)
- Non-school lectures, workshops, and documentaries

ARTIST LECTURES/EVENTS
Attendance at lectures/events sponsored by the Department of Art Lecture Series or the Beecher Center Lecture Series outside of this class is necessary to complete the ‘Thoughts’ assignment.

GRADING
Assignments will be graded using a combination of technical execution, aesthetic value and creative risk-taking in relation to the objectives/guidelines given. These guidelines will be given at the beginning of each assignment. Because creative process is an emergent process, the objectives of the assignment may start of as open-ended and gain clarity through the process of making, one-on-one conversations with the instructor as well as group critiques.

From the YSU Undergraduate Bulletin:
A represents exceptional work in which the student shows that he or she has firmly grasped and achieved the objectives of the course.
B indicates very good work and considerable grasp of the essentials of the course.
C indicates good work and a usable grasp of the essentials of the course.
D indicates a definite, but not necessarily coherent, knowledge of the course.
F indicates that the student has not achieved even a minimum grasp of the essentials of the course.

LOST WORK
Lost work is viewed as work not completed. Protect all work with great care.
LATE ASSIGNMENTS
The final grade will drop one letter grade for each class period the assignment is late.

INCOMPLETE GRADE POLICY
An incomplete grade of “I” may be given to a student who has been doing satisfactory work in a course, but, for reasons beyond the control of the student and deemed justifiable by the instructor, has not completed all requirements for a course when grades were submitted. A letter grade MAY NOT be changed to an “I” (Incomplete) after the term has ended and grades have been recorded. For Fall Term courses, the final date to complete an “I” will be March 1 of the following term; for Spring Term courses, September 1; for Summer Term courses, October 1. These dates can only be extended with the approval of the instructor and the Dean of the College where the course is taught. Forms for extension of the deadline may be obtained and after obtaining the proper signatures, this form must be submitted to the University Records office 24 hours before the original deadline (i.e. for Fall Term courses, March 1 of the following term).

ATTENDANCE
Attendance is mandatory due to the participatory structure of the course. Missing more than two courses will impact your grade with each unexcused absence over two resulting in a half grade reduction of your final grade. Students who miss a class should work with other students in the class to make up missed work. Come with your supplies and ready to work.

ATTENDANCE: Excused Absences
From the YSU undergraduate course catalog:
The responsibility for work missed during absence rests with the student. The instructor has no obligation to give make-up graded coursework or to review other class work missed by a student as a result of absence except under those specific conditions cited below:

- Participation in University-sponsored activities. University-sponsored activities are those that are scheduled by academic, student affairs, and athletic units. They include, but are not limited to: intercollegiate athletic competitions approved by academic units, including artistic performances; R.O.T.C. functions; academic field trips; professional conferences; and special events connected with coursework.
- Government-required activities, such as military assignments, jury duty, or court appearances.
- Religious observances that prevent the student from attending class.
- Death of an immediate family member, including father, mother, sister, brother, spouse, children, step-children, step-parent, parent-in-laws, sons-in-law, daughters-in-law, brothers-in-law, sisters-in-law, grandparents, foster parents,
foster children, legal guardians, any person who stands in the place of a parent (loco parentis), or a domestic partner.

- Documented personal illness.

**Make-up Policy for Excused Absences:**
For anticipated events, such as University-sponsored activities, students should meet with the professor the week before the absence either during office hours or during class, if possible. At this meeting, the instructor will create a plan with deadlines to make up any work and information missed.

For unanticipated events, such as illness, students should meet with the professor during the following class. At this meeting, the instructor will create a plan with deadlines to make up any work and information missed. For personal illness, a doctor’s note is required. For death of an immediate family member, an obituary is required.

**CLASS CANCELLATION**
If this class is being cancelled for any one day due to instructor illness, or other reasons, an e-mail will be sent to the student’s YSU e-mail account as soon as possible, and a cancelled class notice will be put on the classroom door. University-wide class cancellation is a decision made by the President's Office, and officially announced via the YSU homepage and on WYSU (88.5 FM) radio. Students may also register at the YSU Portal to receive a text message about University-Wide closures via the Emergency Alert Notification System.

**COMMUNICATION**
YSU’s e-mail system will be used for correspondence outside of class meetings. Students are required to obtain and use an official Youngstown State University email address.

**IMPORTANT DATES**
Last day to change a grade option is Monday, August 26. The last day to withdraw from the class and receive a full refund is Sunday, September 1. The last day to withdraw from class (without a refund) is Thursday, October 24.

**STUDENTS WITH DISABILITIES**
In accordance with University procedures, if you have a documented disability and require accommodations to obtain equal access in this course; please contact me privately to discuss your specific needs. You must be registered with the Center for Student Progress Disability Services, located in Kilcawley Center Room 2085, and provide a letter of accommodation to coordinate reasonable accommodations. You can reach CSP Disability Services at 330-941-1372.
CENTER FOR STUDENT PROGRESS (CSP)
The Marion G. Resch Center for Student Progress is a resource on Campus established to help students successfully complete their University experience. Please phone 330-941-3538 or visit the Center for assistance in tutoring or for individualized assistance with social and academic success. The main Center is located in Kilcawley West below the bookstore.

ACADEMIC INTEGRITY
As outlined in The Student Code of Conduct, all forms of academic dishonesty are prohibited at Youngstown State. This includes plagiarism, the unauthorized use of tools or notes in taking tests or completing assignments, fabrication of data or information used for an assignment, working with others without permission from the instructor, and more. A student who is believed to have violated the academic integrity policy will meet with the instructor to discuss the allegations. The student may accept responsibility for the violation and any sanctions selected by the instructor, or they have the right to ask for a hearing before a hearing panel. The full Academic Integrity policy can be found in Article V of The Student Code of Conduct, while further information on University procedures for alleged academic integrity violations can be found in Article V.

STATEMENT OF NON-DISCRIMINATION
Youngstown State University does not discriminate on the basis of race, color, national origin, sex, sexual orientation, gender identity and/or expression, disability, age, religion or veteran/military status in its programs or activities. Please visit www.ysu.edu/ada-accessibility for contact information for persons designated to handle questions about this policy.

FACULTY EVALUATIONS
In an effort to constantly improve courses, faculty within the Department of Art take the responses from students in the faculty evaluations seriously. Please fill them out.

HONORS CONTRACTS
Honors students may contract this course for honors credit. Notify your instructor of your interest to discuss options, complete required paperwork, and submit to instructor by the semester deadline.

NOTE TO STUDENT
By choosing to remain in this class, you agree to abide by the standards set forth in this syllabus. The instructor reserves the right to alter the office hours, schedule, grade distribution and assignments at any point during the semester.
YES, AND!

BE INTERESTING