

Instructor Information: Prof. Amy Cheng, Art Department  
Office Hours: Tues. 3:30-6:30 pm  
Thurs. 2:30-3:30 pm  
Office: SAB 222A  
Phone: 257-3840  
E-mail: chenga@newpaltz.edu

## **The Creative Process [Draft] Syllabus – Spring 2006**

### Purpose of the Course and Course Description:

I invite you to join with me in a creative experiment, an educational exploration, if you will, focused on the study of creativity, its processes, its qualities, its manifestation in people and their lives. Creativity occurs when the mind, body, and spirit is fertile, receptive. Consciousness studies and contemplative practices encourage receptivity and fertility. Thus intertwined in this course will be the study of consciousness and contemplative practices.

This course was conceived not merely to be an academic, intellectual study of the creative and contemplative processes, but experiential, embodied, multidisciplinary in its approach, one that incorporates multiple perspectives and a non-linear path. You will study creativity and contemplation from a third-person philosophical and scientific perspective, but you will also engage in critical first-person study of the subject. By “critical” I mean that you will be encouraged to engage directly with these techniques without prior commitment to their efficacy. You will then be asked to step back and appraise your experiences in order to gain a deeper appreciation of their meaning and significance.

In order to get the most of this course, I believe the following is necessary: A commitment to open exploration, a faithful, disciplined approach to assigned class work, careful preparation of readings, response papers commenting on the readings, and a generous involvement in class discussions. The course work will also ask you to incorporate some aspect of your creative life outside this class, and if all goes well, the practices, study, approaches we learn in this class will feed into your creative and contemplative practices, and be returned to the class through reflections you choose to share with us on your experiences.

Course work will include readings, discussions, activities such as meditation, movement, visualization, artwork, writing, and more.

Class meets once a week for 3 hours in the Honors Center Conference Room. The Dance Studio in the Gym has also been set aside for our use. There will be individual conferences with the instructor at scheduled times in the semester.

### Course Objectives:

Students will:

1. Demonstrate a third-person philosophical and scientific understanding (in written and oral form) of a variety of creative and contemplative processes and experiences.
2. Demonstrate a critical first-person understanding (in written and oral form) of the great variety of ways these creative and contemplative processes are attained.
3. Understand the influence of creative and contemplative experience on physical, mental, emotional well-being, and on the cultivation of an aesthetic and ethical life.

4. Unite practice and theory, or first-person and third-person ways of knowing, where creative and contemplative studies can be seen to not only fulfill conventional academic aspirations, but also point toward entirely new models of learning and development.
5. Excavate your personal, autobiographical experiences of creativity by means of formal writing, free writing and experiential exercises.
6. Demonstrate your knowledge and understanding of first-person and third-person creative and contemplative processes in a final project oral presentation.
7. Demonstrate your knowledge and understanding of first-person and third-person creative and contemplative processes in a final written report.

Assignments:

You will:

1. Do a fifteen minute free write every morning. Do a ten-minute meditation every morning for half the semester, then an 18-minute meditation every morning for the balance of the semester. (You will be given a recording to guide you through your meditation.)
2. Commit to two-hours of solitary weekly activity called an Artist's Date in which you engage in an exploratory activity such as going to a museum, watching a movie, playing an instrument. You will write a brief report on this activity, describing the choices you made, your experiences, and benefits derived.
3. You will read weekly assigned texts and write a written response focused on the specific questions assigned by me.
4. You will do weekly in-class creative exercises and/or workshops.
5. You will be asked to bring to the class some aspect of yourself that aids creativity or contemplation. For example, if you are an athlete and have experience with visualization, you can offer to do lead the class in a visualization exercise, or if you have studied or practiced singing, you can offer to lead the class in a vocal exercise.
6. Participate in weekly class discussions on the readings. Of particular focus will be individual as well as societal attitudes which encourage creativity, hinder creativity, the value of creativity for the individual, for society, the ways in which creativity aids in the formation of community, misconceptions about creativity propagated by society, the concept of creativity with a small "c" as opposed to Creativity with a capitalized "C."
7. Participate in weekly experiential workshops focused on meditation, visualisation, movement, art, writing, and more.
8. In the second half of the semester you will keep a book or box journal that documents and tracks the development of a creative project of your choice.
9. You will present an oral report on your creative project with emphasis on the process, as a final class project.
10. You will write a report summarizing the processes, discoveries, ruts, grooves, encountered in the process of carrying out your creative project.

Required Textbooks:

Please buy the following books, which are available under my name in the Campus Bookstore:

Lewis Hyde, *The Gift: Imagination and The Erotic Life of Property*  
Malcolm Gladwell, *Blink: The Power of Thinking Without Thinking*  
Natalie Goldberg, *Writing Down the Bones*  
Daniel Goleman, Paul Kaufman, Michael Ray, *The Creative Spirit*  
Twyla Tharp, *The Creative Habit: Learn It, Use It*  
Parker Palmer, *A Hidden Wholeness*

These additional readings will be available on ERES. The password for the readings is CREATIVITY.

Julia Cameron, *The Artist's Way*  
Eckhart Tolle, *The Power of Now*  
Michael Toms, *The Well of Creativity: Interviews with Julia Cameron, Natalie Goldberg, Deena Metzger, Keith Jarrett, Isabel Allende and Mihaly Csikszentmihalyi*  
Mihaly Csikszentmihalyi, *Flow: The Psychology of Optimal Experience*  
Robert and Michele Root-Bernstein, *Sparks of Genius: The 13 Thinking Tools of the World's Most Creative People*  
Jon Kabat-Zinn, *Full Catastrophe Living*  
Daniel Goleman, *Destructive Emotions: A Scientific Dialogue with the Dalai Lama*  
Anthony De Mello, *Awareness*  
J. Shear, editor, *The View from Within: First-person Approaches to the Study of Consciousness.*  
Bonney Gulino Schaub, Richard Schaub, *Dante's Path*  
F. David Peat, *The Blackwinged Night: Creativity in Mind and Nature*  
Howard Gardner, *Creating Minds: An Anatomy of Creativity Seen Through the Lives of Freud, Einstein, Picasso, Stravinsky, Eliot, Graham, and Gandhi*

We will also listen to the following lectures and interviews on tape:

George Land, "The Heart of Creativity" (Chautauqua Institute)  
Chuck Close interview with Terry Gross (Fresh Air)  
Elliot W. Eisner, "What Education Can Learn from the Arts" (Chautauqua Institute)  
Bellerush Naparstek, "Imagery, Intuition and Healing" (Chautauqua Institute)  
Dr. Edward Hallowell, "Dare to Forgive" (Chautauqua Institute)

### Grading:

Your course grade will be based on evidence of careful reading of assigned texts, participation in class discussion, doing the assigned course work), and how well you manage to incorporate what you learn in this class into the creative and contemplative aspects of your life. You will be asked to make an oral presentation as a final project, providing me with attendant documentation of your creative process, and write a final report.

Attendance is extremely important because much of the experiential work will be done in class. Because classes meet only once a week, I expect **100% attendance**. More than two unexcused absences will result in a 10 point reduction in student's grade. Attendance will be taken at the beginning of class. Three late arrivals will be considered an absence.

Evaluation: (If you come to class, do the work, do the work carefully and mindfully, you will get an A.) Officially, this is how the grading breaks down:

Completion of The Artist's Way exercises including Morning Freewrites, Artists Dates and daily contemplative practice:	20%
Participation in class discussions:	20%
Written response to readings:	25%
Final Project: Documentation, Oral Presentation, And Written Report:	35%

Academic Integrity Policy: For procedures regarding resolution of academic integrity cases, please refer to the Procedures for Resolving Academic Integrity Cases handbook available in the office of the Vice President for Student Affairs, and in the Academic Dean's Office.

Midpoint of the semester is March \_\_, 2006.

The last day to withdraw from this course without receiving a penalty grade is March \_\_, 2006.

## Outline of The Creative Process coursework week-by-week:

### Week 1

Hand out 6x8 inch cards and ask students to answer following questions.

- What is the quality you most admire in people?
- What is the quality you most dislike in people?
- If you were to describe yourself in one word, it would be...
- If you were to choose one word you most WISH described yourself it would be...
- What does creativity mean to you?
- What hinders or gets in the way of your creativity?
- What would you most like to take away from this course?
- What is your greatest worry about this course?
- In what area or medium to you see yourself exploring the issues and practices of creativity in this course?
- In your wildest dream what would happen in this course?
- In your worst nightmare, what would happen in this course?
- What is one thing you'd like me to know about you?

Course introduction, including describing the education benefits of “fidgeting.”

Discuss the following quote:

We cannot control creativity or bend it to our will  
Neither can we trap it within the confines of a definition.  
But [...] we shall look at creativity from three different angles –  
but always remembering that the boundaries of this approach  
Are loose and that creativity escapes every definition.

Let us consider creativity in three of its aspects:

4. Making something new, original or unexpected
2. Renewing and sustaining what already exists
3. Healing and making things whole.

[...] [C]reativity, as expressed in art, nature, society,  
and the lives of each one of us, is a constant play of three aspects.  
The force of creativity connects us to the transcendent and  
unlimited and thereby heals. It acts to renew and revitalize our selves,  
our society, and the world at large. And finally, it bring about  
the new and the unexpected and fills our life with eternal surprise.

### F. David Peat, THE BLACKWINGED NIGHT

Listen to George A. Land tape.

Introduce THE GIFT.

Introduce THE ARTIST'S WAY and the concept of a 15-minute free write every morning.  
Introduce Peter Elbow's concept of free writing.

Do exercise in THE ARTIST'S WAY

Hand out assignment page for next week.

Get students to pick names to exchange Response Letter to reading assignment and Artist's Date Report.

## **The Creative Process**

### **Homework for**

### **For Week 2**

*PLEASE NOTE: All written responses need to be turned in typed, double-spaced, one copy to your classmate, one copy to me.*

#### **READINGS:**

Read THE GIFT, Introduction through Chapter 3. Write a response letter to the reading to your (lottery) classmate. (What most surprised you in Hyde's discussion? What parts of his discussion confirmed for you something you already knew or felt? Reflect on at least one example from your own life of the ways that creativity functions as a gift.)

On ERES, print out the Julia Cameron chapter and read what she has to say about the discipline of doing Morning Pages and the Artist's Date.

*Remember to write your Morning Pages.*

Keep an Artist's Date with yourself and write a short letter describing it to your (lottery) classmate. (What did you do? How did you feel?)

**Next class we will meet in the lobby of the Gym. From there we will go to the Dance Studio**

## **The Creative Process**

### **Week 2**

Introduce Molly Heron (the contemplative practices teacher who will be brought into the class every other week to lead contemplative workshops. Her salary is being funded by the fellowship from the Center for Contemplative Mind in Society, under the auspices of the American Council of Learned Societies.)

Meditation workshop and discussion lead by Molly Heron. Students will be given a tape or CD containing a 10-minute and an 18-minute guided meditation.

Students will exchange their response letters. Give them time to read the letters they receive.

Discuss THE GIFT.

Do Artists Way Exercise

## **The Creative Process**

### **Homework for**

### **For Week 3**

Until one is committed there is hesitancy,  
the chance to draw back, always ineffectiveness.

Concerning all acts of initiative (and creation),  
there is one elemental truth, the ignorance of which  
kills countless ideas and splendid plans;

That the moment one definitely commits oneself then providence moves too.  
All sorts of things occur to help one that would never have otherwise occurred.

A whole stream of events issue from the decision, raising in one's favor  
all manner of unforeseen incidents and meetings and material assistance which  
no man could have dreamt would come his way.

So, whatever you can do or dream you can, begin it.

Boldness has genius, power, and magic in it.

Goethe

*PLEASE NOTE: All written responses need to be turned in typed, double-spaced, one copy to your classmate, one copy to me.*

#### READINGS:

Read ERES chapters from Eckhart Tolle's THE POWER OF NOW. Write a short response letter addressing the points he makes. Also write a short response describing your own experiences with your daily meditation practice.

Read THE GIFT, Chapters 4 through 6. Write a response letter IN RESPONSE TO THE ONE YOU GOT LAST WEEK FROM YOUR PEN PAL, and then add your reflections on this week's reading and to the class discussion on THE GIFT. Please be sure to consider the notion of "gift community" in your reflections.

*Remember to write your Morning Pages.*

*Remember to do your Daily Meditation.*

Write a short response letter describing this week's experience with your daily meditation practice.

Keep an Artist's Date with yourself and write a short letter describing it to your pen pal.



## **The Creative Process**

### **Week 3**

Exchange response letters. Give them time to read the letters they received.

Discuss THE GIFT.

Discuss Eckart Tolle chapters.

Discuss students' experience with daily meditation.

Invite students to bring their creative/contemplative experiences/expertise to class. Schedule something student-run for next class.

Do Artists Way Exercise.

## **The Creative Process**

### **Homework for**

### **For Week 4**

Our deepest fear is not that we are inadequate. Our deepest fear is that we are powerful beyond measure. It is our light, not our darkness that most frightens us. We ask ourselves, “Who am I to be brilliant, gorgeous, talented and fabulous?” Actually, who are you not to be? You are a child of God. Your playing small does not serve the world. There is nothing enlightened about shrinking so that other people won’t feel insecure around you. We were born to manifest the glory of God that is within us. It is not just in some of us. It is in everyone. And as we let our own light shine we unconsciously give other people permission to do the same. As we are liberated from our own fear our presence automatically liberates others.

Nelson Mandela

### **We will meet in the Dance Studio next week.**

*PLEASE NOTE: All written responses need to be turned in typed, double-spaced, one copy to your classmate, one copy to me.*

### **READINGS:**

Read THE GIFT, Part II, Chapters 8 to the end. Write a response letter to the reading to your (lottery) classmate. (What surprised you most? What lessons did you derive from the Chapter on Whitman? The Chapter on Pound? What, in your personal experience, has encouraged creativity, what has held it back?)

*Remember to write your Morning Pages.*

*Remember to do your Daily Meditation.*

Keep an Artist’s Date with yourself and write a short letter describing it to your (lottery) classmate.

Write a short response letter describing this week’s experience with your daily meditation practice.

## **The Creative Process**

### **Week 4**

Molly Heron will lead a yoga workshop and discussion.

We will do a gift exchange miming exercise inspired by reading THE GIFT.

[Do STUDENT-LED ACTIVITY]

Exchange response letters. Give them time to read the letters they receive.

THE GIFT – Take it chapter-by-chapter. Chapter 8 - that the gift needs to be invoked, begged for, that it cannot be willed.

I will lead the discussion on Whitman and Pound.

Pick next two week's lottery pen pal.

Do Artists Way Exercise.

Schedule a student-lead activity for next week.

**The Creative Process**  
**Homework for**  
**For Week 5**

**The point of practice is not to perform  
but to participate;  
not to achieve specific experiences,  
but to develop a new relationship  
to the experience itself.**

Gunilla Norris

*PLEASE NOTE: All written responses need to be turned in typed, double-spaced, one copy to your classmate, one copy to me.*

**READINGS:**

Print out on ERES and read from FLOW, "Happiness Revisited" and "Enjoyment and Quality of Life." Write a response letter on the readings to your (lottery) classmate. What surprised you most in the FLOW articles? What confirmed what you already believed or have experienced in your life?

Read ERES chapter from Daniel Goleman's, *Destructive Emotions: A Scientific Dialogue with the Dalai Lama*. Write a short response letter. What surprised you most about the scientific findings? What confirmed what you already believed based on your own experiences?

Read ERES chapters on Jon Kabat-Zinn's *Full Catastrophe Living*. Write a short response letter from a perspective of your own choosing.

*Remember to write your Morning Pages.*

*Remember to do your Daily Meditation.*

Keep an Artist's Date with yourself and write a short letter describing it to your (lottery) classmate.

Write a short response letter summarizing this week's experience with your daily meditation practice.

## **The Creative Process**

### **Week 5**

[Do STUDENT-LED ACTIVITY]

Discussion of FLOW (how to organize our consciousness for a better quality of living. What are the things/habits that get in our way?)

Discuss Goleman chapter. [I will give a brief lecture on Daniel Goleman's findings based on his lecture.]

Discuss Kabat-Zinn chapter.

Listen to Destructive Emotions CD #3 – Paul Eckman's presentation on teaching children emotional understanding.

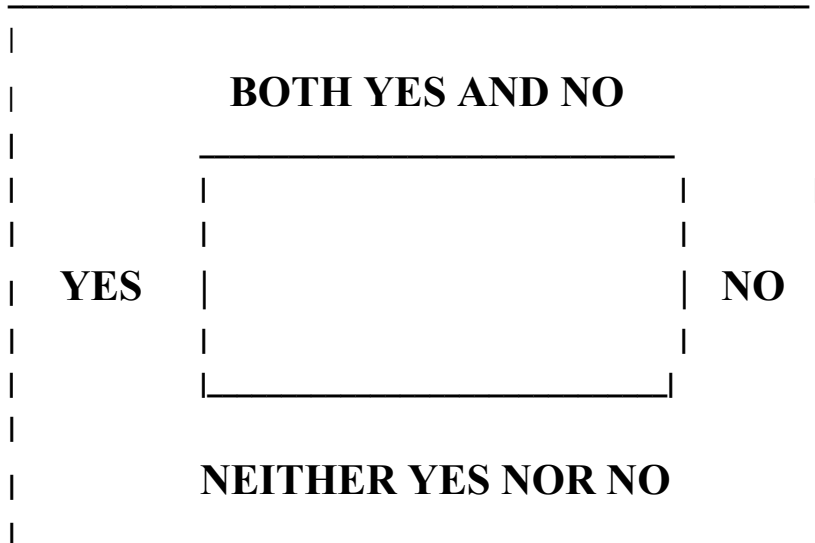
Talk to them about mid-term preparation.

Do Artists Way exercise.

## The Creative Process

### Homework for

### For Week 6



#### Hands-on Learning:

#### **A Japanese grandfather's system of education (Diagram of a pillow the grandfather made for his grandson)**

*PLEASE NOTE: All written responses need to be turned in typed, double-spaced, one copy to your classmate, one copy to me.*

#### READINGS:

Read Malcolm Gladwell, *Blink: The Power of Thinking Without Thinking*. Write a response letter to your pen pal citing aspects of the readings that most surprised you, and aspects of the reading that confirmed your own experiences.

Print out on ERES and read from THE WELL OF CREATIVITY, Chapter 6: "Creativity, a Mysterious Process" (interview with Mihaly Csikszentmihalyi) and Chapter 2: "Creativity as Spiritual Practice" (interview with Natalie Goldberg)." Write a short response letter from a perspective of your choice.

READ YOUR MORNING PAGES FROM THE BEGINNING TO THE PRESENT. Cull from them anything you find interesting, helpful, surprising. Make a list of these things on a sheet of paper and bring it to class.

*Remember to write your Morning Pages.*

*Remember to do your Daily Meditation.*

Keep an Artist's Date with yourself and write a short letter describing it to your (lottery) classmate.

Write a short response letter summarizing this week's experience with your daily meditation practice.

## **The Creative Process**

### **Week 6**

[Do STUDENT-LED ACTIVITY]

Molly Heron will lead a visualization and stress reduction workshop and discussion.

Amy will lead Andre Olson's writings/exercise on the body.

Discussion of BLINK.

Discussion of Michael Toms interviews. Difference between a "genius" conception of creativity, creativity with a capital "C" vs. everyday, natural creativity, with a small "c"

Small discussion groups on Morning Pages.

Artist's Way Exercise.

Write down a real secret or a fake secret and share it by lottery with the class.

Do something creative with the secret you've been entrusted with, and bring it to the next class. (The "creative thing" you do can be an event, so what you will bring to the next class will be a report of the event.)

Pick next two week's lottery pen pal.

## **The Creative Process**

### **Homework**

#### **For Week 7**

**Ellen Langer, the noted Harvard psychologist, has held that mindlessness and mindless action have three distinct characteristics:**

**an entrapment in old categories;  
by automatic behavior that precludes attending to new signals;  
and by action that operates from a single perspective.**

**A mindful approach to any activity, in contrast, is characterized by:**

**the continuous creation of new categories,  
an openness to new information,  
and an implicit awareness of more than one perspective**

*PLEASE NOTE: All written responses need to be turned in typed, double-spaced, one copy to your classmate, one copy to me.*

#### **READINGS:**

Please read Chapters 1 and 2 of Twyla Tharp's book.

Read Preface and Chapter 1 of Daniel Goleman, Paul Kaufman, Michael Ray's *The Creative Spirit*

Read *WRITING DOWN THE BONES*, Foreword to page 56.

Write a response letter to your pen pal weaving the three readings together. What do they share in common? How do they differ?

*Remember to write your Morning Pages.*

*Remember to do your Daily Meditation.*

Keep an Artist's Date with yourself and write a short letter describing it to your (lottery) classmate.

Write a short response letter summarizing this week's experience with your daily meditation practice.

Please be prepared to tell the class your plans for your Creative Project (final class project which you will document, make a class presentation on, and write a final report letter to me).

And be prepared to tell the class the creative thing you did with the "secret" you were given last week.

**PLEASE TURN IN ALL YOUR WRITINGS FOR THIS SEMESTER. YOU WILL RECEIVE A MID-TERM GRADE NEXT WEEK.**



## **The Creative Process**

### **Week 7**

Do Rita Dove writing exercise.

[Do STUDENT-LED activity]

Amy will lead Andrea Olson exercise on the body.

Discuss Twyla Tharp, Natalie Goldberg and The CREATIVE SPIRIT chapter.

Have mid-term conference with class.

Have students share the creative thing they did with the "secret" they were given.

Do Artist's Way exercise

Tell students to switch to 18-minute daily guided meditation.

**STUDENTS HAND IN MID-TERM REVIEW MATERIALS FOR MID-TERM GRADES**

## **The Creative Process**

### **Homework for**

### **Week 8**

**Ellen Langer's views suggest a view of the world in which established categories, fixed ideas, and an unconditional point of view are imposed on the world 'out there' to make conform to our mental and conceptual images of it.**

**The intellectual and experiential landscapes of that world are rigid, harsh and uncompromising, and are not softened by the characteristic features of mindful thought and mindful action, which are:**

**an openness to the new;**

**an alertness to distinction;**

**a sensitivity to different contexts;**

**and an awareness of the simultaneous presence of many different perspectives**

**When we are mindfully engaged we implicitly and explicitly:**

**View a situation from several distinct perspectives;**

**see the information presented by and through the situation as unique;**

**attend to the context in and through which we are receiving and perceiving the information;**

**and continually continue to create new categories and images through which this information may be presented and understood.**

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*PLEASE NOTE: All written responses need to be turned in typed, double-spaced, one copy to your classmate, one copy to me.*

#### **READINGS:**

Read Twyla Tharp, Chapters 3-4.

Read **WRITING DOWN THE BONES**, pages 57-109

Read Preface and Chapter 2 of Daniel Goleman, Paul Kaufman, Michael Ray's *The Creative Spirit*

Correspond with your pen pal re the readings.

*Remember to write your Morning Pages.*

*Remember to do your 18-MINUTE Daily Meditation.*

Keep an Artist's Date with yourself and write a short letter describing it to your (lottery) classmate.

Write a short response letter summarizing this week's experience with your daily 18-MINUTE meditation practice.

## **The Creative Process**

### **Week 8**

[Do STUDENT-LED activity]

Molly Heron will do workshop and give a lecture.

Amy will lead Andrea Olson exercise on the body.

Do a Natalie Goldberg writing exercise.

Discuss WRITING DOWN THE BONES, the Twyla Tharp chapters, and Chapter 2 of THE CREATIVE SPIRIT.

Do Artits's Way exercise.

Pick next two week's lottery pen pal.

**The Creative Process**  
**Homework for Week 9**

**“The Master doesn’t seek fulfillment,  
Not seeking, not expecting  
She is present, and can welcome all things.”**

*Tao Te Ching 15*

*PLEASE NOTE: All written responses need to be turned in typed, double-spaced, one copy to your classmate, one copy to me.*

**READINGS:**

Read WRITING DOWN THE BONES, pages 110-170.

Read Twyla Tharp, Chapters 5-6.

Read Chapter 3 of THE CREATIVE SPIRIT.

Write a response letter to your (lottery) classmate about the readings.

*Remember to write your Morning Pages.*

*Remember to do your Daily 18-minute Meditation.*

Keep an Artist’s Date with yourself and write a short letter describing it to pen pal.

Write a short response letter summarizing this week’s experience with your daily 18-MINUTE meditation practice.

**FOR NEXT CLASS PLEASE BRING GLUE STICKS AND A PAIR OF SCISSORS**

We will meet in the Honors Program Seminar Room.

## **The Creative Process**

### **Week 9**

Do collage with class while listening to:

Terry Gross interview with Chuck Close, AND Bellerush Naparstek, “Imagery, Intuition and Healing” (Chautauqua Institute)

Discuss readings (Twyla Tharp, Writing Down the Bones, Chapter 3 THE CREATIVE SPIRIT)

Look at their collages.

ASSIGN PRESENTATION DATES (15-20 minutes MAX.)

**The Creative Process**  
**Homework for Week 10**

**Our ultimate goal ... is to find the writing strategies that,  
like meditation, help us tap the intuitive creative functions of the right brain:  
to think in complex images rather than in sequential order,  
to see the whole rather than just the parts, to grasp interconnections,  
correspondences, resemblances, and nuances rather than the bits and pieces  
and linear, logical pattern.**

Kathleen Shaughnessy Jambeck, Ph.D.

*PLEASE NOTE: All written responses need to be turned in typed, double-spaced, one copy to your classmate, one copy to me.*

READINGS:

Twyla Tharp, Chapters 7-8

Chapter 4, THE CREATIVE SPIRIT

Anthony De Mello's *Awareness on ERES*

Write a response letter to your (lottery) classmate about the readings.

Read your Morning Pages, culling from it anything of interest to you, bring your notes to the next class.

*Remember to write your Morning Pages.*

*Remember to do your Daily 18-minute Meditation.*

Keep an Artist's Date with yourself and write a short letter describing it to pen pal.

Write a short response letter summarizing this week's experience with your daily 18-MINUTE meditation practice.

## **The Creative Process**

### **Week 10**

[Do STUDENT-LED activity]

Molly Heron will do workshop with the class. Discussion will follow.

Do a Natalie Goldberg writing exercise.

Discuss readings (Twyla Tharp, The Creative Spirit, Awareness)

Get into groups for Morning Pages discussion

Pick next two week's lottery pen pal.

**The Creative Process**  
**Homework for Week 11**

**“If we wonder often, the gift of knowledge will come.”**

Arapaho saying

*READINGS:*

Twyla Tharp, Chapters 9-10.

On ERES read J. Shear, editor, *The View from Within: First-person Approaches to the Study of Consciousness* AND Bonney Gulino Schaub, Richard Schaub, *Dante's Path*

Write a response letter to your (lottery) classmate about the readings.

*Remember to write your Morning Pages.*

*Remember to do your Daily 18-minute Meditation.*

Keep an Artist's Date with yourself and write a short letter describing it to pen pal.

Write a short response letter summarizing this week's experience with your daily 18-MINUTE meditation practice.



## **The Creative Process**

### **Week 11**

[Do STUDENT-LED activity]

Do Twyla Tharp RUTS AND GROOVES exercises.

Discuss readings: Dante's Path, The View from Within, Twyla Tharp.

Do *Lectio Divina* exercise

**The Creative Process**  
**Homework for Week 12**

**By *spiritual* I mean the diverse ways  
we answer the heart's longing  
to be connected with the largeness of life –  
a longing that animates love and work,  
especially the work called teaching.**

Parker Palmer, *The Courage to Teach*

READINGS:

Read Twyla Tharp, Chapters 11-12.

Read BLACKWINGED NIGHT on ERES.

Read Parker Palmer's *A Hidden Wholeness: The Journey Toward An Undivided Life*, Prelude – p. 69

Write a response letter to your (lottery) classmate about the readings.

*Remember to write your Morning Pages.*

*Remember to do your Daily 18-minute Meditation.*

Keep an Artist's Date with yourself and write a short letter describing it to pen pal.

Write a short response letter summarizing this week's experience with your daily 18-MINUTE meditation practice.

## **The Creative Process**

### **Week 12**

[Do STUDENT-LED activity]

Caren Fairweather, Humanistic Ed. will give a presentation on her work with hypnotherapy. (Fee paid for by CCMS fellowship.)

Elliot W. Eisner, “What Education Can Learn from the Arts” (Chautauqua Institute)

Do Artists Way Exercise

**The Creative Process**  
**Homework for Week 13**

**To speak of solitude again, it becomes always clearer that this is at bottom not something that one can take or leave. We are solitary. We may delude ourselves and act as though this were not so. That is all. But how much better it is to realize that we are so, yes, even to begin by assuming it.**

Rainer Maria Rilke

READINGS:

Read Parker Palmer's *A Hidden Wholeness: The Journey Toward An Undivided Life*, pp. 71-end

On ERES read Howard Gardner, *Creating Minds: An Anatomy of Creativity Seen Through the Lives of Freud, Einstein, Picasso, Stravinsky, Eliot, Graham, and Gandhi*

On ERES read Robert and Michele Root-Bernstein, *Sparks of Genius: The 13 Thinking Tools of the World's Most Creative People*

*Remember to write your Morning Pages.*

*Remember to do your Daily 18-minute Meditation.*

Keep an Artist's Date with yourself and write a short letter describing it to pen pal.

Write a short response letter summarizing this week's experience with your daily 18-MINUTE meditation practice.

Read your Morning Pages and make a note to yourself anything of interest.

## **The Creative Process**

### **Week 13**

[Do STUDENT-LED activity]

Patricia Hunt-Perry, Philosophy/Dharma Teacher will lecture. (Fee paid for by CCMS fellowship.)

Discuss readings (Howard Gardner, Sparks of Genius, Parker Palmer)

Listen to: Dr. Edward Hallowell, "Dare to Forgive" (Chautauqua Institute)

Get into Morning Pages Discussion Groups

## The Creative Process

### Final Project Instructions

#### Weeks 14 & 15

*Remember to keep writing your Morning Pages and taking and recording your Artist's Date, doing your daily meditation and reflections on your weekly meditation practice up to our last day of class on May \_\_.*

On May \_\_, our last day of class, please turn in a folder or box with ALL the writings you have done this semester. This includes your Morning Pages, your Artist's Dates, and all your your Written Responses.

Your folder or box should also include the process record you've kept on your final project and presentation.

#### YOUR FINAL PROJECT PRESENTATION

You should prepare a 15 -18 minute presentation on your project which you will give on either April 27 or May 6. Please make your presentation coherent (as opposed to rambling), interesting (as opposed to boring), and practice feeling confident (as opposed to shy, self-conscious, uptight).

In your presentation you will want to tell us about the process you went through in your project, and if you so choose, you can share with us the product of your creative process. Please consider these questions: What was the germinating idea for your project? What longing did doing this project answer? What did you look forward to doing *physically* as part of your process? What problems did you run into? How did you deal with those problems? What lucky surprises, accidents occurred? Were you able to incorporate those surprises, accidents into your project? What fed your process? (If there was something in the course work that fed your process we would be interested in hearing about it.) Where do you see this process leading you next? (Did the project kick off ideas you want to pursue further?) Do you want to take these ideas and try to execute them in another medium? Do you want to take the same idea and work it in a different version? What would you like to be brave enough to do? Did going through this process change your sense of self in some way?

#### YOUR FINAL RESPONSE LETTER TO ME

Please write me a letter narrating the experiences you went through in your final project, describing and analyzing your process. If there was research involved (for example, search for source materials) I want to read about it. If there were false starts, dead ends, wrong turns, I want to read about it. If there was flow, ease, momentum, I want to read about it. If there were discoveries, surprises, synchronicity, I want to read about it. (See list of questions in the previous paragraph.)

Please reflect back on the readings, writings, and exercises we did in this class. If anything linked up to, or fed into your process, please describe it.

Please do a reflection on the course, telling me what were the high points, the low points, what you expected to get from the course, what you did or didn't get from the course. I would appreciate as clear a glimpse as you are willing to share with me into your personal experience this semester. I welcome comments, suggestions, criticisms.

In terms of process I strongly advise you take a full week to do this assignment, breaking it up into small steps. For example, tonight, take 15 minutes to read these pages and jot down any ideas that come quickly into your head in response to my prompts. Friday, before you go out to the bars for your night out, take another 15 minutes to read over what you wrote two days ago, and think about how you want to go about incorporating these notations into your class presentation. Sometime on Sunday, sit down and write a quick draft of a letter to me. Tuesday, sit down and make notes for yourself re your presentation. This step-by-step process will ease the pressure of having to do it all in one sitting. It will also engage your subconscious, letting the ideas percolate even when you are not consciously thinking about this class.

The documentation, presentation, and final response letter is a BIG part of this course. Please be organized, thorough, and thoughtful.

It is impossible to grade someone's creativity and your grade for this course will NOT be an evaluation of your creativity. The grade can only reflect the ways in which you have fulfilled the

work and responsibilities of the course. I will, however, be responding in writing to your letter describing your experience and process in the working on your project.

PLEASE COME BY MY OFFICE (SAB 222) THURSDAY, MAY \_\_\_ TO PICK UP YOUR BOX/FOLDER AND MY RESPONSE LETTER TO YOURS.