[AECT 1000] Draft Syllabus

[Creativity, 3 Credits]

Lecture meets twice weekly for 50 minutes and Lab is three hours per week

Instructor Information

Instructor	Email	Drop-in Hours & Location
TBD		[Location/Link, Hours, Days]

General Course Information

Description

This course will give students an introduction to best practices for cultivating a creative mindset and collaborative creative practices, as well as exposure to the science and psychology behind creativity.

The course will include collaborative projects that provide paradigms for different pathways into creativity from various creative disciplines. Students will focus on practices for cultivating divergent thinking, collaborative ideation, creative problem solving, and taking something from the idea stage through prototyping and testing to the realization of a creative artifact that can be shared.

This course will be taught as a lecture with a weekly lab.

Pre- &/or Co-Requisites

This course has no pre-requisites.

Course Goals and Learning Outcomes

Learning outcomes for the course include:

- A foundational understanding of the science and psychology of creativity.
- A foundational understanding of models for creative process.
- Strategies for cultivating a creative, entrepreneurial mindset and divergent thinking skills.
- The development of collaboration skills for tackling creative problems in a group setting where each person's creative contribution is celebrated.
- The development of improvisational skills that help students embrace their creative impulses.
- The development of critical thinking and feedback skills that can help students analyze and iterate on creative work.

Course Requirements & Grading

Refocalized narrative storyboard: 5%

Fairytale game design pitch: 15%

Midterm Paper: 20%

Thinking Inside the Box: Shipping Container Project: 30%

Final Process Paper: 15%

Morning Pages Synthesis: 5%

Lecture/Lab attendance and Lab Participation: 10%

Description of Graded Components

Refocalized narrative storyboard: 5%

Create a storyboard for a version of "Cinderella" told through the lens of a character we do not usually see as the protagonist of the story. Write a two-page narrative to complement that storyboard. This is a group project.

Fairytale game design pitch:15%

Using your storyboard as a foundation, come up with a video game concept that pairs this story with an existing game design. Eg. Cinderella as Pac Man. Please research at least three different game designs before settling on a design that suits your user experience objective for this story. Collaborate with other students in the class to create a design team for your game and a pitch deck that includes visual research and sound research, and a game journey narrative for your game.

Midterm Paper: 20%

Analyze your collaborative process on the fairytale game design pitch. What principles of creativity did you exercise in coming to your game? How might you iterate on your idea in the future, based on the feedback you received? What has this taught you about creative processes more broadly? This is an individual assignment.

Thinking Inside the Box: Shipping Container Project: 30%

Using your storyboard as a foundation, come up with a video game concept that pairs this story with an existing game design. Eg. Cinderella as Pac Man. Please research at least three different game designs before settling on a design that suits your user experience objective for this story. Collaborate with other students in the class to create a design team for your game and a pitch deck that includes visual research and sound research, and a game journey narrative for your game.

Final Process Paper: 15%

Analyze yourself as a creator and collaborator throughout the semester, using the creative texts we have read in class. What creative strategies have you found most fruitful? What skills would you like to cultivate more as a creator and collaborator? Did you have any creative output you are particularly proud of? Why or why not? Did you have any creative process you were particularly proud of? Why or why not? This paper should have a clear thesis and cite and unpack at least three passages from texts in the course. 5-7 pages, double-spaced.

Morning Pages Synthesis: 5%

Review the morning pages you have written over the semester, in accordance with *The Artist's Way*. Create an artifact — writing, music, visual, digital, performance – that is a synthesis of these morning pages or captures a part of the exercise you found yielded for you creatively. Please write a 1-2 page, double-spaced description of your creative process that yielded this artifact.

Lecture/Lab attendance and Lab Participation: 10%

Active participation is vital to this course. For each lab class, you will be evaluated on active, prepared participation in:

- In-class exercises

- Discussions based on reading/viewing assignments
- Generous, thoughtful, constructive feedback in response to creative output.

Grading Scale

Your final grade will be assigned as a letter grade according to the following scale:

A	**90-100%**
B	**80-89%**
C	**70-79%**
D	**60-69%**
F	**0-59%**

According to policy, grades at Georgia Tech are interpreted as follows:

A	**Excellent (4 quality points per credit hour)**
B	**Good (3 quality points per credit hour)**
C	**Satisfactory (2 quality points per credit hour)**
D	**Passing (1 quality point per credit hour)**
F	**Failure (0 quality points per credit hour)**

Please see the Registrar's breakdown of the grading system for more information.

If this course is taken pass/fail, a C (70% or above) will constitute a passing grade.

Course Materials

Course Texts

Course readings will include excerpts of the following:

Backwards and Forwards by David Ball
Prepare to Board! By Nancy Beman
The Artist's Way by Julia Cameron
Creativity, Inc.: Overcoming the Unseen Forces That Stand in the Way of True Inspiration By Ed Catmull and Amy Wallace
Teaming to Innovate by Amy Edmondson
"Creativity as a product of Intelligence and Personality" by Hans Eysneck
Will It Fly? by Pat Flynn
Storytelling as best practice: How stories strengthen your organization, engage your audience, and advance your mission by Andy Goodman
Where Good Ideas Come From: The Natural History of Innovation by Steven Johnson
Creativity 101 by JC Kaufman
Creative Confidence: Unleashing the Creative Potential Within Us All" by Tom Kelley and David Kelley
Yes, and by Kelly Leonard and Tom Norton
Critique is Creative: The Critical Response Process(r) in Theory and Action by Liz Lerman and John Borstel
How the Mind Works: "Good Ideas" by Steven Pinker
The Lean Startup by Eric Ries
Greatness: Who Makes History and Why by Dean Keith Simonton
The Creative Habit by Twyla Tharp
The Collaborative Habit by Twyla Tharp

Course Website and Other Classroom Management Tools

The syllabus, course readings, and all other course materials will be available via Canvas.

Course Policies, Expectations, & Guidelines

Academic Integrity

Georgia Tech aims to cultivate a community based on trust, academic integrity, honor, and respect. Especially in this class where we are doing something as vulnerable as speaking publicly about the things we care about, developing a supportive and respectful classroom environment is imperative. I, along with Georgia Tech, expect that you as students and that I as a professor act according to the highest ethical standards. Please review Georgia Tech's Honor Code and the student Code of Conduct.

Plagiarism is a serious offense.
Plagiarism in speech is just as severe an offense as copying someone else's work in a written assignment. I trust that you will thoroughly document the words and ideas of others in every assignment. In the written assignments, we expect that you will use either footnotes or parenthetical citations. You are welcome to follow whichever bibliographic format you prefer (MLA, Chicago, etc.), so long as it is consistent. We will discuss ways to cite sources orally in your speeches. Any use of AI to generate content or edit content, written or oral, must also be cited. If in doubt, please ask.

Any student suspected of cheating or plagiarizing will be reported to the Office of Student Integrity, who will investigate the incident and identify the appropriate penalty for violations.

Accommodations for Students with Disabilities

If you are a student with learning needs that require special accommodation, please make a time to discuss your learning needs with me as soon as possible (either through office hours or email) and also contact the Office of Disability Services (404-894-2563) to make an appointment to discuss your special needs and to obtain an accommodations letter. If there are additional ways that I can support you as a learner beyond those required by the office, please let me know of those as well, and I will accommodate whenever possible.

Participation, Attendance, and Illness

Active participation is vital to this course. For each lab class, you will be evaluated on active, prepared participation in:

- In-class exercises
- Discussions based on reading/viewing assignments
- Generous, thoughtful, constructive feedback in response to creative output.

That being said, if you are ill, we ask that you call into class and participate remotely rather than coming to class in-person. If you are ill, and scheduled to present, you may choose to present remotely without penalty or swap slots through prearrangement with another student in the class. Absence from class without remote participation will be considered unexcused unless you have a doctor's note, or it is a pre-arranged absence due to religious observance, required GT business, or accompanied by documentation from the Dean of Students' Office. If you are absent from class due to an **excused**

absence, you may make up participation points by writing a one-page response to the course readings due for that class, complete with citations, and submitting it to the instructor via email no later than two weeks after the absence.

AI Policy

AI should only be used when explicitly noted in the assignment and should always be cited appropriately and independently fact-checked.

Extensions, Late Assignments, & Re-Scheduled/Missed Exams

If you are scheduled to present and you are unprepared, late, or absent, the event will not be rescheduled. You may, however, choose to switch assigned presentation dates with a fellow student. It must be a date for a presentation in the same unit. Please inform the instructor in writing, ccing the other student with whom you have arranged the swap, PRIOR to the date of either student's presentation.

Written assignments submitted late are subject to a 10% grade reduction per 24 hours of lateness. If an extreme illness or personal/family emergency prevents you from submitting an assignment on time and you need an extension, please email the instructor prior to the deadline, and the instructor will consider it.

Inclement Weather and Digital Learning Days

If a weather-related event affects campus operations, I will at my discretion either cancel class or pivot to digital instruction. Should the class be digital, participation will be evaluated as if it were an in-person class.

Student-Faculty Expectations Agreement

At Georgia Tech, we believe that it is important to strive for an atmosphere of mutual respect, acknowledgement, and responsibility between faculty members and the student body. The Student-Faculty Expectations articulate some basic expectations that you can have of me and that I have of you. In the end, simple respect for knowledge, hard work, and cordial interactions will help build the environment we seek. Therefore, I encourage you to remain committed to the ideals of Georgia Tech while in this class.

Student Use of Electronic Devices in the Classroom

Engagement is critical to the success of this class. Please turn off all cell phones for the duration of class. If you need your cell phone ringer to be on due to a personal or family emergency, please inform me prior to class, and I will make an exception for that specific class. Cell phone use during class will otherwise result in a zero participation grade for the day.

You may take notes using laptops or tablets during lecture portions of the class, but please close all devices when listening to speeches and during discussion. Printouts of class readings for reference in class discussion are encouraged.

Campus Resources for Students

The Communication Center is a great resource for you, where you can get one-one-one tutoring both on writing and on presenting. If you have an upcoming presentation or any other public speaking assignment, you can **reserve a rehearsal room in Clough. You can make an appointment for tutoring/coaching here.** A list of resources for undergraduate students' academic success and information about advising can be found at Success at Tech.

At Georgia Tech, we are invested in your overall physical, social, and mental well-being. A comprehensive list of wellness related resources has been compiled and maintained by the Office of the Vice President for Student Engagement and Well-being (https://students.gatech.edu/student-resource-guide).

Course Schedule

Date	Topic	Reading, Notes, due dates, and more
Week One	**"Yes and": Cultivating a Creative Mindset** **Lab:** Improvisation workshop	***The Creative Habit* by Twyla Tharp** ***Yes, and* by Kelly Leonard and Tom Norton**
Week Two	**Liquid Networks and the Collaborative Process** **Lab:** Collaboration and teaming exercises	***Teaming to Innovate* by Amy Edmondson** *Where Good Ideas Come From: The Natural History of Innovation* by Steven Johnson ***The Collaborative Habit* by Twyla Tharp**
Week Three	**The Psychology and Science of Creativity** **Lab:** Applying psychology research to creative practice	*Greatness: Who Makes History and Why* by Dean Keith Simonton *How the Mind Works:* "Good Ideas" by Steven Pinker
Week Four	**Psychology and Science of Creativity, continued** **Lab:** Applying psychology research to creative practice	Students begin daily and weekly *Artist's Way* practice ***Artists Way* Week 1** "Creativity as a product of Intelligence and Personality" by Hans Eysneck
Week Five	**The Artist's Way: An Introduction** **Lab:** Artist's Way exercises and debrief	*Creativity, Inc.: Overcoming the Unseen Forces That Stand in the Way of True Inspiration* By Ed Catmull and Amy Wallace *Artists Way* Week 2
Week Six	**The art of brainstorming** **Lab:** Guided brainstorming exercise and debrief	A*rtists Way* Week 3

		Creative Confidence: Unleashing the Creative Potential Within Us All" by Tom Kelley and David Kelley
Week Seven	**The power of story and narrative focus** **Lab:** Storyboarding fairytale through the lens of different protagonists	A*rtists Way* Week 4 *Storytelling as best practice: How stories strengthen your organization, engage your audience, and advance your mission* by Andy Goodman *Backwards and Forwards* by David Ball *Prepare to Board!* By Nancy Beman Cinderella the Game project begins
Week Eight	**Creativity through medium** **Lab:** Use favorite storyboard from last week and apply to game design research	***Artists Way* Week 5** **Homework due:** Game design research for Cinderella the Game project
Week Nine	**Cinderella the Game presentations** **Lab:** Present and critique Cinderella the Game	***Artists Way* Week 6** *Critique is Creative: The Critical Response Process(r) in Theory and Action* by Liz Lerman and John Borstel **Homework due:** Cinderella the Game - final presentations and critique
Week Ten	**Creative Problem Solving** **Lab:** C.A.R.E. Cafes and beginning problem research	A*rtists Way* Week 7 *The Creative Habit* by Twyla Tharp Midterm Paper Due
Week Eleven	**Creativity through Constraints: "Thinking Inside the Box"** **Lab:** Brainstorm Problem Solving	***Artists Way* Week 8** *The Creative Habit* by Twyla Tharp (continued) **Homework due:** Problem research and creative response
Week Twelve	**The art of prototyping** **Lab:** Scrappiest prototype of three solutions	***Artists Way* Week 9** *The Lean Startup* by Eric Ries *Will it Fly?* By Pat Flynn **Homework due:** Image research for shipping container project
Week Thirteen	**Testing and Iterating a.k.a. Failing Forward**	***Artists Way* Week 10** *The Lean Startup* by Eric Ries (continued)

	Lab: Critical discussion of testing process for prototypes	**Homework due:** Testing results for all three scrappy prototypes
Week Fourteen	**Creative Pitch Rehearsal and Feedback** **Lab:** Creative Pitch tutorial	***Artists Way* Week 11** **Homework due:** Draft creative pitch
Week Fifteen	**Final Creative Pitch with Guest Panel for Feedback** **Lab:** Group Postmortem	***Artists Way* Week 12** **Final Shipping Container Project Due** **Homework due:** FInal Project design prototype and pitch deck, final paper