

General Education Course Approval Form

Date of Submission: April 26, 2010

1. Check which area(s) this course applies to.

Inquiry - Arts & Creativity	<input checked="" type="checkbox"/>	Composition & Communications - II	<input type="checkbox"/>
Inquiry - Humanities	<input type="checkbox"/>	Quant Reasoning - Math	<input type="checkbox"/>
Inquiry - Nat/Math/Phys Sci	<input type="checkbox"/>	Quant Reasoning - Stat	<input type="checkbox"/>
Inquiry - Social Sciences	<input type="checkbox"/>	Citizenship - USA	<input type="checkbox"/>
Composition & Communications - I	<input type="checkbox"/>	Citizenship - Global	<input type="checkbox"/>

2. Provide Course and Department Information.

Department: Landscape Architecture

Course Prefix and Number: LA 111 Credit hours: 3

Course Title: Living on the Right Side of the Brain

Expected Number of Students per Section: 60+ Course Required for Majors in your Program? N

Prerequisite(s) for Course? \_\_\_\_\_

This request is for (check one) A New Course  An Existing Course

Departmental Contact Information

Name: Ryan Hargrove Email: ryan.hargrove@uky.edu

Office Address: S305 Agriculture Science Bldg. Phone: 859.257.3980

3. In addition to this form, the following must be submitted for consideration:

- A syllabus that conforms to the Senate Syllabi Guidelines, including listing of the Course Template Student Learning Outcomes.
- A narrative (2-3 pages max) that explains: 1) how the course will address the General Education and Course Template Learning outcomes; and 2) a description of the type(s) of course assignment(s) that could be used for Gen Ed assessment.
- If applicable, a major course change form for revision of an existing course, or a new course form for a new course.

4. Signatures

Department Chair:  Date: 6-22-10

Dean: Lacy J. Groban, Asst Dean Date: 6-23-10

Submit all proposals electronically to:  
**Sharon Gill**  
Office of Undergraduate Education  
Sharon.Gill@uky.edu

## **Narrative for LA 111: Living on the Right Side of the Brain**

### **Course Description and Learning Outcomes:**

It has always been important for the next generation of students to be technically prepared and professionally competent. However, coming into the 21<sup>st</sup> century, it is even more important for them to be creatively prepared, to be able to go beyond the ideas of the present, to deal with the complex set of social and environmental issues facing this century.

The future belongs to a very different kind of person with a very different kind of mind. We are now a part of a new world in which "right brain" qualities-creative, imaginative, empathetic-are essential. This course offers a fresh look at what it takes to excel creatively. It focuses on aptitudes on which professional success and personal fulfillment are now linked, and includes a series of hands-on exercises borrowed from experts around the world to help students sharpen their creative abilities. This course aims to change not only how students see the world but how they experience it as well.

Why are some people more creative than others are? Is it possible to teach creativity? How do you reach your creative potential? This type of questioning drives the content of this course. These questions, however, are not new: although our understanding of these questions continues to change, research into creative thinking is an established multidisciplinary field of study.

Fundamentally this course aims to help students achieve an informed understanding of creative thinking. This course will introduce some of the many tools that can facilitate creative thinking. Developing an understanding of creative processes can help to extend possibilities beyond predictable outcomes and can be used across many different disciplines to create new, more innovative solutions to problems. This course both introduces students to thinking theory, and gives them practice in a range of different thinking techniques and approaches, culminating in a personal thinking process.

The course also focuses on being mindful of our own thinking processes. Self-awareness is the key to this. Creative thinkers are often reflective thinkers and have a flexibility of thought to make choices based on their own experiences and the experiences of others. Rather than reacting, purely from a place of emotion creative individuals are reflective and utilize knowledge based on both past success and failure. This is primarily linked to our level of metacognition and is also linked to our ability to think creatively.

The course introduces the principles of interconnectivity, non-linear (associative) thinking to develop your creative thinking. Famous creative thinkers past and present have used a wide range of processes that we will critically explore. We will begin with simple models of the creative process and look at how they might expand into useful frameworks for any problem state. By presenting these examples I hope to foster debate about the creative process. Using prominent creators throughout history as a frame of reference students will then be asked to critically explore their own creative process and ultimately ask themselves, how can I do better?

The course includes a wide variety of interdisciplinary projects and activities with extended learner outcomes. Direct instruction in creative thinking strategies, problem solving skills and inquiry models will be provided. A variety of student outcomes are developed that synthesize the concepts presented and the information gained from this course. Projects may include a design thought model, creative exhibits, essays, oral presentations and multimedia creations.

Today's decision makers must use a variety of thinking styles, methodologies and creative processes. In this course, you develop your skills as a creative thinker and problem solver. You learn to leverage your personal thinking processes using tools and techniques based on cutting-edge research.

Still, being creative is more than simply coming up with a big idea. It involves a set of behaviors, the way we see, feel, think and do every day. But when we see, feel, think and do things as we've always seen, felt, thought and done them our ideas will undoubtedly be the same. Having an awareness and understanding of our thought processes, ideas, beliefs and experiences in a way that both informs, engages and inspires is at the heart of, and vital for our continued personal and professional development in today's competitive world.

## **Course History**

This course was first developed through years of research at North Carolina State University. This research focused specifically on how to develop students' creative skill set. As a part of this research creative strategies were introduced to students as a part of the design curriculum. The work at North Carolina State University laid the groundwork for the course that is now offered at the University of Kentucky.

The original course that was developed at the University of Kentucky was taught to design students as a part of the Landscape Architecture curriculum. This course was offered on an experimental basis for two semesters (Spring 2009, 2010). After receiving positive feedback it was decided to submit the course to

the new General Education Curriculum. Additional development of the course was done with the mission on preserving the underlying principles, while incorporating the feedback I received during the first two years with design students. The goal was for the course to be a piloted in the 2010 fall semester as a part of the new curriculum. Offering the course as a general education course will strengthen its educational value. The skills that are being introduced should not be limited to “creative” disciplines. All students need these skills in order to succeed. Also, the infusion of multiple disciplines allows for various perspectives that were not as prevalent in the design course.

## **Teaching techniques / Instructional materials**

### The Metacog Blog

An essential aspect of reaching your creative potential is learning through experience. Therefore, part of this class will involve posting and commenting on a class blog ([themetacogblog.blogspot.com](http://themetacogblog.blogspot.com)). Students will be required to participate as an author as well as a respondent on a weekly basis. As an author each student will record observations and insights that pertain to a growing understanding of their creative thinking process--the emphasis should be on the communication of knowledge and ideas. Students will be encouraged to supplement writing, diagrams, sketches and doodles with photography and notes as needed. By documenting and evaluating the results of their own creative endeavors students will be able to reassess and refine their creative approach throughout the semester. As a respondent each student will comment on classmates posts and actively participate in an ongoing thread of dialogue. Students must demonstrate the ability to critically analyze work produced by classmates as well as a number of guest participants from various allied professions. It is expected that this resource will be used regularly to document and explore their creative process and insights. Students are encouraged to record the process that they are utilizing to explore ideas, and supplement this with what they have learned through this exploration. The blog will serve as a framework to record this journey of growth and exploration. The blog will also serve as a forum for reading discussions. It will allow for the sharing of ideas and foster discussion of various topics related to this course and beyond.

### Creative Thinking: The Contemplation Exercises

A series of six contemplation exercises will be assigned. These exercises will require writing supported with graphic representation. Each exercise will focus on a key skill presented during the semester. It is intended that together these contemplation exercises will articulate and document the methods and practices

of inquiry associated with the development of a creative skill set. The six reflections will include the following subjects:

One: Your Creative Autobiography

Two: Critical Making

Three: Critical Reflection

Four: Critical Search

Five: Conceptual Blockbusters

Six: Critical Manifesto – Design Thought Model

**Plans for instructional coverage:**

I envision this as a large lecture course (up to 100 students or more), but as it is discussion and writing intensive, there will need to be break-out recitation sections covered by undergraduate instructional assistants (capped at 25 students). These undergraduate instructional assistants would be 5<sup>th</sup> year Landscape Architecture students. Utilizing Landscape Architecture students will allow me to select representatives that exemplify the creative abilities developed in this course. These students are most familiar with the creative thinking strategies introduced in this course and have experience applying them to various problem-solving situations. The sample syllabus is set up in a 2 lecture/1 recitation per week format.

**Active engagement of students in the course:**

Since I envision this as a large-lecture course, most of the active engagement will take place in the weekly recitations. At the core of each recitation will be active discussion of creative strategies introduced in the weekly lectures. Students will be responsible for sharing their experiences/observations relating to their use of these creative strategies. By expressing their own creative strategy use students are forced to externalize a process that is typically internal. By doing so students are consciously building a greater understanding of their creative process. This expression of process will not only benefit them, but fellow students will be able to compare and contrast different approaches to problem solving, ultimately gaining a broader perspective through shared insight and reflection.

Additional discussion will focus on weekly reading assignments and blog entries. While an undergraduate instructional assistant will always be present, students themselves will be asked to lead and engage classmates in discussion.

While lecturing to 100+ students is an unavoidably passive learning experience in many respects, there are ways in which I will get students involved in the lecture sessions. A new creative strategy will be introduced each week of the semester. During this introduction students will gather in small groups to experiment with each of the strategies. These group sessions will allow students to utilize each new creative strategy in various real world problem solving situations. Also, during classes when a video is shown I will stop at various parts and ask students to pair off and discuss their thoughts and identify main points. Occasionally I will ask a few students to share their impressions with class as a whole.

**Assignment that can be extracted from the course for assessment of General Education program:**

See attached exercise:

Contemplation Exercise Six: Critical Manifesto – Design Thought Model

Spring Semester 2011  
Living on the Right Side of the Brain (LA 111)

## Design Thought Final Project: A Design Thought Model

University of Kentucky, Department of Landscape Architecture

Instructor: Ryan A. Hargrove, PhD

### A Critical Manifesto

As a student you have inherited a remarkable legacy of craft and professional accomplishment. The question that this comprehensive exercise poses is what is the mental map you would construct to connect the two points. How you represent the progression from a way of seeing to a way of doing is entirely up to you. This exercise is intended to represent the knowledge gained through the reflection and documentation of your personal creative process. How you represent your creative thinking process is a measure of your understanding of creativity in your life.

The purpose of this contemplation exercise is to construct in words (as a manifesto) what you have learned this semester about yourself as a creative thinker. In this exercise you must practice the act of “thinking about thinking” in order to articulate the cognitive processes that make up your process of design. Carefully reflect on your personal creative process from beginning to end and describe in words your creative thinking process. One artifact (model, graphic/video presentation, poem, sculpture, painting, etc.) should supplement your written document (Design Thought Model). Use this exercise to strengthen your understanding and expression of your creative process and how it has developed over the semester.

## Lecture Reflection

This is an opportunity to articulate how you see your life as a design problem in itself. It is an opportunity to create yourself in your own words. It is a statement of how you will control your life. A quotation from the Oriah Mountain Dreamer is provided to stimulate your thoughts. Take the time to consider how the following quotation and related questions either reflects or contrasts with your own thoughts about creative problem solving. Develop a whole life creative philosophy. It should be clear and direct in a manner that someone who does not know you would be able to have a mental picture of who you are and what is important to you.

### *The Invitation*

**It doesn't interest me what you do for a living. I want to know what you ache for, and if you dare to dream of meeting your heart's longing.**

**It doesn't interest me how old you are. I want to know if you will risk looking like a fool for love, for your dreams, for the adventure of being alive.**

**It doesn't interest me what planets are squaring your moon. I want to know if you have touched the center of your own sorrow, if you have been opened by life's betrayals or have become shriveled and closed from fear of further pain!**

**I want to know if you can sit with pain, mine or your own, without moving to hide it or fade it or fix it.**

**I want to know if you can be with joy, mine or your own: if you can dance with wildness and let ecstasy fill you to the tips of your fingers and toes without cautioning us to be careful, be realistic, or to remember the limitations of being human.**

**It doesn't interest me if the story you are telling me is true. I want to know if you can disappoint another to be true to yourself, if you can bear the**



**accusation of betrayal and not betray your own soul. I want to know if you can be faithful and therefore be trustworthy.**

**I want to know if you can see beauty even when it is not pretty every day, and if you can source your life from God's presence. I want to know if you can live with failure, yours and mine, and still stand on the edge of a lake and shout to the silver moon, "Yes!"**

**It doesn't interest me to know where you live or how much money you have. I want to know if you can get up after the night of grief and despair, weary and bruised to the bone, and do what needs to be done for the children.**

**It doesn't interest me who you are, how you came to be here. I want to know if you will stand in the center of the fire with me and not shrink back.**

**It doesn't interest me where or what or with whom you have studied. I want to know what sustains you from the inside when all else falls away. I want to know if you can be alone with yourself, and if you truly like the company you keep in the empty moments.**

Oriah Mountain Dreamer, [The Invitation](#).

## **A Three-Part Presentation**

### **Physical**

You are asked to create a physical representation of your creative thought process. The final project should not exceed Thirty (30) inches in any dimension. A variance is possible with the permission of the course instructor. The model may be made of any non-toxic material.

### **Written**

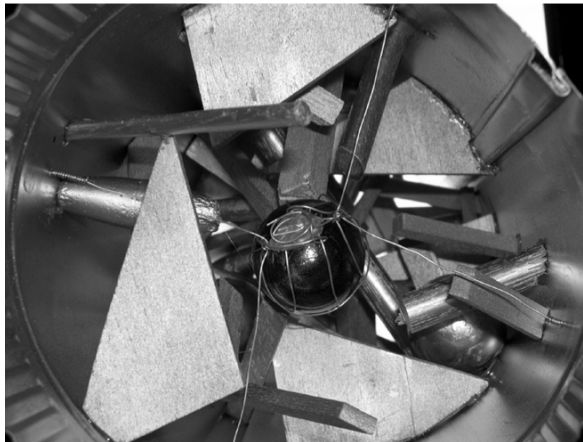
You will supplement the physical artifact representing your design thought process with a written narrative. This is the final expression of the Critical Manifesto assignment. In this assignment you are asked to practice the act of “thinking about thinking”. In order to clearly articulate the cognitive processes

(strategies and skills) that make up your creative process, this exercise will serve to strengthen your physical representation by clarifying your intention. The written documentation should include within it at least two (2) photographs of the model.

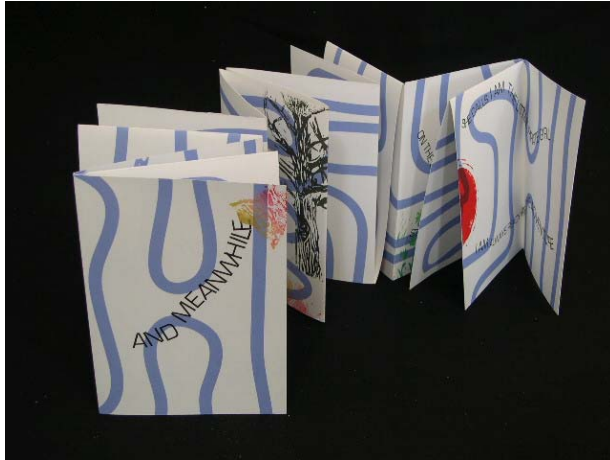
### **Verbal**

There will be a required exhibit of the final project for the general review of class members, the course instructor, undergraduate instructional assistants and invited guests from outside the university. You will be asked to verbally express the operations and meaning expressed in both your written and physical representations. Each student will communicate their process to a sequence of jurors in one-on-one presentations. The goal is to clearly convey your understanding of your own creative thinking process.

### **Design Thought Model Project Examples**



Ellison Sieck



Mary Englund

### Submission Requirements

The submission should be approximately one to three pages of writing. **It may be accompanied by the equivalent of one to two pages of sketches either attached or interspersed in the document.**

**Issue Contemplation Exercise Six: March 22**

**Submit Contemplation Exercise Six: April 28 – April 30**

**Contemplation Exercise Six comprises 20% of the semester grade.**

**Critical Manifesto**

Quality of Writing 5 points

Rigor of Idea 5 points

**Creative Thought Model**

Model/ Graphic / Video 10 points

Total Points for Contemplation Exercise Six 20 points

**Late submission of Contemplation Exercise Six will not be accepted unless the instructor grants prior approval.**

# NEW COURSE FORM

<b>1. General Information.</b>											
a.	Submitted by the College of: Agriculture		Today's Date:	04/26/2010							
b.	Department/Division:	Landscape Architecture									
c.	Contact person name:	Ryan Hargrove	Email:	ryan.hargrove@uky.edu	Phone: 257-3980						
d.	Requested Effective Date:	<input checked="" type="checkbox"/> Semester following approval		OR	<input type="checkbox"/> Specific Term/Year <sup>1</sup> : _____						
<b>2. Designation and Description of Proposed Course.</b>											
a.	Prefix and Number:	LA 111									
b.	Full Title:	Living on the Right Side of the Brain									
c.	Transcript Title (if full title is more than 40 characters):	_____									
d.	To be Cross-Listed <sup>2</sup> with (Prefix and Number):	_____									
e.	Courses must be described by <u>at least one</u> of the meeting patterns below. Include number of actual contact hours <sup>3</sup> for each meeting pattern type.										
	2	Lecture	_____	Laboratory <sup>1</sup>	1	Recitation	_____	Discussion	_____	Indep. Study	
	_____	Clinical	_____	Colloquium	_____	Practicum	_____	Research	_____	Residency	
	_____	Seminar	_____	Studio	_____	Other – Please explain:	_____				
f.	Identify a grading system:	<input checked="" type="checkbox"/> Letter (A, B, C, etc.)		<input type="checkbox"/> Pass/Fail							
g.	Number of credits:	3									
h.	Is this course repeatable for additional credit?							YES	<input type="checkbox"/>	NO	<input checked="" type="checkbox"/>
	If YES:	Maximum number of credit hours:		_____							
	If YES:	Will this course allow multiple registrations during the same semester?					YES	<input type="checkbox"/>	NO	<input type="checkbox"/>	
i.	Course Description for Bulletin:	Students in this course will gain an understanding and awareness of creative strategies that may be used in future problem solving. These strategies will help encourage creative thinking that will lead to more innovative and novel solutions. Students will practice a metacognitive approach by reflecting on their own thinking in an effort to enhance self-regulation and ultimately realize creative potential.									
j.	Prerequisites, if any:	_____									
k.	Will this course also be offered through Distance Learning?							YES <sup>4</sup>	<input type="checkbox"/>	NO	<input checked="" type="checkbox"/>
l.	Supplementary teaching component, if any:		<input type="checkbox"/>	Community-Based Experience	<input type="checkbox"/>	Service Learning	<input type="checkbox"/>	Both			

<sup>1</sup> Courses are typically made effective for the semester following approval. No course will be made effective until all approvals are received.

<sup>2</sup> The chair of the cross-listing department must sign off on the Signature Routing Log.

<sup>3</sup> In general, undergraduate courses are developed on the principle that one semester hour of credit represents one hour of classroom meeting per week for a semester, exclusive of any laboratory meeting. Laboratory meeting, generally, represents at least two hours per week for a semester for one credit hour. (from SR 5.2.1)

<sup>4</sup> You must *also* submit the Distance Learning Form in order for the proposed course to be considered for DL delivery.

## NEW COURSE FORM

<b>3.</b>	<b>Will this course be taught off campus?</b>	YES <input type="checkbox"/>	NO <input checked="" type="checkbox"/>	
<b>4.</b>	<b>Frequency of Course Offering.</b>			
<b>a.</b>	Course will be offered (check all that apply):	<input checked="" type="checkbox"/> Fall	<input type="checkbox"/> Spring	<input type="checkbox"/> Summer
<b>b.</b>	Will the course be offered every year?	YES <input checked="" type="checkbox"/>	NO <input type="checkbox"/>	
	If NO, explain: _____			
<b>5.</b>	<b>Are facilities and personnel necessary for the proposed new course available?</b>	YES <input checked="" type="checkbox"/>	NO <input type="checkbox"/>	
	If NO, explain: _____			
<b>6.</b>	<b>What enrollment (per section per semester) may reasonably be expected?</b>	60+ group lecture Limit 25 per recitation section		
<b>7.</b>	<b>Anticipated Student Demand.</b>			
<b>a.</b>	Will this course serve students primarily within the degree program?	YES <input checked="" type="checkbox"/>	NO <input type="checkbox"/>	
<b>b.</b>	Will it be of interest to a significant number of students outside the degree pgm?	YES <input checked="" type="checkbox"/>	NO <input type="checkbox"/>	
	If YES, explain:	This course will aid students in the development of decision-making skills through a variety of thinking styles, methodologies and creative processes. Students will learn how to leverage their personal thinking processes by using tools and techniques based on cutting-edge research. (*Additional facilities/personnel necessary if >1 recitation section taught.) <sup>2</sup>		
<b>8.</b>	<b>Check the category most applicable to this course:</b>			
	<input type="checkbox"/> Traditional – Offered in Corresponding Departments at Universities Elsewhere			
	<input type="checkbox"/> Relatively New – Now Being Widely Established			
	<input checked="" type="checkbox"/> Not Yet Found in Many (or Any) Other Universities			
<b>9.</b>	<b>Course Relationship to Program(s).</b>			
<b>a.</b>	Is this course part of a proposed new program?	YES <input type="checkbox"/>	NO <input checked="" type="checkbox"/>	
	If YES, name the proposed new program: _____			
<b>b.</b>	Will this course be a new requirement <sup>5</sup> for ANY program?	YES <input type="checkbox"/>	NO <input checked="" type="checkbox"/>	
	If YES <sup>5</sup> , list affected programs: _____			
<b>10.</b>	<b>Information to be Placed on Syllabus.</b>			
<b>a.</b>	Is the course 400G or 500?	YES <input type="checkbox"/>	NO <input checked="" type="checkbox"/>	
	If YES, the <i>differentiation for undergraduate and graduate students must be included</i> in the information required in <b>10.b</b> . You must include: (i) identification of additional assignments by the graduate students; and/or (ii) establishment of different grading criteria in the course for graduate students. (See SR 3.1.4.)			
<b>b.</b>	<input checked="" type="checkbox"/> The syllabus, including course description, student learning outcomes, and grading policies (and 400G-/500-level grading differentiation if applicable, from <b>10.a</b> above) are attached.			

<sup>5</sup> In order to change a program, a program change form must also be submitted.

# NEW COURSE FORM

## Signature Routing Log

**General Information:**

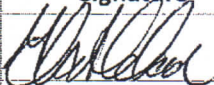
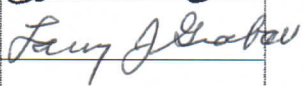
Course Prefix and Number: LA 111

Proposal Contact Person Name: Ryan Hargrove Phone: 257-3980 Email: ryan.hargrove@uky.edu

**INSTRUCTIONS:**

Identify the groups or individuals reviewing the proposal; note the date of approval; offer a contact person for each entry; and obtain signature of person authorized to report approval.

**Internal College Approvals and Course Cross-listing Approvals:**

Reviewing Group	Date Approved	Contact Person (name/phone/email)	Signature
LA faculty	05/06/2010	Horst Schach / 257-3485 / hschach@uky.edu	
Undergraduate Curr. Comm, COA	04/30/2010	Larry Grabau / 257-1885 / lgrabau@email.uky.edu	
		/ /	
		/ /	
		/ /	

**External-to-College Approvals:**

Council	Date Approved	Signature	Approval of Revision <sup>6</sup>
Undergraduate Council			
Graduate Council			
Health Care Colleges Council			
Senate Council Approval		University Senate Approval	

Comments:

<sup>6</sup> Councils use this space to indicate approval of revisions made subsequent to that council's approval, if deemed necessary by the revising council.

## LA Faculty Meeting - May 6, 2010, 12:10 pm

In attendance: H. Schach, N. Crankshaw, T. Nieman, B. Lee, L. Fields, R Hargrove

#1 Discussion of New Course Proposal - LA 101

#2 Discussion of Course Change - LA 857

### Item #1

The new course proposal for LA 101 was circulated among faculty. Several questions and comments were made as follows:

Two issues raised: 1) new course should be examined on its own merits  
2) how will new course be used in LA program's curriculum

(Q)uestions and (A)nswers

Q Does the course meet the criteria for vetting courses for the new GenEd requirements?

Q When should the course be taught in our curricular sequence?

Q What are the reasons we would teach GenEd courses?

A Service courses are a contribution to the University and College.

A Course has recruiting potential for the LA major.

A Course most likely should be taken in LA student's second year.

Q May departments require a particular GenEd course or do we just highly recommend it?

Q Is it too soon to take the course in the fall of 2<sup>nd</sup> year?

A RH says course would be appropriate for either fall or spring and is designed to be taught at beginning level. The course is designed to work for students who are not in a design studio. The benefit to LA students is that we can move the course earlier in the curriculum.

### Consensus: Affirmative vote by faculty

LA 101 - Course should remain at 101 level. LA faculty can direct LA students into the course, but will not require it at the present time.

\*\*\*\*\*

### Next Item: LA 857 course change proposal

The course change proposal for LA 857 was circulated for discussion/approval.

Proposal is for changing course number to a 900 level and updating description in order for course to conform to others in the 850-950 series.

### Consensus: Affirmative vote by faculty

LA 857 - This course is considered an extension of ideas developed in LA 205 and 206, thus should be considered an upper division course and designated with a 900 level course number.

Meeting adjourned

Spring Semester 2011  
LA 111

## Living on the Right Side of the Brain Course Syllabus

"You think you are coming to take a class, but you leave with a higher self-awareness and a commitment to personal growth"

- Landscape Architecture student,  
Spring 2009

University of Kentucky, Department of Landscape Architecture

### A. Course Instructor, Contact Information

**Faculty:** **Ryan A. Hargrove, PhD.**, Assistant Professor  
Undergraduate Instructional Assistants – TBA

**Contact:** **ryan.hargrove@uky.edu**  
phone: (office) 859.257.3980 (cell) 859.948.3155

**Office Hours:** M/W/F 11-12:00

### B. Student learning outcomes for the course.

#### **Learning Outcomes:**

The following list of outcomes is intended for students participating in this course.  
By the end of this course, students will be able to.....

**Appreciate** the influence of personal experiences on the creative process,

**Identify** the interaction of cultural influences and creative thinking,

**Outline** the creative process from early awareness and conceptualization to realization,

**Evaluate** various creative thinking strategies in relation to problem solving, select a path of action  
and justify the choice,

**Understand** the relationship between cognitive choices and personally or collectively held  
values,

**Outline-Interpret-Reflect-Write** on the subject of the lectures in a manner that can be shared  
in an open discussion session following the weekly lectures,

**Document** your personal approach to the creative process,

and,

**Apply** the design of the creative process to your educational experience and the creative  
endeavor generally.

### C. Textbook and Handouts

**Textbook:** Tharp, Twyla with Mark Reiter. 2006. The Creative Habit Learn It and Use It for Life. NY: Simon & Schuster Paperbacks.

**Handouts:** Handouts will be periodically provided to the students throughout the semester.



## E. Course organization and scope.

### Course

**Expectations:** Students will be exposed to modes of thinking including the discovery, application, integration, and the sharing of knowledge. This will be accomplished in lectures, discussion sessions, and a variety of assignments.

### Course

**Requirements:** Each student will be expected to attend each class session. Contemplation exercises will be reviewed on the schedule of submissions noted in the course schedule. Each student is responsible for participating on the class blog throughout the semester. The final project, the Design Thought Model, will be submitted for final review.

### **Critical Thinking: The Contemplation Exercises**

A series of five contemplation exercises will be assigned. Students are required to submit all 5 exercises. These exercises will require writing enhanced with photos/sketches. This will involve reflection on content introduced throughout the semester. It is intended that these contemplation exercises will articulate and chronicle the development of your creative process. The five reflections will include the following subjects:

- One: Your Creative Autobiography
- Two: Critical Making
- Three: Critical Reflection
- Four: Critical Search
- Five: Conceptual Blockbusters

**Contemplation Exercises comprise 40% of the Semester Grade**

### **Reflection and Understanding: The Metacog Blog**

An essential aspect of reaching your creative potential is learning through experience. Therefore, part of this class will involve posting and commenting on a class blog ([themetacogblog.blogspot.com](http://themetacogblog.blogspot.com)). Students will be required to participate as an author as well as a respondent on a weekly basis. As an author each student will record observations and insights that pertain to a growing understanding of their creative thinking process--the emphasis should be on the communication of knowledge and ideas. Students will be encouraged to supplement writing, diagrams, sketches and doodles with photography and notes as needed. As a respondent each student will comment on classmates posts and actively participate in an ongoing thread of dialogue. It is expected that this resource will be used regularly to document and explore their creative process and insights. Students are encouraged to record the process that they are

utilizing to explore ideas, and supplement this with what they have learned through this exploration. The blog will serve as a framework to record this journey of growth and exploration. The blog will also serve as a forum for reading discussions. It will allow for the sharing of ideas and foster discussion of various topics related to this course and beyond.

**The Metacog Blog comprises 20% of the Semester Grade**

### **Comprehensive Thinking Exercise: The Critical Manifesto & Design Thought Model**

A comprehensive semester exercise is intended to provide the opportunity to construct a personal creative process. The instructor and TA's will be available on specific class sessions to assist with the Critical Manifesto and the evolution of the Design Thought Model.

**The Critical Manifesto & Design Thought Model comprises 15% of the Semester Grade**

#### **Discussion Sessions:**

Students will be responsible for participating in a weekly recitation session; sharing their experiences/observation relating to creative strategy use. By expressing their own creative strategy use students are forced to externalize a process that is typically internal. By doing so students are consciously building a greater understanding of their creative process. This expression of process will not only benefit them, but fellow students will be able to compare and contrast different approaches to problem solving, ultimately gaining a broader perspective through shared insight and reflection.

Part of the discussion will focus on weekly creative strategies, reading assignments and blog entries. While an undergraduate instructional assistant will always be preside, students themselves will be asked to lead and engage classmates in discussion. Each student (individual or pairs) will be responsible for leading a weekly discussion session.

**Recitation discussions comprise 10% of the Semester Grade**

**F.** Projected schedule of reading assignments.

#### **Reading**

##### **Assignments:**

Weekly reading assignments are assigned as a supplement to lectures and discussions. These assignments are intended to promote further exploration of creative thinking and aid in the development of responses to contemplation exercises. Students will be responsible for posting **summaries** for each reading on the class blog.

**Reading summaries comprise 10% of the Semester Grade**

**G.** Projected schedule of assignments and final project.

**See attached planned schedule**

Please note that adjustments may be made to this schedule over the course of the semester. Students will be given ample warning of any changes.

H. Explanation of Grading

<b>Contemplation Exercises (1-5)</b>	<b>40% of the Semester Grade</b>
<b>The Class Blog</b>	<b>20% of the Semester Grade</b>
<b>The Critical Manifesto/DTM</b>	<b>15% of the Semester Grade</b>
<b>Discussion Sessions</b>	<b>10% of the Semester Grade</b>
<b>Reading summaries</b>	<b>10% of the Semester Grade</b>
<b>Attendance and Professionalism</b>	<b>5% of the Semester Grade</b>

Note: Due to a pending University directive, there will be a mid-semester grade issued for the studio.

Late assignments will be penalized unless you have discussed your situation with faculty before the deadline. Mitigating circumstances will be taken into consideration, but lateness without an adequate reason is unacceptable in the profession you are entering.

Excellent 90-100 (As)

This is work that reflects truly superior design and graphic ability, logically thought out and presented. Changes or revisions would be minor. The student demonstrates a superior grasp of the subject matter and an ability to go beyond the given material in a critical and constructive manner. The student demonstrates a high degree of creative and/or logical thinking and a superior effort to organize, analyze, and integrate ideas, and a working familiarity with the relevant literature and techniques.

Good 80-89 (Bs)

Work which shows good understanding of the theory and concepts involved in the project but must be slightly reworked before it could be discussed with a client. This work represents more than adequate performance in which the student demonstrates a thorough grasp of the subject matter and an ability to organize and examine the material in a critical and constructive manner. The student demonstrates a good understanding of the relevant issues and a familiarity with the relevant literature and techniques.

Acceptable 70-79 (Cs)

This work indicates satisfactory understanding and execution of the project. Moderate revisions would be necessary before it could be discussed with a client. The student demonstrates an adequate grasp of the subject matter and a moderate ability to examine the material in a critical and constructive manner. The student displays an adequate understanding of the relevant issues, and a general familiarity with the relevant literature and techniques.

Minimally Acceptable 60-69 (Ds)

The work is incomplete and the design solution(s) are poor or inconsistent. Work shows lack of comprehension of subject matter and would require extensive revisions or results in a presentation that includes a fatal flaw previously identified and discussed. The student displays some understanding of the relevant issues, and some familiarity with the relevant literature and techniques.

Not Acceptable 0-59 (E)

Work is incomplete and projects show a failure to comprehend the subject matter.

Grading Scale:

A = 100-90

B = 90-80

C = 80-70

D = 70-60

F = 60-0

I. Policy on incomplete grades and late assignments.

**Expectations:** Each student's performance in the class will be determined by the performance related to the assigned exercises.

**Late submission of any assignment will not be accepted.**

The underlying theme of this course is learning from the experiences of others. Among those you will learn from are visiting professionals, your classmates, and the course instructor. Therefore discussions will be held regarding the development of a knowledge base from fragments of information. It is the intention of this class to assist the student to bring together fragments of information into a cohesive body of knowledge on the subject of design thought that will be tested by projects in the written, crafted and verbal course exercises already specified. The grading requirements for this class conform to university regulations. Attendance regulations also comply with university practices. Reasons for excused absences may be found within university policy. If you have special learning requirements, or learning disabilities, please make your needs known to the instructors as soon as possible so that necessary arrangements can be made if it is appropriate.

J. Policies on attendance, absences, and scheduling makeup work.

**Class**

**Attendance:** Attendance at the lecture and discussion sessions is required. No more than two excused absences will be permitted. Attendance will be taken.

**Beyond the two (2) excused absences a failure to attend class will result in a three (3) point grade reduction for each absence.**

K. Academic Integrity Statement

**University  
Academic  
Integrity  
Policy:**

We will all follow the rules governing us set forth by the University of Kentucky. For more information, see Part II of "The Code of Student Conduct" which can be viewed online at <http://www.uky.edu/StudentAffairs/Code/part2.html> or can be obtained in the Dean of Students Office. The instructor(s) and the University of Kentucky respect the dignity of all and value differences among members of our academic community. This course contains a lot of discussion. There might even be some debate. This is part of academic discovery and you may respectfully disagree from time-to-time. As a student, you clearly have the right to take reasoned exception - and to voice opinions contrary to those offered by the instructor and/or other students (S.R. 6.1.2). Equally, the faculty member has an obligation to ensure that all academic discourse occurs in a context of mutual respect and civility. This does not include attacks of a personal nature or statements denigrating another on the basis of race, sex, religion, sexual orientation, age, national/regional origin or other irrelevant factors. If this type of behavior occurs, it will subject to the appropriate course of action prescribed by university policy. You are enrolled in a

professional preparation course of study. Part of this course is learning how to work in and create a professional working environment. You should consider our meeting times like a business meeting, please do not disturb the class with mobile telephones, pagers, alarms, or other disruptive behaviors, etc.

**Right of Inquiry:**

University of Kentucky Student Code of Conduct and Information Technology:

We will follow policies and procedures set forth by the University of Kentucky. More information can be found at <http://ukcc.uky.edu/policies> and related pages. More information about student conduct can be found at <http://www.uky.edu/StudentAffairs/Code/>.

**L.**

Statement for students with disabilities

If you have a documented disability that requires academic accommodations, please see Henry Jackson as soon as possible during scheduled office hours or another time. In order to receive accommodations in this course, you must provide Henry Jackson with a Letter of Accommodation from the Disability Resource Center (Room 2, Alumni Gym, 257-2754, [jkarnes@uky.edu](mailto:jkarnes@uky.edu)).

Syllabus Subject to Change:

The instructor reserves the right to modify this syllabus and subsequent course assignments during the semester to meet the learning objectives of this course. Prior notice will be given when this occurs.

## Inquire Within: Living on the Right Side of the Brain Course Schedule

University of Kentucky, Department of Landscape Architecture  
Ryan A. Hargrove, PhD

### Course Lecture, Video, Recitation Session and Assignment Schedule

Generally lectures will be held once a week on Mondays; related video presentations and reading discussion sessions will be held on Wednesdays; Fridays will be reserved for recitation sessions. Attendance is required at the lecture, related video presentations, recitation sessions and final presentations.

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Wednesday, January 13

**Lecture 1**    **What does it mean to be creative?**  
Course organization, goals, and objectives  
Introduction to a metacognitive approach  
The value of creative strategies

Readings        • The Creative Habit – Chapter 3

Friday, January 15

**What is the Metacog Blog?**  
Exploring the importance reflective thinking

**Issue Contemplation Exercise One:  
Your Creative Autobiography**

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**Reminder: January 18, Martin Luther King Holiday**

"The function of education is to teach one to think intensively and to think critically... Intelligence plus character - that is the goal of true education." ~ *MLK*

Wednesday, January 20

**Lecture 2**    **Lateral Thinking**

Readings        • Fast Company. The 6 Myths of Creativity.  
<http://www.fastcompany.com/magazine/89/creativity.html>  
• JPB. 10 Creative Myths. [http://www.jpbc.com/creative/article\\_creative\\_myths.php](http://www.jpbc.com/creative/article_creative_myths.php)

Friday, January 22

Discussion      Creativity, Fact and Fiction

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Monday, January 25

## Lecture 3 Random Word – Mind Maps

Readings • Hargrove, Ryan, et. al. What is Design Thinking?. *Design Thinking in the Design Disciplines*. North Carolina State University College of Design. 2009. Print.

Wednesday, January 27

Video [Why Man Creates](#), Saul Bass

Friday, January 29

Discussion What is Creative Thinking?

**Submit Contemplation Exercise One:  
Your Creative Autobiography**

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Monday, February 1

## Lecture 4 Analogy

Readings • The Creative Habit – Chapter 4

**Issue Contemplation Exercise Two:  
Critical Making**

Wednesday, February 3

Video J.J. Abrams TED talk – Mystery Boxes

Friday, February 5

Discussion Harness your Memory

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Monday, February 8

## Lecture 5 Metaphor

Readings • Johansson, Frans. (2007). *Finding Innovation at the Intersection*. Hesselbein & Company.

Wednesday, February 10

Video Maya Lin: A Strong Clear Vision, The story of the Vietnam Veterans Memorial and its inspiring creator. New Video Group Inc. 2003.

Friday, February 12

Discussion Making Connections

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Monday, February 15

## Lecture 6 Discontinuity Principle (Blocks Exercise)

Readings • The Creative Habit – Chapter 5

**Submit Contemplation Exercise Two:  
Critical Making**

Wednesday, February 17

Video Daniel Pink 2008 Commencement Speech MCAD – Part 1 &2

Friday, February 19  
Discussion The Power of Multiple Perspectives

**Issue Contemplation Exercise Three:  
Critical Reflection**

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Monday, February 22  
Lecture 7 Storyboarding

Readings • Taylor, William. (2005, March 26). Here's an Idea: Let Everybody Have Ideas. *New York Times*. BU 3. [www.nytimes.com/2006/03/26/business/yourmoney/26mgmt.html](http://www.nytimes.com/2006/03/26/business/yourmoney/26mgmt.html)

Wednesday, February 24  
Video IDEO: Deep Dive: Shopping Cart

Friday, February 26  
Discussion A Model For a Creative Class

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Monday, March 1  
Lecture 8 Lotus Blossom

Readings • Lehrer, Jonah. (2010). *Accept Defeat: The Neuroscience of Screwing Up*. [http://www.wired.com/magazine/2009/12/fail\\_accept\\_defeat/](http://www.wired.com/magazine/2009/12/fail_accept_defeat/)

Wednesday, March 3  
Video J.K Rowling - The Importance of Failure

Friday, March 5  
Discussion The Importance of Failure

**Submit Contemplation Exercise Three:  
Critical Reflection**

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Monday, March 8  
Lecture 9 Assumption Smashing

Readings • The Creative Habit – Chapter 6

**Issue Contemplation Exercise Four:  
Critical Search**

Wednesday, March 10  
Video The House on the Waterfall. Producer Mary Rauson, Exec. Producer Thomas Skinner. QED Communications Inc. 1989.

Friday, March 12  
Discussion Scratching - Establishing a starting point

**March 15-20**

**Spring Break**



Monday, March 22

## Lecture 10 Escapism Technique

Readings • Dubberly, Hugh. A Model of Innovation. San Francisco, CA: Dubberly Design Office.  
[www.dubberly.com](http://www.dubberly.com)

Wednesday, March 24

Video Rivers and Tides, Andy Goldsworthy  
Discussion:

Friday, March 26

Discussion Diagramming your creative process

**Submit Contemplation Exercise Four:  
Critical Search**

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Monday, March 29

## Lecture 11 Search and Reapply

Readings • The Creative Habit – Chapter 10

**Issue Contemplation Exercise Five:  
Conceptual Blockbusters**

Wednesday, April 31

Video Charles and Ray Eames: Powers of Ten  
Richard St.John – Secrets of Success (2 videos)

Friday, April 2

Discussion Ruts and Grooves

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Monday, April 5

## Lecture 12 Idea Checklists

Readings • Fast Company. Masters of Design 2009. <http://www.fastcompany.com/design/2009/>

Wednesday, April 7

Video Copyright Criminals, KET Independent Lens

Friday, April 9

Discussion Becoming a self-regulated thinker

**Submit Contemplation Exercise Five:  
Critical Reflection**

**Issue Semester Project: Critical  
Manifesto**

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Monday, April 12

## Lecture 13 Attribute Listing

Wednesday, April 14

Video            Analogy as the core of cognition - Douglas Hofstadter

Friday, April 16  
Discussion      Critical Manifesto - Brainstorming Session

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Monday, April 19  
**Lecture 14**    **A Designed Life**

Wednesday, April 21  
Video            Robert Irwin: The Beauty of Questions. UC Extension Center for Media. 1997

Friday, April 23  
Discussion      Learning from the creative process of others

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Monday, April 26  
**Lecture 15**    **Making the Commitment Toward A Creative Future**

Wednesday, April 28  
Presentation    Critical Manifesto

Friday, April 30  
Presentation    Critical Manifesto