

Department	International College of Liberal Arts		
Semester	Spring 2026	Year Offered (Odd/Even/Every Year)	Even Years
Course Number	ARTS/MUSC211		
Course Title	Creative Strategies		
Prerequisites	None		
Course Instructor	BLOW Michael	Year Available (Grade Level)	2
Subject Area	Interdisciplinary Arts: Music	Number of Credits	3
Class Style	Lecture	Language of instruction	English

(NOTE 1) Depending on the class size and the capacity of the facility, we may not be able to accommodate all students who wish to register for the course

Course Description	<p>This course explores what it means to be creative, and offers some techniques that may help generate new ideas or directions for work. We will undertake four projects, using a mix of lectures, workshops, discussions and practical work:</p> <ul style="list-style-type: none"> · Seeing things in a new way, which we explore through defamiliarisation exercises and a derive project · Random input, Oblique Strategies and Lateral Thinking · Focussing on process rather than goal, and transformations between media, which we explore using the art software language Processing · Combinations and Context, making new meaning through mashing things up <p>Throughout the course there will be lectures looking at examples of how artists have been inspired by other disciplines:</p> <ul style="list-style-type: none"> · Science art and the role of truth · Land art and psychogeography · Computers and data art · Relational aesthetics and socially-engaged art
Class plan based on course evaluation from previous academic year	<p>This is a new course with some of the material derived from the old 100-level Interdisciplinary Arts course. Creative strategies is a 200 level course with fewer students, which will give us more opportunity to dive deeply into the ideas in the class. As an example, each project has a 'debrief' session where we will reflect on the process and learning from that strategy.</p>
Course related to the instructor's practical experience (Summary of experience)	<p>Having worked in digital and sound art, both in performance and installation, and having presented a lot of public-facing interactive work at festivals, Prof. Blow has considerable practical experience in much of the material on this course. However he has never cut a building in half, or created a glowing rabbit. If you want to know who has (and why), please take this course.</p>
Learning Goals	<p>At the end of this course students should be able to:</p> <ol style="list-style-type: none"> (i) Appreciate a breadth of arts practice and thinking, beyond the traditional forms; (ii) Understand the value of observation, synthesis and multidisciplinary in creativity (iii) Be more comfortable with open-ended process and experimentation as a way of developing ideas (iv) Develop some knowledge of the Processing computer language (v) Present their projects and ideas effectively both verbally and online; (vi) develop and express ideas effectively (vii) become more reflective, curious, and open-minded.

iCLA Diploma Policy	DP1/DP3
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iCLA Diploma Policy

(DP1) To Value Knowledge – Having high oral and written communication skills to be able to both comprehend and transfer knowledge

(DP2) To Be Able to Adapt to a Changing World – Having critical, creative, problem-solving, intercultural skills, global and independent mindset to adapt to a changing world

(DP3) To Believe in Collaboration – Having a disposition to work effectively and inclusively in teams

(DP4) To Act from a Sense of Personal and Social Responsibility – Having good ethical and moral values to make positive impacts in the world

Active Learning Methods	Problem-Based Learning/Discussion, Debate/Group Work/Presentation/Workshop, Fieldwork				
More details/supplemental information on Active Learning Methods	Course includes lectures, projects, discussion, outdoor work, group work, presentations				
Use of ICT	Projector, sound system, laptops, computer code				
Contents of class preparation and review	The course covers a lot of ground and not all of it will be familiar, so students will need to work on their individual and group projects outside of class time. Also, as there is limited time to discuss examples in class, they are encouraged to research further into any artists and pieces that they find inspiring. As with any course, consider this class primarily as a starting point for your own investigations.	Hours expected to be spent preparing for class (hours per week)	3 hours	Hours expected to be spent on class review (hours per week)	2 hours
Feedback Methods	Tutorial / Discussion / Presentation: verbal feedback Papers and presentations: written feedback				

Grading Criteria		
Grading Methods	Grading Weights	Grading Content
Project 1 Psychogeography	25%	Paper
Project 2 Divergent Thinking	25%	Poster presentation
Project 3 Process and Transformation	25%	Video presentation, code
Project 4 Mashups	25%	In-class presentation, paper

Required Textbook(s)	There are no required texts for the course as it covers a very wide range of subjects and methodologies. However some that inform the ideas in the course and would be of benefit to students participating in it are listed in the next section. It is highly recommended that students research further into any areas they find of interest.
Other Reading Materials/URL	<p>These books are all highly recommended and approach creativity in different ways: E. de Bono. Lateral Thinking. Penguin. M Boden. The Creative Mind, myths and mechanisms. Routledge. M. McLuhan. The medium is the message. Penguin. R Rubin. The Creative Act. Penguin.</p> <p>The following are more general art books that explore relevant ideas and practices: Stiles (ed.). Theory and Documents of Contemporary Art (in iCLA library): a treasure trove of useful writings, recommended R. Nelson and R. Shiff. Critical Terms for Art History. Chicago. Any of the excellent Whitechapel Documents of Contemporary Art series</p> <p>Processing An excellent introduction to processing is D. Schiffman, Learning Processing: the Nature of Code. Morgan Kaufman. However unless you really like paper, most of the material and more is available free at: https://processing.org/tutorials/</p>
Plagiarism Policy	Plagiarism is the dishonest presentation of the work of others or AI as if it were one's own. Duplicate submission is also treated as plagiarism. Depending on nature of plagiarism you may fail the assignment or the course. Repeated act of plagiarism will be reported to the University which may apply additional penalties.

Other Additional Notes (Outline crucial policies and info not mentioned above)	<p>1) A Note on A. I. In short, you may use AI for research but any work you submit must be hand-produced (written, painted, coded, composed) by yourself. A full AI policy is attached to this syllabus. Please check it as different professors will have different policies concerning the value and use of AI.</p> <p>2) Fair warning – this course involves code! However we will approach coding in a pragmatic and experimental way that builds from the ground up. If you haven't coded before, you may need to put in some extra time outside of class using the tutorial resources mentioned above. Coding is a different way of thinking but once you get it, the principles and techniques will be highly transferable to any future coding work in almost any computer language (including any of the data science courses).</p> <p>3) Please note this syllabus is indicative only and may change due to external events or for pedagogical reasons</p>
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(NOTE 2) Class schedule is subject to change

Class Schedule	
Class Number	Content
Class 1	Course Introduction, Creative Strategies worksheet
Class 2	Lecture: What is Creativity?
Class 3	Section 1: Seeing Things in a New Way Introduction to the idea and Defamiliarisation workshop
Class 4	Project 1 Psychogeography, introduction and brief
Class 5	Section 2: Random Input Introduction to the idea and Oblique Strategies
Class 6	Practical: Divergent Thinking and project 2 brief
Class 7	Project tutorial
Class 8	Project Tutorial
Class 9	Project Poster Presentations
Class 10	Derive and Divergent Thinking projects discussion and debrief
Class 11	Section 3 Process and Transformations Introduction to the idea and introduction to Processing software
Class 12	Processing Practical – variables and loops
Class 13	Processing Practical – conditionals and randomness

Class 14	Processing Practical - libraries (video and sound)
Class 15	Processing Practical - functions and modifying examples
Class 16	Processing project brief and tutorial
Class 17	Lecture: Art and Computers
Class 18	Processing project tutorial
Class 19	Lecture: Art and Data
Class 20	Processing project tutorial
Class 21	Processing project tutorial
Class 22	Processing project discussion and debrief
Class 23	Section 4: Combinations and Context Introduction to the idea, Mashups and brief
Class 24	Lecture: Art and the Environment
Class 25	Lecture: Art and Science
Class 26	Mashup project tutorial
Class 27	Lecture: Art and People
Class 28	Mashup Project tutorial
Class 29	Mashup Project Presentations
Class 30	Mashup Project discussion and debrief