

DePaul University Political Science Department
TOPICS IN POLITICAL CULTURES –
THE POLITICS OF CREATIVITY

PSC 319, Sec 201 - Winter 2007

Levan Center, Room 407

Mon-Wed-Fri, 1:10-2:10 pm

Thomas Tresser

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Course Description

This class posits that creativity is at the core of the American character, economy and democratic tradition. Business writers have extolled creativity as a vital resource to be studied, celebrated and nourished if America is to continue to thrive in the 21st century. One writer estimates that some 38 million U.S. workers are employed in creative industries while another estimated that creativity-based industries produced some \$960 billion in revenue in America in 1999. In Illinois, over 30% of full-time workers are employed in creativity-based industries. 35 million people are in the United States right now who were not born here because they are seeking the opportunity to re-invent one's self and create a new identity not based on creed, religion, place of origin or anything else -- except one's character and quality of ideas. Clearly, creativity is a serious matter for public policy discussion. Should there be a national creativity policy, along the lines of environmental or national security policy? What can be done by civic leaders to help or hinder creativity? This class will examine these topics using traditional and non-traditional approaches.

About the Instructor

Tom Tresser is a consultant, producer, educator and trainer who can help individuals, companies and communities leverage and amplify their creative assets in order to solve problems, create economic value and trigger civic engagement. Tom has been a long-time advocate for an increased appreciation for the role of creativity in the life of the community. In 1991 he started an organization that organized artists and cultural workers for political activism and taught "Arts and Public Policy" at Roosevelt University, where he organized a center for the study of cultural policy. Tom was Director Cultural Development at Peoples Housing, a nonprofit community development corporation operating in northeast Chicago, where he organized a community arts program that combined culture and economic development. Tom served as lead organizer for the Chicago Park District for two years in a pilot project that transformed a major regional park into a community cultural center. In April 2004, Tom was elected to a two-year term for the Local School Council for the Abraham Lincoln Elementary School in Chicago's Lincoln Park neighborhood. He lectures on "The Politics of Creativity" and conducts leadership training sessions for artists and creative professionals. He teaches classes on arts and civic engagement at DePaul University and Loyola University.



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Attendance and Participation

Regular attendance is required. Attendance will be taken. Students who miss more than two class sessions may be asked to drop the course. Students are expected to be in class on time, and to remain until class ends.

The Learning Experience

We will use a combination of lecture, discussion and presentations. The required texts are:

"The Rise of the Creative Class," by Richard Florida, Basic Books paperback, 2004.

"Creative Industries," edited by John Hartley, Blackwell Publishing, 2005.

“Artists in Times of War,” by Howard Zinn, Seven Stories Press, 2003.

These paperbacks are available at the DePaul Campus Bookstore. Other readings will be posted on the course’s Blackboard website. You should be familiar with the Blackboard environment. Log on at <http://oll.depaul.edu>. When you log on you should see links to all the classes you have registered for. This class will have a website inside this environment.



An introduction to Blackboard can be found online at:
<http://www.itd.depaul.edu/website/faculty/TechnologyTools/Blackboard/Introduction.asp>

Class Schedule – Mondays, Wednesdays, Fridays - 1:10-2:10 pm

	Topic/Content	Reading/Assignments:
<u>Week 1</u> Jan 3	<ul style="list-style-type: none"> - Statement of the instructor’s perspective and biases - Introduction to course and agenda - What is creativity? 	“Definitions of Creativity” document posted on the course web site.
Jan 5	<ul style="list-style-type: none"> - What is public policy? - Discuss reading, “What is Public Policy?” + “Types of Public Policy” grid - Examples of policy – private, DePaul, government 	“What Is Public Policy”. Chapter 1, from <i>American Public Policy: Promise and Performance</i> , and “American Politics and Public Policy” from <i>Politics and Public Policy</i> . These articles will be posted on the course web site.
<u>Week 2</u> Jan 8	<ul style="list-style-type: none"> - Players & Drivers of Politics & Policy - Who impacts policy - How do people’s values and beliefs drive their civic participation? 	Take the online survey, “Beyond Red vs. Blue” at http://typology.people-press.org/typology/ - You must cut-and-paste the results into a Word doc and email it to me at tom@tresser.com by Sunday, Jan. 7, 3pm.
Jan 10	<ul style="list-style-type: none"> - Introduction to framing - View portion of Front Line video “The Persuaders” 	Listen to interview with George Lakoff, sound clip on course web site. Read article “Simple Framing” posted on the course web site.
Jan 12	<ul style="list-style-type: none"> - Discussion of framing - What are values held by students worth fighting for? 	“The Framing Wars” posted on the course web site.
<u>Week 3</u> Jan 15	<ul style="list-style-type: none"> - Introduction to the Creative Economy - U.S. and Illinois perspective 	Chapter 1, “Creative Industries,” from <i>Creative Industries</i> .
Jan 17	<ul style="list-style-type: none"> - Introduction to work of Richard Florida 	Chapters 3, 4 from <i>The Rise of the Creative Class</i> .
Jan 19	<ul style="list-style-type: none"> - Continuation of discussion of work of Florida - Critiques of Florida 	Proposal for research paper is due.

Week 4 Jan 22	- The art of democracy – what is the connection between creativity and civic engagement?	“Serving Democracy By Serving The Arts and Humanities” by Benjamin Barber posted on course web site.
Jan 24	- Continue discussion of creativity and democracy, and social change - Who does art/participates in the arts in the U.S.?	Description of the Animating Democracy project posted on Blackboard site.
Jan 26	- Cultural Democracy and public policy	“Art in a Democracy,” by Dudley Cocke and “Community, Culture and Globalization” by Adams and Goldbard. Posted on Blackboard site.
Week 5 Jan 29	- The National Innovation Initiative of the Council on Competitiveness	Innovate America final report, p. 48 – 55 (brief chapter on “Innovation Ecosystem” and first section of “Goals and Recommendations.”) Posted on Blackboard site. <i>Do not print entire document, it’s 98 pages.</i>
Jan 31	- Continue discussion of national innovation policy.	House Democratic Innovation Agenda. Posted on Blackboard site.
Feb 2	- How creative is America? Students weigh in on their home towns and the Loyola community.	Chapter 12 from Florida, “The Geography of Creativity.”
Week 6 Feb 5	- Issues in Creativity – Intellectual Property	“Commons on the Wires” by Lawrence Lessig, from <i>Creative Industries</i> .
Feb 7	- Continue discussion	“Digital Rights and Wrongs – Intellectual Property in the Information Age,” by Norman Bowie. Posted on Blackboard site.
Feb 9	- Class consensus on file sharing and intellectual property.	
Week 7 Feb 12	- Issues in Creativity – Immigration & Tolerance	“Illegal Immigration,” CQ Researcher, May 2005. Posted on Blackboard site.
Feb 14	- Continue discussion - Video on the Blue Man group	Chapter 18, “Why Cultural Entrepreneurs Matter,” by Charles Leadbeater and Kate Oakley, from <i>Creative Industries</i> .
Feb 16	- Class consensus on open minds and open doors	
Week 8 Feb 19	- Issues in Creativity – Diplomacy and Security	Selection from “Arts & Minds – Cultural Diplomacy amid Global Tensions.” Posted on Blackboard site.
Feb 21	- Continue discussion	Chapter 23, “Culture and the Creative Economy in the Information Age,” by Shalini Venturrelli, from <i>Creative Industries</i> .
Feb 23	- Class consensus on creativity as foreign policy	“Citizen Ben’s Great Virtues,” by Walter Isaacson. Posted on Blackboard site.
Week 9 Feb 26	- Artists in times of war	“Artists in Times of War,” essay by Howard Zinn, from book of same name.
Feb 28	- Continue discussion	Look at “Artists Against the War” and “Axis of Justice” – links on Blackboard site.
Mar 2	- Guest presentation	
Week 10 Mar 5	- Creatives as organizers and candidates	“Introduction to Direct Action Organizing,” by the Midwest Academy, “Leadership Roles Within an Advocacy Movement,” by the Advocacy Institute – posted on class site.
Mar 7	- Continue discussion - Delivering political messages	“Creating a Stump Speech” posted on web site.
Mar 9	- Students will each give a one minute stump speech as if they are running for City Council	Please prepare your remarks BEFORE class.
Week 11	Summary by instructor	“Why Not an Arts President?,” and “The

Mar 12		Public Needs the Talents of Artists” - Research paper is due.
FINAL EXAM	This will be a take home exam, due on March 16.	

Evidence to be Submitted

Evaluation

Participation	20 points
Lead class discussion + Discussion paper	20 points
Research paper	30 points
Final exam	30 points

(I am indebted to Prof. Molly Andolina for the response paper course design elements)

Participation is a key element of this class. Participation does not simply mean showing up. Simply showing up regularly earns a “C” – to earn a higher grade, you need to actively and meaningfully participate in the discussion. I will note when your participation is substantively grounded in the readings and when it is not.

If you miss a class, you are responsible for the material covered, including any changes to the schedule. You are allowed three absences—excused or unexcused. After that, absences will have a negative impact on your grade.

This is an upper level course, which means that there is a substantial amount of required reading. You will be expected to discuss reading assignments in class. The only way to do so, of course, is to actually attend each meeting.

Class discussion—and opinions in general—are a vital part of the learning experience of this course. Questions are welcomed. Students are expected to come to class prepared to share their questions, comments, criticisms and insights with others. We will all gain more from the class if there is a wide breadth of opinion that is shared.

This class will be run as a seminar, where we will *all* discuss the day's readings. On top of general class participation, however, you will also be responsible for leading the discussion during one meeting. This does not mean simply summarizing the material. Everyone will have read, so there is no need to review the basic arguments. Instead, you will provide a framework for discussing and evaluating the reading(s).

Your approach to the discussion should be driven by the material. Some readings will lend themselves to a debate about key terms, either providing clarification (or arguing that they are not well defined or clear). You could engage in material from a theoretical perspective or evaluate the empirical evidence. You will want to look for assumptions (either explicit or implicit) and think about the consequences of the reading for our study of civic engagement –and for our lives as individuals living in a democracy. *Most importantly, you should have a set of questions that will stimulate discussion on the topic* . Feel free to use music, videos, power point presentations, or anything that *helps* your presentation, but remember that the *substance* is key. Really good facilitation will help your classmates make connections between the day's readings and some of the larger themes of the course. Your discussion facilitation will be factored into your participation score.

On the first day of class, I will pass around a sheet that will allow you to sign up for your discussion day.

Response Papers

In addition to leading the class discussion, you will also write a companion response paper. This paper will be primarily analytical (not descriptive). You need to engage in the material; your writing should show that you have moved beyond a simple reading of the work to a more fundamental analysis.

I will provide you feedback on your writing. Use this feedback to help you write your research paper.

The class discussion paper should be 4-5 pages in length, with standard one inch margins and 12 point font.

Papers are due in class on the day that you present. **Papers lose one letter grade for every day that they are late!**

Research Paper

As a student in an upper level course, you are ready to move beyond the material covered in class to investigate an element of the course in more detail. .

A one page paper proposal is due to me in class on January 19th. The paper is due: March 12th at 5:00 p.m.

There are two different options for your paper.

(1) **Conduct a literature review on a topic of your choice** (*although you must clear all topics with me first*). The purpose of this paper is to provide the reader with an in-depth look of a particular phenomenon. You will discuss the theoretical roots of the issue, the ways in which it has been studied, what we have learned about the topic, the areas of contention, and the questions that remain unanswered. Think of this paper as taking one particular reading in this course and blowing it up into a course unto itself.

Possible topics include, but are not limited to:

Creativity and the founding of America

Obstacles to being creative in America

Creativity and innovation in business

Use of creative strategies and tactics in political change (e.g., Billionaires for Bush, The Yes Men)

Survey of Creative Economy city/state initiatives (e.g., Creative Tampa Bay, Imagine Iowa 2010)

(2) The second option is to create a **“Creativity Impact Analysis” (CIA) for a particular policy issue**. Think of a CIA like an Environmental Impact Statement that is required of many legislative and construction initiatives. Use the frameworks offered in the class to look at how a particular issue impacts our “creative ecology.” Don’t use an issue covered in class. (*You will need to get approval of your topic*).

To illustrate this option, I’ll use an issue that was covered in class:

Issue: File sharing

Background: Explain what the current issues are around file sharing. Is there a clear demarcation or set of sides working for/against a bill or set of practices? For example, you might look at the law suits aimed at consumers from the record industry, or look at the Creative Commons licensing system.

Players: Who are the civic agencies or public organizations working around this issue? If there are groups working for/against, summarize at least one group’s work on each side of the issue.

Trends/Who is affected: Who are the players, end users or impacted parties? What are the numbers and trends?

Your CIA: Give your analysis of the issues and proposed legislation, policy or remedies from the point of view of how will creativity be impacted. Will there be more or less? Who will be able to create what?

Your conclusion: Weigh in on the proposed policy or issue. If you are not happy with the dominate points of view or proposed policy solution, create your own.

The paper should be 10-15 pages in length, with standard one inch margins and 12 point font.

Remember: Papers lose one letter grade for every day that they are late!

Take Home Final Exam

The final exam will consist of a creative assignment and will cover material from readings, class discussions and lectures. You should approach this work as if you are writing a paper.

Take home exams that are late lose **one letter grade** for every day that they are late! Exams are due in my box by 5:00 p.m. on **Friday March 16th** . Work received after the 5:00 p.m. deadline is considered one day late.

Grading Criteria –

You will be graded on the structure, style and substance of your argument. If you have any questions about the assignment, or about these criteria, please speak to me.

A A paper that earns an “A” is truly exceptional. It is grammatically flawless; there are no spelling errors. There is a thesis paragraph that provides a road map for the rest of the paper, which ends with a meaningful conclusion. Statements are supported by evidence, which is judiciously assembled to make a case. The writing is clear and concise; the analysis is sophisticated and thoughtful. The argument is logically developed and well organized. Complexities are recognized and addressed. Supporting sources are smoothly integrated into the body of the text. There is mature sentence variety and paragraph development. They address all elements of the assignment (moving beyond description to analysis, for example) and use appropriate citations. “A minus” papers do much of this, but have some slight weaknesses.

B B papers represent strong, solid work. They are well organized, comprehensive, and clear, but may have a few grammatical errors. Complexities are recognized; supporting evidence is provided. Primary and secondary sources are incorporated, but not always paraphrased. There may be an over-reliance on quotes and secondary resources. There is adequate sentence variety and paragraph development. They address all elements of the assignment, but are probably stronger on some parts than others. Low B papers attempt to do this, but fall short in one area. In general, “B minus” papers make a fair attempt to address the question, but are weakened by poor writing, incomplete analysis, or reducing complex issues to overly simplistic assessments.

C C papers meet the minimum requirements, low Cs barely do. They are often poorly organized, which prevents a clear argument. They can fail to acknowledge more than one approach and do not harness all the available evidence. They have grammatical and spelling errors and may provide only passing reference to supporting work. While they may have a thesis, it is not well developed and there is often no clear purpose or conclusion. They may fail to address key elements of the assignment. There are organizational and argumentative weaknesses. Citations may be used, but inconsistently or incorrectly.

D D papers fail to make an argument, or do so in such a confusing, disorganized way that the meaning is lost on the readers. They are replete with errors. The arguments provided are often contradictory. There is usually only superficial discussion of the issues.

Finally, you MUST abide by DePaul's Academic Integrity Policy. Please review this policy online at: <http://studentaffairs.depaul.edu/handbook/code16.html>. This means that you need to acknowledge the work of others. As scholars, you will be turning to primary documents to support your argument, or incorporating others' published research into your own analysis. It is perfectly acceptable to do so, but only if such work is cited. *If you fail to do so, you will receive a failing grade on your assignment and I reserve the right to notify the Dean of this transgression and, if especially egregious, fail you for the course.* If you have any questions about what should be cited or how to do so, please let me know.

Grading:

100%-91%
90%-82%
81%-73%

A
B
C

72%-67%
66%- 0%

D
F

*You are allowed three absences, excused or unexcused. Missing more than three classes will have a negative impact on your grade.

**I will not review class notes for the absent. If you miss class, you are responsible for getting the class notes from one of your classmates.

***Assignments turned in late will be graded one letter grade down.

Policy in the Issuing of Incomplete (IN) Grades

The grade of Incomplete (IN) will be issued only in the case of exceptional circumstances that prevent the student from completing required work within the timeframe of the quarter. Students who want the grade of IN to be issued must make a formal request by no later than the final class period, using the SNL Request Form for IN Grades (supplied by the instructor). This request will specify the final deadline by which the student may submit outstanding course work for evaluation. Work submitted after the established deadline will not be evaluated, and the grade will be entered as an F. There will be no exceptions to this policy, and no justifiable basis for grade appeal.

Plagiarism

Students are expected to observe the University's established guidelines regarding academic integrity, including the following statement regarding plagiarism, as quoted from the University's "Handbook for Undergraduate Studies":

Plagiarism is a major form of academic dishonesty involving the presentation of the work of another as one's own. Plagiarism includes but is not limited to the following: The direct copying of any source, such as written and verbal material, computer files, audio disks, video programs or musical scores, whether published or unpublished, in whole or in part, without proper acknowledgement that it is someone else's. Copying of any source in whole or in part with only minor changes in wording or syntax even with acknowledgement.

Submitting as one's own work a report, examination paper, computer file, lab report or other assignment which has been prepared by someone else. This includes research papers purchased from any other person or agency.

The paraphrasing of another's work or ideas without proper acknowledgement.

Plagiarism, like other forms of academic dishonesty, is always a serious matter. If an instructor finds that a student has plagiarized, the appropriate penalty is at the instructor's discretion. Actions taken by the instructor do not preclude the College or the university taking further punitive action including dismissal from the University.

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