

Course Description:

This is a course in which you can select a theme/ interest area you've had for a long time (Your thesis? Your career intentions? Your practicum context? Your life story?) and build on that theme/ interest through the use of an array of modes of data collection and 'data' expression.

etc...) and some of us are entering this class with strengths in research or academic productivity. All of these techniques for identifying, collecting, distributing, organizing... knowledge will be strengthened individually and then in intersecting ways. Come to class as you are – and trust the

Required art supplies: We are asking each person to bring some paint, sparkles, stickies, glue, paper,

Learning Objectives: At the completion of the course, the student will be expected:

- To have acquired an appreciation of the interrelationships between/ among research, praxis and Turner's analytical framework and other theorists' ideas around human creativity (how we are inspired, how we implement those ideas, etc.).
- 2) To have learned how to critically read and evaluate other people's research/ creative writing to know how to interpret what the media is trying to do to us, etc.
 - 3) To make implicit and explicit linkages between/ among these themes of creativity and social justice and the contexts of rural social activism/ feminist social activism/ First Nations social activism, etc.
 - 4) To demonstrate some attempts to >stretch and try on= more creativity (re thinking/ writing/ exploring, etc) in her/his assignments and tasks as a potential social activist.
 - 5) To be able to summarize some of the key speakers for, and some of the key ideas within, Cultural Studies as a very diverse body of knowledge.
 - 6) To be able to maturely discuss at least two significant social issues or social justice 'stories' of our time (racism, sexism, homophobia, etc.).
 - 7) To be able to explain why/ how these issues play out in a northern BC context – and how these issues intersect at a global level; to have a basic understanding of how federal/ provincial/ municipal funding and non-profit organizations intersect.
 - 8) To be able to offer a feminist analysis around at least two significant social issues.
 - 9) To be able to imaginatively plan (if not also implement) a social justice event (a fundraiser, a protest, a social action/intervention, etc.); to make yourself useful and effective to non-profit organizations.

class and provide examples of my own work and examples of students assignments from past courses.

EFFECTIVE INTEGRATIVE JOURNALING (for your course assignments) INVOLVES THE FOLLOWING :

intelligently makes reference to the assigned readings, scholarly material from other contexts and times in your life, etc.

Effective journaling often demonstrates some sense of vision, idealism, imagining of a better and different world.

It should usually demonstrate some sense of a vision or image of an eventual better different and bigger (or happier) you.

It has been proof read for spelling, tidiness, formating, etc.

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Next to diving into a new novel, play, or movie of my own, there are very few things as exciting to me as staring o a new batch of writers. I feel a deep happiness, a profound excitement, as the class gathers. I have been teaching now for two decades, and I can still remember specific rooms, the precise way the light fell across certain faces twenty years go. I remember, too, my feeling of a glowing secret certainty, what I kna n, w

class like newspaper articles that are relevant to the learning of the group, etc. In some

etc.) if it suits your topic. It will be evaluated in equal parts by the following criteria: professional scholarly presentation and active proof that you've done the assigned

- Nachmanovitch, S. (1990). *Free play: Improvisation in life and art*. New York, New York: Penguin Putnam, Inc.
- Noble, K. (1990). The Female Hero: A Quest for Healing and Wholeness. *Women & Therapy, 9(4)*, 3-18.
- Peile, C. (1993). Determinism versus Creativity: Which Way for Social Work? *Social Work, (38)*, 127-134.
- Ritzer, G. (2005). *Revolutionizing the means of consumption: Enchanting a disenchanted world*. Thousand Oaks, California: Sage Publications.
- Sullivan, W. (1989). Community Support Programs in Rural Areas: Developing Programs Without Walls. *Human Services in the Rural Environment, (12)*, 19-24.
- Szuchman, L. (2002). *Writing With Style - APA Style Made Easy*. Australia: Wadsworth - Thomson Learning.
- Transken, S. (1994). Dwarfed Wolves Stealing Scraps From The Masters= Tables. *Alternate Routes, 31-63*.
- Transken, S. (1995). Reclaiming Body Territory. *Canadian Research Institute For The Advancement Of Women, (25)*, 1-35.
- Transken, S. (1997). The Doors Are Shut And The Organizations Closed: Notes Exploring How This Story Unfolded. *Atlantis, 62-72*.
- Transken, S. (1998). Organizational Activists And Immigrant Women=s Groups: From Drowning To Swimming To Graceful River Rafting. *Refugee, 10-31*.
- Transken, S. (2002). Poetically Teaching/Doing Social Work. *Critical Social Work Journal*.
- Turner, L. (1999). *Creativity - An Overview and Framework for the Social Work Practitioner*. *Canadian Social Work, (1)*, 91-97.
- Uematsu, M., & Walz, T. (1997). Creativity in Social Work Practice: A Pedagogy. *Journal of Teaching in Social Work, (15)*, 17-31.
- Winslow, S. (1990). The Use of Ritual in Incest Healing. *Smith College Studies in Social Work, (61)*, 27-41.

HIGHLY RECOMMENDED SUPPLEMENTAL READING

ADDITIONAL INTERESTING READING

Abrams, Rebecca. (1997) The Playful Self: Why Women Need Play In Their Lives. London: Fourth Estate.

Ballenger, Bruce and Barry Lane. (1996) Discovering The Writer Within: Forty Days To More Imaginative Writing. Cincinnati: Writer=s Digest Books.

Bane, Rosanne. (1999) Dancing In The Dragon=s Den: Rekindling The Creative Fire In Your Shadow. York Beach: Nicolas Hays, Inc.

Bender, Sheila. (1998) Writing Personal Poetry: Creating Poems From Your Life Experiences. Cincinnati: Writer=s Digest Books.

Breathnach, Sarah Ban. (1999) The Illustrated Discovery Journal: Creating a Visual Autobiography of Your Authent0.2r.2 (S)-0.2 (e) 0.2 (l) 0.(dow) JTJ ET Q q 1 0 0 -1 0 792 cm 575 181.9

Ealy, C. Diane. (1995) The Woman=s Book OF Creativity. CaliFornia: Celestial Arts.

Langer, Ellen J. (1997) The Power OF Mindful Learning. New York: A Merloyd Lawrence Book.

Malmo, Cheryl and Toni Suzuki Laidlaw. (1999) Consciousness Rising. Charlottetown: Gynergy.

Metzger, Deena. (1992) Writing For Your Life: A Guide And Companion To The Inner Worlds. New York: HarperCollins Publishers.

Maisel, Eric. (1999) Deep Writing: 7 Principles That Bring Ideas to LiFe. New York: Jeremy P. Tarcher/Putnam.

Marx Hubbard, Barbara. (1998) AAwakening To Our Genius: The Heroine=s Journey.@ The Fabric OF The Future: Women Visionaries Illuminate The Path To Tomorrow. Ed. Berkeley: Conari Press.

Mayberry, Maralee And Ellen Cronan Rose. (1999) Meeting the Challenge: Innovative Feminist Pedagogies in Action. New York: Routledge.

McClanahan, Rebecca. (1999) Word Painting: A Guide to Writing More Descriptively. Ohio: Writer=s Digest Books.

McNiff, Shaun. (1992) Arts As Medicine: Creating Therapy of the Imagination. Boston: Shambhala.

Metzger, Deena. (1992) Writing For Your Life: A Guide And Companion To The Inner Worlds. New York: HarperCollins Publishers.

Osho. (1999) Creativity: Unleashing The Forces Within. New York: St. Martin=s Griffin.

Parameswaran, Uma Ed. (1996) Quilting A New Canon: Stitching Women=s Words. Toronto: Sister Vision: Black Women and Women of Colour Press.

Perkins-Reed, Marcia. (1996) Thriving In Transition: EFFective Living In Times OF Change. New York: A Touchtone Book.

Putnam, Dana, Dorothy Kidd, Elaine Dornan and Patty Moore. Ed. (1995) The Journal Project: Dialogues And Conversations Inside Women=s Studies. Toronto: Second Story Press.

Randall, William Lowell. (1995) The Stories We Are: An Essay on Self-Creation. Toronto: University of Toronto Press Incorporated.

Richards, Dick. (1995) Artful Work: Awakening Joy, Meaning, And Commitment In The

Workplace. New York: The Berkley Publishing Group.

Shearar, Cheryl. (2000) Understanding Northwest Coast Art: A Guide To Crests, Beings, And Symbols. Toronto: Douglas And McIntyre.

Smith, Dorothy E. (1999) Writing The Social: Critique, Theory, And Investigations. Toronto: University of Toronto Press Incorporated.

Spender, Dale Ed. (1983) Feminist Theorists: Three Centuries Of Women=s Intellectual Traditions. London: The Women=s Press Limited.

Snider, Jason. Ed. (2000) Tales From The Couch: Writers On Therapy. New York: Harper Collins.

Stout, Martha. (2001) The Myth of Sanity. New York: Viking

Terr, Lenore. (1999) Beyond Love And Work: Why Adults Need To Play. New York: Touchstone.

Tuhiwai Smith, Linda. (1999) Decolonizing Methodologies: Research And Indigenous Peoples. Zed Books: New York.

Turner, Joan and Carole Rose. (Ed.) (1999) Spider Women: A Tapestry OF Creativity And Healing. Manitoba: Gordon Shillingford Publishing Inc.

Virshup, Evelyn. (Ed.) (1993) California Art Therapy Trends. Chicago: Magnolia Street Publishers.

Wells, Valerie. (1990) The Joy OF Visualization: 75 Creative Ways To Enhance Your Life. San Francisco: Chronicle Books.

Wisecchild, Louise. Ed. (1991) *She Who Was Lost Is Remembered: Healing From Incest Through Creativity*. Vancouver: Raincoast Book Distribution.

Wolper, Andrea. (1995) AMaking Art, Reclaiming Lives: The Artist And Homeless Collaborative@. But Is It Art? Ed. Nina Felshin. Seattle: Bay Press.

Wurtzel, Elizabeth. (1998) Bitch: In Praise Of Difficult Women. New York: Double Day Books.