

The *Artfully* Extended Mind

Honors 2870

Mondays & Wednesdays, in Three Sections:

Section 001: 11:50am-1:10pm ☞ Section 002: 1:25pm-2:45pm ☞ Section 003: 3:00pm-4:20pm

Meets in the Marriott Honors Community Building's *Big Ideas Room* (MHC 1205)

Office hours by appointment: email phillip@bimstein.com

Your wise, kind and supportive TAs:

Section 001 (11:50am): Gabriel Hammond u1190698@utah.edu 860-682-0053

Section 002 (1:25pm): Emmy Darling u1306177@utah.edu 801-694-5578

Section 003 (3:00pm): Caroline Martin carolinejomartin@gmail.com 801-946-4522

Each can also be reached via Canvas messages

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Course Description

Where does the mind stop and the rest of the world begin?

This intriguing question (asked by the philosophers and cognitive scientists, Andy Clark and David Chalmers) is central to **The *Artfully* Extended Mind**, which will explore how “thinking outside the brain” can enrich our lives and illuminate our imaginations.

Based on recent research in psychology and cognitive science, we will think with our bodies, our surroundings and our relationships. You will extend your minds and develop your thinking facility in a series of experiential hands-on workshops (drawing, music, songwriting, performance poetry, improvisational acting, vocal improvisation and composition, dance, movement, body art, mask-making, mindfulness practice, walking meditation and *qigong*).

Orchestration of these artistic and multi-dimensional cognitive experiences will develop your capacities to focus attention, resist distraction, develop verbal fluency and cognitive flexibility, enhance problem-solving and decision-making abilities, and increase long-term memory for what is learned. And to fully and deeply engage your mind and heart, you will also practice mindfulness, be creative and have fun!

There are multiple potential pathways – both to and from the heart of this course. And they intersect in felicitous ways. Three good ones:

- *The Path of the MIND* >>>
 - Reading about, writing about and discussing: cognition, psychology, neuroscience, philosophy
- *The Path of the ARTS* >>>
 - Experiencing the arts, learning about the arts, **being** the art ... and the **art of being**
- *The Path of PRACTICE* >>>
 - Mindfully practicing meditation & movement; expanding awareness, presence and joy

The journey will be serendipitous and the final destination is unknown. Therefore the most important, meaningful and impactful pathways for YOU are the ones you discover on your own, through your own study, embodied experience, practice and insight.

The energy of the mind is the essence of life – Aristotle

Course Texts

The framework of the course will be set out in this central text, read throughout the semester:

- *The Extended Mind: The Power of Thinking Outside the Brain*, by Annie Murphy Paul, 2021

Other assigned readings and videos on neuroscience, cognition and the arts will provide a wide variety of perspectives and research, and an extended theoretical and scientific basis for the course:

Selected readings (in online pdfs or eBooks):

- *Mind: A Journey to the Heart of Being Human*, by Daniel Siegel, MD: Chapter 1, "Welcome"
- *In An Unspoken Voice*, by Peter Levine: Chapter 12, "The Embodied Self"
- *Becoming Animal*, by David Abram: "Mind"
- *New Essays on the Psychology of Art*, by Rudolf Arnheim: "A Plea for Visual Thinking"
- *Art as Experience*, by John Dewey: Chapter 1, "The Live Creature"
- *This is Your Brain on Music*, by Daniel Levitin: Chapter 1, "What is Music?"
- *The Art of Is: Improvisation as a Way of Life*, by Stephen Nachmanovitch: Five chapters
- *New Political Science: A Journal of Politics and Culture*:
 "Composing a Community: Collaborative Performance of a New Democracy" by Phillip Bimstein
- *Looking at Mindfulness: 25 Paintings to Change the Way you Live*, by Christophe Andre:
 Selected chapters
- *The Arts and the Creation of Mind*, by Elliot W. Eisner:
 Chapter 1, "The Role of the Arts in Transforming Consciousness"
- *Architecture, Ethics, and the Personhood of Place*, edited by Gregory Caicco:
 "An Archipelago of Authenticity" by Juhani Pallasmaa
- *The World Beyond Your Head*, by Matthew B. Crawford:
 "Introduction: Attention as a Cultural Problem"
- *Mind in Motion: How Action Shapes Thought*, by Barbara Tversky:
 Chapter 9, "Conversations with a Page: Design, Science, Art"
- How to Meditate FAQ, by Tara Brach

Selected videos (online):

- Easy 5-minute Mindfulness Meditation (Phillip Bimstein)
- "What is Interoception?" (Embodied Philosophy)
- "How to truly listen" (TED Talk, Evelyn Glennie)
- "What is Extended Mind?" (Andy Clark and David Chalmers)
- "Architecture that's built to heal" (TED Talk, Michael Murphy)
- "Using biophilic design to heal body, mind and soul" (TED Talk, Amanda Sturgeon)
- "How to Practice Politics with Music in Mind" (TED Talk, Phillip Bimstein)

Course Calendar

Following the framework laid out in *The Extended Mind*, our course will sequentially explore the three fields of thinking and knowing as described in our main text:

EMBODIED

SITUATED

RELATIONAL

We will inhabit each field for roughly a month. Before moving on to the next field, you will write a Think Piece about the field you just explored.

However, the fields are not mutually exclusive, so there will be overlap and intersections between them all. You are encouraged to navigate them in whatever ways you find most helpful in developing your own learning and deepening your own insight.

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This is a highly experiential and multi-dimensional course. While we will indeed read deeply and you will comment substantively on its academic themes, the unique heart of this course, its most fertile learning ground, will be the opportunities you have to experience the arts in hands-on workshops led by very special guests. You will move, draw, write, assemble, sing, drum, act, compose and improvise in ways that hopefully stimulate a more embodied understanding of the extended mind than simply reading about it could accomplish on its own.

To that end, here is the planned schedule (subject to change) of our workshops and presentations (please note that some will be in other locations):

- 9/11 Qigong Practice – with Toni Lock [location – depending on the weather: Chapel Glen]
- 9/18 Yoga Nidra Practice (deep effortless relaxation) – with Charlotte Bell (bring a blanket & pillow!)
- 9/25 Movement, Dance Workshop – with Molly Heller [@UMFA]
- 10/4 Tatau Workshop [@UMFA]
- 10/18 Drawing Workshop – with Joshua Graham [@UMFA]
- 10/23 Acrobatic Dance & Movement Presentation & Workshop – with Circa [@UMFA]
- 10/25 Investigating Space Workshop – with architects Jim Agutter and Valerie Green
- 11/6 Drum Circle Workshop – with Steven Waters [@UMFA]
- 11/8 Improvisational Singing Workshop – with Phillip Bimstein
- 11/15 Mask-making Workshop [@UMFA]
- 11/20 Performance Poetry Workshop – with Jesse Parent
- 11/27 Improvisational Acting Workshop – with Jesse Parent
- 11/29 Collaborative Songwriting Workshop – with Phillip Bimstein

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Please note that the best way to view the course calendar is to go to [our Canvas course page](#) and click Calendar on the menu on the left. That calendar will include all assignments too, though you might find the most convenient way to navigate through the assignments and workshop schedule is via [the Modules link](#) (where assignments and workshops are listed week by week. Or if you'd like to go directly to the current module (the current or upcoming week) go to our [Home Page](#) and click on the CURRENT MODULE link, directly below the top graphic.

Key Elements of the Course

Mindfulness Meditation

You can't stop the waves but you can learn to surf – Jon Kabat-Zinn

A growing body of neuroscientific research confirms that contemplative practices such as meditation and traditional yoga have measurably positive effects on memory, attention, learning and well-being. American universities, medical schools, and research institutes have begun to incorporate forms of contemplative practice into their programs (the Stanford University Center for Compassion and Altruism Research is a notable example here in the PAC 12). As American society struggles with painful internal polarization and world conflicts proliferate, students and faculty alike hunger for a compassionate education of the “whole person” aimed toward making a positive impact locally and globally. (This paragraph is borrowed, with slight modification, from our syllabus for the 2016-17 Praxis Lab, *Opening the Mind's Eye: Contemplative Practice and Higher Education*, which I co-taught with Joseph Metz)

A central goal of **The Artfully Extended Mind** is for each student to develop, deepen and fine tune their awareness of their body, heart and mind. Therefore a key element of this course is a daily practice known as mindfulness meditation. You will be guided in this practice during brief periods of most class sessions. You will also be given audio links to guided meditations online. Options are available for modifying any of these instructions to suit your individual needs and preferences.

You are expected to commit to a daily practice* at home. Beyond the benefits to your well-being, your mindfulness practice will enliven your workshop experiences and also be highly relevant and applicable to class discussions of the assignments—and they will provide context, dimension, personal observations and insights for your Think Pieces and paper.

Therefore your daily meditative practice is integral to this course. To help you maintain consistency, to memorialize your steps along the path, and to record your thoughts and experiences for potential use in your Think Pieces and paper, you will maintain a personal practice journal for your own use. And it would be great to also make this an “interoceptive journal,” in which you describe your body's sensations, the paths before you and the choices you make (see *The Extended Mind*, p32).

I welcome your questions about your practice and will answer them at any time. There will be opportunities in class. You also may include questions or concerns about your practice in your Canvas commentaries. Either your TA or I will respond. I will also be happy to meet with you, individually or in small groups, to offer additional guidance, answer questions or address any concerns you may have about your mindfulness practice.

A very helpful app – not only as a meditation timer with a lovely selection of bells, a motivator, log, possible journal, and a place to share comments with meditators around the world, but also because many great guided meditations are easily accessible there—is the **Insight Timer**, available for free in the App Store and on Google play. You can read about it at <https://insighttimer.com/>.

* Note: this class—and the meditative practices explored in this class—are presented in the spirit of academic inquiry and not for the purpose of promoting or proselytizing for or against any religious, faith, or secular tradition or belief. Participation in the meditative practices does not require students to accept, reject, or alter any personal beliefs or commitments, and a student may opt out of a specific practice that is prohibited by their religious or personal beliefs.

Writing

It is my hope that this course's deepest impacts will be experienced by you quietly, personally and within. The discoveries you make, and the most enduring and transformative effects of your study and real-time explorations, will be ineffable and immeasurable. Your internal experiences and personal revelations are indeed the real potential treasure. However, you still must present something to measure. And that will be your writing.

You will write two Think Pieces over the course of the semester. These will be two pages (though they can be longer if you feel so guided). They will at times be commentaries on the readings, and sometimes they will be personal explorations of your own experience or an aspect of the arts and/or the mind that especially intrigues you. In either case, your Think Pieces will be well grounded in our readings, discussions, workshops and presentations.

You will also write a longer and more formal final paper that will thoroughly explore and express what you have gleaned and experienced in this course. More guidelines and suggestions for this paper may emerge from the way your own involvement shapes this course, and will be further articulated later this semester. The paper is due the last day of class (in both hard copy and online).

A Note* on AI: Any work written, developed, created, or inspired by artificial intelligence (AI) is considered plagiarism and will not be tolerated in this course. While the ever-changing and exciting new developments with AI will find their place in our workforces and personal lives, in the realm of education and learning – and particularly in this course -- this kind of technology does not belong. This is because the use of AI robs us all of the opportunity to learn from our experiences and from each other, to play with our creative freedoms, to problem-solve, and to contribute our ideas in personal and authentic ways. In a nutshell, college is a place for learning, and this class is specifically a space for learning how to use OUR minds and not artificial ones. AI simply cannot do that thinking, learning and experiencing for us.

*(The statement above is adapted and modified from one created by Virginia Chaffee, Senior Instructor in the Colorado State University English Department and University Writing Program. See and respect also the University Statement on the use of generative AI on page 11 of this syllabus.)

Class Schedule

In addition to being included above, the class schedule, including all assignments, is posted to Canvas and can best be seen chronologically in the Calendar view of the course and in the Modules link (the current or upcoming week's Module can always be accessed from the course Home page). The schedule and assignments are subject to modification, in which case advance notice will be given in class and/or by email.

Important note about the assignment load and how to best manage your time

It is generally expected throughout the University that there are 2-3 hours of homework per week connected to every credit hour for the appropriately prepared student. That translates into an expectation of 6-9 hours of weekly study for each 3-hour course—or 3-4½ hours for EACH of our two weekly classes. However, I like to keep the load well beneath that, in most cases an hour or less. But at times it might possibly take a couple of hours to prepare for a class, depending on your own reading speed and study habits.

Policies and Statements

Teaching Methods and Goals

In a Navajo legend a coyote, or “songdog,” emerged from a hole in the ground and sang the world into existence. The *songdog* story, and the feeling of possibility it engenders, has inspired all my work as composer, mayor and citizen. My goal as teacher is to spark that feeling and develop that capability in my students, helping them to become conscious and intentional co-creators—*songdogs*—singing ourselves and our communities into existence.

My experiences as a musician and a mayor dispose me to think of learning taking place within collaborative frameworks, where ideas are proposed, elaborated, tested, counterpointed and reprised like themes in a classical sonata or issues at a town meeting. It is key that each participant interacts with the subject from their own experience, and speaks with their own voice.

I teach like I lead a band or conduct a meeting: Create the welcoming space, put a “song” on the table, propose an agenda, and have at it together. I present when useful and I listen always, my ears tuned to response, whether spoken or silent. The subject is then articulated in collaboration with one another. My students and I create a community of learning, and we learn in concert with each other.

Key Evaluative Criteria

Your papers, discussion and online comments will be evaluated using the following criteria:

1. To what extent do you demonstrate a thorough and deep understanding (and/or critique of) our Readings and discussions?
2. To what extent do you fully engage our in-class presentations and workshops – as well as concepts from our Readings and discussions – and articulate them with your own?
3. To what extent do you meaningfully express your interpretation and application of the concepts we have studied – and the personal experiences and insights you gained from our workshops – to the topic you have chosen?

Be sure to note the underlined words above:

The purpose of the underlining is to emphasize that papers and comments which truly demonstrate a considered understanding and interpretation of course topics (as developed in lectures, sources, class discussion and your own thought) will tend to earn the better grades. On the other hand, papers and commentary that skim the surface (for example, simply reciting the basic analogies we’ve discussed but not developing, exploring or analyzing them), demonstrating only a superficial, narrow or limited understanding and interpretation of course topics, will tend to earn lower grades.

The most important thing for you to know and keep in mind:

Make sure that your writing and discussion are well-grounded in the topics and experiences that we explore in this course.

Attendance and Participation

In this collaborative, experiential seminar-style class, attendance and class participation are highly important—and required. Much of the material and experience is presented only in class, and student participation is key to achieving the course goals.

Therefore, each student is expected to attend and participate in ALL* classes (especially including the guest presentations). In rare cases where class participation is not possible due to an emergency absence, an explanation is expected (when possible, in advance). Such absences will be excused only with a doctor's note or other form of official documentation. In any case, makeup work will be required (and it is the student's responsibility to contact your TA to find out what must be done, and to complete the work in a timely fashion). However, please note that the makeup work is not equal to being present in the class. And because engagement is so vital to the goals and purpose of this course (and a large part of your grade), be aware that if you miss a presentation you obviously will not be able to comment on it, and therefore your overall grade for engagement will be diminished.

Note: a conflict with another class, whether because of a project, requirement or a test, is not an excused absence. According to the Honors College, such conflicts should not occur, but if they do, you are still expected to come to this class and ask the other professor to make whatever accommodation is needed.

Lack of student presence and participation will affect the final grade.

Students are expected to arrive before class begins and remain until class ends. Coming to class significantly late or leaving significantly early may be factored into attendance.

Unexcused absences of any kind will affect your final grade.

*Note: if on a particular day you are unable to attend your section but could instead come to another time slot, it would be far better to come to another section than to miss the entire day. However, this is only a rare stopgap solution, not meant to be a regular occurrence, as it is better for you to continue to develop your relationships and build community in your own section. But again, in rare cases where you need to switch to another section, you are welcome and encouraged to do so (just be sure to let your TA know—whether before, during or after class—so we can make a record of your attendance).

Personal Engagement

Because deep engagement is such a vital part of this course, and key to your own learning, here are a few thoughts to help you participate and strengthen your contributions:

You are expected to engage deeply, thoughtfully, thoroughly and authentically (no AI) with every assignment—whether it is a book, a shorter reading, a work of art or music, a film, video, audio talk, or an activity. I trust you will bring your own perspectives, insights and interpretations to each one—and share them with your classmates, your TA and me. Therefore: use of AI on submissions is prohibited.

Important: an integral part of your engagement is acknowledging the written response you receive from your TAs and me. Be sure to read and acknowledge all written feedback on your comments.

Light or superficial engagement will be noted; active and deep engagement will be rewarded.

To play to your strengths and invite your preferred method of participation, there are three ways to engage in this class: (1) spoken, real-time in class; (2) uploaded written commentary on Canvas; and (3) online discussion posts to the interactive [Artfully Extended Forum](#).

(1) A valuable and productive way to manifest and express your engagement—and to share your insights with your classmates—is within our live in-class discussions.

(2) However, if you prefer collecting your thoughts on “paper” rather than expressing them in class, you may offer your summary, commentary, or other response and submit it directly on Canvas. An opportunity will be provided for each assignment and class presentation.

(3) A third way to productively and creatively engage with course assignments and themes is by sharing your comments, perspectives, and insights in posts to the online and ongoing written discussion for this course on Canvas in the interactive [Artfully Extended Forum](#).

More about engagement and participation:

I offer these three ways of engaging and participating in order to build on the strengths of each student. Some of us prefer to speak, while others prefer to write. Some of us prefer the spontaneity of the moment, while others prefer to process and collect their thoughts. Some of us love to jump in and raise our hands, while others prefer to wait and let others have the floor. And we may have different preferences at different times. I want you to be assured that in whatever way you choose to engage, your contributions will be valued and appreciated.

And you don't need to engage in all three ways in each class session. Just be sure to offer relevant commentary in at least one of the three ways for each class. And you can opt for a different way in different classes and for different assignments.

(Note: while the Canvas assignments may ask you to “Mark when done,” please know that this is only a minimal indication—more for yourself than for me or your TA—that you have finished that particular assignment. It does NOT take the place of the engagement described above. You still need to respond to the assignments in order to earn full credit for engagement.)

Tips for interactive discussions:

For in-class discussions, depth, relevance and quality (of comment) is more important than quantity, length and frequency. In other words, it is better to make one good, relevant point—that clearly builds upon or reflects on the assigned text—than to speak multiple times but without strong grounding in the text's ideas.

Therefore I ask that you pick your moments well, and, once you have spoken, consider giving space for others to share their insights. Of course, when a dialogue develops between you and another student, or in a continuing thread that relates to your original point, you are certainly welcome to continue to speak within that dialogue or thread.

To provide space for students who have not yet spoken, or are taking advantage of time to collect their thoughts, we will at times notice that a pause or moment of quiet enters our discussion. This is perfectly natural and productive, as it gives us time to reflect on what has already been said, and also offers an opportunity for a new voice to enter the dialogue. We can observe such a moment as a gift.

How your final course grade is constituted

Half of your final grade will be shaped by your participation in class and the depth of your commentary on -- and engagement with -- the readings and presentations.

The other half will be determined by the insight and quality of your three papers.

Each of these halves further subdivide into their own two halves (therefore 25% for each area), like this:

Participation/Engagement/Attendance*

25% Commentary on assignments

25% Commentary on in-class workshop/presentations (for which you are required to be present)

*(**IMPORTANT:** Note that attendance is a key part of your grade. Your cumulative grade in participation/engagement is affected by attendance and can be reduced by unexcused absences)

Papers

25% Two Think Pieces

25% Final Paper

It is important that you do good work in all four of these areas. A weakness in any can drag down the other three. Make sure you devote your time and attention to them all.

Your grades will not be recorded in the Canvas Gradebook. However, you will know your grades on your papers because I will embed them in my Canvas comments.

For participation/engagement, as long as you comment regularly and demonstrate that you are truly engaging with the readings and workshop/presentations, you will do fine. After a few weeks, your TA will let you know if you need to strengthen your engagement. If you do not hear such a comment from them by Fall Break, you can be assured that you are doing well. But you can always check with your TA, who is here to help and support you.

About your professor

I grew up in Chicago, studied classical music at Chicago Conservatory, then led a precarious double life dashing between the encyclopedia business by day and a punk rock band by night. But I fell in love with the red rocks of southern Utah, so I left behind MTV to hike (and live) in Springdale, the gateway to Zion National Park. My new neighbors forgave my punkish ways and twice elected me mayor. After noticing significant and useful similarities between musical and political processes, I cooked up the *Composing a Community* course for the Honors College.

As a composer, professor and former mayor, I am deeply interested in integrative interdisciplinary analogies and insights. Students seek, discover, study and apply such analogies in my other Honors courses: *Composing a Community* (relationships between music, dialog and community) and *Radical Quiet* (quiet and slow ways of looking, living and learning). And, as a certified mindfulness teacher, I integrally incorporate regular meditative practice in my classes and assignments. (If you'd like to see photos and read more, you can go to Canvas and click [About Your Professor](#))

About your TAs

You are very fortunate to have some wonderful TAs this semester: Gabriel Hammond, Emmy Darling and Caroline Martin. Please read about them on our Canvas course page at [About Your TAs](#). They took this course last year, so they understand it well and they'd love to help you. They welcome your questions and concerns, which you can express to them in class or via their email address, listed at the top of this syllabus. Feel free also to text them if you have an emergency or get lost when we meet at another location.

Other Classroom Policies

This course is designed to cultivate a community of learning that is productive, hospitable and fair to all. To support our community of learning, all students are expected to abide by the following policies:

- IMPORTANT: The use of cell phones or other communication devices, whether for calling, checking news or messages, texting, social networking or any other purpose, is prohibited during class, except for a medical emergency. Students are expected to turn off such devices during class. Students using such devices will be required to leave the classroom for the remainder of the class period.
- Students are permitted to use computers during class ONLY for note taking, discussing assigned pdfs and other class-related work. Students using computers for any purpose not related to our class will be required to leave the classroom for the remainder of the class period.
- Late submissions of Think Pieces and the final paper can cost one letter grade per day.

Faculty and Student Responsibilities

All students are expected to maintain professional behavior in the classroom setting, according to the Student Code, spelled out in the Student Handbook. Students have specific rights in the classroom as detailed in Article III of the Code. The Code also specifies proscribed conduct (Article XI) that involves cheating on tests, plagiarism, and/or collusion, as well as fraud, theft, etc. Students should read the Code carefully and know they are responsible for the content. According to Faculty Rules and Regulations, it is the faculty responsibility to enforce responsible classroom behaviors, beginning with verbal warnings and progressing to dismissal from class and a failing grade. Students have the right to appeal such action to the Student Behavior Committee.

Student Names & Personal Pronouns

Class rosters are provided to the instructor with the student's legal name as well as "Preferred first name" (if previously entered by you in the Student Profile section of your CIS account, which managed can be managed at any time). While CIS refers to this as merely a preference, I will honor you by referring to you with the name and pronoun that feels best for you in class or on assignments. Please advise me of any name or pronoun changes so I can help create a learning environment in which you, your name, and your pronoun are respected. Therefore, please also let me know if I mispronounce your name, or mistakenly use the wrong pronoun. I want to be sure to get it right.

LGBT Resource Center

If you are a member of the LGBTQ+ community, I want you to know that my classroom is a safe zone. Additionally, please know that the University of Utah has an LGBT Resource Center on campus. They are located in Room 409 in the Olpin Union Building. Hours: M-F 8-5pm. You can visit their website to find more information about the support they can offer, a list of events through the center and links to additional resources: <http://lgbt.utah.edu/>. Please also let me know if there is any additional support you need in this class.

Diversity / Inclusivity Statement

It is my intent that students from all diverse backgrounds and perspectives be well served by this course, that students' learning needs be addressed both in and out of class, and that the diversity that students bring to this class be viewed as a resource, strength and benefit. It is my intent to present materials and activities that are respectful of diversity: gender, sexuality, disability, age, socioeconomic status, ethnicity, race, and culture. Your suggestions are encouraged and appreciated. Please let me know ways to improve the effectiveness of the course for you personally or for other students or student groups.

University Statement Regarding Academic Misconduct and Use of Generative AI

It is expected that students will adhere to generally accepted standards of academic honesty, including but not limited to refraining from cheating, plagiarizing, misrepresenting one's work, and/or inappropriately collaborating. This includes the use of generative AI tools without citation, documentation, or authorization. Students will also be expected to adhere to the prescribed professional and ethical standards of the profession/discipline for which the student is preparing. Any student who engages in academic dishonesty or who violates the professional and ethical standards for the profession/discipline for which the student is preparing, may be subject to academic sanctions as per the University of Utah's Student Code :<https://regulations.utah.edu/academics/6-410.php>

My Course Policy on the use of AI (Artificial Intelligence)

While the University Statement above applies to this course, so does my own statement*, which more specifically prohibits the use of AI on any and all assignments in this course:

Any work written, developed, created, or inspired by artificial intelligence (AI) is considered plagiarism and will not be tolerated in this course. While the ever-changing and exciting new developments with AI will find their place in our workforces and personal lives, in the realm of education and learning – and particularly in this course-- this kind of technology does not belong. This is because the use of AI robs us all of the opportunity to learn from our experiences and from each other, to play with our creative freedoms, to problem-solve, and to contribute our ideas in personal and authentic ways. In a nutshell, college is a place for learning, and this class is specifically a space for learning how to use OUR minds and not artificial ones. AI simply cannot do that thinking, learning and experiencing for us.

*(This statement is adapted and modified from one created by Virginia Chaffee, Senior Instructor in the Colorado State University English Department and University Writing Program)

All assignments are required

I do not offer substitutes or make accommodations for assignments. Each assignment in this course is required of every student.

Modifications to the Syllabus

The standards and requirements set forth in this syllabus may be modified at any time by the course instructor. Notice of such changes will be by announcement in class.

Coda (final notes)

I really look forward to our explorations and discussions of the arts and to “thinking outside our brains.” As a musician and former mayor I am attuned to the flow of a meeting or class. I encourage us all to listen and respond to each other. We will mindfully compose our community of learning together. Content may be shaped or altered to fit students' needs and interests. It is my hope that we will all leave this course having a richer understanding of the arts, our minds, ourselves, our communities and our world. My goal is that we see with fresh eyes, hear with fresh ears, “turn the everyday flow of perception into an act of discovery” (*Slow Looking*, Shari Tishman) and become “completely aware of being alive” (*How to Do Nothing*, Jenny Odell).