College Visions: Innovation and Creativity in the Humanities

2015 Summer Seminars for High School Students

University of South Florida St. Petersburg, Department of English

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Amount requested:
May not exceed $20,000.
14,979.00

Narrative:

1. Theme / Topic*
Describe the central humanities theme or topic the seminar will address and the intended impact on students. The theme should allow students to develop a deeper and more complex understanding of the humanities and how the humanities are connected to other fields of inquiry.

The theme of our summer 2015 pre-college experience is encapsulated in our title: "College Visions: Innovation and Creativity in the Humanities." Our program will give students an understanding of the depth, breadth, and interdisciplinarity of the humanities and their relevance to fields ranging from biology, conservation, and business to environmental studies, urban design, music, and the fine arts. Students will participate and collaborate fully in active learning sessions and outdoor activities that will demonstrate the value of creative, innovative thinking in terms of vision/observation, communication, cooperative team building, and problem solving.

Students will experience campus life from Sunday evening through Friday afternoon under the supervision of two live-in student counselors and one live-in adult who will be familiar with the goals and support/assessment needs of our program. Before arriving on campus, students will be prompted to reflect on their upcoming journey and answer questions related to the overarching goals of the seminar. Among our most important goals is to have students come to understand that innovation/creativity is not something that artists, scientists, or inventors practice alone, but is rather a way of envisioning the world around us and a powerful way of approaching challenges across all disciplines and fields.

As our Draft Daily Agenda shows, the eight academic sessions include learning components and experiential components that will do more than "tell" students about how creativity, keen observation, and innovative ways of thinking work in various fields and endeavors. Students will see for themselves how humanities scholars and practitioners incorporate creativity, invention, and improvisation in their daily practices of art and science.

The sessions comprise a synergistic whole that combines intellectual challenge with physical experience to drive home the significance of humanistic study in college life and beyond.

2. Content and Design*
Describe how the seminar will be structured including classroom activities, off-site experiences, and free time. Include plans for facilitating individual and/or group projects.

Our seminar combines interrelated in-classroom and out-of-classroom, whole- and small-group experiential academic sessions. It includes structured and unstructured free time and evening activities related to the seminar theme and to the creation of small group final projects. Evening activities will focus on the idea of the interconnected Mind/Body/Spirit and will encompass the welcoming BBQ and ice-breaking games, an optional session on preparing to apply to colleges, waterfront and fitness center activities, yoga, and a drum circle.
Monday through Thursday begin with breakfast, followed by a morning interactive/academic session, a lunch break, an afternoon interactive/academic session, free time before and after dinner, and a variety of evening activities (structured and open). There will be a final hands-on academic session with Master Printer and Professor Erika Greenberg-Schneider on Friday morning, in which students will learn about print making and make their own fine art prints.

Throughout the week, students will collaborate in small groups (5 per group) to document their experience and collect reflections (written/audio/video/photographs) for inclusion in their culminating Multimedia Humanities Presentation, which will be presented at the concluding luncheon.

Each academic session, detailed in our Draft Daily Agenda attachment, addresses the theme of innovation and creativity in the humanities by engaging students in interactive and/or multimedia learning activities that incorporate the refining of individual attention, small-group and collective problem solving, and collaborative creation. Students will see not only what "the humanities" are but how humanistic perspectives operate across a variety of fields and modalities.

Off-site experiences include a tandem kayak/canoe journey to local Salt Creek with Professor of English Dr. Thomas Hallock. As part of this two-hour guided discussion/tour students will reflect on "nature in the now" and begin to realize that beauty is all around us. After returning to campus, Dr. Hallock will share with students various techniques for capturing descriptive summaries of natural observations.

In another off-site activity, Dr. Louis Simon will pose a series of questions about Public Art: Whose interests does it serve? How does it function in the environment? Students will board the St. Pete Trolley and disembark near the 600 Block Arts District. After a guided tour of urban mural/graffiti art, students will return to campus and get into their week-long small groups to compare their notes and discuss their responses within the context of urban culture. The groups will then share their findings.

Thursday afternoon will encompass the last off-site session, when the Dali Museum will host our group on a museum experience unlike any other. Senior Curator of Education, Peter Tush (who also is a part-time faculty member at USFSP) will explore with students core concepts of Surrealism as an artistic style and philosophy. Through a museum collection tour and dialogue, students will learn about Dali’s art and his place within the Surrealist movement. Students will engage in the surrealist game "exquisite corpse" to learn about how collective activity and undirected play can lead to surprising outcomes.

The seminar concludes with a final luncheon, where parents will be invited to share and celebrate as teams of students share their culminating Multimedia Presentations.

3. Location and Accommodations*
Provide details about the campus location, accommodations, and meals. Include information about the academic, technological, and recreational resources that will be made available to students throughout the seminar week. Describe any current or past programs offered by the college or university for high school students.

Location: University of South Florida St. Petersburg is located on beautiful Bayboro Harbor in the heart of downtown St. Pete, 25 miles S.W. of Tampa International Airport. USFSP is surrounded by stunning natural
beauty and world class cultural and educational attractions that makes for an ideal pre-college experience. Many of these attractions are at the core and serve to frame this summer program.

Accommodations: Participants will have a full college immersion experience. They will be housed in our new Residence Hall in two-person shared suites having key card secure access and 24 hour security.

Meals: On-campus full meal-plan (breakfast, lunch, dinner) in our new University Student Center, Sodexo Food Services.

Academics: Full access to campus classrooms and the magnificent Poynter University Library, a state of the art facility, complete with group gathering spaces, study rooms, and on-line computers.

Technology: Comprehensive WIFI internet access at all times and full use of available classrooms and AV equipment.

Recreation: Full access to the Campus Recreation Center and waterfront (use of the Fitness Center, locker rooms, kayaks, canoes, paddle boards, basketball courts, sand volleyball courts, recreational field and pool during regular operational hours).

Demonstrated Experience: As a comprehensive residential campus, USFSP regularly hosts on-campus and residential programs for new acceptances and external audiences. All accepted freshmen participate in two-day overnight summer orientation in advance of their first semester. In addition, we recently hosted the African Male Summit, a two-day conference comprised of 50, 10th and 11th grade students. The university has also hosted a range of groups, such as the St. Petersburg Science Festival, Florida Yearbook, Pinellas County History Fair, Regional Debate Tournaments, FIOs summer program, and a junior Army cadet summer program.

4. Faculty and Staff*

Provide a list of faculty members and humanities scholars who will be involved in the seminar design and implementation. Describe each individual’s role in the project and their qualifications for participation. Identify a lead scholar who will oversee the seminar week and content development. Identify key campus staff responsible for student recruitment, marketing, site logistics, transportation, and other administrative needs. Include information about residential staff/counselors that will be responsible for maintaining campus rules and regulations.

A broad coalition of stakeholders met early on to commit to the project and map out its logistics and parameters. These include Humanities Faculty/Scholars and several key USFSP team members from Student Affairs, Admissions, Residential Life and Campus Safety, Recreation and Wellness, and the Dali Museum:

Dr. Louis Simon, Lead Scholar, has overseen development of the theme and assembled the experiential/academic sessions. With Dean Biafora he has overseen all aspects of the program and worked closely with team leaders.

Dr. Frank Biafora, Dean of the USFSP College of Arts and Sciences, Lead Coordinator of the seminar. He has overseen the assembly of the staff involved, from Recruitment/Marketing to Evaluation, Campus Safety and Recreation, and Budget.

Dwayne Isaacs, Asst. Dir., University Student Center, and Christina Jaeger (M.Ed.), Conference and Marketing Coordinator for Dept. of Student Life & Engagement, have worked with Jake Diaz, Dir. of Housing/Dean of Students, to coordinate housing, meals, and safety needs of the attendees.
Zac Oppenheim, Asst. Dir. of Campus Recreation, is overseeing waterfront and other recreational activities.

Dr. Julie Wong, Regional Assoc. Vice Chancellor, is responsible for all non-academic aspects of the program, including residential life and wellness activities.

Dr. Jake Diaz, Dean of Students and Live-in Residence Hall Director. Dr. Diaz will coordinate with Drs. Simon and Biafora on selecting two Residence Hall Assistants who, in addition to Dr. Diaz, will reside in residence with the program participants ensure enforcement of campus rules and regulations.

Christie Shirk, Communication and Marketing Officer, has worked with Holly Kicklighter, Director of Admissions and Enrollment Management, to develop our recruitment and marketing plan. Ms. Kicklighter will also offer attendees an evening workshop on applying for college.

Dr. William Steve Lang serves as our Program Evaluator and has developed a theoretically grounded evaluation plan that includes outcomes-based pre-and post-seminar materials specifically designed for this pre-college experience.

Drew Thomas, our Fiscal and Business Analyst, has overseen the budget and budget narrative.

Peter Tush, Education Coordinator for the Dali Museum, has been our liaison with the Museum and will oversee the students’ experience there.

Dr. Thomas Hallock, Assoc. Prof. of English and Dept. Chair, Verbal and Visual Arts, USFSP, will lead a kayak/canoe trip from campus and oversee a lesson in conservation and nature writing.

Dr. Deby Cassill, Assoc. Prof. of Biology, USFSP, will present an interactive multimedia presentation on observing and graphing animal behavior.

Erika Greenberg-Schneider, Fine Art Printer, Master Printer, Assistant Professor, Graphic Design, USFSP, will supervise the students’ creation of their own fine art print in her Harbor Hall studio.

Alex Harris, founder and CEO of ACT (Arts Conservatory for Teens, St. Petersburg), will lead a workshop on The Power to Activate Success that will include a creative component involving music, poetry, and theater.

Nathan Schwalger, Instructor of Entrepreneurship, USFSP will lead an interactive learning session on The Arts of Innovation that combines principles of design, psychology, and business.

Award-winning jazz ensemble La Lucha (St. Petersburg) will lead a session on creativity and improvisation and will perform and answer questions from students.

5. Recruitment and Marketing*

Describe your marketing timeline and tools to be used for publicizing the seminar and recruiting students. Describe how applications will be reviewed and evaluated and need-based scholarships awarded. The seminar must accommodate no less than 25 rising high school juniors and seniors. Of those, no less than three must be awarded a need-based scholarship. Detail a student participation fee, if applicable.

February 15 – Website launch.
February 15 – Launch comprehensive outreach to attract 25 rising Juniors and Seniors from across all 67 counties. We will follow a focused three-pronged approach:

1) Target e-mails to 10% random sample of rising Juniors/Seniors from all 67 counties (n = 670 students) who meet USFSP pre-admissions criteria. (Note: sample drawn from pre-purchased SAT, ACT and PSAT lists by the USFSP Office of Admissions as part of its regular prospect outreach efforts);

2) Target mailing “To the Parents of” same 670 Juniors/Seniors;

3) Contacting Principals of All International Baccalaureate (IB) programs in the State (approximately 115 schools).

Marketing materials will specify a mandatory $350 student participation fee, with opportunity of up to three $350 need-based scholarship awards.

2-Phase Application Process: 1) Pre-Application, and 2) Final application.

March 15 – Pre-App. Deadline for students to submit (electronically) initial statement of interest with responses to 2 focused 500-word essays to be read and ranked by Core Faculty Team. 1. What do "the humanities" mean to you? 2. Describe a powerful experience you’ve had with one of the arts or sciences.

March 22 – Letter/e-mail invitations to top 50 “nominees” to submit final application. To infuse the theme of creativity at the outset, we will recommend students submit an individualized creative component--such as a video, poem, song, art, composition, etc.-demonstrating individuality, talent, and personal interpretation of the theme.

Additionally, we will specify the written request for need-based scholarship, that must be signed by parent/guardian in the final application.

April 15 – Final Application Deadline. Core Faculty Team reviews/ranks applications.

May 1 – Telephone and mailed notification of acceptance and congratulations to the top 25, with remaining 25 serving as wait list. Need Based Scholarships identified.

May 15 – $350 Program Fee Due.

6. Evaluation*

Explain how you will evaluate and measure the success of this project for both the host institution and the students. Describe the overall evaluation plan, tools to be used, and plans for long-term follow-up with participants.

Evaluation Outline

A comprehensive evaluation strategy has been developed specifically for the seminar. It begins with a baseline and ends with a follow-up, and includes multiple evaluation points in between. The purpose of the strategy is to evaluate both specific content and knowledge gained as well as over-riding properties of "innovation and creativity” in the humanities.

The baseline will consist of a pre-arrival questionnaire e-mailed to the attendees. Questions will be drawn from a bank of questions, with 1 to 3 questions from each proposed session. Follow-up questions will be given following each of the interactive/academic sessions to enable pre- and post-comparison of scores.

In addition to the formal survey questions and quantitative results, there will be a qualitative assessment based on observations and interviews of student participants. Qualitative data will be summarized, looking for provocative and illustrative evidence of the student participants’ points of view.

Finally, students will also be invited via email to comment on their seminar experience in retrospect.
The approach to evaluation is focused on two coordinated frameworks that will be applied to each session: Topic Values/Value Focus and Creative Thinking/Creative Focus. Here is a sketch of how these variables could be assessed:

<table>
<thead>
<tr>
<th>Suggested Creative Themes</th>
<th>Value Focus</th>
<th>Creative Focus</th>
</tr>
</thead>
<tbody>
<tr>
<td>Entrepreneurship</td>
<td>Valuing Innovation</td>
<td>Originality</td>
</tr>
<tr>
<td>Garbage Writing</td>
<td>Valuing Nature</td>
<td>Flexibility</td>
</tr>
<tr>
<td>Arts for Teens</td>
<td>Valuing Social</td>
<td>Justice Elaboration</td>
</tr>
<tr>
<td>La Lucha Performance</td>
<td>Valuing Improvisation</td>
<td>Elaboration</td>
</tr>
<tr>
<td>Animal Behavior</td>
<td>Valuing Diversity</td>
<td>Flexibility</td>
</tr>
<tr>
<td>Dali Museum</td>
<td>Valuing Perspective</td>
<td>Originality</td>
</tr>
<tr>
<td>Print Making</td>
<td>Valuing Visual Literacy</td>
<td>Fluency</td>
</tr>
</tbody>
</table>

A 6-point scoring scale will be used to assess components of the Creative Topics. It will detect value changes consistent with the topics addressed in the individual workshops.

**Project Budget and Budget Detail:**

Attach a complete project budget and narrative budget detail. Funds may be requested for staffing, presenter honoraria, student housing and accommodations, transportation, marketing and publicity and other supplies and materials necessary for implementation of the seminar. The sponsoring organization must also document a minimum 1:1 cost share that includes any expenditures for project implementation that are not covered by FHC funds as well as any cash or in-kind goods and/or services to be received from other sources.

**Project Budget:**

- Final Budget and Budget Narrative.pdf

**Attachment A:**

*Using the form provided, list the title, organizational affiliation, and contact information for all scholars and/or presenters confirmed for participation in this seminar.*

[Click here](#) to download a copy of Attachment A. Form may be duplicated if needed and combined into one uploadable file.

**Attachment A:**

- Attachment A.pdf
Session Descriptions for USFSP/FHC 2015 summer pre-college experience

College Visions: Innovation and Creativity in the Humanities

Monday

1. Morning: Dwayne Isaacs Assistant Director of Student Life and Engagement, Instructor of University Success, USFSP; Christina Jaeger, Conference and Marketing Coordinator, USFSP

Title of presentation: Teambuilding 101

Objectives: Team building activities and icebreakers are great ways to start the process of building a strong team based on positive relationships. This will allow students to get to know each other, practice different styles of communication, make group decisions, solve problems, work with people they wouldn’t ordinarily, test leadership skills, and laugh together.

Summary: Students will participate in a variety of team building activities designed to encourage self-disclosure, build trust, examine group communication and problem solving skills, and identify team characteristics. Activities will include: 1. Navigation 2. Traffic Jam 3. Pipeline 4. Broken Squares.

Learning Outcomes: Students will be able to:

- Move towards group consensus, effectively solve problems, and accomplish tasks by evoking active participation from group members
- Demonstrate an appreciation for others' feelings, opinions, and perspectives when working with a team
- Develop effective collaborative relationships with a variety of community constituents  

   (Session source: Association of College Unions International: Institute of Leadership and Educational Development ®)

2. Afternoon: Nathan Schwalger, Instructor of Entrepreneurship, USFSP

Title of presentation: The Art(s) of Innovation: Exploring the Entanglements of Creative Cognition, Invention, and Design

Objectives and Learning Outcomes: This session will serve as an exploration of the intersections between Art (design), Imagination (psychology), and Innovation (Business). Students will leave the session with awareness of the key drivers behind the most researched and validated models of creative cognition and imagination-based problem solving (CPS) as well as an experience of what it is like to employ the process of "Design Thinking" on a real-world challenge.
Key Questions: What is creativity? Where do new ideas come from? How do ideas move from the mind into the marketplace?

Main Discussion Points: Creativity is a "doing" thing. As scholars have long understood, for something to "be" creative it must satisfy the criteria of novelty and utility (value). As such, creative products of the mind must overcome the walls of the imagination and transition into real-world form. To that end, this hands-on session will debate the big ideas and questions above, yet, it is primarily designed to explore the feeling of "being" creative in the face of constraints, while balancing creativity with critical evaluation; this is the dynamic balance of creative problem solving, and the art of innovation.

Students will be posed with creative thinking challenges, during which they will need to exhibit creative thinking and creative behavior. For example, a prototyping exercise and an "alternative uses" challenge during which students will need to re-purpose a common household item.

**Tuesday**

**3. Morning: Thomas Hallock, Associate Professor, English, USFSP**

Title of Presentation: Garbage Writing

Students will review the history of Salt Creek and learn about past responses to the creek, then paddle from the USFSP waterfront to Bartlett Pond, by the St. Petersburg Tennis Center. Working with loppers and trimmers, they will clear the canoe/kayak path along the way. Upon our return, students will reflect upon their observations and experiences, and will write a short narrative that reflects upon the intersection of the built and natural environment in St. Petersburg.

Key Points: Narration and Description, Social/Physical Spaces, Urban Environmentalism. What is the intersection of the built and natural world? What qualifies as "natural?" What are the terms conventionally used to describe the "natural" and when do those terms fail us?

Students will be participating in a cutting-edge college-level activity that blends the humanities and field observation.

**4. Afternoon: Alex Harris, founder and CEO of ACT (Arts Conservatory for Teens)**

Title of Presentation: The Power to Activate Success: Dream, Connect, Perform

Summary: The Power to Activate Success workshop/seminar has focuses on empowering students in an interactive setting that will lead participants to a path of inspiration, motivation. Its purpose is to challenge students to discover their hidden gifts and talents. Participants will leave with an understanding of how to uncover these, and they will begin the journey to realizing their dreams and aspirations.
Goals: (a) To *Inspire*; (b) To *Motivate* Future Leaders; (c) To *Challenge* Excellence in Performance.

Objectives: (a) Students will be inspired to self-discovery; (b) Students will understand the process of self-discovery; (c) Students will be challenged to achieve self-discovery.

1. An example may be focused around the local problem homelessness, the environment (raising awareness), or the cultural disparity that persists among the underserved, underprivileged population. Students will be given time to brainstorm on what they'd like to focus on for the session.

2. Students will be encouraged to develop a musical, theatrical (skit), or spoken word response to the issue. Students do not need musical ability to participate. Alex will be facilitating musical supervision and overseeing the melody and chord structure element of the song development/creation.

**Wednesday**

5. **Morning: Louis Simon, Visiting Assistant Professor, English, USFSP**

Title of presentation: Whose Art Is It, Anyway? Public Art in Downtown St. Petersburg

Summary: Dr. Simon will meet with students in a conference room to pose a series of questions about public art: Who owns the art? Whose interests does it serve? How does it function in the urban environment? What makes it interesting (or not?)? Students will then board the Downtown Looper Trolley outside their residence hall on the USFSP campus and take a short ride to the 600 Block Arts District. Dr. Simon will lead a guided tour of mural art/street art in the area. Afterward, students will board the Looper back to campus to compare their notes and discuss the preliminary questions. Students will be encouraged to photograph the art and will be given the opportunity to reflect in writing on their experience.

Learning Objectives: (a) to encourage students to view street art critically and to reflect on its role(s) in the urban space; (b) to focus students' aesthetic vision and to refine their ability to describe works of art; (c) to encourage thought on the socio-economic dimensions of art in public places.

6. **Afternoon: La Lucha group, discussion and live performance**

Title of presentation: Improvisation in Music and Daily Life

Summary: Award-winning St. Petersburg jazz ensemble La Lucha will meet with students in an informal concert setting to discuss what "improvisation" is and how it occurs not only in music but in daily acts such as having a conversation, choosing what to eat, or taking a walk. The group will then discuss how musicians achieve the ability to improvise and how improvisation occurs in a musical context. This will be followed by
live performance of several pieces of music, including one piece that will be spontaneously improvised on the spot by La Lucha. The performance will be followed by a Q&A session with the students.

Learning Objectives: (a) to get students to consider how improvisation is a creative activity that pervades their daily lives and is not something that is practiced only by artists or musicians; (b) to expose students to the reality of how a live band operates and collaborates to create something that no single person could create; (c) to encourage students to utilize and embrace the principles of improvisation in their daily lives, studies, work, and relationships.

Thursday

7. Morning: Deby Cassill, Associate Professor, Biology, USFSP

Title: Animal Behavior: How well do we "read" the body language of non-human animals?

Objective: Increase the ability of students to identify and quantify behavioral interactions among non-human animals.

Description: In this workshop, students will build four "ethograms"--a list of behaviors--and four frequency distribution graphs--a bar graph displaying the frequency with which each animal initiated a particular behavior during the observation period. The workshop will be based on 4 short videos (each 2 minutes long) of animals interacting with each other. Videos include: a territorial dispute between a crow and an owl; dominant male and toddler snow monkey; peacock spider male courting a female; flatworm males fighting for sexual dominance.

Questions: 1. Who won the territorial dispute, the crow or the owl? 2. Who benefited the most, the dominant male or the toddler? 3. What was the cost of courtship by the male; the female? 4. Who won the fight for sexual dominance? Students will watch each video three times. Pre-test: After the first view, students will write a working hypothesis that predicts the outcome. Intervention: Next, students will be trained on how to build an ethogram and a frequency distribution graph (both by hand). Next, students will watch the video a second time and build an ethogram. During the third viewing, students will count the frequency of each behavior and condense their numbers to a graph. Last, students will write a brief conclusion comparing their original hypothesis with the quantitative results.

Student learning outcomes: Was their first "guess" correct and why or why not?


Title of presentation: Just What Makes It “Surreal”? A Confrontation with Salvador Dalí
Summary: “Surreal” is a term that is so saturated through advertising and media that its historic context is often misunderstood or forgotten. Peter Tush will meet with students at the Dalí Museum to explore core concepts of Surrealism as both an artistic style and a philosophy. Through a museum collection tour and through dialogue, students will learn about the art of Dalí and his place within the Surrealist movement, and how and when his work diverges from his peers. During the program students will engage in the surrealist game “exquisite corpse” to learn about how collective activity and undirected play can lead to surprising outcomes. The program will conclude with each student choosing a work by Dalí not in the collection and present it to the class employing specific vocabulary in order to demonstrate which aspects of the work grant the designation “surreal” and which aspects fall outside of that definition.

Learning objectives: (a) to develop students’ ability to describe works of art; (b) to establish a basic understanding of common characteristics of Dalí’s work; (c) to help students determine how Dalí relates to broader concepts of Surrealism.

Space and material requirements: will take place at Dalí Museum. Will need PowerPoint capacity, free room and access to galleries. Museum will provide all of these things.

Friday

9. Morning: Erika Greenberg-Schneider, Fine Art Printer, Master Printer, Assistant Professor, Graphic Design, USFSP

Title of presentation: Cyanotype: Alternative photographic process and its use as an image making process.

Summary: Students will collaborate with Professor Greenberg-Schneider to create their own unique cyanotype prints utilizing our Harbor Hall printing facilities and equipment. Students will either print out a photographic image on film or draw one. In addition, Professor Greenberg-Schneider will present students with a short multimedia lecture (30-45 minutes) on the topic of the fine art print and its importance within the oeuvre of several important contemporary artists.

Objectives: (a) get students involved in the printmaking process by working with a world-renowned master printer; (b) give students who might not otherwise make art an opportunity to see how they can create a work of art; (c) introduce students to the idea of what a fine art print is and enable them to physically be involved in the making of a print and the relevance of the relationship between image and process.