

Creativity & Innovation ESE 100

Class Calendar – Spring 2008

Lynn Book, Visiting Associate Professor, Theatre & Dance

Faculty Fellow in Creativity, Wake Forest University

Ring Theater, Scales Fine Arts Center. TR 12-1:15 (unless otherwise noted)

bookl@wfu.edu or x3383 or office hours in 227 SFAC by appointment

Synopsis:

This interactive seminar will introduce you to readings and processes from various disciplines that examine the nature and function of creativity and the conditions that stimulate it. We will simultaneously engage in dynamic creative processes and projects in order to develop a “critical creativity” that challenges and engages the whole individual through question asking, multi-faceted exploration and strategic development of proposals and projects. Topics relating to Creativity, Innovation and Entrepreneurship will be explored through writing, design assignments, group projects and discussions. Some of these include consciousness, receptivity, play, risk, ethics, self agency, community, and sustainability with the express objective of fostering creative potential in all aspects of learning, work and life.

Scope:

This course is intended to broaden the notion of what creativity is, what conditions foster it and how one can access and develop creative actions that stimulate value for self, community and society as a whole. It is an interactive seminar that reflects the spirit of creativity itself: complex, innovative, exciting, mysterious, shockingly on target and profoundly transformative. Consequently, we will attend to current creativity inquiry, research and development in a variety of ways in order to reveal the range of this vital human experience. Necessarily, our work will be interdisciplinary in nature, especially as we seek to discover what it is that is so compelling about crossovers, mixes and other hybrid sites of productivity. Theatre is our home base, but other artistic processes and perspectives will be employed. Don't be fooled, though, creative behaviors appear in practically every discipline and area of work, whether recognized and named as such or not. Our aim is to uncover the qualities and techniques that are shared (convergent) and also to point up profound distinctions (divergent) and gain appreciation of them all. We'll learn about the relationship between creative thinking and entrepreneurial behavior as we invent new, informed methods to manifest our ideas. While our focus will be explicitly on process rather than product, we will arrive at outcomes and pick up techniques along the way that inspire, track and evaluate the paths that lead to those outcomes. Ultimately, we want to create new ways in which to view the world and innovate ways through which to transform it; whether subtly or directly, communally or in individual strokes – there is room for every voice.

Course Specs:

- An introduction to a range of contemporary writings on creativity.
- Cross-disciplinary and interdisciplinary creativity processes and practice.
- Investigations into the ways creative imagination yield innovation and invention.
- Guidance for the cultivation of a ‘critical creativity’ that links critical thinking with creative actions.
- Opportunities and tactics highlighted will include discipline specific projects, personal learning styles, entrepreneurial aims, etc.

Required Text:

Creativity: Flow and the Psychology of Discovery and Invention, Mihaly Csikszentmihalyi, HarperCollins

Other readings will come in the form of handouts or online essays and sites

Course Stats:

As this will be an interactive seminar model, the criteria for evaluating student work will also include both individual and group projects that are performative in nature, whether presenting reports, demonstrating lab

procedures or participating in class exercises and group projects. Journal keeping will also figure into the system of evaluation.

- Fully engage in class activities and discussions, this includes being physically responsive and actively listening
- 2 quizzes on readings, 2 written responses to speakers/events and classroom work
- 3 to 4 topic-specific mini projects
- Journal and Transformative Record
- Mid-Term Presentation
- Final Project which involves a paper, a multi-disciplinary presentation and/or performance/performative event

Assessment Criteria:

- Participation in and out of class through discussion and creative involvement in group exercises and projects: 30%
- Mid Term and Final Papers/Projects and Presentations: 40%
- Journal Keeping, Project Records: 20%
- Innovations in Research Methods, Idea Development: 10%

Attendance:

- More than 2 absences unexcused will result in a lowered participation grade.
- More than 4 absences will result in an automatic letter grade reduction in the final grade for the course.
- Arriving late or leaving before the end of the class period will be counted as a partial absence, 4 of these result in a half a letter grade drop. Quizzes may not be made up

The grading scale is departmentally determined and is as follows: A=930-1000 points; A-= 915-929; B+= 900-914; B=845-899; B-=830-844; C+=815-829; C=760-814; C-=745-759; D+=730-744; D=665-729; D-=650-664; 649 or less = F.

Every Wake Forest student is expected to know and to abide by the University's honor code. Do not hesitate to approach me if you are having difficulties in keeping up with the class or need extra support in responding to the requirements. The Learning Assistance Center and The Writing Center are great places to go for assistance of any kind in helping bring out the best in you.

Enjoy the process of discovery that this course offers!

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WEEK 1: Introduction to Course

Jan 17 – *SPECIAL GUEST ARTISTS! L.A. Theater Works* actors will talk about their creative process and entertain questions.

Assignment: Read Csikszentmihalyi Ch. 1 & 2

Extra Credit: Attend L.A.TW performance tonight or Friday, Wait Chapel, 7:30 pm, write a reflection paper on creative or innovative aspects of background process and actual performance. Due 1/22

WEEK 2: Creative Process: Inside Out and All of the Above

January 22 – *Creativity: the Question with a Thousand Replies*

Assignment: Read Csiks. Ch 1 & 2, & Ghiselin intro handout
Transformative Practice/ Journal

24 – *Discussion of Reading Assignments*

Assignment: Read Csiks. Ch. 4 & Edwards handout
[TP/Journal]

WEEK 3: ArtScience Lab: Translational Competencies

January 29 – *Guest Artist: Professor Larry Lavender (UNCG)* will conduct a dance choreography process lab

Assignment: write a reflection, generate 'Map' and screen VHS

January 31 – *Creative Process Exploration*

Prepare 'Lab Pages'
Assignment: Read Ghiselin contributors handout
[TP/Journal]

WEEK 4: ArtScience Lab: Translational Competencies

February 5 – *Guest Scientist: Professor Susan Fahrback* will conduct a neuroscience process lab in the Biology building

Assignment: write a reflection, generate 'Map'

February 7 – *Creative Process Exploration*

Assignment: Read Bohm handout & select case studies
Prepare 'Lab Pages'
[TP/Journal]

>Dame Evelyn Glennie with W-S Symphony, Feb 9, Wait Chapel

WEEK 5: ArtScience Lab: Translational Competencies

February 12 - *Guest Artists: Professor Leigh Ann Halberg & Paul Bright* invite us into their studios off campus (directions will be provided)

14 – *Creative Process Exploration*

Assignment: Read Robinson handout & screen DVD

Prepare 'Lab Pages'

[TP/Journal]

WEEK 6: ArtScience Lab: Translational Competencies

February 19 – *Guest Scientist: Professor Dilip Kondepudi* will conduct a chemistry and physics lab in the Chemistry building

21 – *Creative Process Exploration*

Assignment: Draft ideas for mid term

Prepare 'Lab Pages'

[TP/Journal]

WEEK 7: Creative Translations Project Development

February 26 – *Mid-Term Research Day*

> Natasha Tretheway, 2007 Pulitzer Prize winning poet, Wed. Feb. 27, Hanes Gallery, 7 pm

> *Wings*, directed by Cindy Gendrich, Ring Theater (opens Feb 21) Class Date: Feb 28 for post performance discussion, 7:30 pm

28 – *Workshop Mid-Term Ideas, Finalize 'Lab Pages'*

[TP/Journal]

WEEK 8: Mid Term Creative Translations Projects

March 4 – *Presentations*

6 – *Presentations*

SPRING BREAK: March 10 – 16

WEEK 9: TransDesign Lab: Pioneers and Players

March 18 – *Guest Speaker, John Byron, "Hours of Creative Cooperation"*, Principal, The Warehouse and partner Krankees Coffee Bars, Urban Pioneer

20 – *All the "I"s: Inspiration, Ideas, Innovation*

Screen IDEO DVD

Assignment: Read Kelley handout & Write electronic essay

[TP/Journal]

WEEK 10: TransDesign Lab: Artists, Designers and Entrepreneurs

March 25 – *Open research class*

> March 26 – *Arts Entrepreneurship Summit*, 5 – 8 pm

27 – *Guest Artist: Sandra Binion*, media and interdisciplinary artist, "Designing Installations: Family Histories"

Assignment: Design a process for arriving at an idea for Final Project, Reading Handout TBD

[TP/Journal]

WEEK 11: TransDesign Lab: In the Network or Plugged In

April 1 – *Designing Processes: Making Ideas Tangible*

Reading and Final Project discussion

Assignment: R & D Final Project Proposal, due Apr 10

3 – *'Invisible' Design: the seamless, the everyday and the out of reach*

Assignment: Read Bornstein and Design for the Other 90% handouts

WEEK 12: TransDesign Lab: In the World or Plugged Out

April 8 – *Greening the World: Justice and Sustainability*

Reading Discussion

10 – *Final Project Proposal Due*

Be prepared for in class discussion of your proposal

[TP/Journal]

WEEK 13: Storm Lab: Final Projects

April 15 – *Workshop Ideas*

17 – *Final Presentations*

WEEK 14: Final Projects

April 22 – *Final Presentations*

24 – *Final Presentations*

WEEK 15: Final Projects

April 29 – *Final Presentations*

Note:

- The content of individual classes as described may shift somewhat over the course of the semester to allow for unforeseen developments necessary for optimum class flow. Additionally, readings may shift, with some being replaced or others added as deemed pertinent to the class.
- Bring a sketchpad or notebook to every class.
- Be Prepared to get physical with every class through warm ups and group explorations, so wear comfortable clothing and bring water.
- You are expected to keep up your Transformative Practice and accompanying journal weekly, occasionally being asked to share with the group or hand in self-selected passages unannounced.

Reading List

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Notes: You will be assigned a sampling from this list for the course in the form of handouts (except for the course book). There may be changes, additions, subtractions, etc. Any we don't get to here, add to your list of "must read".

Course Book:

Creativity: Flow and the Psychology of Discovery and Invention, Mihaly Csikszentmihalyi, Harper 2001

Selections from Books, Essays and Articles:

The Creative Process: Reflections on Invention in the Arts and Sciences, Ed. Brewster Ghiselin, 1952

ArtScience: Creativity in the Post-Google Generation, David Edwards, Harvard Press, 2008

On Creativity, David Bohm, Routledge Press, 2004

Out of Our Minds: Learning to Be Creative, Ken Robinson, Capstone Press, 2001

The Art of Innovation, Tom Kelley, Doubleday/Random Press, 2001

How to Change the World: Social Entrepreneurs and the Power of New Ideas, David Bornstein, Oxford, 2007

Evocative Objects: Things We Think With, Ed. Sherry Turkle, MIT, 2007

De Bono's Thinking Course, Edward de Bono, 1974

Design for the Other 90%, Smithsonian Cooper-Hewitt National Design Museum, 2007

"Idols of Environmentalism", Curtis White, Orion Magazine, 2 part essay, 2007

"25 Top Social Entrepreneurs", Fast Company, 2006/07

MEDIA and Other Materials:

IDEO's "Deep Dive" DVD

Andrew Goldsworthy, "Rivers and Tides" DVD

"Making Dances", Trisha Brown section, VHS

The Fluxus Performance Workbook

The Scratch Orchestra's "1001 Activities"

Others, TBD

