

<b>Instructor:</b>	Rick Miller
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<b>Time:</b>	Fall 2017-Spring 2018. Half-term course spread over two terms. 12 classes total. First course, Friday, September 8 <sup>th</sup> . Every second Friday, 10am – 1pm (some dates may shift).
<b>Location:</b>	Helen Gardiner Phelan Playhouse, 79 St George St.

**SYNOPSIS:** An interdisciplinary undergraduate and graduate class exploring the concept of creativity, leading to a collaborative installation/production directed by Miller.

**FORM AND CONTENT:** Throughout the session, students will examine contemporary concepts of creativity and the role of the creative individual in society. Building from the work of extraordinary artists and scientists, students will be encouraged to explore and expand upon their own creativity, even outside of their respective disciplines. Emphasis will be given to *process* over product, and to the common architecture of theatre, music, cinema, fine/visual art and new media. Throughout the session, invited guests will share their insights into creativity. Students will also be encouraged to attend selected live performances and art exhibits, as well as to participate in Miller's own collaborative process for his upcoming projects. For the latter half of the term (Jan-April 2018), they will collaborate on their own interdisciplinary installation/production, directed by Miller, but created and 'performed' by the students.

**OBJECTIVE:** To better access the creative mind in order to approach the world's problems and to actively engage in democratic society. Miller will stress the importance of broad, playful, *omni*-creative thinking that challenges received wisdom, generates new ideas, and breaks through traditional barriers between disciplines and cultures.

**REQUIREMENTS:** Students will be expected to have a thorough knowledge of their respective disciplines (theatre, music, cinema, fine/visual art), as well as an open mind to interdisciplinary learning and exploration. The classes will take place in a 'laboratory' such as a rehearsal hall or performance space, allowing for practical exploration and spontaneous bursts of creativity. The final installation/production will integrate live theatrical and musical performance, with new media, cinema and fine/visual art.

**EVALUATION:**

20% for class participation

20% for a mid-term essay (due Nov 24<sup>th</sup>, 2017)

- Students must select an extraordinarily creative individual whose work has been valued in more than one discipline. Focusing on process over product, students must then examine the source of this person's interdisciplinary creativity using some of the parameters discussed in class.

30% for an interpretive project outside of core discipline (presentations through Jan 2018).

- Examples: a music student paints a watercolour, a visual art student writes a monologue, a theatre student makes a video, a film student records a song, etc.

30% for an interpretive project within core discipline, part of collective installation/performance

- Created Jan-March 2018.
- Completion/presentation April 2018.

**SELECTED READING, VIEWING and GUEST LIST:**

*NOTE: As this is a class about the creative process, Miller will endeavour to shape it according to the students' own creative motivations and intuitions. As such, there will be variations from the structure, guests and resource materials listed hereafter:*

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**1. September 8, 2017: Creativity – an introduction.**

**Topic:** contemporary theories of creativity and the role of the creative individual in society.

**Read:**

- Mark A. Runco and Robert S. Albert, "Creativity Research: A Historical View," in James C. Kaufman and Robert J. Sternberg, eds. *The Cambridge Handbook of Creativity* (Cambridge: Cambridge University Press, 2010), 3-19.

**View:**

- excerpts (live and recorded) of projects created by Miller, including works co-created with Robert Lepage, Daniel Brooks and Craig Francis.
- Saul Bass & Mayo Simon, *Why Man Creates* (documentary film, 1968)

**Attend:** *Jungle Book* workshop presentation, Toronto. Sept 22 or 23 2017.

**Guest:** Craig Francis, visual artist, co-creative director of Kidoons.

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**2. September 29<sup>th</sup>, 2017: Creativity and Education.**

**Topic:** the benefits of teaching creative thinking, and the dangers of the current quantitative/results-based approach to education.

**Read:**

- Seana Moran, "The Roles of Creativity in Society," in James C. Kaufman and Robert J. Sternberg, eds. *The Cambridge Handbook of Creativity* (Cambridge: Cambridge University Press, 2010), 74-90.
- Mark Kingwell, "A University Education is More Valuable than any Outcome," (The Globe and Mail, Sat. Aug 31, 2013).
- Mark Kingwell, "Changing Minds", <http://www.primerstories.com/4/changingminds>
- Mark Kingwell, "The Chair as an Engine of Thinking", <http://www.primerstories.com/4/changingminds>

**View:** Sir Kenneth Robinson, "Changing Education Paradigms" (RSA Animate video, 2010).

**Attend:** TBC

**Guest:** Mark Kingwell, author/Professor of Philosophy, University of Toronto.

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**3. October 13<sup>th</sup>, 2017: Creativity and Neurology.**

**Topic:** what the creative mind looks like from a neurological perspective, with a particular focus on extraordinary creativity ('genius') and mental illness ('madness').

**Read:**

- Paul J. Silvia and James C. Kaufman, "Creativity and Mental Illness," in James C. Kaufman and Robert J. Sternberg, eds. *The Cambridge Handbook of Creativity* (Cambridge: Cambridge University Press, 2010), 381-394.
- Joseph Epstein, "I Dream of Genius," (Commentary Magazine, Sept 2013)
- TBC excerpts from Robert W. Weisberg, *Creativity: Beyond the Myth of Genius* (W. H. Freeman and Company, 1993).

**View:** TBC

**Attend:** TBC

**Guest:** Dr. David Goldbloom. Professor of Psychiatry, University of Toronto.

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**4. October 27<sup>th</sup>, 2017: January 26<sup>th</sup>, 2018: Creativity and Music.**

**Topic:** the musician in society, music as ephemeral architecture, and how the making of it (and listening to it) affects the creative mind.

**Read from:** David Byrne, *How Music Works* (MacSweeney's, 2012)

**View:** TBC

**Attend:** TBC

**Guests:** Mia Sheard, Canadian singer-songwriter.

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**5. November 3<sup>rd</sup>, 2017: Creativity and Dance.**

**Topic:** exploring how the architecture of the body moving through space differs from and is related to other forms of creativity.

**Read:** TBC

**View:** Wim Wenders, *Pina*, (film about choreographer Pina Bausch, 2011)

**Attend:** TBC

**Guest:** Sandra Laronde, Choreographer/Artistic Director of Red Sky performance.

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**6. November 24<sup>th</sup>, 2017: Creativity and Theatre.**

**Topic:** contemporary multimedia theatre as a process-driven hybrid of live and recorded arts. With a focus on recent work by Miller and Lepage from Ex Machina's creative laboratory 'La Caserne' in Quebec City.

**Read:**

- TBC from Robert Lepage and Remy Charest. *Connecting Flights* (1999),
- TBC from Robert Lepage et Marie Michaud. *Le Dragon Bleu* (graphic novel, 2011)

**View:** TBC

**Attend:** TBC

**Guest:** TBC

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**TBC: Mid-term Workshop**

**Topic:** A mid-term, hands-on, playful workshop designed to sharpen creative techniques examined in previous months and directly apply them to students' own lives.

**Read:** TBC chapters from Edward de Bono, *Lateral thinking* (1970)

**View:** none,

**Attend:** none.

**Guest:** Jack Langedijk, founder, QUEST-I'm-ON, director/performer/workshop facilitator

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**7. January 5<sup>th</sup>, 2018: Creativity and Architecture.**

**Topic:** exploring architecture as 'mother of all the arts' and a synthesis of interdisciplinary design and creation.

**Read:** Italo Calvino, *Invisible Cities* (Harcourt Brace Jovanovich, 1978)

**View:** "IDEO: Enlightened Trial-And-Error Always Wins" (video)

**Attend:** TBC

**Guest:** TBC

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**8. January 26<sup>th</sup>, 2018: Creativity and Visual Art.**

**Topic:** how the creation of visual art differs from and merges with other art forms. How the role and process of the visual artist has changed in the digital age.

**Read:**

- Paul J. Locher, "How Does a Visual Artist Create an Artwork?," in James C. Kaufman and Robert J. Sternberg, eds. *The Cambridge Handbook of Creativity* (Cambridge: Cambridge University Press, 2010), 131-144.
- TBC excerpts from Laurie Anderson, *Stories From the Nerve Bible: A Retrospective 1972-1992* (Harper Perennial, 1992).
- TBC excerpts from Robert W. Weisberg, *Creativity: Beyond the Myth of Genius* (W. H. Freeman and Company, 1993).

**View:** TBC

**Attend:** TBC

**Guest:** TBC

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**9. February 2<sup>nd</sup>, 2018: Creativity and Cinema.**

**Topic:** how cinema revolutionized creativity, with a focus on early experimentation and new frontiers in digital technology.

**Read:** TBC

**View:** TBC

**Attend:** TBC

**Guest:** TBC

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**10. February 16<sup>th</sup>, 2018: Creativity and Collaboration.**

**Topic:** does the creative impulse exist in the individual mind or in the interaction with a 'collective' (people, nature, society, etc.)?

**Read:**

- TBC essays from Gerhard Fischer and Florian Vassen, eds. *Collective Creativity: Collaborative Work in the Sciences, Literature and the Arts* (Amsterdam: Rodopi, 2011).
- R. Keith Sawyer, "Individual and Group Creativity," in James C. Kaufman and Robert J. Sternberg, eds. *The Cambridge Handbook of Creativity* (Cambridge: Cambridge University Press, 2010), 366-380.

**View:**

- Steven Johnson, "Where Good Ideas Come From" (Animate-style video, 2010)
- John Cleese, "On the Origin of Creativity" (Video lecture, 2010)

**Attend:** TBC

**Guest:** TBC

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**11. March 2<sup>nd</sup>, 2018: Creativity and Fiction**

**Topic:** The role of creative fiction and narrative (oral and written) in the development of human imagination and creativity.

**Read:**

- TBC essay from Margaret Atwood, *Negotiating with the Dead* (book, 2002)
- TBC essay from Northrop Frye, *The Educated Imagination*
- James Parker, "Stephen King on the Creative Process, the State of Fiction, and More," (interview in *The Atlantic Magazine*, April 12, 2011),

**View:** J.K Rowling, "Commencement Address 2008, Harvard University" (video, 2008).

**Attend:** TBC

**Guest:** TBC

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**12. March 9<sup>th</sup>, 2018: The Business of Creativity:**

**Topic:** Creativity's complex and oft-difficult relationship to business, the economy and to the long-term prosperity of cities.

**Read:**

- TBC excerpts from Richard Florida, *The Rise of the Creative Class*, (Basic Books: 2002).
- Mark Kingwell, "Toronto: Justice Denied," (*The Walrus Magazine*, Jan-Feb 2008),

**View:**

- Daniel Pink, "*The Surprising Truth About What Motivates Us*" (RSA Animate video)

**Guest:** TBC