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Time:	Fall 2013-Spring 2014. Half-term course spread over two terms. 13 classes total. First course, Friday, September 13 th . Every second Friday, 10am – 1pm (some dates may shift).
Location:	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 2014), 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 15th, 2013)

- 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 2014).

- 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 2014.
- Completion/presentation April 2014.

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 may be variations from the structure, guests and resource materials listed hereafter:

1. September 13, 2013: 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 and Daniel Brooks.
- Saul Bass & Mayo Simon, *Why Man Creates* (documentary film, 1968)

Attend: none.

Guest: none.

1. September 27th, 2013: Creativity and Education.

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

Read:

- Ronald A. Beghetto, "Creativity in the Classroom," in James C. Kaufman and Robert J. Sternberg, eds. *The Cambridge Handbook of Creativity* (Cambridge: Cambridge University Press, 2010), 447-463.
- 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).

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

Attend: none.

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

2. October 11th, 2013: 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)
- TBA excerpts from Robert W. Weisberg, *Creativity: Beyond the Myth of Genius* (W. H. Freeman and Company, 1993).

View: TBA.

Attend: *Venus in Fur*, a play at Canadian Stage (Bluma Appel Theatre) co-starring Miller. Invited Dress Rehearsal, Saturday September 28th, 2013. Previews from September 29th.

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

3. October 25th, 2013: 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.
- TBA excerpts from Laurie Anderson, *Stories From the Nerve Bible: A Retrospective 1972-1992* (Harper Perennial, 1992).
- TBA excerpts from Robert W. Weisberg, *Creativity: Beyond the Myth of Genius* (W. H. Freeman and Company, 1993).

View: TBA

Attend: *David Bowie is...*, a multimedia exhibition at the Art Gallery of Ontario, from September 25th to November 27th, 2013.

Guest: TBA

4. November 15th, 2013: 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:

- TBA 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: none.

Guest: Daniel Brooks, theatre writer/director/performer.

5. November 22nd, 2013: 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:

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

View: recent workshop footage from Miller's play *BOOM*, from La Caserne, Quebec City.

Attend: *Needles and Opium*, a play by Robert Lepage at Canadian Stage (Bluma Appel Theatre) starring Marc Labreche. Invited Dress Rehearsal, TBA, 2013. Runs from November 22nd – December 1st 2013.

Guest: (not confirmed) Robert Lepage or Marc Labreche,

6. December 6th, 2013: 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: TBA chapters from Edward de Bono, *Lateral thinking* (1970)

View: none.

Attend: none.

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

7. January 10th, 2014: 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: TBA

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

Attend: TBA

Guest: (not confirmed) Marie Chouinard, dancer/choreographer

8. January 24th, 2014: 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: Guided site visit, Art Gallery of Ontario (The Weston Family Learning Centre)

Guest: AnTe, Professor of architecture, U of T, or Michael Boxer, Hariri Pontarini Architects.

9. February 7th, 2014: Creativity and Music.

Topic: 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: TBA

Attend:

- *Strange Matters*, new music presented by Esprit Orchestra, Sunday, January 26th.
- *Un Ballo in Maschera*, opera by Giuseppe Verdi, presented by Canadian Opera Company. Dress rehearsal January 30th, 2014.

Guests: (not confirmed) Alexina Louie, composer, and Alexander Palk, conductor

10. February 28th, 2014: Creativity and Cinema.

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

Read: TBA

View:

- Jean Cocteau, *Le Sang d’un Poète* (film, 1930)
- Deco Dawson, *Ne Crâne Pas, Sois Modeste (Keep a Modest Head)* (short film, 2012)

Attend: TBA

Guest: Deco Dawson, filmmaker

11. March 14th, 2014: Creativity and Fiction

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

Read:

- TBA essays from Margaret Atwood, *Negotiating with the Dead* (book, 2002)
- TBA essays 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: TBA

Guest: TBA

12. March 28th, 2014: The Economics of Creativity:

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

Read:

- TBA 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: Michael Levine, entertainment lawyer and creative entrepreneur.