

School of Creative Industries

**CRI 600: The Creative Process
Fall 2016**

Tuesdays, 3-5pm
DWQ -3

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Website: This course will make use of D2L Brightspace. Please ensure you have access to Brightspace and familiarize yourself with using it effectively.

Email Correspondence: Only Ryerson e-mail accounts are to be used for communication between faculty and students. Please note that emails will be responded to during regular business hours only, from Monday to Friday.

Prerequisite: The prerequisite for this course is CRI 200. Students lacking this prerequisite will be dropped from the course.

Calendar Description:

How do creative ideas happen? How can we foster our creativity and the creativity of those around us? What is the nature of creativity in teams and organizations and how can it be facilitated? Utilizing readings drawn from both psychological theories of creativity and management literature on innovation, and exploring the conflicting ideas of creativity theorists such as Abraham Maslow, R.W. Weisberg, Margaret Bodin and Robert Sternberg, this course delves into the dual nature of creativity as both an individualistic process and a product of formal systems of organization, as a synthesis of subconscious thoughts and rational analysis, and as the complex interaction of divergent and convergent thinking. Case studies will illuminate the creative process within the Creative Industries in terms of the relationship of creative individuals to the commercial context in which their ideas are developed and delivered. Lecture: 3 hours, Prerequisite: CRI 200; Course weight: 1.00

Course Objectives:

Upon completion of this course, students will be able to:

- Understand creativity to be made up of various components rather than only a final product
- Understand and apply various theoretical models of the creative process
- Understand the role of contextual factors in affecting the creative process
- Evaluate various models of the creative process, and judge which model is most appropriate in a given context
- Analyze best practices in the creative process in artistic careers, including those found in artistic partnerships and artistic communities
- Reflect on their own creative processes as well as those of others, and understand how best to enable and nurture these processes.

Overview of Learning Activities:

In this course, students will shift from examining the end products of creativity to studying the underlying processes that enable creativity. This shift is based in the understanding that better knowledge about the creative process can make creativity more available to a greater number of people. Students will examine how to best foster their own creativity and that of others, both in an individual and in a group creative project. The course lecture will examine theories of creativity and best practices that emerge in life stories of artists, artistic partnerships, and artist communities. Seminars will be devoted to examining case studies and executing practical exercises.

This course is based in a partnership with three arts organizations. In the major group project for this course, students will develop a proposal for a marketing campaign, a programming initiative, a special event, or other concept of their own initiative for one of these arts organizations. Submission of the proposal may be in any format (written, video, PowerPoint, etc.). Shortlisted projects will be evaluated by a panel of guest judges, and winning projects will meet with the chosen arts organization to discuss the possibility of implementation of the proposal through internship opportunities.

For the final essay of the class, students will write an auto-ethnography and assess their own creative processes during their individual and group projects, using the theories of the creative process taught in class. Students will also complete a short essay assessing the creative process of an artist, artistic partnership, or artistic community of their choice, analyzing the effect of contextual factors on the creative process.

Required Reading:

The following required texts are available for purchase at the Ryerson bookstore:

Usher, David. *Let the Elephants Run*. Toronto: House of Anansi, 2015.

Additionally, other required readings are available on eReserve through Brightspace. Please ensure the required readings are complete before coming to the course lecture, as this will factor into your participation grade (see below).

Assignments and Evaluation:

Assignment	Description	Due Date	% of Final Grade
Group Project	Proposal	November 15	30
Short Essay (Artist Best Practices)	1000-1200 words analyzing the creative process of an artist, artistic partnership, or artistic community of your choice.	October 18	20
Final essay (Auto-ethnography)	1500-2000 words analyzing your own creative process in your group project and in your individual creative project, applying the theoretical models taught in class, and complemented by further research	November 29	40
Participation	Active engagement with seminar and lecture	Throughout the semester	10

Description of Assignments:

Group Project: Groups of 5-6 students will be formed in the seminars by the second week of class. Groups will develop a proposals for projects for one of the three arts organizations featured in class. Groups should base their proposals in thorough research and /or consultations. Reflecting the emphasis on the balance of freedom and structure in the creative process in the

class, projects will be evaluated by their level of innovation and feasibility. A shortlist of 5-6 projects will be selected by the teaching team to present to a panel of judges, with the possibility of the winning project being implemented by the selected arts organization. All projects will be graded before the shortlist is selected; no further grades are awarded for presentation of the project or being selected as the top project. Students are expected to engage with these further steps, if selected, due to the intrinsic and extrinsic rewards of participating in these exercises, rather than grades.

Short essay: Choose an artist, an artistic partnership, or artistic community, and evaluate the impact of contextual factors on this artist's creative process. Essays must make use of course material as well as demonstrate further research. This essay is designed as a research exercise; as such, interviewing a local artist is not an acceptable direction for this essay.

Auto-ethnography: Throughout your group and individual creative project, you are required to collect field notes on your own process. This means making your own individual recordings of your group sessions, collating materials that emerge from your collaborative process, and journaling about your experiences. Remember: the more thorough you are about compiling field notes during the planning process of your projects, the more material you will have to work with during your auto-ethnography essay. During the planning phase of your projects, there is no need to analyze or evaluate what is happening: this will come later, and you will have your hands full with the task at hand. For the auto-ethnography, you will choose one or two main theorists from the course reading, and use these theorists' models of the creative process to both test these models and to also analyze and evaluate the strengths and weaknesses of your own process through a post-mortem exercise. Further reading on the theorist (s) you choose to work with is required for this assignment.

Participation: Your class participation grade is based on being on time, engaged, and active during the course lecture and seminars. Additionally, thorough completion of all lecture and seminar activities also factors into your participation grade. These activities will be designed to take stock of your knowledge of the required reading. These activities may take the form of:

- Twitter: The course lecture will make use of Twitter to allow students opportunities to voice their opinions and apply the ideas they are learning in the class. Please tweet at your seminar leader and include the hashtag #CRI600 to have your contribution recorded.
- Brightspace discussion boards: You may be required to write a post during or before class time on assigned discussion topics.
- Progress updates (written and verbal) on your individual and group creative project during seminar

Note: if you prefer not to complete these participation activities through electronic means during class time, handwritten submissions are acceptable. Please give these submissions to your seminar leader.

Late Penalty:

All late assignments will be penalized by 5% per day, including weekends. Late assignments will not be accepted after one week late. Due to the timeline of grading and selecting a shortlist for the group project, any late submissions will be graded according to the above penalties but will not be considered for the shortlist.

Academic Integrity, Citations, and Electronic Plagiarism Detection: If you are not already familiar with what constitutes cheating and plagiarism, please consult Ryerson's policy guidelines (see below). If you are feeling anxious about an assignment, or uncertain about your work, please consult with a member of the teaching team. We are here to help. After an act of plagiarism is detected, it is unfortunately too late to make amends.

It is important to cite sources in all written projects. Students need to cite both direct quotes and paraphrased statements in accordance with the (MLA) template provided in the Creative Industries Student Handbook.

This class will make use of the Turnitin.com electronic plagiarism detection service. Turnitin.com is a plagiarism prevention and detection service to which Ryerson subscribes. Students who do not want their work submitted to this plagiarism detection service must, by the end of the second week of class, consult with the instructor to make alternate arrangements.

Posting of Grades: Grades will be posted using the Grades feature in Brightspace.

Course Schedule:

Week 1 (Sept 6): Introduction to the Course: Power and Privilege: Accessing Creativity

Read: Tokumitsu, Miya. "In the Name of Love." *Jacobin Magazine*. January 2013.
<https://www.jacobinmag.com/2014/01/in-the-name-of-love/>

Watch: Moon, Vincent. "Hidden Music Rituals Around the World."
https://www.ted.com/talks/vincent_moon_and_nana_vasconcelos_the_world_s_hidden_music_rituals?language=en

Listen: Campbell, Miranda. "Artists are Workers Too." <http://operationmaple.ca/for-your-information/artists-are-workers-too.html>

Week 2 (September 13): The Creative Process: Freedom

Read: Usher, David, "Introduction" and "Freedom" in *Let the Elephants Run*

Watch: Cuddy, Amy. "Your Body Language Shapes Who You Are."
www.ted.com/talks/amy_cuddy_your_body_language_shapes_who_you_are?language=en

Listen: Q Radio. "Cartoonist Lynda Barry Dares You to Draw like a Kid."
www.cbc.ca/radio/q/schedule-for-friday-may-8-2015-1.3065520/cartoonist-lynda-barry-dares-you-to-draw-like-a-kid-1.3065525

Every Day We're Hustling preview episode

Week 3 (September 20): The Creative Process: The Role of Constraints and Structure

Read: Usher, David, “Structure” and “Conclusion” in *Let the Elephants Run*

Negus, Keith and Michael Pickering. “Industry.” In *Creativity, Communication, and Cultural Value*. London: Sage, 2004. 44-67.

Listen: *Every Day We’re Hustling* podcast episode 1

Week 4 (September 27): David Usher Guest Lecture

Week 5 (October 4): Artist Best Practices: Learning the Creative Process from Studying Artists

Read: Whitehead, Frances. *What Do Artists Know*. ARTetal, 2006.

Amabile, Teresa. “The Case for a Social Psychology of Creativity.” In *Creativity in Context*. Boulder, CO: Westview, 1996. 3-17.

Questlove. “First Course” and “Dominique Crenn” in *somethingtofoodabout: Exploring Creativity with Innovative Chefs*. New York: Clarkson Potter, 2016. 10-15 and 158-165.

Watch: “New York’s Biggest Designers Recall Their Most Creatively Challenging Moments” www.nylon.com/articles/that-moment-episode-3

Burstein, Julie. “Four Lessons in Creativity.”
www.ted.com/talks/julie_burstein_4_lessons_in_creativity?language=en

Tracey Emin in *What do Artists Do all Day?*
Part 1 www.youtube.com/watch?v=WZBkxqNJC9g and
Part 2 www.youtube.com/watch?v=nmQjfEO8a-o

Listen: *Every Day We’re Hustling* podcast episode 2 and 3

Week 6 (October 18): Contextual Factors Underlying Creativity

Read: Timberg, Scott, “When Culture Works.” In *Culture Crash: The Killing of the Creative Class*. New Haven, MA: Yale University Press, 2015. 23-52.

Byrne, David. “How to Make a Scene.” In *How Music Works*. San Francisco: McSweeney’s, 2012. 269-288.

Watch: Johnson, Steve. “Where Good Ideas Come From.”
www.ted.com/talks/steven_johnson_where_good_ideas_come_from?language=en

Listen: *Every Day We're Hustling* podcast episode 4

Week 7 (October 25): Creativity as a Socio-Technical and Collaborative Process

Read: Shenk, Jonah. “1+ 1= Infinity.” In *Powers of Two: How Relationships Drive Creativity*. New York: Mariner Books, 2014. xv-xxv.

John-Steiner, Vera. “Patterns of Collaboration Among Artists” in *Creative Collaboration*. New York: Oxford University Press, 2000. 63-97.

Watch: “When Bjork Met Attenborough” <http://www.channel4.com/programmes/when-bjork-met-attenborough/on-demand>

Listen: Yo-Yo Ma on Successful Creative Collaboration:
<https://itunes.apple.com/ca/podcast/526-yo-yo-ma-on-successful/id152022135?i=1000369456379&l=fr&mt=2>

Every Day We're Hustling podcast episodes 5 and 6

Week 8 (November 1): Theoretical Models of the Creative Process

Read: Amabile, Teresa. “A Theoretical Framework.” In *Creativity in Context*. Boulder, CO: Westview, 1996. 81-112.

Kozbelt, Aaron, Ronald Beghetto, and Mark Runco. “Theories of Creativity.” In *The Cambridge Handbook of Creativity*, eds James Kaufman and Robert Sternberg. New York: Cambridge University Press, 2010. 20-47.

Week 9 (November 8): Creative Processes in Industries: Video Games, Design, Advertising, etc.

Read: Turnbull, Sarah, and Colin Wheeler. “The advertising creative process: A study of UK agencies.” *Journal of Marketing Communications*. 2015: 1-19.

Watch: ABC. “The IDEO Shopping Cart.” <https://youtu.be/taJOV-YCieI>

Week 10 (November 15): Experimenting with Creativity Techniques: CPS, SCAMPER, Brainstorming, Etc.

Read: Lehrer, Jonah. “GroupThink: The Brainstorming Myth.” *The New Yorker*. 30 January 2012. <http://www.newyorker.com/magazine/2012/01/30/groupthink>

Listen: Thompson, Leigh. “The Truth about Creative Teams.” <https://itunes.apple.com/ca/podcast/346-truth-about-creative-teams/id152022135?i=1000143712200&l=fr&mt=2>

Week 11 (November 22): From Creativity to Innovation: Insights from Management

Read: Bilton, Chris. “Creative Teams and Innovation” in *Management and Creativity*. Malden, MA: Blackwell Publishing, 2007. 23-42.

Michalko, Michael. “Scamper” in *Thinkertoys*. 2nd Ed. New York: Ten Speed Press, 2006. 73-110.

Watch: Hill, Linda, “How to manage for collective creativity.” <https://itunes.apple.com/ca/podcast/how-to-manage-for-collective/id470622782?i=1000339098779&l=fr&mt=2>

Listen: O’Connell, Andy. “Idea Watch: Harnessing Creativity” <https://itunes.apple.com/ca/podcast/287-idea-watch-harnessing/id152022135?i=1000110411855&l=fr&mt=2>

Week 12 (November 29): The Creative Process: Myths and Realities

Read: Boden, Margaret. “In a Nutshell.” In *The Creative Mind: Myths and Mechanisms*. London: Routledge, 2004. 1-10.

Popova, Maria. “Combinatorial Creativity and the Myth of Originality.” *Smithsonian*. www.smithsonianmag.com/innovation/combinatorial-creativity-and-the-myth-of-originality-114843098/?no-ist

Watch: Gladwell, Malcolm. On *Outliers*, www.youtube.com/watch?v=DPCOMtJL6vA

Listen: Rakoff, David. On *Rent*, soundcloud.com/missjessicadavis/david-rakoffs-take-on-rent