

Spring, 2006: HNRS 4100 Honors Colloquium: Creativity and the Artistic Impulse
Dr. David Taylor; Office Hours 5-6 Tuesdays and by appointment
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Course Description: Creativity has long been something pointed to but rarely defined. This course will take both a historical and philosophical approach to understanding notions of creativity:

1. what is it?
2. how does it begin?
3. how does it manifest itself?
4. can it be nurtured?
5. how does it lead to product?
6. how has it been viewed, encouraged, or discouraged by various societies?

The hope is students will further explore these questions in their particular field of art—visual, literary, film, or music. Students will work to produce a research paper on some aspect of creativity.

Course Objectives: This course should give students some sense of a multicultural and historical view of what is commonly called creativity. Special emphasis will be placed on creativity within the arts. Additional detail will be spent on ideas of nurturing creativity on a daily basis. Another class goal will be to revive the Honors College creative journal *Process* in an online version, develop a student editorial board, and include student projects.

Required Books:

Howard Gardner, *Creating Minds: An Anatomy of Creativity Seen Through the Lives of Freud, Einstein, Picasso, Stravinsky, Eliot, Graham, and Gandhi*. Basic Books; Reprint edition (September, 1994)

Ranier Maria Rilke, *Letters to a Young Poet*. W.W. Norton & Co. (1934)

Twyla Tharp, *The Creative Habit: Learn It and Use It for Life*. Simon & Schuster (2003).
Packet of selected handouts

Grading:

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| Journal: daily reading and creative journal | 30% |
| Reading Tests: three tests | 30% |
| Research paper | 40% |

OTHER IMPORTANT MATTERS

COMPLIANCE WITH AMERICANS WITH DISABILITIES ACT

It is the policy of the University and your instructor to comply fully with the Americans With Disabilities Act by making reasonable accommodations for qualified students with disabilities. Please present your written request for accommodation to the instructor at the start of the semester.

CLASSROOM ENVIRONMENT

We often hear it said that we live in an uncivil time, but my expectation is that our class this semester will be a setting in which there is mutual respect for one another and for the ideas that are presented. Please remember that freedom to express and discuss ideas is the hallmark of a free society. Nowhere is that fact more evident than in a college classroom. We want a classroom environment that will foster free and open discussion. It is wonderful when students can express ideas and opinions appropriately, with respect for the rights and views of others.

Please refrain from behavior that is inappropriate and disrespectful. I would ask that you do not engage in personal conversations while class is being conducted, place or take telephone calls, read the newspaper or other materials not related to the class, or sleep.

ACADEMIC HONESTY AND INTEGRITY

As a University student and member of the Honors College, you are expected to demonstrate academic honesty and integrity. Among the acts of academic dishonesty are the following: copying the work of others; using unauthorized materials during a test; taking the ideas or words of others and submitting them as your own; giving your work to others to copy; and claiming work that is not actually yours. Please be advised that academic dishonesty, including cheating, stealing, and plagiarism, is a serious matter and should be scrupulously avoided. The usual minimum penalty for academic dishonesty is failure in the course and referral to the Dean of Students for disciplinary action. Honors students may be dropped from the Honors College for such violations.

CONTACTING THE COURSE INSTRUCTOR

It is my sincere hope that you will enjoy this course and the program of which you are a part. Should you have questions during the semester or just feel the need to talk about your academic progress, you are welcome to visit with me, the Honors academic advisor. You may drop by or call for a specific appointment. Your success is my concern and goal.

CLASS SCHEDULE: Schedule subject to adjustments as semester progresses.

Schedule:

Jan. 17: Introduction: Defining Creativity & Creativity Exercise

January 24: Gardner: 1-136; Approaches to Creativity & the Sciences: Freud & Einstein

January 31: Gardner: 137-310; Creativity & the Arts: Picasso, Stravinsky, T.S. Eliot, & Martha Graham

February 7: Gardner: 311-conclusion; Creativity & the Social Implications: Gandhi & social movements

February 14: **Reading Test**; The Creative Artist (handouts): Nietzsche

February 21: Rilke: *Letters to a Young Poet*: Introduction; Letters 1-4;
Workshop by Kate Wuertzel, Family and Special Programs Coordinator

February 28: Rilke: Letters 4-8; selected Rilke poems

March 7: Creativity and Mentorship: Rilke's relationship with Franz Kappus; handouts

March 21: **Reading Test**; Tradition and Innovation: Holding to and Breaking from Schools of Art; handouts

March 28: The Practice of Creativity: Tharp, 1-59; guest speaker from Dance and Theatre

April 4: Memory & Accidents: Tharp, 60-139

April 11: Production, Response & Criticism: Tharp, 140-244

April 18: **Reading Test**; Making *Process*; presentation of papers

April 25: Preparation for student presentations; conferences

May 2: Student Presentations; mapping out *Process*, the Online Creative Journal of the Honors College at UNT; **Final Projects Due**.

May 9: **Final/Reading Test**