

Mondays 1:30 – 4:30 PM | TC 204

Dr. BETTY ANNE YOUNKER

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By e-mail or by appointment (Zoom or f2f)

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: Monday 5:00-6:00 or by appointment

(Zoom or f2f)

Why is madness such a compelling topic? How is madness different from sanity? What does it mean to be 'out of our senses'? How is creativity a form of madness? How have history and culture treated insanity as a creative state? Why are creativity, genius, and imagination often feared by society? What assumptions do we make about them? When do 'normal' individuals or societies start to look crazy? Have creativity and innovation become buzzwords, memes that lose their power to challenge and transform accepted ideas and beliefs? Through various works of culture and criticism, we will address the history, culture, and theory of madness and creativity in order to engage in the creative, often chaotic process of 'thinking outside of the box' of accepted cultural, social, and ethical norms of thought and behavior. Above all we hope students to gain appreciation of how "play . . . is the very essence of thought" and to open themselves.

https://www.amazon.ca/Night-Elie-Wiesel/dp/0374500010/ref=sr_1_3?dchild=1&keywords=elie+weisel&qid=1608729096&sr=8-3

The following readings will be posted to the OWL course site, or can be found at the following websites:

Blake, William. *The Marriage of Heaven and Hell*. Posted as a .pdf to OWL; illuminated version found at:

<http://www.blakearchive.org/exist/blake/archive/copy.xq?copyid=mhh.c&java=yes>

Deresiewicz, William. "The Death of the Artist." *The Atlantic Monthly*. January/February 2015.

<http://www.theatlantic.com/magazine/archive/2015/01/the-death-of-the-artist-and-the-birth-of-the-creative-entrepreneur/383497/>

Plato. *Ion*. Trans. Benjamin Jewett. <http://classics.mit.edu/Plato/ion.html>

The Revelation of John. *The New Standard Version of The Bible*. Oxford University Press, 1988, pp. 222-36.

Robinson, K. "Learning to be Creative." *Out of Our Minds*. 2nd edition, Capstone Publishing, 2011, pp. 245-83.

You are required to pay a fee to take Clifton Strengths assessment (currently \$17) in order to write your Self-Assessment profile (below). If you've taken the test before, you'll need to re-take it for this course.

Students who complete the course successfully will be able to do any or all of the following:

- f* Think expansively and critically about issues discussed in class -- cultural, historical, philosophical, economic, political, social – and ask key questions about how these issues impact and influence one another.
- f* Analyze the critical and cultural importance and relevance of culture in reflecting and shaping how society views itself.
- f* Understand and appreciate the role history plays in shaping our views of madness and creativity.
- f* Think and write critically about madness and creativity from a variety of approaches and forms.
- f* Reflect upon these issues by applying them to your personal and professional situations.
- f* Organize and present ideas clearly and effectively in written assignments.
- f* Improve your ability to understand, organize, analyze, and articulate a broad range of data through a written report with a clear intent and clear structure support

Indigenous Creativity

Dimaline, *The Marrow Thieves*

Madness and the sound of musicals

La La Land (screen in class)

Madness and the sound of musicals

McComb (2020) pp. 71-79, 89-93, 95-109, 117-122, 125-129.

La La Land (Discussion)

Madness, Genius, Creativity

Themes of those who had an impact on their disciplines (Freud, Einstein, Graham, Picasso, Stravinsky)–posted on OWL; McComb (2020) pp. 135-141, 149-154, 169-180, 189-194, 203-206.

Unless you have either the requisites for this course or written special permission from your Dean to enroll in it, you may be removed from this course and it will be deleted from your record. This decision may not be appealed. You will receive no adjustment to your fees in the event that you are dropped from a course for failing to have the necessary prerequisites.

_____ We respond to e-mails as quickly as possible. Remember that class e-mails are *professional* correspondences.

We take weekly attendance. Doing readings, attending lectures, and participating in discussion are key to your success in the course. m (a(u)-2.7 (r))11.1 (Taf07 0 Td())TjEMC Tw 56Tc 0 Tw 2.466 0)Tj-0.005 TA

All students must write assignments in their own words. When taking an idea or passage from another author, students must acknowledge their debt by using quotation marks where appropriate and by proper referencing (footnotes or citations). Plagiarism is a major academic offence. All instances of plagiarism will be reported to the Chair of Undergraduate Studies. Proven cases of plagiarism will result in a grade of zero for the assignment. Subsequent offences will result in failure for the course.