



Tuesdays 2:30 – 5:30 PM, TC203

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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 to a more productive, compassionate understanding of how madness and creativity are necessary to the planet’s survival.

Prerequisite(s): This course is open to all students beyond Year One; it is cross-listed between Music and English.

Required Texts (available at the Bookstore, unless noted otherwise):

Atwood, Margaret. *A Handmaid’s Tale*. McClelland and Stewart, 2011.

Blake, William. *The Marriage of Heaven and Hell*. <http://www.blakearchive.org/exist/blake/archive/copy.xq?copyid=mhh.c&java=yes>

Gardner, Howard. *Creating Minds: An Anatomy of Creativity Seen Through the Lives of Freud, Einstein, Picasso, Stravinsky, Eliot, Graham, and Gandhi*. Basic Books, 1993.

Shakespeare, William. *King Lear*. Ed. Stanley Wells. Oxford World Classics, 2000.

Sophocles. *Oedipus Rex*. In *Greek Tragedy*. Ed. Shomit Dutta. Trans. E. F. Watling. Penguin, 2004.

Sweeney Todd. Dir. Tim Burton. Dreamworks, 2007 (screened in class)

Wiesel, Elie. *Night*. Trans. Marion Wiesel. Hill & Wang, 2006.

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

Copland, A. *What to listen for in music*. Penguin Books, 1953. Chapter three: The Creative process in music (pp. 20-32).

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: Oxford University Press, 1988. 222-36.

Robinson, K. *Out of our minds: Learning to be creative*, (2nd ed.). Capstone Publishing Limited, 2011. Chapter 10: Learning to be creative (pp. 245-283)

You are required to pay a fee to take the Majors PTI assessment (\$15) 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. You should also consult a good dictionary and thesaurus (the *Oxford English Dictionary* is available online at Western Libraries) and writing and reference handbook, such as *The Little Brown Compact Handbook* (10th ed.).

Course Outcomes and Learning Objectives

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

- 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.
- Analyze the critical and cultural importance and relevance of culture in reflecting and shaping how society views itself.
- Understand and appreciate the role history plays in shaping our views of madness and creativity.
- Think and write critically about madness and creativity from a variety of approaches and forms.
- Reflect upon these issues by applying them to your personal and professional situations.
- Organize and present ideas clearly and effectively in written assignments.
- 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 supported by adequate evidence of research and reflection.
- Develop a critical understanding of what personality traits do or do not reflect your creative potential.
- Understand the complexities of human nature and motivation.
- Assess the role creativity has played and/or will play in your personal and professional development.
- Appreciate how reflection and writing are forms of civic engagement, and thus engines for social change.

ASSIGNMENTS

Paper on Madness and Creativity (500 words; 2 pages; due January 23)	10%
Self-assessment profile (1000 words; 4 pages; due February 13)	20%
Mid-Term Test (due March 6)	20%
Group creativity assignment (due and presented in class, April 3 & 10)	40% **
Attendance	10%

** See Creativity and Madness Group Project Rubric on OWL site

A student must receive a passing grade for both term work and the final examination in order to receive a passing grade for the course. This applies to all courses in all programs offered by the department. Students whose term and final exam grades average 50% or above, even though one of the two is a failure, shall receive a default grade of 48%. Please note: The department of English & Writing Studies does not release final grades. All undergraduate grade reports will be available online from the Office of the Registrar.

Students are fully responsible for looking at and being familiar with the information posted on the department website at <http://www.uwo.ca/english/undergraduate/Student%20Information.html>.

Paper on Madness and Creativity (500 words): Due January 23

This assignment asks you to answer two questions: What do 'madness' and 'creativity' mean? How are they related to one another – or not? In answering these questions, you must make reference to two external critical, theoretical, or philosophical sources.

Self-assessment profile: Due February 13

During the first class (January 9) the Student Success Centre will instruct you about taking the Majors Personality Type Inventory (Majors PTI -- <http://majorspti.com/what-is-the-pti/>). Three weeks later (January 30) they will conduct an in-class workshop based on your test results. The test results and workshop will form the raw data to write your self-assessment profile. The following questions should form a template for writing your profile, but do not feel that you have to stick to this template religiously. Answer the questions in any order or fashion you see fit:

- 1) What were the results of your personality test?
- 2) How do they reflect your creativity/creative potential?
- 3) What role has creativity played in your personal, professional, or cultural development?
- 4) What role might it play in your future development?
- 5) What hidden or 'mad' aspects of your personality are *not* reflected in the test results?
- 6) How might these help or hinder your future creative development?

Mid-Term Test: Due March 6.

The mid-term test will assess your understanding of class readings, lectures, and discussion; instructions to follow

Group Project: Due in class, along with class presentation, April 3 & 10.

Your final assignment will be a group project that asks you to examine different types of personalities as they relate to the process of creative thinking as it informs the outcome of creative results and their products. This assignment invites you to be as creative as possible in harnessing your individual and group resources and potential. The outcome can take whatever form you see fit: video, dance, ensemble performance, website, blog, creative writing. We will provide a template for the organization, expectations, and evaluation of the project early in the term. To ensure equitable grading, the projects will be assessed both in terms of individual and group participation in both the process and outcome.

SCHEDULE OF LECTURES AND READINGS

- January 9** Introduction: What is creativity and madness?
Plato, *Ion*; The Revelation of John; Keith Sawyer, Group Creativity
Brief historical overview
Brief overview of how to take the Majors PTI
Group exercise on madness and creativity
Formation of groups
Explanation of final project and work of groups
- January 16** Madness and insight #1: a boy should love his mother
Required reading for this class: Sophocles, *Oedipus Rex*; Gardner, *Creating Minds* chapter on Freud
Excerpts from Aristotle’s theory of tragedy; ancient theories of madness (presented in class)
Groups 1 and 2 to present discussion questions
- January 23** Madness and insight #2: finding your place in the world
Required reading for this class: Shakespeare, *King Lear*; Gardner, *Creating Minds*, chapter on Einstein
Early Modern conceptions of madness; Nietzsche, from *The Birth of Tragedy* (presented in class)
Groups 3, 4 and 5 to present discussion questions
DUE: Paper on Creativity and Madness
- January 30** **Majors PTI workshop**
- February 6** Madness and insight #3: I see dead things
Required reading for this class: Blake, *The Marriage of Heaven and Hell*; Gardner, *Creating Minds*, chapter on Graham; Copland, Ch. 3, “The Creative Process in Music”
The rise of psychiatry in the Romantic period (presented in class)
Groups 6 and 7 to present discussion questions
DUE: Final Project Group proposal
- February 13** Can there be creativity after the madness of Auschwitz?
Required reading for this class: Wiesel, *Night*
clips from Reifental, *Triumph of the Will* (1936) – viewed in class
Groups 8 and 9 to present discussion questions
DUE: Self-Assessment Profile
- February 20** READING WEEK
- February 27** 1986/2017
Required Reading for this class: Atwood, *A Handmaid’s Tale*
clips from *A Handmaid’s Tale* (2017) – viewed in class
**** Mid-Term Test questions published on OWL site by February 27 midnight**
- March 6** **DUE: Mid-Term Test**
Madness, Genius, Creativity #1
Required reading for this class: Gardner, *Creating Minds*, chapters on Stravinsky and Picasso
Groups 10, 11 and 12 to present discussion questions

- March 13** *Sweeney Todd*, short introduction followed by in-class screening
- March 20** Serial killers, capitalism, and the sound of music: *Sweeney Todd*
- March 27** Madness, Genius, Creativity #2
Required Reading for this class: Deresiewicz, "The Death of the Artist"; Robinson, Learning to be creative (Ch. 10) and reflections of madness and creativity
- April 3** **DUE: Group presentations in class, along with Individual and Group documents**
- April 10** **DUE: Group presentations, along with Individual and Group documents**

GUIDELINES FOR ASSIGNMENTS

Format and Writing: Submit all written material in 12 point font on 8.5" x 11" paper, double-spaced and 1" margins. Number each page in the top right corner with your name followed by the page number, as in "Smith 9." Do not include a title page. The top left of your first page you should include a) your name and student number; b) your TA's name; c) course title; d) essay submission date. After this, include the assignment's title, centred. We will evaluate assignments for grammar and style as well as content. We will give you guidance on solving writing problems where we find them. The Department of English and Writing Studies offers helpful writing courses (<http://www.uwo.ca/writing>), as does the Writing Support Centre at the Student Development Centre (<http://www.sdc.uwo.ca/writing/>).

Documentation: Document your use of primary and secondary material in your written assignments according to the Modern Language Association method of parenthetical notation and a works cited page. These guidelines can be found in the *MLA Handbook for Writers of Research Papers*, 7th ed. (New York: MLA, 2009). This guide can be found On Reserve in the D. B. Weldon Library, call no: LB2369.M57 2009. The Department of English also offers an overview of MLA documentation, at: <http://www.uwo.ca/english/undergrad/guidelines.html>.

Submitting Assignments: Upload all assignments through Dropbox in the OWL course site by 11:59PM on the due date.

Late Assignments: We grant extensions in the case of emergencies (i.e. family deaths) or illness, which requires medical documentation. Besides these cases, request extensions AT LEAST ONE WEEK BEFORE THE DUE DATE of any assignment. Late assignments not granted extensions will be penalized 2% per day, including holidays and weekends, up to 10 days, after which the assignment may not be accepted. Assignments submitted late without permission will be graded and returned without comments.

INFORMATION FOR STUDENTS

For English Department regulations governing Term Work, Exams, Faculty Office Hours, Academic Relief (appeals, petitions, complaints), and other matters, consult "Information for Students" at: <http://www.uwo.ca/english/undergrad/info-for-students.html>

Academic Offenses: STUDENTS ARE RESPONSIBLE FOR UNDERSTANDING THE DEFINITION OF PLAGIARISM, CHEATING, AND OTHER FORMS OF ACADEMIC FRAUD, AND THE PROCEDURES AND PENALTIES FOR DEALING WITH IT. The UWO Academic Handbook states: "Scholastic offenses are taken seriously and students are directed to read the appropriate policy, specifically, the definition of what constitutes a Scholastic Offense, at the following Web site: http://www.uwo.ca/univsec/handbook/appeals/scholastic_discipline_undergrad.pdf." You should also consult the Department of English guidelines: <http://www.uwo.ca/english/site/undrgrd/info.html>. If there is any part of these guidelines about which you are unclear, please consult your instructor or tutorial leader for more information.

Plagiarism and Plagiarism Checking: Students must write their essays in their own words. Whenever students take an idea, or a passage, from another author, they must acknowledge their debt both by using quotation marks where appropriate and by proper referencing such as footnotes or citations. Plagiarism is a major academic offence. The UWO Academic Handbook states: "All required papers may be subject to submission for textual similarity review to commercial plagiarism detection software under license to the University for the detection of plagiarism. All papers submitted for such checking will be included as source documents in the reference database for the purpose of detecting plagiarism of papers subsequently submitted to the system. The use of the service is subject to the licensing agreement, currently between Western University and Turnitin.com (<http://www.turnitin.com>)."

Academic Accommodation: Students seeking academic accommodation on medical grounds for any missed tests, exams, participation components and/or assignments worth (either alone or in combination) 10% or more of their final grade must apply to the Academic Counselling office of **their home Faculty** and provide documentation. Academic accommodation cannot be granted by the instructor or department. Documentation shall be submitted, as soon as possible, to the Office of the Dean of the student's Faculty of registration, together with a request for relief specifying the nature of the accommodation being requested. The Student Medical Certificate (SMC) can be found at <http://www.uwo.ca/univsec/handbook/appeals/medicalform.pdf>. The full policy is set out here: http://www.uwo.ca/univsec/handbook/appeals/accommodation_medical.pdf

E-mail correspondence: We will respond to e-mails as quickly as possible, usually within a 24-hour period during the term. Remember that e-mails about class matters are *professional* correspondences.

Readings, Attendance, Taking Notes:

Each week we will take attendance. That said, doing that week's readings, attending lectures, and listening to/participating in discussion are key to your success in the course. Where feasible we will post powerpoints to OWL, but you should also take detailed lecture notes.

Classroom etiquette: laptops, wireless messaging devices, talking: No cellphones or other wireless messaging devices are to be used during class. We assume laptops will be used during class for the sole purpose of taking notes. If we find evidence of extra-curricular laptop use bothering other students or interfering with lectures or discussions, we'll have to ban laptop use. Except for the purpose of asking questions or class discussion, talking during class is rude and offensive, *and it vexes us*.