

CRCRTH 612 Seminar in Creative Thinking Summer 2011, theme: Creative Realization of Ideas Syllabus

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Texts

To obtain:

- Fritz, Robert, '**The Path of Least Resistance**', NY: Random House, Fawcett Columbine (1989) [ISBN-13: 978-0449903377]
- Werner, Kenny, '**Effortless Mastery**', New Albany, Indiana: Jamie Aebersold Jazz, Inc. (1996) [ISBN-13: 978-1562240035]
- Zappa, Frank (with Peter Occigrosso), '**The Real Frank Zappa Book**', NY: Poseidon Press/ Simon& Schuster (1989) [ISBN-13: 978-0671705725]
- Makiguchi, Tsunesaburo, '**Education for Creative Living**' (translated by Alfred Birnbaum, Edited by Dayle M. Bethel), Ames, Iowa: Iowa State University Press (1989) (Hard to find – if not available I will make handouts available) [ISBN-13: 978-0813803920]
- Kelley, Thomas, '**The Art of Innovation**', NY: random House (2001) [ISBN-13: 978-1861975836]
- Rick Levine, Christopher Locke, Doc Searls, David Weinberger, McKee Jake , '**The Cluetrain Manifesto**' (free online: <http://www.cluetrain.com/>) [ISBN-13: 978-0738202440]

More texts:

- Heath, Chip & Dan, '**Switch**', NY: Broadway (2010) [ISBN-13: 978-0385528757]
- Dweck, Carol S., '**Mindset**', NY: Ballantine (2006) [ISBN-13: 978-0345472328]
- 'Miami Vice' five season DVD Box Set (optional - when you need a break...)

Not necessary to purchase, but will be referenced:

- Russell, George, '**George Russell's Lydian Chromatic Concept of Tonal Organization – volume one: The Art and Science of Tonal Gravity**' Brookline, MA: Concept Publishing Co. (2001) note: available only through georgerussell.com

Week 1: First meeting: Tuesday May 31 7-8pm

I. FINAL PROJECT: "What do you want to create, for yourself and for your students?"

Ia. Your personal Bio – creating and/or updating.

II. The history of George Russell and his Lydian Chromatic Concept of Tonal Organization. (handouts supplied). The LCC explains how the elements of music behave; it gives the student a 'Language' - a 'Language behind the music', or a 'Language behind your thoughts'. The LCC opens up music possibilities in a new and holistic way.

III. Intuitive knowledge and the uncovering of new ideas.

IV. The understanding of Physical laws and their effect on creative processes; application of the definition of 'Scale' to the various educational and artistic disciplines of class participants.

Objectivity in Art: "What defines objective materials/ components in a given (artistic) discipline?"

V. 'Vertical' and 'Horizontal' forces in music and their broader implications. Explaining and discussing the 'Breakdown into Elements' as it can relate to Final Projects.

Week 2:

VI. 'The Real Frank Zappa'; the Compositional Process.

Topic: Composition; the art of choice.

Dialogue, review and expansion of Week 1 introductory material.

Sharing of tentative 'Final Project' by each student, using concept of 'Elements' as applicable.

Week 3:

VII. Interpretations of 'Customized Education': Discussion of a general definition along with private and corporate models of implementation.

Creation by a group through sensitivity to individual strengths and weaknesses.

VIII. Creative processing challenges in teaching children and adults. Individual diagnostics. Classroom dynamics and the challenges they present. “How do you inspire self-motivation?”

Sharing of tentative Final Project by each student continues...

Week 4: (back to musical analogies)

IX. Music and the 'Law of Correspondences'. John Coltrane's 'Giant Steps' and the equilateral triangle: “Objective Art” – The Pyramids conveying the message of the Law of Three, active, passive, neutralizing, etc. “What is, or could be termed ‘Objective Art’?”

X. Defining ‘Aim’. Contributing something uniquely your own.

Week 5:

XI. Creativity and the ‘reactive’ process.

XII. Presentations on Individual term projects (usually takes at least two entire class sessions)

Week 6:

Presentations on Individual term projects concludes

Summary and virtual high fives