



**MKT 7080 (A01) (3.0 CH)**  
**CREATIVITY & ENTREPRENEURSHIP**  
**Fall 2009**

---

**INSTRUCTOR**

Name:	Dr. Reg Litz	Office Location:	688 Drake
Phone:	474-9406	Office Hours:	Before/after class and by appt
Fax:	474-7544	Course Email Account:	aspercreativity@yahoo.ca
Email:	<a href="mailto:rlitz@cc.umanitoba.ca">rlitz@cc.umanitoba.ca</a>		

**COURSE DESCRIPTION**

Creativity plays a critical role in entrepreneurial endeavor. In this course we will consider the nature of creativity, with special attention on its role as an antecedent, a correlate and an outcome of entrepreneurial endeavor. Students will be required to consider a variety of different texts and multi-media presentations and also enact creative and entrepreneurial behavior in selected in-class simulation exercises.

**COURSE OBJECTIVES**

This course seeks to facilitate the inter-related contemplation of the following questions:

1. What is *creativity*?
2. What is the nature of the creative *process* and the creative *experience*?
3. What are the *barriers* that impede the development and exercise of creative potential?
4. What is *entrepreneurship* and how is it *different* from creativity?

**READING MATERIALS<sup>1</sup>**

- 1) Adams, J. (2001). *Conceptual Blockbusting (4<sup>th</sup> Edition)*. New York: Perseus Books.
- 2) Bayles, D. & Orland, T. (2001). *Art and Fear*. Image Continuum Press.
- 3) Csikszentmihaly, M. (1997). *Creativity*. HarperCollins.
- 4) Kao, J. (1997). *Jamming: The Art and Discipline of Business Creativity*. New York: HarperBusiness.
- 5) Rosenman, J., Roberts, J. and Pilpel, R. (1989). *Young Men With Unlimited Capital*. New York: Bantam Books.

Plus electronic reserve readings available using the following link:

<http://reserves.lib.umanitoba.ca.proxy1.lib.umanitoba.ca/eres/courseindex.aspx?error=&page=search>

---

<sup>1</sup> Available in University of Manitoba Bookstore. All books may be shared with classmates. Also, pending student requests the instructor will seek to place one or more copies on reserve.

## NOTES ON CLASSROOM PROCESS: BEFORE, DURING AND AFTER CLASS

*"During this term, I will be doing a great deal of talking. I will be giving lectures, answering questions, and conducting discussions. Since I am an imperfect scholar, and even more certainly, a fallible human being, I will inevitably be making factual errors, drawing some unjustifiable conclusions, and perhaps passing along my opinions as facts. I should be very unhappy if you were unaware of these mistakes. To minimize that possibility, I am going to make you all honorary members of Accuracy in Academia. Your task is to make sure that none of my errors go unnoticed. At the beginning of each class, I will, in fact, ask you to reveal whatever errors I made in the previous sessions. You must, of course, say why these are errors, indicate the source of your authority, and if possible, suggest a truer or more useful or less biased way for formulating what I said. Your grade in this course will be based to some extent on the rigor with which you pursue my mistakes. And to insure that you do not fall into the torpor that is so common among students, I will, from time to time, deliberately include some patently untrue statements and some outrageous opinions. There is no need for you to do this alone. You should consult with your class mates, perhaps even form a study group that can collectively review the things I have said. Nothing would please me more than for one or several of you to ask for class time in which to present a corrected or alternative version of one of my lectures."*

- Neil Postman

The end of education: Redefining the value of school.  
(1995), pages 117-118.

*"At present, there is very little tolerance for error in the classroom. That is one of the reasons students cheat. It is one of the reasons students are nervous. It is one of the reasons many students are reluctant to speak. It is certainly the reason why students (and the rest of us) fight so hard to justify what they think they know. In varying degrees, being wrong is a disgrace; one pays a heavy price for it. But suppose students found themselves in a place where this was not the case?"*

- Neil Postman

The end of education: Redefining the value of school.  
(1995), page 125

*"I am only here to help you look. You have to find the pattern yourself."*

- Bruce Pandolfini

Searching for Bobby Fischer  
(1988) page 105

As Postman's first comment suggests, learning is not synonymous with data inhalation. Following his lead, and in consideration of his second comment and Pandolfini's comment to one of his aspiring chess students, my classroom strategy is to facilitate the emergence of a learning community where students are encouraged to reflect, discern, and in large part, discover for themselves what it is *they* need to learn. Some will learn by listening, others by speaking, most of us by some of both. In order to recognize these learning style differences I will conduct the class sessions according to the following 'guidelines'.

## **BEFORE CLASS: INDIVIDUAL ACTIVITY**

### ***Concerning the use of one page pre-class essays: Rationale***

Students are invited to prepare a short (one-to-two typed pages maximum) pre-class email essay before one or more<sup>2</sup> of the class sessions (please see Exhibit A at the back of the outline for the required format of the pre-class email essay). The essay's purpose is twofold: to help you in preparing for class and thereby maximize your in-class learning experience, and to help you develop your written communication skills.

### ***Concerning the use of one page film-based essays: Rationale***

Students are also invited to complete one or more one-page film-based assignments (based on films identified by the instructor) during the course of the term. Film-based assignments are intended to help students experience the course as part of a larger life experience, rather than as 'just another course'. Completion of film-based assignments is entirely voluntary and may be undertaken as often as the course outline permits. A listing of selected films, which may be supplemented by the instructor during the course, is included in the schedule of class sessions. Please also be advised that in no case does viewing the optional film exempt the student from completing their assigned reading. While a number of films are available on reserve in the Albert Cohen Library, students will be responsible for any rental or other costs incurred in viewing the films. Each essay should be prepared in a Pre-class essay format and be no longer than one-to-two single-spaced typed pages. Students are encouraged to suggest other films for possible future use in this course. These may be suggested at any time before, during or after the course. Pending the instructor's familiarity with the film, they may be included during the term the course is taken.

### ***Concerning the delivery of one page pre-class and film-based essays***

Please send your essays to the email account provided on the front page of the course outline no less than 24 hours before the relevant class session in order to receive credit. Please use the following format for the pre-class essay's subject line: **LastName, FirstName, PreClass, Session#** (e.g., **Smith,John, Preclass, Session4**). For film-based essays please substitute the word "FilmEssay" for the word "Preclass" (e.g., **Smith,John, FilmEssay, Session4**). Given the opportunity to plan ahead for the timely completion of the essays, please be advised that, late essays will not be accepted.

## **BEFORE CLASS: GROUP ACTIVITY**

### ***The role of the small discussion group: Rationale***

As mentioned previously, students are encouraged to form a study group with one or more other students from the class and hold a short (15 to 20 minute) meeting before as many of the class sessions as possible. The purpose of the small group is twofold:

---

<sup>2</sup> Students are required to prepare a total of 10 one-page essays, which may include pre-class, post-class and/or film essays as described in the course syllabus.

- 1) to provide you with an opportunity to voice your thoughts about the assigned readings, particularly as they concern recommendations for any firms described in the assigned case studies, and
- 2) to provide you with an opportunity to get better acquainted with other class members, particularly as it concerns the possibility of completing the final assignment as a group.

### ***Suggestions for forming your small pre-class discussion group***

In the interests of developing an appreciation for the complexity of the unique challenges associated with the subjects under consideration, students are encouraged to create study groups as diverse as possible (that is, including representatives from a variety of nationalities, program majors, ages, genders, etc.).

## **BEGINNING CLASS**

### ***Concerning the use of colored name cards: Rationale***

Students will generally be provided with two colored name cards (red and green). Students will select one name card for a particular session in accordance with their participation strategy for the particular class session. Red name cards should be used if the student does not wish to be called upon by the instructor under any conditions during the discussion. Students selecting a red name card may still enter the discussion, but only at their own initiative as indicated by raised hand. Green name cards are to be used if the student invites unrestricted in-depth interrogation by the instructor. Please be advised that the instructor accepts no responsibility for student embarrassment in the event a Green card is displayed despite not having completed the required reading.

### ***Concerning the use of colored name cards: On choice of name***

Students are required to write their first name and last initial (e.g., Nelson M.) on both sides of each name card. In the interests of assisting the instructor in getting to know individual students by name it is recommended that only one person use a particular first name (e.g., Boris, Debbie, Thor, etc.) in a particular course section. Practical alternatives that students may wish to consider include using one's middle name, initials, nickname or last name. However, this recommendation is entirely optional and left to the student's discretion.

### ***Concerning the use of colored name cards: Grade-related implications***

Students selecting Red name cards will receive one point per session (for physical presence), while Green name cards will receive two points per session (for physical presence and willingness to be called upon). Each student's red and green cards count will be summed at the end of the course and divided by the total number of class sessions for a total name card grade point. Please be advised that no points will be awarded when either no name card or a white name card is displayed. Should a student lose one or both of their name cards they should contact the instructor at their earliest convenience for a replacement(s).

## **DURING CLASS: ORGANIZING POLICIES**

### ***During class: A note on note-taking and note-making***

I do not plan to provide you with a detailed and exhaustive set of course notes. Accordingly, I will not be surprised or offended if you take occasional “time-outs” from the classroom process to record insights en route, as these will later assist you in completing your post-class synthesis essays and major course assignment. To that end I have also included appropriate space in the course outline for note-taking (see individual session outlines).

### ***On “warm invites” and “cold calls”: Three policies***

My intention is to set the stage for a positive learning experience. To that end I intend to encourage you to think and reflect upon the assigned material and then contribute to the discussion when you are ready. Accordingly, while I will assume that students have prepared all the assigned materials, I generally will make limited use of the “cold call” technique (that is, calling upon students without warning). Instead, I will manage the classroom process using the following policies:

- 1) First come, first served: A key managerial responsibility is being appropriately proactive. While I expect do some ‘cold calling’, I would also ask you to initiate participation.
- 2) Entry into discussion by raised hand 98% of the time: One of my key responsibilities is to facilitate orderly discussion. Therefore I would request that you indicate readiness to participate by raised hand. I will then do my best to bring you into the discussion as soon as possible.
- 3) First helpings before seconds: Anyone willing to participate for the ‘nth’ (e.g., first) time will be given priority over anyone who is seeking to participate for the (n+1)th (e.g., second) time.

## **DURING CLASS: ON THE RECORDING AND GRADING OF PARTICIPATION**

### ***Policy on class attendance***

Absence from class without adequate reason shall be noted and considered in evaluating participation. If you are aware of any planned absence(s) please provide the instructor with written notification at your earliest convenience.

### ***Macro-recording of participation and post-class inspection of record***

The instructor will typically ask a different member of the class to “mark participation” during each session. This simply involves two steps: (1) circling the Red or Green name cards as displayed by their classmates and (2) recording one check mark for each separate contribution to the discussion (regardless of whether mandatory or voluntary). The grader will apply their best judgment in defining “separate”. All students enrolled in the class are permitted to examine the participation record in the 30 minutes immediately after the class session in order to check that their presence and participation has been accurately recorded. After the 30 minute window all sheets will be considered permanent records.

### ***Micro-recording of individual-specific participation***

In an effort to provide students with the opportunity to document their participation efforts, the instructor will provide, if requested, a voluntary class participation sheet that may be copied by students for classroom use. All completed copies must be handed in to the instructor immediately after the class in which the participation occurred.

### ***Grading class participation: Criteria***

Assuming your physical presence during class sessions, your participation will be assessed with special emphasis on participation during the break-out sessions. The instructor and teaching assistants will use four criteria: *initiative, mastery, creativity and tact* as described in Table 1 below.

**TABLE 1**  
**Description of class participation grading standards**

	<b>Initiative</b>	<b>Mastery</b>	<b>Creativity</b>	<b>Tact</b>
<b>Excellent</b>	initiates participation in each session	very strong in applying, analyzing, evaluating, synthesizing assigned material	very strong in going beyond assigned material by offering new perspectives, analogies, etc.	very strong in offering sensitively delivered and concise input
<b>High pass</b>	initiates participation most sessions	above average	above average	above average
<b>Pass</b>	initiates participation during about half the sessions	average	average	average
<b>Low Pass</b>	initiates participation in a minority of sessions	Below average	below average	below average
<b>Unsatisf.</b>	student did not initiate participation	student did not participate	student did not participate	student did not participate

***Student concerns about participation***

Students are encouraged and expected to initiate discussion with the instructor if they encounter difficulty in participating in class. While the instructor may initiate discussion with the student on this subject, this should neither be expected nor relied upon. In addition, please be advised that each student will be responsible to check the class seating chart and make sure their name is properly recorded on the seating chart.

**AFTER CLASS**

***Concerning use of one-page post-class synthesis essays***

Students are invited to prepare short (one-to-two typed pages maximum) synthesis essays after one or more class sessions<sup>3</sup> with students selecting the class sessions. The essays' purpose is to assist students in maximizing their in-class learning experience and develop their summarization and communication skills. The essay should be divided into two parts: *Insights From Class Discussion*, and *Insights From Supplemental Media* (please see Exhibit B at the back of the outline for a sample format).

***Concerning the delivery of one page preparatory essays:***

Please send your essay to the course email account within 24 hours of the relevant class session in order to receive credit. Given the opportunity to plan ahead for the timely completion of the essays, please be advised that, late essays will not be accepted

---

<sup>3</sup> Students are required to prepare a total of 10 one-page essays, which may include pre-class, post-class and/or film essays as described in the course syllabus.

## **MISCELLANEOUS NOTES ON GRADING-RELATED MATTERS**

### ***Concerning the public reading of the one page pre-class, post-class and film-based essays***

In the interests of making the discussion as relevant as possible to your current state of understanding, the instructor may wish to read some or all of one or more of your essays to the class. If you do not wish your essay to be read publicly either in whole or in part, please write **DO NOT READ in BOLDED CAPITAL LETTERS** at the top of the essay. However, if you are willing to permit the essay to be read on condition that you not be identified as the author, please write **DO NOT MENTION NAME in BOLDED CAPITAL LETTERS** at the top of the essay. If you are willing to have your essay read to the class, you need add no special markings, as mentioned previously. Finally, please be advised that public reading of your essays does not constitute a form of class participation.

### ***Concerning grading of the one page pre-class, post-class and film-based essays***

In determining your mark for the pre-class, film-based and post-class essays, please assume each completed submission is worth one mark. The instructor will intermittently review some, or all, of the essays and may provide feedback (in the form of 'S', 'U', or 'L', for Satisfactory, Unsatisfactory, and Late-Unsatisfactory, respectively – no re-dos will be allowed on essays graded 'U' or 'L'). Unless notified by the instructor as to the essay's unsatisfactory quality, you may assume each completed essay counts toward the required number of submissions.

### ***Concerning the periodic updates on pre- and post-class essays, film essays, interviews and class participation***

The instructor will typically post a working draft of the course's grading spreadsheet outside approximately halfway through the semester. Any students wishing to challenge any of the data recorded have one week from the day of posting in which to do so. Please express your challenge in writing.

## OPTIONAL FIELD INTERVIEWS: DESCRIPTION

### ***Rationale for interviews***

Students enter this course with a wide variety of experience, or lack thereof, in the areas under consideration. In order to facilitate a deeper understanding of the phenomena under study each student is encouraged to complete up to four interviews, with each interview worth 2.5 percent of their final grade.

### ***Acceptable interviewing modes***

The interviews may be carried out either in-person, by telephone, or by email (note: an electronic copy of the questions for the interviews has been placed in the course's electronic reserve file for students' choosing to conduct one or more interviews by email). Any or all of the interviews may be done as a group (of between two and four individuals); however, all group members must be present at the interview (or contribute to the questions if conducted by email) and contribute to and review the final written narrative of the report. A particular interviewee may only be interviewed once by a student for the purposes of this course.

### ***Concerning format and delivery of interviews***

A list of questions for each of the interviews, which may be supplemented by additional questions deemed appropriate by the interviewer, is found with each of the relevant class sessions.

Each interview should be prepared in a Pre-class essay format and typically be no longer than one-to-two single-spaced typed pages.

Please send your interview to the email account provided by the instructor no less than 24 hours before the relevant class session in order to receive credit.

Given the opportunity to plan ahead for the timely completion of the interviews, please be advised that, late interviews will not be accepted

### ***Concerning the public reading of the interviews***

In the interests of making the discussion as relevant as possible to your current state of understanding, the instructor may wish to read some or all of one or more of your interviews to the class. If you do not wish your interview to be read publicly either in whole or in part, please write **DO NOT READ** in **BOLDED CAPITAL LETTERS** at the top of the interview. However, if you are willing to permit the interview to be read on condition that you not be identified as the author, please write **DO NOT MENTION NAME** in **BOLDED CAPITAL LETTERS** at the top of the interview. If you are willing to have your interview read to the class, you need add no special markings, as mentioned previously. Finally, please be advised that public reading of your interviews does not constitute a form of class participation.

***Concerning grading of interviews***

In determining your mark for the interviews, I will assume each completed interview is worth 2.5 marks. The instructor will intermittently review some, or all, of the interviews and may provide feedback (in the form of 'S', 'U', or 'L', for Satisfactory, Unsatisfactory, and Late-Unsatisfactory, respectively – no re-dos will be allowed on interviews graded 'U' or 'L'). Unless notified by the instructor as to the interview's unsatisfactory quality, you may assume each completed interview counts for 2.5 percent.

## **DESCRIPTION OF FINAL ASSIGNMENT: CREATIVITY IN THE LIFE OF AN I.D.E.A. AWARD WINNER**

### ***Description: Biography study***

The course's final assignment involves in-depth study of a creative entrepreneur, as exemplified by a former I.D.E.A. (i.e., International Distinguished Entrepreneur Award) winner. Your final paper is expected to re-tell the life story of a former I.D.E.A. winner, as contained in a published biography/autobiography, with special attention on how the individual's life illustrates, enriches and/or challenges the perspectives and concepts encountered during the course.<sup>4</sup>

### ***Sample: Choosing a biography***

A list of biographies and autobiographies on the former I.D.E.A. may be found at The University of Manitoba Libraries website by using the search words "Idea Award Collection". Representative biographies and autobiographies include the following listed below. If there is an insufficient number of biographies/autobiographies for the number enrolled other biographies/autobiographies may be considered by the instructor for the assignment.

#### Biography (listed alphabetically by author):

1. Behar, H. *It's Not About the Coffee: Leadership Principles From A Life At Starbucks*.
2. Byron, Christopher M. (2003). *Martha Inc.: The Incredible Story of Martha Stewart Living Omnimedia*.
3. Davies, C. (1987). *Bread Men: How the Westons Built an International Empire*
4. Fellner, K. (2008). *Wrestling With Starbucks: Conscience, Capital, Cappuccino*.
5. Greber, Dave. (1987). *Rising to Power: Paul Desmarais & Power Corporation*.
6. Kelly, Russell, (1986). *Pattison: Portrait of a Capitalist Superstar*.
7. Levin, Doron P. (1989). *Irreconcilable Differences: Ross Perot versus General Motors*.
8. Macdonald, L. (2002). *The Bombardier Story: Planes, Trains and Snowmobiles*.
9. Mason, Todd. (1990). *Perot: An Unauthorized Biography*.
10. McQueen, R. (2009). *Manulife: How Dominic D'Alessandro Built A Global Giant and Fought to Save It*.
11. Nathan, John. (1999). *Sony: The Private Life*.
12. Newman, P.C. (2008). *Izzy: The passionate life and turbulent times of Izzy Asper, Canada's media mogul*.
13. Ohga, N. (2008). *Doing It Our Way: A Sony Memoir*.
14. Van Hasselt, C. (2007) *High Wire Act: Ted Rogers and the Empire that Debt Built*.

#### Autobiography (listed alphabetically by author):

15. Bata, Tomás. (1990). *Bata: Shoemaker to the World*.
16. Branson, Richard. (1998). *Losing My Virginity: The Autobiography*.
17. Branson, Richard. (2008). *Screw it, let's do it : 14 lessons on making it to the top while having fun and growing greener*.
18. Branson, Richard. (2008). *Business Stripped Bare: Adventures of a Global Entrepreneur*.
19. Cohon, George, (1997). *To Russia with Fries*.

---

<sup>4</sup> Two other options may also be explored by interested students: (1) a biography/autobiography study of some individual other than an IDEA award winner, or (2) a final paper/project designed by the student in consultation with the instructor and approved by the end of the first month of class.

20. Morita, Akio, (1986). *Made in Japan: Akio Morita and Sony*.
21. Roddick, Anita, (2001). *Take it Personally: How to Make Conscious Choices to Change the World*.
22. Roddick, Anita. (1992). *Body & Soul*.
23. Rogers, T. (2008). *Relentless: The True Story of the Man Behind Rogers Communications*.
24. Schultz, Howard and Jones Yang, Dori. (1999). *Pour Your Heart Into It: How Starbucks Built a Company One Cup at a Time*.
25. Sharp, I. (2009). *Four Seasons*.
26. Stewart, Martha. (2005). *The Martha Rules: 10 Essentials for Achieving Success as You Start, Grow, or Manage a Business*.

### **Completing the assignment as an individual or as a group**

Students are encouraged to work together with one or two other students in preparing the final assignment, but may also elect to complete the assignment on their own.

The decision to complete the pair of assignments as a group is at each student's risk as all group members will receive the same final grade.

Students electing to work as a group are expected to either read multiple books by, or about, the same individual or to read multiple books on different individuals and then provide a multi-book comparison/contrast.

### **Inclusion of representative quotations and identification of selected chapters<sup>5</sup>**

Students are encouraged to quote selected passages from their biography/autobiography in retelling the life story of their selected individual. Students are also encouraged to include specific content concerning which chapters/passages were particularly important in understanding the life and career history of the individual they studied.

### **Length, due date, penalties for late papers**

Expected length for the paper is approximately ten pages (with a "page" defined in terms of Times 12-point font, double-spaced). The submission date is the beginning of Session 26.

Excepting exceptional circumstances, or special arrangements made with the instructor, late submissions will be penalized 10 points (out of a total of 100 points) per hour.

### **On spelling, grammar and general presentation of your report**

Please be advised that papers will be penalized up to 10 points in each of the three areas of spelling, grammar and general presentation for a maximum total deduction of 30 points (out of 100 total points). Papers displaying poor spelling, grammar and composition can receive a failing grade even though content is adequate.

---

<sup>5</sup> Students are invited to provide a selection of highlight quotations and identification of especially pertinent chapters for possible use in a possible entrepreneurship elective titled "Selected Topics in Entrepreneurship: Case Studies in Entrepreneurial Leadership – The IDEA Award Winners".

## SCHEDULE OF CLASS SESSIONS

SESSION #	SESSION TOPIC	DATE
	<b>PART 1 CREATIVITY AS BRINGING FORTH THE “NOVEL, USEFUL AND UNDERSTANDABLE”: INSIGHTS FROM MIHALY CSIKZENTMIHALYI</b>	
1	• Introduction and definitional considerations: What is creativity?	9/30 – Hour 1
2	• Where is creativity? A systems view	9/30 – Hour 2
3	• The creative individual: The interdependent cases of Ed Roberts, the Homebrew Computer Club and two guys named Steve	10/7 – Hour 1
4	• The entrepreneurial individual: The interdependent cases of Bill Gates, Paul Allen, Gary Kildall and Tim Patterson	10/7 – Hour 2
5	• The work of creativity	10/14 – Hour 1
6	• The flow of creativity	10/14 – Hour 2
7	• The role of creative surroundings - Part 1: The creative organization	10/21 – Hour 1
8	• The role of creative surroundings - Part 2: The emerging industry	10/21 – Hour 1
	<b>PART 2 CREATIVITY IN ACTION: INSIGHTS FROM THE FIELD</b>	
9 & 10	• From the first note to the final curtain: A special evening with Winnipeg composer Randolph Peters and the Winnipeg Symphony Orchestra’s Artistic Director Alexander Mickelthwate and General Manager Trudy Schroeder	10/28
	<b>PART 3 BARRIERS TO CREATIVITY: INSIGHTS FROM JAMES ADAMS</b>	
11	• Perceptual barriers – Part 1 <u>Note:</u> Course Contract Due At Beginning of This Session (Exhibit D)	11/4 – Hour 1
12	• Perceptual barriers – Part 2	11/4 – Hour 2
	• Remembrance Day - No class	11/11
13	• Emotional barriers: Part 1	11/18 – Hour 1
14	• Emotional barriers: Part 2	11/18 – Hour 2
15	• Cultural and environmental barriers: Part 1	11/25 – Hour 1
16	• Cultural and environmental barriers: Part 2	11/25 – Hour 2
17	• Intellectual and expressive barriers	12/2 – Hour 1
18	• Integrative exercise: Kitty Hawk in the Classroom	12/2 – Hour 2
	<b>PART 4: ENTREPRENEURSHIP AS “ENVISIONING AND EXPLOITING THE ECONOMIC POTENTIAL OF NEW COMBINATIONS”: INSIGHTS FROM FOUR YOUNG MEN WITH UNLIMITED CAPITAL</b>	
19	• Young men with unlimited capital: Envisioning the opportunity	12/9 – Hour 1
20	• Young men with unlimited capital: Enacting the possibility	12/9 – Hour 2
	<b>Final papers due Monday December 14<sup>th</sup>, 4:30 p.m.: Please hand to Mary Ellen White, Room 324, Drake Centre</b>	

**SESSION 1**  
**INTRODUCTION AND DEFINITIONAL CONSIDERATIONS: WHAT IS CREATIVITY?**

**OPTIONAL PRE-CLASS ACTIVITIES FOR THIS SESSION**

Study Question for Optional Pre-Class Video<sup>6</sup> Viewing of *Dead Poet Society*: How would you assess the general climate for creativity at Walden? How, if at all, does Chapter 1 of Csikzentmihalyi's book relate to what you see going on in this environment?

**REQUIRED PREPARATORY ACTIVITIES FOR THIS SESSION**

Assigned Reading:

Creativity: Chapter 1: Setting the Stage

Electronic Reserve: A propulsion model of types of creative contributions<sup>7</sup>

Electronic Reserve: The creative curriculum<sup>8</sup>

Study questions for pre-class essays:

1. Why, according to Mihaly Csikzentmihalyi in "Chapter 1 of Creativity", is "the story of creativity more difficult and strange than many overly optimistic accounts have claimed"? To what extent do you agree with Csikzentmihalyi?
2. Consider Sternberg's typology of creative contributions as you reflect on the essence of creativity. To the extent you see a common thread running through all of the different types of creative contributions Sternberg proposes, what is the essence of that thread?
3. In his discussion of "What's the good of studying creativity?" in Chapter 1, Csikzentmihalyi also notes that the "three Rs" are rarely taught in ways that encourage originality and creative thinking. How does your academic experience support, or refute Csikzentmihalyi's assertions? Also, how does your experience relate to Shinn's thoughts in "The creative curriculum"?

<b><u>Key Insights from Class Discussion</u></b>	<b><u>Key Insights from Supplemental Media</u></b>

<sup>6</sup> Selected films are available on four-hour reserve in the Cohen Management Library.

<sup>7</sup> Sternberg, R. J. (1999). A propulsion model of types of creative contributions. *Review of General Psychology*. 3, (2), 83-100.

<sup>8</sup> Shinn, S. (2003). The creative curriculum. *BizEd*. 34, (September) 34-39.

**SESSION 2**  
**WHERE IS CREATIVITY? A SYSTEMS VIEW**

*“...creativity must, in the last analysis, be seen not as something happening within a person but in the relationships within a system”*

- Mihaly Csikzentmihalyi

**OPTIONAL PRE-CLASS ACTIVITIES FOR THIS SESSION**

Study question for optional pre-class viewing of *October Sky*: How did the Sputnik change the United State’s creative “system”? Why do you think that was the case? What, if anything, can you envision having a similar nation-level effect at this moment in history?

Study question for optional pre-class viewing of *Who the #&% is Jackson Pollock?*: What is at stake in this documentary? To what extent are the issues about creativity, politics, or something other, and if something other, what might that “other” be?

Study question for optional pre-class viewing of *My Kid Could Paint That*: What exactly is at stake in this documentary? To what extent are the issues about creativity, politics, or something other, and if something other, what might that “other” be?

**REQUIRED PREPARATORY ACTIVITIES FOR THIS SESSION**

Assigned Reading:

Creativity: Chapter 2: Where is creativity?

Electronic Reserve: Chapter 34: Under the Soviets: Prokofiev and Shostakovich<sup>9</sup>

Electronic Reserve: Igor Stravinsky: The poetics and politics of music<sup>10</sup>

Study questions for pre-class essays:

- 1) What exactly does Csikzentmihalyi mean by a “systems view” of creativity? What examples come of mind of a “system”?
- 2) What, according to Gardner, are the key factors that help explain Stravinsky’s creative trajectory? Likewise, what factors help explain the audience’s reaction to Stravinsky’s ‘The Rite of Spring’?
- 3) How would you compare the experience of Stravinsky to that of Prokofiev and Shostakovich? To what extent was each individual’s creative output a reflection of the system they were a part of?

<b><u>Key Insights from Class Discussion</u></b>	<b><u>Key Insights from Supplemental Media</u></b>
--	--

<sup>9</sup> Schonberg, H. C. (1970). “Chapter 34: Under the Soviets: Prokofiev and Shostakovich”. In *The Lives of the Great Composers*. New York: W.W. Norton & Company. Pages 511-521.

<sup>10</sup> Gardner, H. (1993). Chapter 6: Igor Stravinsky: The poetics and politics of music. *Creating Minds*. New York: Perseus Books. Pages 187-226.

--	--

**SESSION 3**  
**THE CREATIVE INDIVIDUAL: THE INTERDEPENDENT CASES OF ED ROBERTS, THE HOMEBREW  
COMPUTER CLUB AND TWO GUYS NAMED STEVE**

**OPTIONAL PRE-CLASS ACTIVITIES FOR THIS SESSION**

Study question for optional pre-class viewing of *Patch Adams*: How would you describe the person of Patch Adams as it relates to the characteristics put forward in Chapter 3 of *Creativity*?

Study question for optional pre-class viewing of *Stan Lee's Mutants, Monsters & Marvels*: How would you describe the person of Stan Lee as it relates to the characteristics put forward in Chapter 3 of *Creativity*?

Study question for optional pre-class viewing of *Pollock*: How would you describe the person of Jackson Pollock as it relates to the characteristics put forward in Chapter 3 of *Creativity*?

Interview questions for optional pre-session interview: Insights from a creative individual

Description: Locate and interview an individual you consider to be 'creative' (e.g., a painter, sculptor, musician, composer, poet, etc.). Please mention the name of the individual and explain why you selected them in two or three sentences at the beginning of your report. Your question list, which you may supplement with your own items, should include the following:

- 1) Are you surprised to find yourself considered a creative person?
- 2) How do you define creativity?
- 3) How would you describe your creative abilities and limitations?
- 4) Under what conditions are you most, or conversely least, creative?
- 5) What are some of the most important habits a person can develop in order to tap their creative potential?
- 6) To what extent is creating something an enjoyable experience? To what extent is enjoyment central, or peripheral, to your experience of creating?
- 7) How different is the experience of creating from regular activity? To what extent is your state of consciousness different in the act of creation?
- 8) Are there any places or physical surroundings you find more, or less, supportive of creative endeavor? If yes, why do you think that is? If no, why do you think place doesn't make a difference?
- 9) To what extent is the city you reside in a help, or conversely a hindrance, to your creative activity?

## **REQUIRED PREPARATORY ACTIVITIES FOR THIS SESSION**

### Assigned Reading:

Creativity: Chapter 3: The creative personality

And at least one of the following:

Electronic Reserve: Mechanics: Kits & Microcomputers<sup>11</sup>

Electronic Reserve: Chapter 10: The Homebrew Computer Club<sup>12</sup>

Electronic Reserve: Chapter 6: Apple I<sup>13</sup>

### Study questions for pre-class essays:

1. What, according to Csikzentmihalyi, are the dominant characteristics of the creative individual? To what extent do you agree or disagree with his list? Also, what exactly does Csikzentmihalyi mean by a “systems view” of creativity?  
And at least one of the three of the following per: reading selected:
2. For the reading “Mechanics: Kits & Microcomputers”: To what extent did Ed Roberts appear to demonstrate one or more of the characteristics identified in Chapter 3 of Creativity?
3. For the reading “Chapter 10: The Homebrew Computer Club”: How would you describe what went on at the Homebrew Computer Club? How would you relate to Csikzentmihalyi writings on the “where” of creativity?
4. For the reading “Chapter 6: Apple I”: In what ways did Steve Wozniak or Steve Jobs exemplify, or conversely not exemplify, the characteristics of creative individuals identified by Csikzentmihalyi?

<b><u>Key Insights from Class Discussion</u></b>	<b><u>Key Insights from Supplemental Media</u></b>

<sup>11</sup> Young, J. (1998). “Mechanics: Kits & Microcomputers.” In: Forbes Greatest Technology Stories. New York: John Wiley & Sons. 148-175.

<sup>12</sup> Levy, S. (1994). “Chapter 10: The Homebrew Computer Club.” In Hackers: Heroes of the Computer Revolution. Penguin Books. 201-223.

<sup>13</sup> Young, J. “Chapter 6: Apple I.” Steve Jobs: The Journey is the Reward. New York: Lynx Books. 79-105.

**SESSION 4**  
**THE ENTREPRENEURIAL INDIVIDUAL: THE INTERDEPENDENT CASES OF BILL GATES,  
PAUL ALLEN, GARY KILDALL AND TIM PATTERSON**

**OPTIONAL PRE-CLASS ACTIVITIES FOR THIS SESSION**

Study question for optional pre-class viewing of *Pirates of Silicon Valley*: How do you see creative and entrepreneurial behavior manifesting during this film? Are they always present together? Why or why not?

Study question for optional pre-class viewing of *The Aviator*: To what extent is Howard Hughes portrayed as a creative individual? To what extent is he portrayed as an entrepreneurial individual? How would you describe the manner in which he manifests both of these characteristics?

Interview questions for optional pre-session interview: Insights from a entrepreneurial individual

Description: Locate and interview someone who has started a business. The business may be involved in the manufacturing, retail, or service sector. Please mention the name of the business and describe its basic operations in two or three sentences at the beginning of your report. Your questions to the entrepreneur, which you may supplement with your own questions, should include the following:

- 1) How did you come to start your business?
- 2) What demands did starting the business place on your personal life?
- 3) What were the most, and least, enjoyable aspects of starting the business?
- 4) What were the biggest surprises involved in starting your business?
- 5) To what extent is the city you reside in either a help, or a hindrance, in your entrepreneurial undertakings?

**REQUIRED PREPARATORY ACTIVITIES FOR THIS SESSION**

Assigned Reading:

Available On-Line Through EBSCO: The questions every entrepreneur must answer<sup>14</sup>

Electronic Reserve: Chapter 3: Altair Basic<sup>15</sup>

Study questions for pre-class essays:

- 1) What are "The questions every entrepreneur must answer"? How are they similar to, or different from, those of the creator? To what extent do you envision a linkage between the success or failure of the entrepreneur's venture and their operative answers for the "questions"?
- 2) What motivated Gates and Allen, as described in Chapter 3: Altair Basic? Also, consider Allen's comment to Gates "Look, it's going to happen! I told you this was going to happen! And we're going to miss it!" What exactly was Allen afraid of missing?

---

<sup>14</sup> Bhide, A. (1996). The Questions Every Entrepreneur Must Answer. *Harvard Business Review*, Vol. 74, Issue 6 (Nov/Dec), 120-130.

<sup>15</sup> Ichbiah, D. & Knepper, S. (1991). Chapter 3: Altair Basic. In *The Making of Microsoft*. Rocklin, CA: Prima Publishing. pages 18-27.

**Key Insights from Class Discussion**

**Key Insights from Supplemental Media**

**SESSION 5  
THE WORK OF CREATIVITY**

**OPTIONAL PRE-CLASS ACTIVITIES FOR THIS SESSION**

Study question for optional pre-class viewing of *The Agony and the Ecstasy*: To what extent does Michaelangelo's experience appear to resonate with the descriptions of the creative process offered in Chapter 4 of Creativity?

**REQUIRED PREPARATORY ACTIVITIES FOR THIS SESSION**

Assigned Reading:

Creativity: Chapter 4: The work of creativity

Book: Jamming: The art and discipline of business creativity: Chapters 1-3

Study questions for pre-class essays:

- 1) What, according to Csikzentmihalyi, are the key stages of the creative process? Also, how, according to Csikzentmihalyi does the experience of time factor into the creative experience? Also, what, is the difference between a 'presented' and a 'discovered' problem? All else being equal, which do you think you would prefer to work on? Why?
- 2) So what, according to John Kao, does it mean to "jam"? How do you see it relating creative behavior? Why?

<b><u>Key Insights from Class Discussion</u></b>	<b><u>Key Insights from Supplemental Media</u></b>

**SESSION 6  
THE FLOW OF CREATIVITY**

**OPTIONAL PRE-CLASS ACTIVITIES FOR THIS SESSION**

Study question for optional pre-class viewing of *Mosquito Coast*: To what extent did the father in the film appear to experience 'flow' as described in Chapter 5 of *Creativity* in his creative endeavors?

**REQUIRED PREPARATORY ACTIVITIES FOR THIS SESSION**

Assigned Reading:

Creativity: Chapter 5: The flow of creativity

Book: Jamming: The art and discipline of business creativity: Chapters 4-6

Study questions for pre-class essays:

- 1) Look up the meaning of the word 'autotelic'. What, according to Csikzentmihalyi, is the role of the 'autotelic' in creative experience? Why? Also, how does it relate to the experience of enjoyment? Why?
- 2) How would you relate Kao's ideas concerning the importance of "clearing the mind", "clearing a place for creativity" and "clearing the beliefs" to what you have learned about creativity thus far?

<b><u>Key Insights from Class Discussion</u></b>	<b><u>Key Insights from Supplemental Media</u></b>

**SESSION 7**  
**THE ROLE OF CREATIVE SURROUNDINGS – PART 1: THE CREATIVE ORGANIZATION**

**OPTIONAL PRE-CLASS ACTIVITIES FOR THIS SESSION**

Study question for optional pre-class viewing of *Pink Floyd At Pompeii*: Why might the decision to record an album at Pompeii, rather than at a conventional recording studio, make a difference to the end result?

Study question for optional pre-class viewing of *Apollo 13*: How did NASA’s organizational culture appear to change after the explosion in space? What were the practical implications of these changes for the organization’s creativity?

**REQUIRED PREPARATORY ACTIVITIES FOR THIS SESSION**

Assigned Reading:

Creativity: Chapter 6: Creative surroundings

And at least one of three of the following:

Electronic Reserve: Putting the organization on wheels: Workplace design at SEI<sup>16</sup>

Available On-Line Through EBSCO: Managing for creativity<sup>17</sup>

Electronic Reserve: The physical context of creativity<sup>18</sup>

Study questions for pre-class essays:

- 1) Why, according to Csikzentmihalyi in Chapter 6 of Creativity, should the external environment make a difference to one’s creativity?  
And at least one of the three of the following per: reading selected:
- 2) How do Csikzentmihalyi’s ideas concerning surroundings relate to what is going on at SEI, as described in “Putting the organization on wheels”?
- 3) How do Csikzentmihalyi’s ideas concerning surroundings relate to what is going on at SAS, as described in “Managing for creativity”?
- 4) How do Csikzentmihalyi’s ideas concerning surroundings relate to the perspectives offered in “The physical context of creativity”?

<b><u>Key Insights from Class Discussion</u></b>	<b><u>Key Insights from Supplemental Media</u></b>

<sup>16</sup> West, A.P. Jr. & Wind, Y. (2007). Putting the organization on wheels: Workplace design at SEI. *California Management Review*. 49, (2), 138-153.

<sup>17</sup> Florida, R. & Goodnight, J. (2005). Managing for creativity. *Harvard Business Review*. 83, (7/8) 124-131.

<sup>18</sup> Kristensen, T. (2004). The physical context of creativity. *Creativity and Innovation Management*. 13, (2), 89-96.

**SESSION 8**  
**THE ROLE OF CREATIVE SURROUNDINGS – PART 2: THE EMERGING INDUSTRY**

**OPTIONAL PRE-CLASS ACTIVITIES FOR THIS SESSION**

Study question for optional pre-class viewing of *startup.com*: How would you describe the nature of the external environment at the beginning of this film? How, if at all, did it change by the end of the film? What, if any, were the implications of these changes for the nature of creative activity within the industry?

Study question for optional pre-class viewing of *The Formula*: What exactly does the statement “You’re not in the oil business – you’re in the oil shortage business” mean, particularly as it concerns the kind of creative endeavor that the said “shortage” might, or might not, encourage?

Interview questions for optional pre-session interview: Insights from individual working in an emerging industry

Description: Locate and interview someone who works in an *emerging* industry environment (per: Porter’s chapter “Competitive strategies in emerging industries”). Please mention the name of the individual and describe their basic work activities in two or three sentences at the beginning of your report. Your questions to the individual, which you may supplement with your own questions, should include the following:

- 1) How did you come to work in this industry?
- 2) What is your current position and what is included in your formally defined job duties? To what extent are your actual work activities adequately described by your job description?
- 3) What parts of your job do you enjoy the most? The least?
- 4) How easy is it to be creative in this industry? Can you provide some examples of what creative behavior in this industry?
- 5) How often do unscheduled events or surprises happen in this industry? How are these events typically dealt with? More specifically, to what extent is existing policy relied upon in responding to them? What happens when there is no preexisting policy?

**REQUIRED PREPARATORY ACTIVITIES FOR THIS SESSION**

Assigned Reading:

Electronic Reserve: Competitive strategies in emerging industries<sup>19</sup>

Electronic Reserve: How to win in emerging markets<sup>20</sup>

Study questions for pre-class essays:

- 1) What are the defining structural characteristics of an emerging industry, as described in “Competitive Strategy in Emerging Industries”? To what extent can you see such an industry context be more, or less, supportive of creative behavior? Why?
- 2) What do you see as the unique challenges faced by individuals competing in emerging industries? How does this relate to “How to win in emerging markets”?

---

<sup>19</sup> Porter, M. (1980). Chapter 10: Competitive strategy in emerging industries. In *Competitive Strategy: Techniques for Analyzing Industries and Competitors*. New York: The Free Press. Pages 215-236.

<sup>20</sup> Shankar, S., Ormiston, C., Bloch, N., Schaus, R. & Vishwanath, V. (2008). How to win in emerging markets. *MIT Sloan Management Review*. Spring, 19-23.

**Key Insights from Class Discussion**

**Key Insights from Supplemental Media**

**SESSION 9 & 10**  
**FROM THE FIRST NOTE TO THE FINAL CURTAIN: AN SPECIAL EVENING WITH WINNIPEG**  
**COMPOSER RANDOLPH PETERS AND THE WINNIPEG SYMPHONY ORCHESTRA'S ARTISTIC**  
**DIRECTOR ALEXANDER MICKELTHWATE AND GENERAL MANAGER TRUDY SCHROEDER**

**OPTIONAL PRE-CLASS ACTIVITIES FOR THIS SESSION**

Study question for optional pre-class viewing of *Leo Mol: In Light and Shadow*: What is your general reaction to the life history of Leo Mol? What, if anything, does he teach you about the nature of creative endeavor?

**REQUIRED PREPARATORY ACTIVITIES FOR THIS SESSION**

Assigned Reading:

Electronic Reserve: Creative inspiration in composers<sup>21</sup>

Available On-Line Through EBSCO: When should a process be art, not science?<sup>22</sup>

Electronic Reserve: Toward new-wave organization creativity: Beyond romance and analogy in the relationship between orchestra-conductor leadership and musician creativity<sup>23</sup>

Available On-Line Through EBSCO: Covert leadership: Notes on managing professionals<sup>24</sup>

Study questions for pre-class essays:

- 1) What, if any, unifying themes that run through the experiences of the different composers quoted in "Creative inspiration of composers"?
- 2) How, according to 'When should a process be art, not science?' are 'art' and 'science' fundamentally different? How, if at all, can you see this distinction relating the experience of composing music?
- 3) What exactly is "new-wave organization creativity", particularly as it concerns the relationship between a conductor and an orchestra?
- 4) What, according to Mintzberg, does it mean to "manage professionals", particularly as it concerns encouraging their creative potential? In the spirit of your previous answer, why do you think he used the adjective 'covert' in titling this article? Finally, how could you see this article applying the challenge of managing the administration of an orchestra?

<b><u>Key Insights from Class Discussion</u></b>	<b><u>Key Insights from Supplemental Media</u></b>

<sup>21</sup> Gowan, J. C. (1977). Creative inspiration in composers. *Journal of Creative Behavior*. 11, (4), 249-255.

<sup>22</sup> Hall, J. and Johnson, E. (2009). When should a process be art, not science? *Harvard Business Review*. March, 58-65 Reprint R0903D.

<sup>23</sup> Hunt, J., Stelluto, G. & Hooijberg, R. (2004). Toward new-wave organization creativity: Beyond romance and analogy in the relationship between orchestra-conductor leadership and musician creativity. *The Leadership Quarterly*. 15, 145-162.

<sup>24</sup> Mintzberg, H. (1998). Covert leadership: Notes on managing professionals. *Harvard Business Review*. Vol. 76, Issue 6, (Nov/Dec), 140-147.

**SESSION 11**  
**PERCEPTUAL BARRIERS TO CREATIVITY – PART 1**

**OPTIONAL PRE-CLASS ACTIVITIES FOR THIS SESSION**

Study question for optional pre-class viewing of *The Flight of the Phoenix*: To what extent were the survivors of the crash victims of their own perceptual limitations concerning their survival options?

**REQUIRED PREPARATORY ACTIVITIES FOR THIS SESSION**

Assigned Reading:

Conceptual Blockbusting: Chapters 1 and 2

And at least one of the following:

Electronic Reserve: Chapter 16: Hitler's Military Genius<sup>25</sup>

Electronic Reserve: Peace<sup>26</sup>

Study questions for pre-class essays:

- 1) What does Adams mean by a perceptual barrier to creativity? How would you know if your personal creativity was being impeded by one?  
And one of the following per: reading selected:
- 2) For "Chapter 16: Hitler's Military Genius": How, if at all, might the notion of a perceptual barrier relate to the outcome of Germany's attack of Fort Eben Emael in May 1940?
- 3) For "Peace": How does the ability to perceive a situation in a new way relate to the outcome of the short story 'Peace'?

<b><u>Key Insights from Class Discussion</u></b>	<b><u>Key Insights from Supplemental Media</u></b>

<sup>25</sup> Mrazek, J. E. (1970). Chapter 16; Hitler's Military Genius. In *The Fall of Eben Emael: Prelude to Dunkirk*. London: Robert Hale. Pages 167-172.

<sup>26</sup> Apple, Max. (1989). Peace. *Harper's Magazine*, February, 55-61.

## SESSION 12 PERCEPTUAL BARRIERS TO CREATIVITY – PART 2

### **OPTIONAL PRE-CLASS ACTIVITIES FOR THIS SESSION**

Study question for optional pre-class viewing of *The Hunt for Red October*: To what extent were the policy makers in Washington unable to envision an alternative interpretation of Captain Ramius's behavior? How do you think this might relate to the organizational context these policy makers operated in?

Study question for optional pre-class viewing of *Brazil*: What role did bureaucracy play in the world of Sam Lowry? How easy was it for someone to be creative and improvise in this context?

Interview questions for optional pre-session interview: Insights from individual working in a bureaucracy

Description: Locate and interview someone who works in a bureaucratic organization (e.g., government or a large organization). Please mention the name of the organization and describe its basic operations in two or three sentences at the beginning of your report. Your questions to the individual, which you may supplement with your own questions, should include the following:

- 1) How did you come to work in this organization?
- 2) What is your position and what is included in your formally defined job duties?
- 3) What parts of your job do you enjoy the most? The least?
- 4) How easy is it to be creative in this organization? Can you provide some examples of what creative behavior in this organization?
- 5) How often do unscheduled events or surprises happen at work? How are these surprises typically dealt with? More specifically, to what extent is existing policy relied upon in responding to them? What happens when there is no preexisting policy?

### **REQUIRED PREPARATORY ACTIVITIES FOR THIS SESSION**

Assigned Reading:

Available On-Line Through EBSCO: Organization design: Fashion or fit?<sup>27</sup>

Electronic Reserve: A propulsion model of creative leadership<sup>28</sup>

Study questions for pre-class essays:

- 1) Consider Mintzberg's framework for organizational configuration and the different types of organization he identifies. To what extent can you see some of these types being more, or less, vulnerable to the manifesting environmental and cultural barriers to creativity, as described by Adams? How might traditional bureaucracy relate to the configurations?
- 2) What is your reaction to the different types of leadership proposed by Sternberg, Kaufman and Pretz? To what extent can you envision certain types of organizational configurations, as described by Mintzberg, more, or less, likely to welcome certain types of leadership? Why?

---

<sup>27</sup> Mintzberg, H. (1981). Organization design: Fashion or fit? *Harvard Business Review*. 59, (1), 103-116.

<sup>28</sup> Sternberg, R., Kaufman, J. & Pretz, J. (2003). A propulsion model of creative leadership. *The Leadership Quarterly*. 14, 455-473.

**Key Insights from Class Discussion**

**Key Insights from Supplemental Media**

**SESSION 13**  
**EMOTIONAL BARRIERS TO CREATIVITY: PART 1**

**OPTIONAL PRE-CLASS ACTIVITIES FOR THIS SESSION**

Study question for optional pre-class viewing of *Finding Forester*: Why did Forester stop writing? Why did he start again? How does the book *Art & Fear* relate to his experiences?

**REQUIRED PREPARATORY ACTIVITIES FOR THIS SESSION**

Assigned Reading:

Conceptual Blockbusting: Chapter 3

Art & Fear: Part I

Study questions for pre-class essays:

- 1) How would you encapsulate the essence of the Bayles and Orland thesis in Part I of 'Art & Fear'? Specifically, what is fear and how does it appear to affect the "work" of creativity? Also, how does it relate to what Adams is describing in his chapter on emotional barriers?

<b><u>Key Insights from Class Discussion</u></b>	<b><u>Key Insights from Supplemental Media</u></b>

**SESSION 14**  
**EMOTIONAL BARRIERS TO CREATIVITY: PART 2**

**OPTIONAL PRE-CLASS ACTIVITIES FOR THIS SESSION**

Study question for optional pre-class viewing of *Riding Giants*: To what extent do you think the surfers experience fear as they “rode the giants”? What does the film suggest about how they dealt with their fears? To what extent is their experience relevant for those seeking to be creative in more conventional domains?

**REQUIRED PREPARATORY ACTIVITIES FOR THIS SESSION**

Assigned Reading:

Art & Fear: Part II

Electronic Reserve: The jaws paradigm<sup>29</sup>

Study questions for pre-class essays:

- 1) How would you articulate the concluding message of Part II of “Art & Fear”? How can you see the experience of fear relating to the experience of “flow” as described by Csikzentmihalyi in Chapter 5?
- 2) How do your previous two answers relate to the experience of Laird Hamilton, as described in ‘The jaws paradigm’?

<b><u>Key Insights from Class Discussion</u></b>	<b><u>Key Insights from Supplemental Media</u></b>

<sup>29</sup> Casey, S. (August 7, 2006). The jaws paradigm. In *Sports Illustrated*. 105, (5), 64—70.

**SESSION 15**  
**CULTURAL AND ENVIRONMENTAL BARRIERS TO CREATIVITY: PART 1**

**OPTIONAL PRE-CLASS ACTIVITIES FOR THIS SESSION**

Study question for optional pre-class viewing of *Tucker: The Man and His Dream*: To what extent did the environmental context Tucker faced either help or hinder his creative pursuits? Why was that the case?

**REQUIRED PREPARATORY ACTIVITIES FOR THIS SESSION**

Assigned Reading:

Conceptual Blockbusting: Chapter 4

Electronic Reserve: Creativity as investment<sup>30</sup>

Study questions for pre-class essays:

- 1) What does Adam mean by a cultural barrier? How about an environmental barrier?
- 2) How can you see the barriers Sternberg and his coauthors write about relating to either, or both, of these barriers? Also, what is your reaction to their more general thesis concerning creativity as an “investment”?

<b><u>Key Insights from Class Discussion</u></b>	<b><u>Key Insights from Supplemental Media</u></b>

<sup>30</sup> Sternberg, R., O'Hara, L. & Lubart, T. (1997). Creativity as investment. *California Management Review*. 40, (1), 8-19.

**SESSION 16**  
**CULTURAL AND ENVIRONMENTAL BARRIERS TO CREATIVITY: PART 2**

**OPTIONAL PRE-CLASS ACTIVITIES FOR THIS SESSION**

None

**REQUIRED PREPARATORY ACTIVITIES FOR THIS SESSION**

Assigned Reading:

Any three of the following four:

Electronic Reserve: Data smog: surviving the information glut<sup>31</sup>

Electronic Reserve: The E-decade: Was I right about the dangers of the internet in 1997?<sup>32</sup>

Available On-Line Through EBSCO: Overloaded circuits<sup>33</sup>

Electronic Reserve: Against the tyranny of PowerPoint: Technology-in-use and technology abuse<sup>34</sup>

Study questions for pre-class essays:

- 1) For: "Data smog: surviving the information glut": What does Shenk mean by "data smog"? Have you encountered it in your life? If so, what was it like? What effect, if any, did it have on you? Also, to what extent might "data smog" constitute a cultural or environmental barrier as described in Adams in the previous session's assigned reading?
- 2) For: "The E-decade: Was I right about the dangers of the internet in 1997": What is the essence of Shenk's 2007 retrospective reflection on his 1997 writings concerning the dangers of the internet? Does he think he was right? Wrong? Both? Neither? Do you agree or disagree? Why?
- 3) For: "Overloaded circuits": How, if at all, can you see Shenk's idea of 'data smog' feeding into Hallowell's idea of 'overloaded circuits'?
- 4) For: "Against the tyranny of PowerPoint: Technology-in-use and technology abuse": What, if any, are the implications of our increasing reliance on Powerpoint vis-à-vis creative endeavor?

<b><u>Key Insights from Class Discussion</u></b>	<b><u>Key Insights from Supplemental Media</u></b>

<sup>31</sup> Shenk, D. (1997). Data smog: surviving the information glut. *Technology Review*. May/June, 18-26.

<sup>32</sup> Shenk, D. (2007). The E-decade: Was I right about the dangers of the internet in 1997? *Slate*. July, Accessed at: [http://www.slate.com/id/2171128/pagenum/all/#page\\_start](http://www.slate.com/id/2171128/pagenum/all/#page_start)

<sup>33</sup> Hallowell, E. M. (2005). Overloaded circuits: Why smart people underperform. *Harvard Business Review*. 83, (1), (January), 54-62.

<sup>34</sup> Gabriel, Y. (2008). Against the tyranny of PowerPoint: Technology-in-use and technology abuse. *Organization Studies*. 29, (2), 255-276.

**SESSION 17**  
**INTELLECTUAL AND EXPRESSIVE BARRIERS TO CREATIVITY**

**OPTIONAL PRE-CLASS ACTIVITIES FOR THIS SESSION**

Study question for optional pre-class viewing of *Good Will Hunting*: To what extent did the professor encounter an intellectual barrier in his intellectual pursuits? What do you think it felt like?

Study question for optional pre-class viewing of *Amadeus*: To what extent did Antonio Salieri appear to encounter an intellectual barrier in his intellectual pursuits? What do you think it felt like? Is there any easy way to deal with such barriers?

**REQUIRED PREPARATORY ACTIVITIES FOR THIS SESSION**

Assigned Reading:

Conceptual Blockbusting: Chapter 5 and 6

Study questions for pre-class essays:

- 1) What does Adams mean by intellectual and expressive barriers to creativity? Have you experienced or observed any? If yes, what was it like? To what extent were you, or those you observed experiencing them, able to deal with them?
- 2) How does the notion of “alternate thinking languages” relate to these barriers?

<b><u>Key Insights from Class Discussion</u></b>	<b><u>Key Insights from Supplemental Media</u></b>

**SESSION 18**  
**EXPERIENTIAL EXERCISE: KITTY HAWK IN THE CLASSROOM**

Assigned Reading:

None

Study questions for pre-class essays

None

Description of pre-session assignment:

You are required to create a paper aircraft capable of carrying \$1 in Canadian coins aloft for as long as possible, while at the same time transporting the coin(s) as far as possible<sup>35</sup>. Your pre-class assignment involves working individually or in a group (note; the only group-related implication is that your aircraft design must use the same number of 8" x 11" sheets as the number of people in the group (for example, a group of four must create an airplane that uses four sheets of paper in its design). Any students electing to work in a group will receive the same final grade for the exercise. Your aircraft must be designed to transport exactly \$1 in coins; however, you may use any combination of coins (e.g., four 10¢, two 5¢ and two 25¢, etc.). You may not simply crumple the paper into a ball, so far as this would constitute a projectile rather than an aerodynamically sensitive aircraft-based design. Also, you may not use any buoyancy-enhancing gases (e.g., helium) or electromechanical propulsion devices (e.g., leafblowers) to enhance your aircraft's prospects for maximum duration and/or distance; neither may you simply attach some paper and coin(s) to a Frisbee.

Description of intra-session classroom process:

Please bring your finished prototype to class and be prepared to make a three-minute presentation that seeks to get 'buy-in' from your classmates. The presentation should include a description of how the aircraft was developed, your assessment of the aircraft's prospects for remaining aloft and your assessment of the aircraft's prospects for distance flown. After all entries have presented their designs, each entry will select the aircraft that it perceives having the best prospects for winning the duration aloft and distance flown competitions. Votes will be cast by secret ballot (see "Exhibit C") and may be placed on different aircrafts for each of the competitions. Entrants are not permitted to "bet" on their own aircraft in either competition. After the "bets" are recorded we will proceed to the 'fly-off', the location of which will be announced in class.

Evaluation and grading of fly-off:

You will be evaluated using four equally weighted measures. Two criteria relate to the presentation: (1) the number of entrants that "buy your pitch" for the duration aloft competition and (2) the number of entrants that "buy your pitch" for the distance flown (or placement accuracy – see footnote) competition. Two criteria relate to your plane's actual in-flight performance: (3) the rank score in duration aloft (as measured in seconds) and (4) the rank score in distance flown (defined by final stationary position). The fly-off typically takes place in a gymnasium; in the event one or more aircraft hit the far wall and bounce off, distance will be defined by nearness of the aircraft's resting place to the far wall, not the additive distance from the wall.

**Key Insights from Class Discussion**

**Key Insights from Supplemental Media**

**SESSION 19**  
**YOUNG MEN WITH UNLIMITED CAPITAL – PART I:**  
**ENVISIONING THE OPPORTUNITY**

*“Young men with unlimited capital looking for interesting,  
legitimate investment opportunities and business propositions.”*

*- advertisement in New York Times  
March 22, 1967, p. 54*

**OPTIONAL PRE-CLASS ACTIVITIES FOR THIS SESSION**

Study question for optional pre-class viewing of *Woodstock*: As you view the documentary keep a record of first reactions to all you see. To what extent, and in what ways, did you see creativity, or its absence, manifest in this undertaking? To what extent did you observe entrepreneurial acumen, or its absence, evidence in this undertaking?

**REQUIRED PREPARATORY ACTIVITIES FOR THIS SESSION**

Assigned Reading:

Book: *Young Men With Unlimited Capital*

Study questions for pre-class essays:

What are your general reactions to what the “young men” sought to accomplish and what they actually did accomplish? How does it relate to creativity? How does it relate to entrepreneurship?

<b><u>Key Insights from Class Discussion</u></b>	<b><u>Key Insights from Supplemental Media</u></b>

**SESSION 20**  
**YOUNG MEN WITH UNLIMITED CAPITAL – PART 2:**  
**ENACTING THE POSSIBILITY**

*“It sounds feasible, and not really all that risky. After all, how much trouble can you get into putting on a concert?”*

-John Roberts  
*Young Men With Unlimited Capital, page 7*

Assigned Reading:

Any two of the following three:

Available On-Line Through EBSCO: How much money does your new venture need?<sup>36</sup>

Available On-Line Through EBSCO: The politics of new venture management<sup>37</sup>

Electronic Reserve: Chapter 13: Like a small earthquake<sup>38</sup>

Study questions for pre-class essays per: readings selected:

- 1) For “How much money does your new venture need?”: How should one go about determining the funds required for a new venture? How does this answer relate to how the “young men” went about launching their new venture? Incidentally, how well did they pull the venture off from a financial perspective?
- 2) For “The politics of new venture management”: Why, according to the author of “The politics of new venture management” is new venture formation often a political process? How well do you see the “young men” as having done in managing the political dimensions of the new venture process? How does this relate to what happened at Wallkill?
- 3) For “Chapter 13: Like a small earthquake”: How would you describe the manner in which the Woodstock concert actually started? What were the critical factors that accounted for it unfolding as it did?

<b><u>Key Insights from Class Discussion</u></b>	<b><u>Key Insights from Supplemental Media</u></b>

<sup>36</sup>Stancill, J. (1986). How much money does your new venture need? *Harvard Business Review*, 64, (3, May-June), 122-139.

<sup>37</sup> MacMillan, I. C.. (1983). The politics of new venture management. *Harvard Business Review*, 61, (6, Nov/Dec) 8-16, 5p.

<sup>38</sup> Havens, R. (1999). Chapter 13: Like a small earthquake.” In *They Can’t Hide Us Anymore*. New York, NY: Avon Books, 118-133.

**EXHIBIT A**  
**Sample of preparatory essay**  
**Please use large font (as indicated)**

**NAME OF COURSE**  
**NAME OF STUDENT**  
**SESSION NUMBER AND TITLE**

**Instructions:** Begin by retyping the question you are assigned. Use *unbolded italics* for the question. When there are multiple sections for a pre-class question, break up the question into sections and answer each of the section separately. Please type your answers in **bold font**. For example:

*How important is the Vietnamese market opportunity to Technophar (as outlined in "Technophar in Vietnam")?*

**Begin typing your answer here in bold font.**

*Compared to the other countries mentioned, how would you assess the comparative prospects of the Vietnamese opportunity?*

**Begin typing the next section of your answer here.**

*In what ways does "Working in a Vietnamese voice" help you better understand the unique features of the Vietnamese market? In what ways does the government play a role in shaping these unique features?*

**Begin typing the final section of your answer here in bold font.**

**EXHIBIT B**  
**Sample of post-class integration essay**

**NAME OF COURSE**  
**NAME OF STUDENT**  
**SESSION NUMBER AND TITLE**

**Instructions:** present your post-class insights in two sections using the format shown below. Use *unbolded italics* for the headings and **bold font** for the observations. For example:

*INSIGHTS FROM CLASS DISCUSSION*

**Begin your answer here in bold font.**

*INSIGHTS FROM SUPPLEMENTAL MEDIA*

**Begin your answer here in bold font.**

**EXHIBIT C**  
**CREATIVITY & ENTREPRENEURSHIP: KITTY HAWK IN THE CLASSROOM**

Directions:

- 1) Complete one sheet per entry (individual or group of up to four students)
- 2) Circle the name of the group you are a member of and draw a line through your group's row
- 3) After hearing all the presentations, choose the top group (by placing an 'X' in their row) for each of the following criteria (note: you may choose two different groups or one group as best satisfying both criteria): a) most likely to stay aloft the longest most creative design, and b) most likely to fly the farthest.
- 4) Hand in the completed score sheet before fly-off to instructor

#	<i><b>Names of Group Members (First names and Last initials)</b></i>	<i><b>Top Pick for Duration Aloft</b></i>	<i><b>Top Pick for Distance Flown</b></i>	<i><b>Final Rank for Duration Aloft</b></i>	<i><b>Final Rank for Distance Flown</b></i>
1					
2					
3					
4					
5					
6					
7					
8					
9					
10					
11					
12					
13					
14					
15					

**EXHIBIT D**  
**COURSE EVALUATION CONTRACT**

Final grades in this course will be based on pre-, intro-, intra-, post- and extra-class-related activities, and a final project. The weighting of each of these components in the final grade may be set on an individual basis by each student, within certain parameters, as determined below. The objective of this Evaluation Contract is to give you the opportunity to demonstrate your understanding of the course material in the manner which you feel best leverages your strengths. Your completed Course Evaluation Contract must be submitted on or before Session 13 and cannot be altered after that date. Provide the signed original contract to the instructor but retain a copy with your course outline as a record of your decisions.

<b>Component</b>	<b>Minimum</b>	<b>Maximum</b>	<b>Default</b>	<b>Contracted</b>
<b>One-page essays:</b>				
10 short essays @ 1% per essay across all three formats (Pre-class, Post-class, Video):	10%	10%	10%	10%
<b>Intra-class-related:</b>				
• Green/Red Name Cards	10%	10%	10%	10%
• Class participation	20	40	30	_____
• Kitty Hawk in the Classroom	10	20	10	_____
<b>Extra-class-related:</b>				
• Interviews @ 2.5% each	0	10	0	_____
<b>Written Assignments:</b>				
• Final Paper	20	40	40	_____
<b>PLEASE CHECK THAT YOUR TOTAL EQUALS 100%</b>			100%	_____

Title of Course \_\_\_\_\_ Term/Year \_\_\_\_\_

Print Name \_\_\_\_\_ Student # \_\_\_\_\_

Signature \_\_\_\_\_ Date \_\_\_\_\_



## ACADEMIC INTEGRITY

I.H. Asper School of Business, The University of Manitoba

---

It is critical to the reputation of the I. H. Asper School of Business and of our degrees that everyone associated with our faculty behaves with the highest academic integrity. As the faculty that helps create business and government leaders, we have a special obligation to ensure that our ethical standards are beyond reproach. Any dishonesty in our academic transactions violates this trust. The University of Manitoba Graduate Calendar addresses the issue of academic dishonesty under the heading "Plagiarism and Cheating." Specifically, acts of academic dishonesty include, but are not limited to:

- using the exact words of a published or unpublished author without quotation marks and without referencing the source of these words
- duplicating a table, graph or diagram, in whole or in part, without referencing the source
- paraphrasing the conceptual framework, research design, interpretation, or any other ideas of another person, whether written or verbal (e.g., personal communications, ideas from a verbal presentation) without referencing the source
- copying the answers of another student in any test, examination, or take-home assignment
- providing answers to another student in any test, examination, or take-home assignment
- taking any unauthorized materials into an examination or term test (crib notes)
- impersonating another student or allowing another person to impersonate oneself for the purpose of submitting academic work or writing any test or examination
- stealing or mutilating library materials
- accessing tests prior to the time and date of the sitting
- changing name or answer(s) on a test after that test has been graded and returned
- submitting the same paper or portions thereof for more than one assignment, without discussions with the instructors involved.

Many courses in the I. H. Asper School of Business require group projects. Students should be aware that group projects are subject to the same rules regarding academic dishonesty. Because of the unique nature of group projects, all group members should exercise special care to insure that the group project does not violate the policy on Academic Integrity. Should a violation occur, group members are jointly accountable unless the violation can be attributed to a specific individual(s).

Some courses, while not requiring group projects, encourage students to work together in groups (or at least do not prohibit it) before submitting individual assignments. Students are encouraged to discuss this issue as it related to academic integrity with their instructor to avoid violating this policy.

In the I. H. Asper School of Business, all suspected cases of academic dishonesty are passed to the Dean's office in order to ensure consistency of treatment.



## MEDICAL ABSENTEEISM FORM

I.H. Asper School of Business, The University of Manitoba

### STUDENT IDENTIFICATION: (PLEASE PRINT CLEARLY)

_____	_____	_____	_____
Last Name	First Name	Middle Initial	U of M Student Identification Number
_____	_____		
Course #	Instructor Name		
_____	_____		
Student's Signature	Date		

### TO BE COMPLETED BY THE ATTENDING PHYSICIAN: (after the above section is completed) (PLEASE PRINT CLEARLY)

_____	_____	_____
Physician's Last Name	Physician's First Name	Middle Initial
_____	_____	_____
Street Address	City, Province	Postal Code
_____	_____	_____
Telephone Number	Fax Number	
_____	_____	
<p><b>To the attention of the physician:</b> Your evaluation of the student's condition is being used for the purpose of determining whether or not the student has a <u>valid reason</u> to miss an important <u>exam</u> or <u>assignment</u>. Your professional evaluation is necessary to ensure that only valid cases are excused.</p>		
<p><b>I certify that the nature of the student's condition is severe enough to prevent the student from taking an exam or completing an assignment. If requested, my associates or I will verify for the above named instructor/administrator that this information is accurate.</b></p>		
<p>The student's condition will likely span the following dates:</p>		
_____	until	_____
(Indicate start date)		(Indicate end date)
_____		_____
Physician's Signature	Date	

### NOTES TO PHYSICIAN:

- Please make a note in the student/patient's file indicating that the student has given the above named instructor/administrator permission to verify with you, your staff, or your colleagues, that the information contained on this form is correct. Thank you for your professional evaluation of this student's condition.
- **PLEASE ATTACH THIS FORM TO YOUR REGULAR OFFICE STATIONERY THAT INDICATES THE STUDENT VISITED YOUR OFFICE.**

### NOTES TO STUDENT:

- The use of this form is at the option of the student. However, in order to obtain an excused absence for an assignment or exam the student must obtain a doctor's certification that the student's condition is severe enough to prevent the student from taking the exam or completing the assignment.
- It is NOT SUFFICIENT to provide a note that only indicates the student visited the doctor's office.



## FACULTY BIOGRAPHY

I.H. Asper School of Business, The University of Manitoba

---

### **Dr. Reginald Litz**

Professor

Dr. Litz is a Professor at the I. H. Asper School of Business at the University of Manitoba. He teaches mainly in the area of entrepreneurship, which includes new, small, and family business, at both the undergraduate and graduate levels. He also remains active in the general areas of business ethics and business strategy. His research interests focus on small and family business. In particular he is interested in how small firms achieve sustainable competitive advantage when faced with giant competitors entering their market. His publications are featured in such outlets of Entrepreneurship: Theory & Practice, the Journal of Business Venturing, and The Journal of Small Business Management.