The Strategist: Course Syllabus

Course Overview
Business success requires being different. To succeed, a business needs to stand out from the competition. This is what business strategy courses teach, and they are right. But finding a way to be different is harder than just knowing that it is important to be different. This is the fundamental challenge facing the business strategist. It is the challenge of looking at an existing organization and coming up with ways to make its position in the marketplace more distinctive. Or, it is the challenge of looking at the potential of a new business and creating a distinct position for it. The strategist is equally important in the worlds of existing enterprise and of entrepreneurship.

The challenge of being different is considerable. Much of the time, everyone has access to more or less the same knowledge base. This is likely even more the case today, in a globally interconnected world, relative to the past. In this environment, the key to being different becomes one’s ability to think differently. Of course, one has to think both differently and better, and come up with not just a different but a superior business proposition. Out-thinking others in this way is the job of the business strategist.

In this course, we will develop a four-way framework to help us think differently and better and become better business strategists. The four components of the framework (4 C’s) are:

- Strategy from Contrast
- Strategy from Combination
- Strategy from Constraint
- Strategy from Context

We will examine many examples of great business strategies of each of these four types, and we will also use this framework to help us generate entirely new strategies.

The course will ask for a spirit of adventure and experimentation on the part of everyone present.

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1 This syllabus has benefitted greatly from research assistance by Andrew Lewicki and from the commitment to learning made by the students who have taken earlier versions of the course. Discussions of concepts and creators in the classroom and beyond have been extremely valuable and are gratefully acknowledged. Please note that some real-time adjustments may be made as the course progresses.

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Inclusive Learning Environment
This course strives to support and cultivate diversity of thought, perspectives, and experiences. The intent is to present materials and activities that will challenge your current perspectives with a goal of understanding how others might see situations differently.

By participating in this course, it is the expectation that everyone commits to making this an inclusive learning environment for all.

Course Policies
Default policies for Stern courses can be found at http://www.stern.nyu.edu/portal-partners/academic-affairs-advising/policies-procedures/default-policies-stern-courses.

In this course, please bring your laptops to class so that you can do real-time research in preparing in-class presentations.

Course Resources
New York University is committed to providing equal educational opportunity and participation for all students.

The Moses Center for Student Accessibility (CSA) works with NYU students to determine and implement appropriate and reasonable accommodations as well as access available programs and resources to support equal access to a world-class education.

Further information can be found at http://www.nyu.edu/students/communities-and-groups/student-accessibility.html.

Course Schedule
Class #1: The Strategist as Creative Radical
In preparation for our first class, please read through the syllabus, which will give you an overall picture of how the course will unfold.

Please then prepare:


b. Andrew Grove, Only the Paranoid Survive: How to Exploit the Crisis Points that Challenge Every Company, Doubleday, 1996, Chapter 2 (“A 10X Change”). (You can find this and subsequent readings under the Resources tab on our NYU Classes site.)


The article “Strategy Needs Creativity” presents the framework we will follow in this course. Please go through the article and formulate your own views about what creativity in strategy can mean.
What purpose does Grove see strategy frameworks playing? How would you relate Grove's approach to the 4 C's framework in “Strategy Needs Creativity”? How does the article “Strategy as a Creative Act” fit in here? Overall, which kind of approach to business strategy is better — focusing on frameworks like Grove's or focusing on creativity prompts? Come to class ready to share your thinking on these questions.

Note: You do not need to submit anything before class.

Additional reading:


Class #2: Strategy from Contrast
This week, you will each choose a creative strategist, whom you will study during the course. Choose someone from business or from another field — such as the arts, sciences, or technology. You can choose someone who is famous, or not. Either is fine. Likely, the person you choose will have some special meaning for you (e.g., as a role model). Be sure to have some personal investment in your choice, so that this work takes on real significance for you.

In class, we will look at strategy based on the first of our 4 C's, namely, strategy from contrast. There will be discussion and an in-class exercise with presentations.

Please prepare:


In the excerpt from *Originals*, the author mentions two paths to success. What are they? He also discusses a number of attitudes and behaviors which he argues work against our ability to be an “original.” List the attitudes and behaviors of this kind which are mentioned.
In the reading from Start with Why, the author talks about a reversal of the conventional way organizations communicate. What is this reversal, and how might it affect strategy?

In the reading from Unsafe Thinking, the author discusses an inverted U-shaped relationship between expertise and creativity. What reasons does he give for why creativity might fall off beyond a certain level of expertise? What suggestions does he make for transcending this tradeoff?

You do not need to submit anything before class. (Next week, there will be a short written assignment about the creative strategist you have chosen.)

Additional reading:

d. Adam Brandenburger, “As Well As Thinking Differently, Seeing Differently,” Harvard Business Review, April 2019, at https://hbr.org/2019/04/to-change-the-way-you-think-change-the-way-you-see. This article says that by literally looking at the world differently, we may be able to uncover additional opportunities for changing it.

e. Amanda Brugh, “The Secret History of the Little Black Dress,” Medium, December 2016, at https://medium.com/@alb10600/the-secret-history-of-the-little-black-dress-2cb1ee3d132f. This article explains how, with her most famous creation (the Little Black Dress, 1926), Coco Chanel falsified the status-quo assumption that women’s clothing could not be comfortable and chic at the same time.


g. Sydney Finkelstein, “Don't Be Blinded by Your Own Expertise,” Harvard Business Review, May-June 2019, at https://hbr.org/2019/05/dont-be-blinded-by-your-own-expertise. This article talks about an “expertise trap” which can leave people blinkered even in their own fields. It suggests some ways to test one’s ingrained assumptions and seek out new ideas.

Class #3: Strategy from Combination

This week, we will look at strategy based on the second of our 4 C’s, namely, strategy from combination. There will be discussion and an in-class exercise with presentations.

By now you will have chosen your creative strategist to study during the course. Please submit a one-page memo (not longer!) on how your individual may be said to have practiced strategy from contrast. You should submit your memo prior to the beginning of Class #3. Kindly email your memo to John Mazzoni at jm6070@stern.nyu.edu. Make sure to include [The Strategist_Section #] in the email subject line. Your submission should be a pdf file and be named as LastName_FirstName_Assignment_1.

Please prepare:


b. Scott Berkun, The Dance of the Possible, Berkun Media, 2017, Chapter 3 (“All Ideas are Made of Other Ideas”).


The excerpt from *Co-opetition* defines a non-traditional set of players in the game of business which it calls “complementors.” What is the connection between complementors and strategy from combination?

In the reading from *The Dance of the Possible*, what is the author’s theory of where inventions and creations come from?

For the reading from *Steal Like an Artist*, list the various techniques the author suggests for arriving at the “mashups” and “remixes” which he considers the essence of new ideas.

The article “Why ‘Many-Model Thinkers’ Make Better Decisions” argues for the advantages of making decisions based on the combination of several models of the situation in question rather than on one model. Come up with your own examples of situations where multiple models are deliberately employed.

Additional reading:


g. Go to [https://www.youtube.com/watch?v=hcfGVIxYvQ&sns=em](https://www.youtube.com/watch?v=hcfGVIxYvQ&sns=em) to see an analysis of the combinatorial creativity underlying the construction of the battle scene in the HBO series *Game of Thrones* (Season 7, Episode 4).


Class #4: Strategy from Constraint

This week, we will look at strategy based on the third of our 4 C's, namely, strategy from constraint. There will be discussion and an in-class exercise with presentations.

Please submit a one-page memo (not longer!) on how your creative strategist may be said to have practiced strategy from combination. You should submit your memo prior to the beginning of Class #4. Kindly email your memo to John Mazzoni at jm6070@stern.nyu.edu. Make sure to include [The Strategist_Section #] in the email subject line. Your submission should be a pdf file and be named as LastName_FirstName_Assignment_2.

Please prepare:


The excerpt from *A Beautiful Constraint* talks about several different types of creativity-enhancing constraint. Create a classification of the different such types you can find there.

The article “Break Free from the Product Life Cycle” proposes three types of product strategies: reverse positioning, breakaway positioning, and stealth positioning. What is the relationship between each of these three product strategies and the idea of strategy from constraint?

Additional reading:

c. Adam Brandenburger, “Are Your Company’s Strengths Really Weaknesses?” *Harvard Business Review*, August 2019, at https://hbr.org/2019/08/are-your-companys-strengths-really-weakenesses. This article considers both the idea that a business’s limitations (“weaknesses”) can turn out to be strengths, and the converse possibility that its strengths might become weaknesses. The article goes on to ask analogous questions about a competitors’ weaknesses and strengths.


e. Matthew Schneps, “Dyslexia Can Deliver Benefits,” *Scientific American*, December 2014, at https://www.scientificamerican.com/article/dyslexia-can-deliver-benefits/. This article describes recent research which suggests that people with dyslexia may possess particular strengths in the area of global visual awareness --- an instance of the idea that there can be strengths as well as challenges associated with different ways of being and operating.

Class #5: Strategy from Context

This week, we will look at strategy based on the fourth of our 4 C’s, namely, strategy from context. There will be discussion and an in-class exercise with presentations.

Please submit a one-page memo (not longer!) on how your creative strategist may be said to have practiced strategy from constraint. You should submit your memo prior to the beginning of Class #5. Kindly email your memo to John Mazzoni at jm6070@stern.nyu.edu. Make sure to include [The Strategist_Section#] in the email subject line. Your submission should be a pdf file and be named as LastName_FirstName_Assignment_3.

Please prepare:


In the article “How Strategists Really Think,” the authors talk about three types of reasoning about strategy: deduction, trial and error, and analogical reasoning. What is the distinction between these three types? Also, what factors do the authors say lead to the use of bad analogies and what can be done to guard against such uses?

The article “Discovery Through Doing” describes how techniques from the worlds of craftspeople and performers (e.g., glass-making and puppetry) have been imported into the world of medicine to improve practices there. Come up with examples of where ideas from one area of business have been imported into a quite different area of business.

Additional reading:


- d. Go to https://en.wikipedia.org/wiki/Biomimetics to read about the field of biomimetics, which looks to nature for solutions (evolved via natural selection) to analogs to human engineering problems, and then adapts these solutions to our (human) world.

- e. John McIlroy, “Why Car Manufacturers Turn to Archives for ‘New’ ideas,” CNN style, June 2017, at https://www.cnn.com/style/article/revival-classic-car-designs/index.html. This article describes how past car designs can be a generative context for coming up with new designs (but also a less-than-creative constraint).

Class #6: The Strategist is Me

In our final class session, we will summarize the course and we will share our personal manifestos titled “The Strategist is Me.”

In preparation, please write:

- a. a one-page memo (not longer!) on how your creative strategist may be said to have practiced strategy from context.

- b. a two-page personal manifesto, titled “The Strategist is Me,” and covering: (i) the notion you had, prior to the course, of what it means to be a strategist; (ii) the notion of being a strategist you now have; (iii) how you plan put this notion into practice after the course ends; and (iv) how you plan to keep refining and developing your notion of a strategist.

You should submit your two pieces of work, prior to the beginning of Class #6. Kindly email your memo and manifesto to John Mazzoni at jm6070@stern.nyu.edu. Make sure to include [The Strategist_Section#] in the email subject line. Your submission should be in the form of two pdf files named LastName_FirstName_Assignment_4 and LastName_FirstName_Assignment_5, respectively.

Grading

The course is graded pass/fail. The expectations for the course are that a student will attend class sessions, contribute, and complete assignments.