INSTRUCTOR: Patrizia Acerra, ABD pacerra@depaul.edu 312-476-3656. Communication by email is most efficient. Please anticipate 24 hours for a response.

COURSE DATES AND LOCATION: Loop campus. Four on campus sessions: Monday 6/13, 6/20, 6/27, 5:45PM-9:00PM. There will be an online session the week of July 4th. If you arrive more than 30 minutes after the start of class, you will be counted as missing that session. You are responsible for obtaining any missed during class.

COURSE DESCRIPTION:

Electricity. Smart Phones. The automobile. These are inventions, once unknown and now taken for granted, required years of imagining, experimentation and unconventional thinking. While we value the end of the process (the product), we are often uncomfortable with the creative/creating process. The process of imagining, conceptualizing and articulating this ‘new’ requires skills we often label ‘creative’. This class will explore the role of creativity in the development of entrepreneurial skills and the entrepreneurial personality. Creativity in this course will be seen both as a learned skill and as an exploration of our intuition. Contemporary ideas about creativity are often tied to images of the past - from mad scientists to mystical muses. But modern science tells us something else about the creative mind. This course will explore contemporary approaches to the creative process based the human capacity to imagine, to explore and ultimately, to create. These are core skills for anyone in pursuing a career as an entrepreneur, or simply in search of ways to explore innovation.

ABOUT THE INSTRUCTOR:

Patrizia Acerra is a Chicago-based stage director, devisor and producer. She is the founding Artistic Director of Premiere Theatre & Performance, and creator of the International Voices Project. In 2000–2001, she resided in Rome, Italy, working with The English Theatre of Rome, and created an ensemble of actors for the then newly formed International Theatre of Chicago. She is the former Managing Director of Bailiwick Repertory and Oak Park Festival Theatre. Patrizia holds degrees in Theology, Communications, and Directing. In addition, she is the founder of P L Acerra Consultants, which specializes in nonprofit consulting. She is currently completing her dissertation in performance philosophy.
LEARNING OUTCOMES
In this course, students will:

- Understand and articulate the processes, value and attributes of the creative process
- Understand and articulate the role of creativity in entrepreneurship, especially the role of innovation
- Distinguish between three separate, dynamic approaches to creative thinking
- Define and apply their own creative process to the development of an original project
- Discern from these approaches a ‘formula’ or toolbox for oneself for use in all areas of life
- Explore the role of chaos, risk, experimentation and failure as tools for success in entrepreneurial ventures

DEMONSTRATION OF OUTCOMES

- Successful completion of all reading assignments
- Being prepared to discuss readings and reflections in class, both in discussion and in class written assignments
- Creating a dynamic and engaging final written project
- The presentation of a rehearsed, outlined and organized project highlight

REQUIRED TEXTS: Please note the editions of each of these texts:

You may purchase these books anywhere you choose. Used copies are fine. Please call the bookstore to see if they are available there before you go there to purchase them. Use the ISBN number to ensure you purchase the correct edition.

- Innovation and Entrepreneurship by Peter Drucker (Harper Business)

- Lateral Thinking: Creativity Step by Step by Edward de Bono. (Perennial Library)
  Publisher: Harper Colophon; Reissue edition (February 24, 2015)

- The Innovator's Dilemma by Clayton Christensen. (Harper Business)

All other materials will be handed out in class or in D2L (Desire 2 Learn). If you have not worked with D2L, please complete the tutorial found under the Student Resources tab on the SNL website before class begins.
## ASSESSMENT AND GRADING:

<table>
<thead>
<tr>
<th>Total Points</th>
<th>Final Grade</th>
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<tbody>
<tr>
<td>In Class Assignments</td>
<td>20%</td>
</tr>
<tr>
<td>Final Paper</td>
<td>30%</td>
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<tr>
<td>In Class Presentation</td>
<td>20%</td>
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<tr>
<td>Weekly Attendance / Participation</td>
<td>30%</td>
</tr>
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### CLASS ASSIGNMENTS:
Check the D2L version of this syllabus for the most up to date reading assignments.

<table>
<thead>
<tr>
<th>DATE</th>
<th>READINGS</th>
<th>CLASSROOM SYLLABUS</th>
<th>ASSIGNMENTS</th>
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</thead>
<tbody>
<tr>
<td>6/13</td>
<td><strong>Please read introduction to all three texts.</strong></td>
<td>Introductions and syllabus review, Defining our terms: What is creativity? What is entrepreneurship? Their meeting place in innovation; introduction of the major theories (Drucker, de Bono, Christensen). Games and play as part of the learning process. Innovation as creativity. Intro paper assignment</td>
<td></td>
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<tr>
<td>6/20</td>
<td><strong>INNOVATOR’S DILEMMA: pp 3-32</strong>&lt;br&gt;<strong>INNOVATION &amp; ENTREPRENEURSHIP pp. 21-36</strong>&lt;br&gt;<strong>LATERAL THINKING: pp 1-38</strong></td>
<td>Drucker and entrepreneurship; SCAMPER</td>
<td>PAPER TOPICS</td>
</tr>
<tr>
<td>7/4</td>
<td><strong>INNOVATOR’S DILEMMA: pp.69-87</strong>&lt;br&gt;<strong>INNOVATION AND ENTREPRENEURSHIP: pp. 130-140</strong>&lt;br&gt;<strong>LATERAL THINKING: pp. 90-130</strong></td>
<td></td>
<td>SEND PAPER TO WRITING CENTER</td>
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<tr>
<td>7/11</td>
<td></td>
<td>Presentations and Conclusion Exercises</td>
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<tr>
<td>7/15</td>
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<td>Final Papers and Projects submitted via D2L</td>
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SNL STUDENTS COMPLETE ONE OF THE COMPETENCES OFFERED FOR THIS COURSE: A5, FX, L7

When you registered for this course, you chose to complete one of the following competences. That choice will guide your final project requirements.

A-5: Can define and analyze a creative process.
   1. Can define the concept of creativity.
   2. Can define, analyze, and describe the components of a creative process in one or more and Es of human endeavor.
   3. Can explain how engaging in a creative process affects one’s perception of the world.

Creativity is often associated with forms of human expression in the literary, fine, and applied arts. Because it involves the development of innovative ideas and fresh approaches to problems, however, the practice of creativity is no less integral a component of the social, physical, and technological sciences. In any field of human endeavor, the creative process requires ability to question accepted and “acceptable” ways of perceiving and thinking, as well as a willingness to forge connections and refine knowledge through doubt, curiosity, and imagination. Through engagement, reflection, and analysis, this competence invites the student to understand how a creative process is born, how it functions, and how it changes our perception and experience of the world. Such insights may develop, for example, by analyzing the creative process in the writing of a poem, the production of a visual narrative, the planning of a city, the design of a web site, or the development of an innovative way of perceiving and explaining a natural phenomenon.

For the A5 competence, students will, in a written paper, compare two or more of the approaches presented in class, or they may introduce an outside approach and compare it to one for the course. But we’ll also leave room for something even more creative, so feel free to suggest a topic applicable to the A5!

L-7: Can learn collaboratively and examine the skills, knowledge, and values that contribute to such learning.
   1. Participates in a learning project with others.
   2. Applies collaborative and Entrepreneurships collaborative learning skills, such as communication skills, skills of group dynamics, etc.
   3. Reflects on one’s ability to contribute to the collaborative learning process as characterized in at least one model or theory.

Students demonstrate this competence by working with others to develop common understandings around a shared agenda that leads to an assessable outcome. Collaborative learning is characterized by a willingness to explore the ideas and insights of others in an atmosphere of mutual respect, encouragement, and challenge. Essential to this competence is an understanding of the distinctions among collaboration, cooperation, and strategies of group dynamics. We will discuss together how we will create these projects in our first class.

FX (Focus Area) competence: In conjunction with the instructor, students will apply two of the three creativity approaches (Drucker, Christenson or de Bono) to a topic related to their Focus Area. These topics will be created collaboratively with the instructor. Please email your Focus Area title to me in the first week of the course.

FINAL PAPERS (A5 and FX)

Students completing the A5 and FX competences will submit a five-page paper (No cover page). This paper must be MLA formatted. Five points will be deducted for papers that do not use MLA formatting.

D2L:

Desire to Learn (D2L) is the web based portal through which you will receive course content, participate in discussions and submit your work. If you have not used D2L before or need a brush up, please visit the following page: https://offices.depaul.edu/is/services/technology-training/topics/Pages/d2l.aspx
Laptops may be used during class for note taking only. Please do not surf during class.

Writing Help: For help with organizing your ideas, grammar, citing sources, avoiding plagiarism and much more, see the Writing Guide for SNL Students at snl.depaul.edu/writing. For on-campus and online tutoring, see the DePaul University Writing Centers at: depaul.edu/~writing.

Attendance and participation policy: It is essential that you attend and participate fully in every class session. Absence from class or tardiness will reduce the point total on which your final grade is based. Adjustments can usually be negotiated for extreme, unexpected circumstances beyond your control (e.g., hospitalization).

Incompletes: Incomplete (IN) grades are temporary grades indicating that the student has a satisfactory record in work completed, but for unusual or unforeseeable circumstances not encountered by other students in the class and acceptable to the instructor is prevented from completing the course requirements by the end of the term. The student must request this grade from the instructor by submitting the form, “Incomplete Grade Contract Form,” available on the SNL forms website. At the end of the second quarter (excluding summer) following the term in which the incomplete grade was assigned, a remaining IN grade will automatically convert to an F grade. Ordinarily no incomplete grade may be completed after the grace period has expired. Instructors may not change IN grades after the end of the grace period without the SNL Exceptions Committee’s permission.

Academic Integrity: Please familiarize yourself with DePaul’s Academic Integrity policy: academicintegrity.depaul.edu/ Plagiarism is a major form of academic dishonesty involving the presentation of the work of another as one’s own. Plagiarism includes but is not limited to the following:

- The direct copying of any source, such as written and verbal material, computer files, audio disks, video programs or musical scores, whether published or unpublished, in whole or part, without proper acknowledgement that it is someone else’s.
- Copying of any source in whole or part with only minor changes in wording or syntax, even with acknowledgement.
- Submitting as one’s own work a report, examination paper, computer file, lab report or other assignment that has been prepared by someone else. This includes research papers purchased from any other person or agency.
- The paraphrasing of another’s work or Innovator’s ideas without proper acknowledgement.

Plagiarism, like other forms of academic dishonesty, is always a serious matter. If an instructor finds that a student has plagiarized, the appropriate penalty is at the instructor’s discretion and may include assigning a grade of F for the assignment and/or the final course grade. Actions taken by the instructor do not preclude the college or the university from taking further punitive action including dismissal from the university.

Adult & Suburban Student Services: The mission of the Office of Adult & Suburban Student Services is to provide an area where adult students can address their unique and special needs. This office serves as the liaison between adult students and academic and administrative units of the University, helping them to easily navigate DePaul’s system. On-site staff members are available at the Adult Student Center, 11017 DePaul Center, Loop Campus; phone: 312-362-6216.

DePaul Code of Student Responsibility: The Code outlines the minimum acceptable level of conduct expected of every student of DePaul University, including respectful classroom behavior. DePaul condemns any form of harassment, discrimination, and/or assault behavior and any such conduct is subject to University disciplinary sanctions. See the complete code at: studentaffairs.depaul.edu/handbook
Complaints Regarding Grading, Teaching or Advising: Students with complaints about grades, teaching, or advising should first try to resolve the problem with the faculty or staff member involved. If no satisfactory resolution can be reached, students may then discuss the matter with the Associate Dean of the School for New Learning, 200 Lewis Center, 312-362-8001.

Students seeking disability-related accommodations are required to register with DePaul's Center for students with Disabilities and Entrepreneurships (CSD) enabling you to access accommodations and support services to assist your success. There are two office locations that can provide you with enrollment information, or inquire via email at csd@depaul.edu.

Loop Campus - Lewis Center #1420 - (312) 362-8002
Lincoln Park Campus - Student Center #370 - (773) 325-1677