Creativity and the Writer’s Toolbox
AI-260-901-0990
Spring 2017

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Course Dates: Tuesdays, 5:45 – 9 PM
3/28/17 – 6/6/17

Course Location: Loop Campus, TBA

Course Description
Stephen Covey, the author of Seven Habits of Highly Effective People, coined the phrase “Sharpening the Saw,” which “means preserving and enhancing the greatest asset you have--you. It means having a balanced program for self-renewal.”

For writers, no matter how new or experienced they may be, there’s always need to “self-renew.” Every blank page is an invitation to enhance one’s writing assets, for with each

blank page or new assignment the writing process begins again. What, then, are the tools successful writers use to enhance their writing abilities, sustain their momentum, refresh their creativity, and renew their resolve? What writing tools are better suited for creative writing, business writing, academic writing, journaling, or memoir? What tools do we already have that may only need repurposing or remembering?

This course will offer students an opportunity to experiment and assess a variety of writing tools and approaches utilized by successful writers. Students registered for A-5 will gain insight into the creative process in general and writing in particular. Students registered for A-2-A will apply tools they've identified to creative writing assignments. And, students registered for FX will identify, evaluate, and apply tools and resources to existing writing projects.

Competencies

This course features the following competences:

<table>
<thead>
<tr>
<th>A-5: Can define and analyze a creative process.</th>
<th>A-2-A: Can create an original work of art, explore its relationship to artistic form, and reflect on the creative process.</th>
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<tbody>
<tr>
<td>• Can define the concept of creativity.</td>
<td>• Can produce an original work of art.</td>
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<tr>
<td>• Can identify, analyze, and describe the components of a creative process in one or more fields of human endeavor.</td>
<td>• Can describe the elements of the artistic form used.</td>
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<td>• Can explain how engaging in a creative process affects one’s perception of the world.</td>
<td>• Can articulate criteria by which this work may be considered an example of an art form.</td>
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<td>• Can discuss the technique and the creative process used to create the original work.</td>
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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 an 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 website, or the development of an innovative way of perceiving and explaining a natural phenomenon.

Students demonstrate this competence by creating an original
work of art. The original work may be visual, musical, literary, performative, etc. Students must place their original work in a broader context than their creative process.

FX: Can identify and evaluate writing tools and resources for use in varied types of writing, and can apply them to a specific writing project.

- Can identify various writing tools appropriate for use with different writing types (e.g., academic, creative, business);
- Can compare the writing tools and resource in terms of
  - Appropriateness,
  - Limitations,
  - Required level of proficiency needed,
  - Ease of use,
  - Time of use in writing process,
  - Value added to overall writing project
- Can select tools based on above criteria for experimentation in a specific writing project
- Can evaluate writing tools and resources for use in the future.

To strengthen one’s confidence and comfort in writing for multiple audiences, students will identify and evaluate the appropriateness of tools and resources for a project, apply them to the project, and assess their usefulness for future projects.

Learning Strategies and Resources

In this non-traditional writing course, students will identify and experiment with the tools writers use at various stages of the writing process to develop and enjoy their creativity. Readings, videos, class discussions, journaling, writing self-assessments, and other activities will provide an opportunity for students to appreciate their creativity from multiple perspectives and apply their learning to writing projects. Attendance, active participation, and a sustained spirit of “creative play” will contribute to the overall learning experience. Students may bring their preferred writing instruments (laptops, tablets, notebooks, etc.) with the understanding that they will use them solely for course-based assignments and activities. See also Course Expectations and Policies below.

Course Resources

Articles are available on e-reserves: www.lib.depaul.edu. Additional readings may be assigned in class.

Required Reading:

Books


**Articles and Media**


**Recommended Texts** (additional texts may be provided in class)

A college dictionary or easy access to an online dictionary like Dictionary.com ([http://dictionary.reference.com](http://dictionary.reference.com)).

A college writing handbook or easy access to an online handbook like Diane Hacker's *A Writer's Reference* online ([http://www.dianahacker.com/writersref/](http://www.dianahacker.com/writersref/)) or Purdue University's OWL ([http://owl.english.purdue.edu/owl/](http://owl.english.purdue.edu/owl/)).


**Learning Deliverables**

“Creativity and the Writer’s Toolbox” is a graded course, although students may request the Pass/Fail option according to the policy below. Your final grade will be based on the successful completion of your writing assignments, class activities, class participation, and final presentations. Each competence will be graded based on the requirements for the competence. The following percentage distributions will apply:

**Written assignments**  50%

<table>
<thead>
<tr>
<th>A-5:</th>
<th>SELF-ASSESSMENT x 3</th>
<th>10 points each (30)</th>
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<tbody>
<tr>
<td></td>
<td>Writing Journal + progress log</td>
<td>40 points</td>
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2/27/17
Essay 1 10 points  
Revised essay 20 points  

A-2-A:  
SELF-ASSESSMENT x 1 10 points  
Original work 20 points  
Revisions x 3 10 points each (30)  
Writing Journal + progress log 40 points  

FX:  
SELF-ASSESSMENT x 2 10 points each (20)  
Original work 10 points  
Revisions x 2 10 points each (20)  
Writing Journal + progress log 50 points  

Class participation, including e-Portfolio Showcase (posted online) 50%  

Course Grading Scale  

<table>
<thead>
<tr>
<th>Grade</th>
<th>Points</th>
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<tr>
<td>A = 95 to 100</td>
<td>A- = 91 to 94</td>
</tr>
<tr>
<td>B = 85 to 87</td>
<td>B- = 81 to 84</td>
</tr>
<tr>
<td>C = 73 to 76</td>
<td>C- = 69 to 72</td>
</tr>
<tr>
<td>D = 61 to 64</td>
<td>F = 60 or below</td>
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<tr>
<td></td>
<td>B+ = 88 to 90</td>
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<tr>
<td></td>
<td>C+ = 77 to 80</td>
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<tr>
<td></td>
<td>D+ = 65 to 68</td>
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Pass/Fail Grading Options  

For SNL students, competencies awarded for prior learning or in the Lifelong Learning Domain do not count towards the twenty credit-hour limit on the pass/fail option. In addition, SNL students can select this option for most SNL courses. SNL students must notify faculty prior to the end of the second week of the course for which the pass-fail is requested. If the course is passed, the credit hours earned are entered on the student’s record; the grade is not included in computing the grade point average. If the course is failed, the F grade is recorded on the record and the credit hours attempted are included in computing the grade point average. For Lifelong Learning Domain courses that provide a grading option, students must notify faculty prior to the end of the second week of the course they are requesting that option.  

Course Schedule (tentative)  

Please note that this assignment schedule, especially with regard to written work, is tentative and subject to change prior to the second week of the course. General and significant changes during the quarter will be discussed in class and with student consensus approval. See Policies below.  

Session 1: Introduction: Creativity and the Writer’s Process
Reading Due Date 6/21

- TED Conferences, Playlist (10 talks): 10 Talks from Authors. <http://www.ted.com/playlists/194/10_talks_from_authors> J.J. Abrams
- Zinsser, Ch. 1-5
- Klauser, ix - Ch. 2, Appendix 2
- Peter Elbow on Freewriting: http://faculty.buffalostate.edu/wahlstrl/eng692/692%20pdf%20files%20ej/Freewriting.pdf
- Guidelines for Interaction (Brenda Allen)

Session 2: My Writing Habits, Attitudes, Actions, and Preferences:

Read for next week:

- Zinsser, Ch. 8-9, 11
- Klauser, Ch. 3-4
- Flash Fiction: Introduction, Prose, O'Brien, Gurganus
- TED Conferences, Playlist (10 talks): 10 Talks from Authors. <http://www.ted.com/playlists/194/10_talks_from_authors> Mac Barnett

A2A: Assignment 1:

- Self-Assessment 1: Write a self-assessment that describes your writing life (2 pages):
  1. Who are you as a writer?
  2. What are your learning goals with this competence in mind?
  3. Last, what are your writing aspirations? Who is your audience?
- Journal entry 2: Incorporate Klauser assignments into your writing journal.

A5: Assignment 1:

- Self-Assessment 1: Write a self-assessment that addresses these two questions (2 pages):
  1. Think back to your ideas about creativity in the past. What was the most important idea or insight you had about creativity back then? Briefly, tell the story. Provide examples.
  2. In what ways did you apply your idea or insight about creativity in the past? Briefly, tell the story. Provide examples.
- Incorporate Klauser assignments into your writing journal.

FX: Assignment 1: Self-Assessment 1, for your writing journal (3-4 pages)

1. After reading the assigned texts, reflect on yourself as a writer. What insights and observations do you have about writing in general, and yourself as a writer in particular? Cite your sources.
2. Describe your writing life. What types of writing do you do, and how frequently?
4. What is your current writing process? Do you have habits and rituals that you follow? Describe them.
5. What types of writing do you find the most challenging, and why? Provide examples.
6. Where in your writing would you like to gain more confidence or comfort?
7. Share an excerpt (short) from your best writing that exemplifies three writing types.
8. List and describe the writing tools and resources that you currently rely upon for each, based on our working definition. What are your “go-to" writing tools?
9. Provide links and bibliographic information for each.

- Journal entry 2: Incorporate Klauser assignments into your writing journal.

**Session 3: Seeding Creativity**

**Read for next week:**
- Klauser, Ch. 5
- TED Conferences, Playlist (10 talks): 10 Talks from Authors. <http://www.ted.com/playlists/194/10_talks_from_authors> Chimamanda Ngozi Adichie
- Power of myth and metaphor: http://blog.ted.com/qa_with_ananda/

**A2A: Assignment 2:**
- Identify a well-known myth that appeals to you. Come to class prepared to discuss why you selected it. What are your ideas about transforming it to flash fiction? You need not limit yourself to Greek or Roman myths. Journal your ideas, and provide the full text. Instructor approval required.
- Incorporate Klauser assignments into your writing journal.

**A5: Assignment 2:**
- Read Spencer Holst’s “Brilliant Silence” in our text to use as a model for a story. In your journal talk about what about it appeals to you and why. In what ways does it reflect creativity, based on what you’re learning?
- For fun, talk about what you would change to make your own version of the story, and why.
- Incorporate Klauser assignments into your writing journal.

**FX: Assignment 2:**
- Journal entry 3:
  1. After reading the assigned texts, reflect on yourself as a writer. What insights and observations do you have about writing in general, and yourself as a writer in particular? Cite your sources.
  2. With the intention of gaining greater comfort and confidence, identify a writing project that you would like to use to test new tools and resources. In what ways will this project help you with your focus area writing goals?
  3. Describe the writing project in terms of type, purpose, and frequency (how frequently will you engage in this type of writing?).
4. Reflect on the assessment criteria discussed in class. What criterion would you add, if any, and why?
5. Create a plan for identification, evaluation, and application? How will you evaluate the tool’s usefulness? What evidence will you provide?
6. Submit a draft of the text you will use as “test case” for your tools.
   - Journal entry 4: Incorporate Klauser assignments into your writing journal.

Session 4: Structure: Writing as Architecture –

Read for next week:
   - Zinsser, Part III, Ch. 16
   - Flash Fiction: Alverez, Delp, Baker
   - Klauser, Ch. 6
   - Myth prompts by Amanda Patterson: http://writerswrite.co.za/using-myths-for-writing-prompts
   - Academic Writing: https://owl.english.purdue.edu/owl/section/1/2/
   - TED Conferences, Playlist (10 talks): 10 Talks from Authors. <http://www.ted.com/playlists/194/10_talks_from_authors> Isabel Allende

A2A: Assignment 3:
   - Incorporate Klauser assignments into your writing journal.
   Write a 800-1000 word piece (Flash Fiction) that is a variation on your chosen myth. Your story will be the basis of your future assignments for the rest of the course.

A5: Assignment 3:
   - Incorporate Klauser assignments into your writing journal.
   Applying techniques Klauser describes, write your variation of Holst’s story. Consider the story’s who, what, when, and where to spark your ideas. This will be the basis of your creative “play” in the course.

FX: Assignment 3 (spans across sessions):
   Journal entries 5-8:
   1. After reading the assigned texts, reflect on yourself as a writer. What insights and observations do you have about writing in general, and yourself as a writer in particular? Cite your sources.
   2. Incorporate Klauser assignments into your writing journal.
   3. Following the course structure over the remainder of the course, assess at least two new tools and resources not covered in classes, and based on assessment criteria discussed in class, which you can apply to your writing project. Provide links and bibliographic information to document your source.
   4. Post your progress to Digication.
5. **Apply at least one** tool to your test case; with annotations on how useful the tool was, based on assessment criteria.
6. As you evaluate and apply the tools that you’ve identified, what are you discovering about yourself as a writer?

**Session 5: Style 1: What’s My Style? –**

**Read for next week:**
- Zinsser, Ch. 6-7, 20
- Flash Fiction: Kincaid, T. O’Brien

**A2A: Assignment 4:**
- In your journal:
  1. Compare the Ted talks of at least 2 of the writers assigned in terms of:
     a. Their criteria for storytelling
     b. Their creative process
  2. Relate their insights with your own. (Hint: you may need to do additional research about the writers you select).
  3. In two paragraphs analyze your myth in terms of its structure. What choices are you considering for revision? Provide sections of your story that illustrate your ideas.
  4. Incorporate Klauser assignments into your writing journal.

- **Revise your story**, based on the structural changes you’re considering.

**A5: Assignment 4:**
- In your learning journal Incorporate Klauser assignments into your writing journal. Apply the ideas to your flash fiction story.
- Self-Assessment 2: Drawing from our discussions, your readings, your creative writing, and your observations, address the following questions:
  1. What is the most important idea or insight you have learned about creativity thus far? Explain.
  2. How might you apply your knowledge today?
  3. Given where you are now, explain how your awareness of creativity affects your perception of the world? Explain.

**FX: Assignment 3, cont. See above.**

**Session 6: Style 2: Is What I Write What I Mean? –**

**Read for next week:**
- Weinstein *(recommended)*, Ch. 1; Introductions to each section (Bootstrap Grammar; Grammar for Creative Passivity; Grammar for Belonging; Grammar for Freedom; Grammar to Restore the Ego; Grammar for Mindfulness); and, Tolerating Ambiguity
- Klauser, Ch. 7-8, Appendix 1
- Flash Fiction: Oates, Atwood, Fondation
A2A: Assignment 5:
1. Complete your “Dear Reader” exercise and submit with your marked-up work and revision that illustrates your learning.
2. Incorporate Klauser assignments into your writing journal.

A5: Assignment 5:
- Relate your essay discussion to your insights from course materials, observations, and experiences, including your writing related to our class. Provide examples to illustrate your points. Cite your sources.
- Incorporate Klauser assignments into your writing journal.

FX: Assignment 3, cont. See above. Plus Assignment 4:
- Complete your “Dear Reader” exercise and submit with your marked-up work that illustrates your learning.

Session 7: Editing 1: My Revision Plan (Power Meeting) –

Read for next week:
- Zinsser, Ch. 10
- Ross-Larson, Part I: What Editors Look For
- Klauser, Ch. 9

A2A: Assignment 6:
Edit your original work based on what you’ve learned about your writing, with emphasis on identifying writing your proclivities and errors.
- Incorporate Klauser assignments into your writing journal.
- Create a “My Editing Plan” chart with due dates. Remember to include resources and page numbers and/or links for your reference and use
- Create a conventions “Style Sheet” (Bruce-Larson)
- Bring your Editing Plan + your most recent draft of your story to our Power Meeting. SCAN your messy edited pages that you’ve been working on, and post them to your e-Portfolio as part of your documentation.

A5: Assignment 6:
- Incorporate Klauser assignments into your writing journal.
- Edit your essay, using writing tools and resources discussed in our text and in class. In what ways will your essay reflect your creativity?
- Create a “My Editing Plan” chart with due dates. Remember to include resources and page numbers and/or links for your reference and use
• Create a conventions “Style Sheet” (Bruce-Larson)
• Bring your Editing Plan + your most recent draft of your essay to our Power Meeting. SCAN your messy edited pages that you’ve been working on, and post them to your e-Portfolio as part of your documentation.

**FX: Assignment 3, cont. See above. Plus Assignment 5:**
• Edit your test case text with emphasis on identifying your writing proclivities and errors.
  o Create a “My Editing Plan” chart with due dates. Remember to include resources and page numbers and/or links for your reference and use
  o Create a conventions “Style Sheet” (Bruce-Larson)
  o Bring your Editing Plan + your most recent draft of your text to our Power Meeting.
    ▪ SCAN your messy edited “in progress” pages (marks and all) and post them to your e-Portfolio.

Session 8: Editing 2: Cutting Fluff –
**Read for next week:**
• Ross-Larson, Part II: What Editors Cut, Change, and Compare

**A2A: Assignment 7:**
• Continue revising your original work based on your Editing Plan and timetable (do not turn in); PLUS submit Journal Pages
• Incorporate Klauser assignments into your writing journal.
• As you think about your writing within a broader context, in what ways does it reflect an art form? What criteria apply to support your claim? Cite your sources.
• Conclude with a summary discussion of your writing process and the techniques you employed. What makes your story original? What steps and considerations did you make to assure its originality?

**A5: Assignment 7:**
• Continue revising your essay based on your Editing Plan and timetable (do not turn in, but do post to your Digication as evidence of your ongoing work)
• Incorporate Klauser assignments into your writing journal.

**FX: Assignment 6:**
1. Create a graphic chart that reflects your progress.
2. Create a list of “things to remember” that you can use as a reference in the future.

• Journal entry 9:
  1. After reading the assigned texts, reflect on yourself as a writer. What insights and observations do you have about writing in general, and yourself as a writer in particular?
  2. In what ways have you applied new writing tools to other types of writing?
  3. Incorporate Klauser assignments into your writing journal.
Session 9: Finishing Touches –

**Read for next week:**
- Zinsser, Ch. 20-23, 25

**A2A: Assignment 8:**

**Everyone:** Apply your Editing Plan to your e-Portfolio. Edit and revise it where necessary, with particular emphasis on portfolio best practices. Consult the Writing Center’s guide for developing e-Portfolios here: [http://condor.depaul.edu/writing/writers/Types_of_Writing/digication.html](http://condor.depaul.edu/writing/writers/Types_of_Writing/digication.html).

Post your work to your *Creativity and Writing Tools* e-portfolios in Digication. How might your e-portfolio reflect your creativity? Why not add significant images and commentary in each section that introduces your work to your audience? Don’t forget to add photo and other credits.

- Revise original work with emphasis on final revision.

**A5: Assignment 8:**

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- Self-Assessment 3
  1. Reflecting on your work and progress in this course, describe your developing proficiency as a creative person.
  2. How does your knowledge and skill regarding writing your creativity affect your perception of the world now? How has it changed from mid-quarter?
  3. How will you relate what you have learned in this course to decisions you make about your continued learning in general?

**FX: Assignment 7:**

**Everyone:** Apply your Editing Plan to your e-Portfolio. Edit and revise it where necessary, with particular emphasis on portfolio best practices. Consult the Writing Center’s guide for developing e-Portfolios here: [http://condor.depaul.edu/writing/writers/Types_of_Writing/digication.html](http://condor.depaul.edu/writing/writers/Types_of_Writing/digication.html).
Post your work to your *Creativity and Writing* Tools e-portfolios in Digication. How might your e-portfolio reflect your creativity? Why not add significant images and commentary in each section that introduces your work to your audience? Don’t forget to add photo and other credits.

1. Polish your writing project.
2. Organize your materials; format your ePortfolio.

Submit to Digication your three versions of your text ("before writing tools," “application and evaluation of tools,” and “final draft”).

**Session 10: Toolbox Showcase**

**A2A: Assignment 9:**
1. Post your journals, texts, chart, etc. to Digication to showcase your work

**ALL:** e-Portfolios are posted for in-class Showcase and closing conversation.

- Make your final revisions to your essays and stories. Post them to your e-Portfolios.
- Prepare a “summative” entry in your Introduction that lets your reader know what they will see and an analysis of the learning your work reflects.
  - Point your viewer to your best examples that demonstrate your development and learning process.
  - What are you especially proud of? Describe your work in positive terms.

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- Prepare a “summative” entry in your Introduction that lets your reader know what they will see and an analysis of the learning your work reflects.
Point your viewer to your best examples that demonstrate your development and learning process.

What are you especially proud of? Describe your work in positive terms.

Journal entry 10: Self-assessment 2:
*After reviewing your journal entries, assignments, and activities, self-assess your progress as a writer.*
1. In what ways has your awareness of your writing practice changed or expanded as a result of the course?
2. Reflect on your comfort and confidence as a writer as a result of employing writing tools and resources. How will you use these and other writing tools in the future?
3. What insights and observations do you have about writing in general, and yourself as a writer in particular?
4. What have you learned about your writing process and preferences along the way?
5. As you reflect on your progress as a learner in this course, of what are you most proud?

Session 10/11: Finished Products –

Submit all final products to both D2L Dropbox no later than this date.
Course Policies

SNL Attendance Policy

Attendance is both mandatory and essential in SNL courses. Students and faculty are expected to arrive on time, and to actively participate in every scheduled class session. Specific course policies may be listed in the course syllabus. Acceptance of the syllabus indicates agreement to policies outlined in that document.

Students are expected to attend each class and to remain for the duration. Coming 15 minutes late or leaving 15 minutes early constitutes an absence for the student. The overall grade for participation drops one-third after any absence. Students who miss class due to illness or other significant personal circumstance are required to complete the Absence Notification Process through the Dean of Students Office (DePaul Center #1100) in order to have their absence excused. Two absences for any reason, whether excused or not, may constitute failure of the course.

Missing class makes assessment a difficult process; students who miss any class work are subject to a grade reduction. Students who miss more than 10% of any given course are subject to failure. This means that if you miss participating in more than two classes you may not have met the requirements for a passing grade. For example, missing one all-day (two sessions) class (9 am – 4 pm) = 20%. It is within your instructor’s right to fail you—just so you know.

Your instructor should be notified if your life events do not allow you to participate in the course for more than one week. This is particularly important when there are small group discussions or you are working as part of a team.

If you find yourself getting behind, please contact your instructor immediately.

Time Management and Attendance

SNL's courses, be they on-ground or online, are not self-paced and require a regular time commitment each week throughout the quarter. You are required to prepare assignments as well as prepare for discussions.

You will have to dedicate some time every day or at least every second day to your studies. A typical four credit hour "face to face" course at SNL involves three hours of classroom meeting per week, plus at least three to six hours of study and homework per week. If you
have any problems with your technology, or if you need to improve your reading or writing skills, it may take even longer.

Your Instructor's Role

Your instructor's role in this course is that of a discussion facilitator and learning advisor. It is not your instructor’s responsibility to make sure you participate regularly and submit your assignments. You will receive feedback on written assignments submitted on time.

Your Role as a Student

As a student, you will be taking a proactive approach to your learning. As the course instructor's role is that of a learning guide, your role is that of the leader in your own learning. You will be managing your own time so that you can complete the readings, activities and assignments for the course, and you will also be expected to take a more active role in peer learning.

Please also note that this is a course offered by DePaul University's School for New Learning (SNL), a college for undergraduate and graduate degree-seeking students 24 years and older. SNL welcomes the perspectives and encourages the participation of all DePaul students, and students who take this course should respect and be mindful of SNL's mission in supporting a diverse and inclusive environment. More information about SNL can be found here.

Late Submissions

This course will demand a significant investment of your time and energy. Readings will include sections from various texts, and may include selections from the DePaul's eReserve site and other resources. In discussions, you will be asked to reflect upon readings and course exercises. You will also write formal and informal papers, plans and assessment documents.

Some assignments will require research. All assignments, however, are designed based on your attention to the learning activities and exercises that precede them. It is, therefore, essential that you read the materials associated with each assignment thoroughly and carefully.

If you are unable to complete an assignment by the established deadline, you should contact me immediately for guidance on how to proceed. The expectation of receiving satisfactory credit, beyond quality and quantity, on any course deliverable (discussions, assignments, assessments, etc.) depends on timely submission. Exceptions to this policy will be considered only in cases involving extreme circumstances (emergencies) in which you have notified me. Remember: timely feedback requires a timely submission. I will deduct points for late work, and I reserve the right to refuse late submissions. You are responsible for meeting all deadlines.

Attitude
A professional and academic attitude is expected throughout this course. Measureable examples of non-academic or unprofessional attitude include but are not limited to: talking to others when your instructor is speaking; mocking another’s opinion; cell phones ringing; emailing, texting or using the internet whether on a phone or computer when not requested specifically by your instructor. If any issues arise a student may be asked to leave the classroom. Your instructor will work with the Dean of Students Office to navigate such student issues.

Civil Discourse

DePaul University is a community that thrives on open discourse that challenges students, both intellectually and personally, to be Socially Responsible Leaders. It is the expectation that all dialogue (discussions, informal interactions, one-on-one meetings, etc.) associated with this course is civil and respectful of the dignity of all participants—each student and your instructor. Any instances of disrespect or hostility can jeopardize a student’s ability to be successful in the course. Your instructor will partner with the Dean of Students Office to assist in managing such issues.

Golden Rule Guidelines In-Class and Online

Class discussions, both online and on-ground, are an important part of your overall academic experience. To ensure a positive learning environment, please follow the following minimum expectations. Use your common sense, as not all situations can be covered:

- Be polite
- Respect other participants’ views or opinions
- Think before you write or speak, and ask yourself if you would say the same thing in person
- Use positive phrases (i.e., "Good idea!" or "Thanks for the suggestions," etc.)
- Be sensitive to cultural differences
- Avoid hostile, curt or sarcastic comments
- No objectionable, sexist, or racist language will be tolerated
- Create a positive community, both on-ground and online, by offering assistance and support to other participants.
- Use correct grammar and syntax at all times

Student participation in class discussions will be measured in two ways. First, students are highly encouraged to ask questions and offer comments relevant to the discussed topic. When available, use the rubric provided in class to self-assess the quality of your participation. Participation allows your instructor to “hear” each student’s voice when grading papers. Secondly, your instructor will call upon students so that they may offer comments related to the reading assignments. Students must keep up with the readings to participate in class discussions and activities. See Julian Treasure’s TED talk: https://www.ted.com/talks/julian_treasure_how_to_speak_so_that_people_want_to_listen

Phone/Fax/Email Etiquette
Emails: Feel free to email questions to me through D2L. Be as comprehensive in your message as possible, and provide your student identification number and other pertinent information. To practice safe emailing, please include in your subject line: AI 260. If you send me a message through D2L, I should get it without difficulty. Messages without subject headings and missing the [#] tag may be considered spam and the DePaul system may not deliver it.

Phone: Email is my preferred means of communication, but sometimes it’s necessary to reach me by phone. Please be kind. Speak clearly, leave a detailed message and phone number, speaking S-L-O-W-L-Y, twice. If you don’t leave a phone number, I'll assume you don’t want me to return your call. I’ll return your call as soon as possible, usually within 48 hours during the business week.

Attached Assignment, Faxes, and D2L: Please do not attach documents to email messages unless previously arranged. Plan to turn in assignments either in class or through the D2L Dropbox.

Computers, Cell Phones on call:

Your instructor may use a computer, applications, and the Internet to support and enhance your learning experience, as your assignments and resources suggest. However, no matter how well-meaning the intention, students who multi-task and surf the web in class via their computers and mobile devices, unless specifically requested by your instructor to do so, are less likely to benefit from the learning exchange. Further, students may be unaware of the devices’ disruptive impact on their classmates’ learning. In short, using a computer and mobile devices without your instructor’s prior agreement is “bad form.” Computer and mobile device usage in class is thus not allowed unless special circumstances warrant. See the university-wide policy on accommodations based on the impact of a disability.

That said, there may be times in which you may need to use your cell phone. If you bring a cell phone to class, it must be off or set to a silent mode. Should you need to answer a call during class, students must leave the room in an undistruptive manner. Out of respect to fellow students and your instructor, texting is never allowed in class. If you are required to be on call as part of your job, please advise your instructor at the start of the course.

Syllabus changes

A revised syllabus will be posted during the first meeting week of the course. Students will be notified of any minor changes or updates to it thereafter via communication tools within Desire 2 Learn (D2L). Any significant changes to it will be discussed in class and with student consensus approval.

University-wide policies

This course includes and adheres to the college and university policies described in the links below:

- Academic Integrity Policy
- Incomplete Policy
- Course Withdrawal Timelines and Grade/Fee Consequences
- Accommodations Based on the Impact of a Disability
Protection of Human Research Participants

Course Resources

General Assessment Criteria for All Writing Assignments

This course will follow the MLA citation format. All writing assignments are expected to conform to basic college-level standards of mechanics and presentation.

- For help with organizing your ideas, grammar, citing sources, avoiding plagiarism, sample SNL assignments and much, much more, see the SNL Writing Guide, linked below.

- Consider visiting the Writing Center to discuss your assignments for this course or any others. You may schedule appointments (30 or 50 minutes) on an as-needed or weekly basis, scheduling up to 3 hours' worth of appointments per week. Online services include Feedback--by--Email and IM conferencing (with or without a webcam). All writing center services are free.

Writing Center tutors are specially selected and trained graduate and undergraduate students who can help you at almost any stage of your writing. They will not do your work for you, but they can help you focus and develop your ideas, review your drafts, and polish your writing. They can answer questions about grammar, mechanics, different kinds of writing styles, and documentation formats. They also can answer questions and provide feedback online, through IM/webcam chats and email.

Obviously, the tutors won’t necessarily be familiar with every class or subject, but they are able to provide valuable help from the perspective of an interested and careful reader as well as a serious and experienced student-writer.

Schedule your appointments with enough time to think about and use the feedback you’ll receive. To schedule a Face-to-Face, Written Feedback by Email, or Online Appointment, visit www.depaul.edu/writing.

University Center for Writing-based Learning
SNL Writing Guide
Dean of Students Office

Faculty Biography

Deborah Wood Holton received her undergraduate degree with honors in Theatre and Drama with an emphasis in playwriting from Howard University. She received her MA in English, concentrating in African and African American literature, from Atlanta University, and from the University of Wisconsin – Madison, her PhD in American Theatre Studies. Most recently she earned her Master of Fine Arts (MFA) from the Solstice Creative Writing program at Pine Manor College, with emphasis on speculative fiction. Dr. Holton has written
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scholarly articles on topics such as African ritual in African American drama, the works of Lorraine Hansberry, Eugene O'Neill, and Octavia Butler, in addition to fiction and poetry. Currently, she is completing a novel set in a fictional place suggestive of ancient Egypt that features African-centered mythology for which she has conducted research at various Egyptian culture repositories, including Chicago’s Field Museum, the British Museum, The Louvre, and the Cairo museum. A member of the SNL resident faculty since 1989, Dr. Holton has served as SNL's Associate Dean for Mentoring and Part-Time Faculty. She is the 2013 recipient of the School for New Learning Lifelong Learning award, and a National Endowment of the Humanities Scholar (2014).