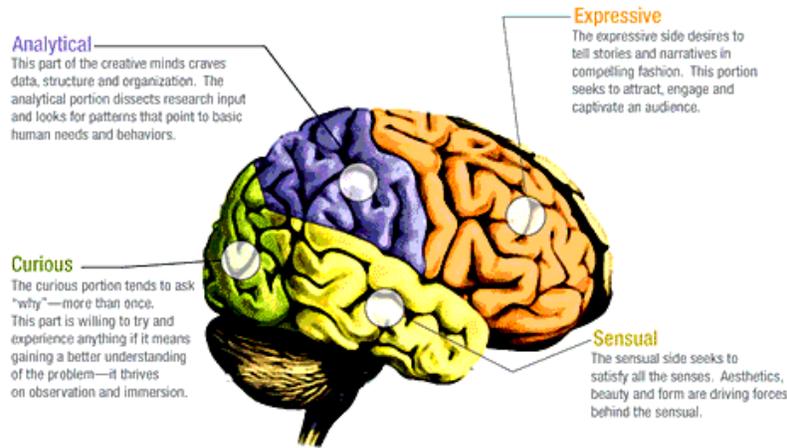


School for New Learning
AI 170: Creativity and Entrepreneurship
December Term, 2016



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. Tuesday 11/29, Thursday 12/1, Tuesday 12/6, Thursday 12/8, and Tuesday 12/13. 5:45PM-9:00PM. 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.

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

COMPETENCIES 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.

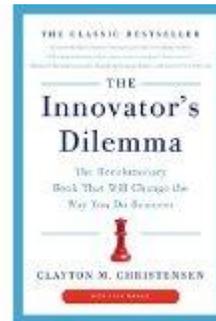
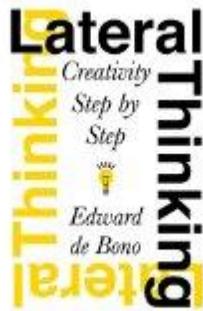
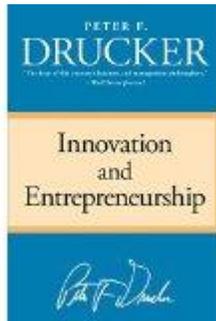
Students demonstrate this competence by working with others to develop common understandings around a shared agenda that leads to an assessable outcome. Collaborative learning is characterized by a willingness to explore the ideas and insights of others in an atmosphere of mutual respect, encouragement, 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.

LEARNING STRATEGIES & RESOURCES

Required Texts - Please note the edition of each text:

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.



- *Innovation and Entrepreneurship* by Peter Drucker (Harper Business)
ISBN-10: 0060851139 ISBN-13: 978-0060851132
- *Lateral Thinking: Creativity Step by Step* by Edward de Bono. (Perennial Library)
Publisher: Harper Colophon; Reissue edition (February 24, 2015)
ISBN-10: 0060903252 ISBN-13: 978-006090325
- *The Innovator's Dilemma* by Clayton Christensen. (Harper Business)
ISBN-10: 0062060244 ISBN-13: 97 -0062060242

Etexts may not have page numbers, so please review them carefully.

LEARNING DELIVERABLES

- Each week, completion of all reading assignments
- Each week, be prepared to discuss readings and reflections in class, both in discussion and in class written assignments
- Creating a dynamic and engaging final written project – Due December 16th via D2L
- The presentation of a rehearsed, outlined and organized project highlight – Due the final day of class

ASSESSMENT OF STUDENT LEARNING AND SCALE:

Total Points Final Grade

In Class Assignments	20%	Final Paper	30%
In Class Presentation	20%	Weekly Attendance / Participation	30%

COURSE SCHEDULE:

DATE	READINGS	CLASSROOM ACTIVITIES	ASSIGNMENTS
11/29	Please read introduction to all three texts.	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	
12/01	INNOVATOR'S DILEMMA: pp 3-32 INNOVATION & ENTREPRENEURSHIP pp. 21-36 LATERAL THINKING: pp 1-38	Drucker and entrepreneurship; SCAMPER	PAPER TOPICS
12/06	INNOVATOR'S DILEMMA: pp. 33-68 INNOVATION AND ENTRPRENEURSHIP: pp. 37-129 (scan) LATERAL THINKING: pp. 39-89	Edward de Bono: Creative problem solving and group dynamics. Framing the creative process	LATERAL THINKING 39-89. Choose one exercise and follow it through. Comment on it in the discussion board
12/08	INNOVATOR'S DILEMMA: pp.69-87 INNOVATION AND ENTRPRENEURSHIP: pp. 130-140 LATERAL THINKING: pp. 90-130		SEND PAPER TO WRITING CENTER
12/13		Presentations and Conclusion Exercises	
12/16		Final Papers and Projects submitted via D2L must be submitted before midnight.	

COURSE POLICIES

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

[Academic Integrity Policy](#) (UGRAD)

[Incomplete Policy](#)

[Course Withdrawal Timelines and Grade/Fee Consequences](#)

[Accommodations Based on the Impact of a Disability](#)

[Protection of Human Research Participants](#)

Course Resources

[University Center for Writing-based Learning](#)

[SNL Writing Guide](#)

[Dean of Students Office](#)

INSTRUCTOR BIO:

Patrizia Acerra is a Chicago-based stage director, deviser 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. She is the founder of P L Acerra Consultants, which specializes in nonprofit consulting. She holds an MA in Communications and is currently writing her dissertation in performance philosophy at Salve Regina University in Rhode Island.