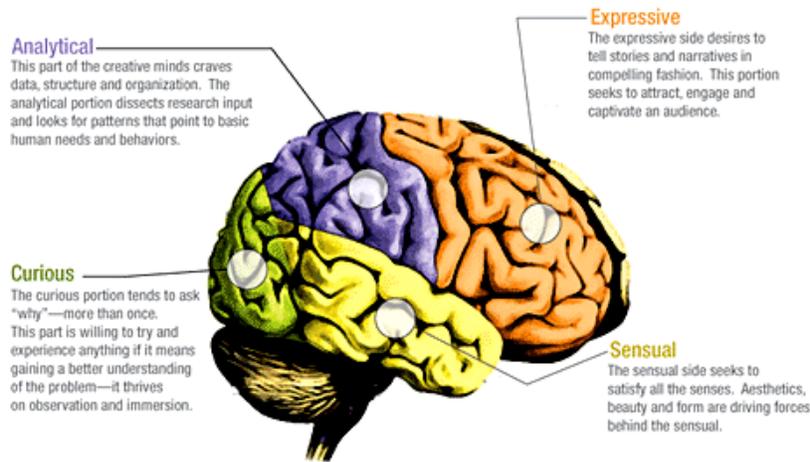


AI 204: Creative Entrepreneurship

Fall 2016



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

ABOUT THE INSTRUCTOR:

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. 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 writing her dissertation at Salve Regina University on performing the political in contemporary American drama.

TEN SESSIONS: O'Hare Campus Wednesdays 6:15 PM -9: 30 PM

COURSE DESCRIPTION:

IPads. 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. In this course, we will examine the ideas of three major thinkers from the world of creativity, disruption and entrepreneurship. We will then explore where these ideas converge on topics including, risk, the random, intuition and innovation.

COMPETENCIES OFFERED: A5, FX, A3X, A2X, S3X

A-5: Can define and analyze a creative process.

1. Can define the concept of creativity.
2. Can identify, analyze, and describe the components of a creative process in one or more fields 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.

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

A-2: Creative Expression - This subcategory deals with the sources and uses of inspiration, imagination, and creativity in artistic expression. It requires original creative activities and reflection about the creative process. Students will also discuss their creative work in the context of other artists or designers and appropriate theories or principles. You must choose at least one competence from this subcategory.

S3X: Science, Technology and Society - Science and technology increasingly determine the way in which we live our lives, shape our communities, and structure of our nation and its interaction with global society. The inherent power of science and technology obscures the fact that, as with every element of culture, individuals like ourselves create the wonders of science and technology. Demonstrating this set of competencies involves explaining the relationship among society, values, and science or technology. Learning experiences should examine the manner in which social and cultural dynamics shape technological or scientific developments. They should also examine the ways in which technological or scientific changes frame social and cultural actions, values, and priorities. You must choose at least one competence from this subcategory.

A-3: Reflection and Meaning This subcategory invites students to explore fundamental questions about their experience of the universe. It challenges them to reflect critically and appreciatively on their basic assumptions about the meaning, purpose, and values of their lives. Since they are not the first to ponder these questions, the subcategory also asks students to relate their interpretations to

the insights of significant thinkers and cultures from around the globe. Philosophers, theologians, ethicists, artists, mystics, prophets, and sages throughout history have created distinctive worldviews that students can examine in relationship to their own. By interacting with these different interpretations of the world, students can develop a deeper understanding of their own experience and the choices they face. You must choose at least one competence from this subcategory.

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
- To distinguish between three separate, dynamic approaches to creative thinking
- Define and apply their own creative process to the development of an original project
- To discern from these approaches a 'formula' or toolbox for oneself for use in all areas of life
- To explore the role of chaos, risk, experimentation and failure as tools for success in entrepreneurial ventures
- To understand the scientific processes of the creative brain

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 thoughtful short papers
- Creating a dynamic and engaging final project or paper
- Contributing weekly to the D2L discussion board before Sunday morning.
- The presentation of a rehearsed, outlined and organized project or 7 page paper or both

REQUIRED TEXTS:

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

ISBN-10: 0062060244 ISBN-13: 978-0062060242

2. *Lateral Thinking: Creativity Step by Step* by Edward De Bono. (Perennial Library)

ISBN-10: 0060903252 ISBN-13: 978-0060903251 (LT)

3. *Innovation and Entrepreneurship* by Peter Drucker (Harper Business)

ISBN-10: 0060851139 ISBN-13: 978-0060851132

4. *Cracking Creativity: The Secrets of Creative Genius*. Michael Michalko. ISBN-10: 1580083110

ISBN-10: 1580083110

Additionally, there will be chapter readings posted in D2L from other texts by these authors. These readings, together with those posted above, will give you a context for the ways our author's ideas have evolved over time.

AUTHOR WEBSITES:

<http://www.edwdebono.com/>

<http://www.claytonchristensen.com/>

<http://www.druckerinstitute.com/>



GRADING:

In Class Assignments/Attendance	20 Points
Short papers	20 Points (5 each)
Discussion Board	40 (4 points each week)
Final Paper	20 Points

CLASS ASSIGNMENTS:

SESSION	Readings and Exercises	HOMEWORK
ONE	Introduction to our authors. Please read the preface and instruction to each of our main texts above before our first class.	
TWO	<i>Drucker's Eight Sources and what they mean today</i> <i>Innovation's Dilemma</i> through Chapter One and <i>Innovation and Entrepreneurship</i> through Chapter One The Marshmallow challenge – in class	
THREE	<i>Topic: Disruption Then and Now</i> <i>Lateral Thinking</i> 1-32 and <i>Innovator's Dilemma</i> Chapter two http://www.newyorker.com/magazine/2014/06/23/the-disruption-machine?currentPage=all	PAPER ONE
FOUR	<i>Topic: New Is Not Old, Or How to Know the Unknown</i> <i>Innovation and Entrepreneurship</i> Chapter Two and <i>Cracking Creativity</i> to page 37 Improvisation and Innovation – in class	
FIVE	<i>Topic: Strategic Innovation</i> <i>Innovation and Entrepreneurship</i> Chapter Three and <i>Innovator's Dilemma</i> Chapter Three	PAPER TWO
SIX	<i>Topic: Technology and Innovation</i> <i>Lateral Thinking</i> Chapters 8 & 9 <i>Innovator's Dilemma</i> Chapter 4 De Bono Exercises for Business – in class	
SEVEN	<i>Topic: Chaos, Intuition and the Random</i> <i>Cracking Creativity</i> Chapter 81-113 and <i>Innovation and Entrepreneurship</i> Chapter Four	PAPER THREE

EIGHT	<i>Topic: Innovation Lateral Thinking 39-56</i>	
NINE	<i>Innovator's Dilemma Chapter Five and Cracking Creativity 173-195</i>	PAPER FOUR
TEN	<i>Topic: Becoming an Entrepreneur in the 21st Century Innovation and Entrepreneurship Chapter Five</i>	FINAL PROJECT
TBD		FINAL PAPER DUE

COURSE AND UNIVERSITY POLICIES

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. FYI: The Writing Center is AWESOME!!

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 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.

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 (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