

DePaul University  
School for New Learning ~ Undergraduate Programs  
**DCM 319 ~ Creativity and Innovative Thinking**  
Spring Quarter 2019 ~ Second Five Weeks  
~

SNL BAIFA Competence: A-5 → Course #: 35766  
SNL DCM → Course #35767  
SNL BAPS, PSCI → Course #35768

## Faculty

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See *Faculty Biography* section below for further information

## Course Dates & Location – *Class Meets in the \*\*Second Half of the Quarter\*\* for 5 Weeks*

Tuesdays: May 7, 14, 21, 28 and June 4 – 5:45-9:00pm

Loop Campus – Daley 1502

## Course Description

“When we hear the word innovation, we often think of new technologies or silver bullet solutions — like hydrogen fuel cells or a cure for cancer. To be sure, breakthroughs are vital: antibiotics and vaccines, for example, transformed global health. But . . . some of the greatest advances come from taking old ideas or technologies and making them accessible to millions of people who are underserved” (David Bornstein, *New York Times*, Opinionator, January 10, 2011).

This course will explore various perspectives to ground our understanding of creativity and innovation. Using case studies and other examples, we will view the creative process and its complexity, especially as it fuels innovation. Lastly, we will discuss the challenges and rewards of innovation in a changing society.

## Course Learning Goals & Outcomes, Competence for BAIFA Students

### Learning Goals (All Students)

After completing this course, you will be able to:

- Identify creativity from various perspectives including its manifestation in one's life
- Analyze the elements of the creative process
- Analyze, and assess a project or activity that reflects the creative process

- Analyze models of innovation based on an understanding of their contextual development
- Articulate the challenges and rewards of an innovation based on an understanding of its complexities
- Reflect upon and describe the role creativity and innovation play in one's daily life

### Learning Outcomes (BAIFA Students)

*Completion of this course results in fulfillment of the A-5 competence, which reads:*

#### **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.

Learning Goals connect to the following outcomes for each module:

- Week 1/Module 1** Can define the concept of creativity
- Week 2/Module 2** Can define, identify, analyze, and describe the creative process in at least one if not more fields of human endeavor
- Week 3/Module 3** Can apply the creative process to the development of an original project, and define innovation as an aspect of creativity
- Week 4/Module 4** Can apply the definition of innovation to one or more examples; and apply the creative process to the development of an original project about innovation
- Week 5/Module 5** Can explain how engaging in a creative process (your work in the class, and the study of creators/innovators) affects \*your\* perception of the world

### Learning Outcomes (DCM/BAPS Students)

Learning Goals connect to the following outcomes for each module:

- Week 1/Module 1** Can define creativity
- Week 2/Module 2** Can define and apply the creative process to the

	development of an original project
<b>Week 3/Module 3</b>	Can define innovation as an aspect of creativity
<b>Week 4/Module 4</b>	Can apply the definition of innovation to one or more examples
<b>Week 5/Module 5</b>	Can reflect on creativity and innovation and their value in society and in one's life

## Learning Resources & Strategies for All Students

### Learning Resources

**NOTE: there is no hard copy textbook to purchase for this course.** Instead, we will use a collection of readings posted on Electronic Reserve. Each week you will be directed to specific articles posted on our e-reserve. These will be assigned via D2L, therefore it will be critical for you to pay attention to the supplemental D2L course site.

### Learning Strategies

**Course Structure** – This course consists of five “modules” which coincide with the five weeks of the course. We will meet on campus weekly and there will be critical in-class activities that connect to the theme of the module.

In-class participation in hands-on activities (which contains collaborative as well as individual learning); class discussion; in-class Reading-Synthesis Peer Exercises/Writings; class review of videos; weekly readings from articles; completion of Mini Paper; completion and of Innovation Report and Bibliography + presentation in class.

As this is a five-week course, attendance at all five sessions is mandatory – plan to attend, participate, and have fun! Should you find yourself with any emergent concerns, please contact the instructor ASAP to see what is possible.

## Learning Deliverables for All Students

All students will be expected to demonstrate the course Learning Goals and their specific Learning Outcomes by:

- Successfully completing all reading assignments, as evidenced by class discussion, and in “Reading-Synthesis Peer Exercises and Writings”
- Actively participating in class discussions and activities
- Writing one Mini Paper (details and rubric will be provided)
- Writing an Innovation Report with Bibliography (details and rubric will be provided)

- Presenting your Innovation Report in the final class, as part of a class Innovation Fair (details provided)

## Assessment of Student Learning

### General Assessment Criteria for All Writing Assignments/All Students

*All writing assignments are expected to conform to basic college-level standards of mechanics and presentation.*

**NOTES:** Generally, follow the guide below for your written work. Rubrics will be provided for each assignment so that expectations are fully understandable; some journal assignments will have exceptions to the 'thesis' rule – this will be covered in rubrics.

**A=** designates work of high quality; reflects thorough and comprehensive understanding of the issues at hand; reflects a clearly identifiable thesis and argument that demonstrates cogent and creative development and support of ideas.

**B=** designates work of good quality; reflects clearly organized and comprehensive understanding of issues at hand; presents substantive thesis and argument with evident development and support of ideas.

**C=** designates work which minimally meets requirements set forward in assignment; reflects some organization and development of ideas but develops argument in superficial or simplistic manner; may only address part of the assignment or be otherwise incomplete.

**D=** designates work of poor quality which does not meet minimum requirements set forth in the assignment; demonstrates poor organization of ideas and/or inattention to development of ideas, grammar, and spelling; treatment of material is superficial and/or simplistic; may indicate that student has not done reading assignments thoroughly.

### Assessment Criteria for BAIFA Students

#### Assessment of Your Meeting the Competence Criteria

For BAIFA students, the A-5 competence reads as **can define and analyze a creative process**, and the three competence criteria are noted below. We will be engaging with "defining" and "analyzing" through multiple readings, activities and assignments in this class.

With regard to assessing your learning in the A-5 competence, I will consider the following as I work with you in class and assess your work:

Competence Criteria...	How well have you...
Can define the concept of creativity	...attempted a definition of the concept of creativity, drawing on multiple examples – through in-class contributions and your assignments...
Can identify, analyze, and describe the components of a creative process in one or more fields of human endeavor	...identified, analyzed, and described the creative process in at least one if not more fields of human endeavor – through in-class contributions and your assignments...
Can explain how engaging in a creative process affects one's perception of the world	...explained how your own engaging in a creative process affects *your* perception of the world – through in-class contributions and your assignments...

*(For additional information on assessment criteria, please consult the Course Grading and Expectations section below).*

### Grading Criteria & Scale

Attendance at All Five Class Sessions	25%
In-Class Reading-Synthesis Peer Exercises/Writings	25%
Mini Paper	25%
Innovation Report and Bibliography	25%

Points correlation to letter grading system for overall course grades:

A	100-96
A-	95-91
B+	90-86
B	85-81
B-	80-76
C+	75-71
C	70-66
C-	65-61 **
D+	60-56
D	55-51
F	50 or below

**\*\*Please note: Grades lower than a C- do not earn credit at the School for New Learning**

## Course Schedule – Spring 2019

*NOTE: Schedule will be updated according to needs/interests of class*

<p><b>Assigned Readings:</b> Articles/book excerpts will be located on our e-reserve, which can be accessed most easily through our D2L site, through a link under the “Content” section. Additional materials may be directly uploaded to D2L.</p>
<p><b>All Assignment Details/Guidelines:</b> Housed in D2L under “Content.” Assignments are noted throughout the quarter, and <b>highlighted in red in the section immediately before they are due.</b></p>
<p><b>In Each Class Session, You Can Expect:</b> To engage in class discussions and dyad/small-group interactive activities around the weekly theme, and to participate in In-Class Reading-Synthesis Peer Exercises/Writings based on the readings assigned for that week (which are a component of your overall course grade).</p>
<p><b>Changes/Updates:</b> The Course Schedule (including assigned readings) may be modified as we progress, in conjunction with the needs/interests of the class, or unforeseen events. I will email you with any changes/updates and also note these in D2L under “Content.”</p>

Week/Date	Class Learning Focus	Readings & Assignments for Next Week
<p>WEEK 1 May 7</p>	<p>Module 1 <b>What is creativity?</b></p>	<p><u>Readings (on e-reserves)</u>            1-Grudin, 3-9            2-Csikszentmihalyi, 312-35            3-Lubart, 399-50            4-“Creator’s Choice” – readings            TBA            ~  <u>Assignments (guidelines in D2L)</u>            Mini Paper DUE Thursday, May 16<sup>th</sup>,            by 11:59PM in D2L            Submissions/Dropbox             Innovation Report – presentation in            class, Tuesday, June 4             Innovation Report and            Bibliography DUE in D2L            Submissions/Dropbox no later than</p>

		Friday, June 7, 11:59PM
<u>WEEK 2</u> May 14	<u>Module 2</u> <b>The Creative Process Applied</b>	<u>Readings (on e-reserves)</u> 1-Grudin, 10-23 2-Csikszentmihalyi, 312-35 3-Lubart, 399-50 4-Dyer, "The Innovator's DNA." Nussbaum, "Cultivating the Imagination" ~ <u>Assignments (guidelines in D2L)</u> <b>Mini Paper DUE Thursday, May 16<sup>th</sup>, by 11:59PM in D2L Submissions/Dropbox</b>  Innovation Report – presentation in class, Tuesday, June 4  Innovation Report and Bibliography DUE in D2L Submissions/Dropbox no later than Friday, June 7, 11:59PM
<u>WEEK 3</u> May 21	<u>Module 3</u> <b>Creativity and Innovation</b>	<u>Readings (on e-reserves)</u> 1-Read Grudin, 96-100, 137-45 2-Clydesdale, "Creativity and Competition: The Beatles" 3-"Garrett Morgan," "Marie Curie," and "Retail and Consumer" 4-Wagner, "Innovation and Creativity in a Complex World" ~ <u>Assignments (guidelines in D2L)</u> <b>Innovation Report – presentation in class, Tuesday, June 4</b>  Innovation Report and Bibliography DUE in D2L Submissions/Dropbox no later than Friday, June 7, 11:59PM
<u>WEEK 4</u> May 28	<u>Module 4</u> <b>Innovation and Society</b>	<u>Readings (on e-reserves)</u> 1-Grudin, 197-207

		<p>2-Bornstein, "A Light in India"  3-Carroll and Mui, "Four Principles for Crafting Your Innovation Strategy"  4-"Innovator's Choice" – readings, TBA  ~  <u>Assignments (guidelines in D2L)</u>  <b>Innovation Report – presentation in class, Tuesday, June 4</b></p> <p>Innovation Report and Bibliography DUE in D2L Submissions/Dropbox no later than Friday, June 7, 11:59PM</p>
<p><u>WEEK 5</u>  June 4</p>	<p>Module 5  <b>Creativity, Innovation, and YOU</b>  Innovation Fair – Presentation of Class Projects and Celebration</p>	<p><u>Assignments (guidelines in D2L)</u>  <b>Innovation Report and Bibliography DUE in D2L Submissions/Dropbox no later than Friday, June 7, 11:59PM</b></p> <p><i>Go forth to <b>create</b> and <b>innovate!</b></i></p>

### Course Policies

#### Attendance and Participation Policies

**This is a short, five-week course, and because of this attendance at all five sessions is mandatory.** Students should plan their time accordingly. **If emergent circumstances arise that will affect your attendance,** (and I recognize that sometimes they do), please proactively communicate with the instructor to see if there is any possibility of working within the constraints of this short time frame. No extra credit is available in this course.

The reason that attendance and participation are essential in this class is that our five campus sessions will be highly interactive, where you will have the opportunity engage in creativity and the creative process in a hands-on way. This happens "in the moment" and if any portion of class is missed, you will miss

the direct learning experience of the class session with your peers. *We will also miss your presence and contributions as a member of our class community!* 😊

### Late Work

**Late assignments will be marked down by 2% per day, and will only be assessed for points.** It is to your advantage to turn your work in on time, both for grading purposes and in order to receive feedback. If you have extenuating circumstances that prevent you from submitting your work on time, please proactively communicate with the instructor.

### Pass/Fail Option

Undergraduate SNL students have the option of taking all SNL undergraduate courses as Pass/Fail even if a class is initially structured for a letter grade assessment. In these cases, a Pass is awarded when competence is demonstrated at a level that would otherwise earn a grade of C- or higher.

For courses that meet fewer than ten weeks of the quarter (such as this course) this request must be made by the beginning of the third week of the course.

In deciding to select Pass/Fail grading students should be aware that competencies assessed in a course as Pass will earn credit hours toward degree completion but will not be included in computing grade point averages. Attempted competence demonstration assessed within a class as Fail will not only be recorded as credit hours attempted but will also be included in computing a student's grade point average.

If you intend to change your grading criteria to the Pass/Fail option, you must inform the instructor of this by WEEK 2 of the course. The grading basis may not be changed after these deadlines, with no exceptions. In other words, once you commit to taking the course Pass/Fail, you cannot switch back to a letter grade.

### Criteria for Incompletes in This Course (see also link below for University policy)

The intent of the Incomplete grade is to allow students extra time to complete their final assignments. This need arises because, in the closing weeks of the course, they have an event of significant magnitude that adversely affects their ability to complete the course, e.g. serious illness, death in the family, overseas deployment, or natural disaster.

In order for a student to have an incomplete (IN) grade granted in this course, there must be a significant extenuating circumstance evidenced by the student. Generally, students must have attended class and completed three-fourths of the assigned work – equaling 75% of attendance/work – incompletes cannot be considered if there has been no attendance and no work submitted. The student will need to first contact the instructor for approval, and then initiate and file an SNL Incomplete grade contract **before** the final session of the course

to receive an incomplete grade. Students are strongly advised to review the university deadlines for withdrawal without tuition refund and the implications for financial aid and grades.

*The SNL student who wishes to receive the grade of IN must formally request in writing that the instructor issue this grade. This request must be first discussed with the instructor for approval, and then made in writing before the end of the quarter in which the student is enrolled in a course.*

### Academic Integrity

For a complete overview of what "academic integrity" means, see the link below. In short, DePaul University is a learning community that fosters the pursuit of knowledge and the transmission of ideas within a context that emphasizes a sense of responsibility for oneself, for others and for society at large. Violations of academic integrity, in any of their forms, are, therefore, detrimental to the values of DePaul, to the students' own development as responsible members of society, and to the pursuit of knowledge and the transmission of ideas.

Violations include but are not limited to the following categories: cheating; plagiarism; fabrication; falsification or sabotage of research data; destruction or misuse of the university's academic resources; alteration or falsification of academic records; and academic misconduct. Conduct that is punishable under the Academic Integrity Policy could result in additional disciplinary actions by other university officials and possible civil or criminal prosecution.

**Plagiarism** is a major form of academic dishonesty involving the presentation of the work of another as one's own. It is important to understand what plagiarism involves, especially in our highly digital age, where sources and materials are posted and re-posted. 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 (yes, this does include posting something on social media that is not your own, and not acknowledging the source).
- 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.
- Resubmitting one's own previous work from a different course or college, without the permission of the current instructor.

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.

### **College & University Policies**

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

#### [Academic Integrity Policy](#) (UGRAD)

*Relates to issues of plagiarism, but more. For details on plagiarism, see above notes.*

#### [Incomplete Policy](#)

*This link takes you to the University policy. Please also make sure to refer to the information outlined above for this course.*

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

*Please review carefully with special regard to late-start five-week courses.*

#### [Accommodations Based on the Impact of a Disability \(Center for Students With Disabilities/CSD\)](#)

*Students are also invited to contact their instructor privately to discuss your challenges and how the instructor may assist in facilitating the accommodations you will use in this course. This is best done early in the term and the conversation will remain confidential.*

#### [Protection of Human Research Participants](#)

*If you plan to collect data directly from others as part of your project work in this class, click here for information on doing this properly.*

### **Course Resources**

#### [Writing Help/Tutoring at DePaul](#)

For help with organizing your ideas, grammar, citing sources, avoiding plagiarism, sample SNL assignments and much more, see the [Writing Guide for SNL Students](#). For on-campus and online tutoring, see the [DePaul University Writing Centers](#) website.

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](http://www.depaul.edu/writing).

#### Dean of Students Office – “Recognize, Respond, Resolve, Reassure...”

“The Dean of Students Office is an invaluable resource, advocate and support for providing and identifying resources and services for students. The office helps individuals in navigating the university, particularly during difficult situations, as in personal, medical, mental health, and/or family crises. The Dean of Students Office is also responsible for overseeing the Code of Student Responsibility and managing the Student Conduct Process.

The Dean of Students Office at DePaul University promotes student learning, health, wellness, and ethical decision making in an inclusive and validating environment.” See: the [Dean of Students Website](#).

#### About the School for New Learning (SNL)

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](#).

### **Faculty Biography**

Caroline M. Kisiel is an Assistant Professor and a member of the SNL Resident Faculty. She holds an M.A. in Interdisciplinary Arts (Columbia College Chicago), an M.Res. in Humanities and Cultural Studies (Birkbeck College, University of London), and a Ph.D. in Literature (University of Essex, UK). Her background includes work in the fields of immigration law, training and development, creative writing, and improvisational storytelling and movement. Integrating the arts with workplace, cultural, and identity concerns, she aims to cultivate onsite and online classrooms that enable adult learners to express themselves deeply and authentically. A travel writing scholar with a focus on Illinois and Ohio Valley history and early American culture, her research explores the intersections

between travel, culture and creativity, in both print and digital arenas. She is a Certified Leader in the improvisational practice of InterPlay®, has facilitated workshops in this practice both nationally and internationally for many years, and writes about adult learning, creative expression, and embodiment.

### **Credits**

This five-week on ground course was designed by Caroline M. Kisiel but incorporates the structure and core elements of the SNL Online course designed and produced by Deborah W. Holton and the staff at SNL Online, School for New Learning, DePaul University.

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