

Creativity and Imagination

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Course Information

Course Description

Is there a common thread that unites creative endeavors in the arts and sciences? – that is, a specific mental faculty (or combination of faculties), or supernatural power, effective procedure, genetic endowment, pattern of experience, or pattern of neurologic development that gives rise to the making of new inventions, new scientific and mathematical discoveries, new philosophical systems, and new works of art? If there is such a secret formula – a single “creative process” or “inventive instinct” – it remains, despite repeated efforts to identify and explain it, virtually as mysterious today as it seemed to artists and thinkers (and their audiences) more than two thousand years ago.

In this course, you will compare and critically evaluate a range of theories about human invention and creativity, both classic and modern – from ancient conceptions of divine inspiration and “creative madness” to recent hypotheses in the fields of evolutionary psychology, cognitive science, neurology, and artificial intelligence. You will test these theories by (a) applying them to your own past experience with creative endeavors and (b) by determining to what extent the theories can adequately explain the emergence of particular inventions, scientific and mathematical breakthroughs, extraordinary personal skills, and works of art.

The course will introduce the thought of a range of important theorists on the creative process – from Plato and Aristotle to Freud and Jung – and also weigh the contributions and examples of prominent artists, scientists, and inventors, including Archimedes, Newton, Mozart, Milton, Poe, Coleridge, Emerson, Van Gogh, Poincaré, Nietzsche, Edison, Einstein, and many others.

Course Learning Goals

After completing the course, you will be able to:

- Define and apply basic critical concepts and vocabulary terms relating to imagination, innovative thinking, and creativity.
- Identify figures and movements associated with historically important

achievements in the arts and sciences and compare the methods, work habits, motives, etc., that inspired or guided them.

Explain and critically evaluate at least four influential theories of the creative process.

Course Resources

To buy your books, go to <http://www.mbsdirect.net>.

Hint: type "DePaul" for name of the school.

Course Dictionary and Resource Guide (electronic document available for download on the course website).

Required text:

Ghiselin, Brewster (ed.). *The Creative Process: Reflections on Invention in the Arts and Sciences*. Berkeley, CA: University of California Press, 1985.

Recommended Texts:

Adams, John. *Hallelujah Junction: Composing an American Life*. New York: Picador, 2009.

Abrams, M. H. *The Mirror and the Lamp*. New York: Oxford University Press, 1953.

Amsler, Mark, ed. *Creativity and Imagination: Case Studies from the Classical Age to the Twentieth Century*. University of Delaware Press, 1987.

Amabile, Teresa M., et. al. *Creativity in Context: Update to the Social Psychology of Creativity*. Westview Press, 1996.

Andreasen, Nancy C. *The Creating Brain: The Neuroscience of Genius*. New York: Dana Press, 2005.

Armstrong, Louis. *Satchmo*. New York: Da Capo Press, 1986.

Barron, Frank X. *Creativity and Personal Freedom*. 1968.

----- *Creative Person and Creative Process*. Thomson Publishing, 1969.

----- Ed. *Creators on Creating: Awakening and Cultivating the Imaginative Mind*. J.P. Tarcher, 1997.

Berlioz, Hector. *Memoirs*. Edited and translated by Ernest Newman and Eleanor Holmes. Dover Books, 1966.

Bloom, Harold. *The Anxiety of Influence*. New York: Oxford University Press, 1973.

----- *Genius: A Mosaic of One Hundred Exemplary Creative Minds*. Warner Books, 2002.

Boden, Margaret. *The Creative Mind: Myths and Mechanisms*. 2nd ed. Routledge, 2003.

Boorstin, Daniel J. *The Creators: A History of Heroes of the Imagination*. New York: Random House, 1992.

Buss, David M. *Evolutionary Psychology: The New Science of Mind*. Needham Heights, MA: Allyn and Bacon, 1998.

- Changeux, Jean-Pierre. *The Physiology of Truth: Neuroscience and Human Knowledge*. Cambridge, MA: Harvard University Press, 2008.
- Chodorow, Joan, ed. *Jung on Active Imagination*. Princeton, NJ: Princeton University Press, 1997.
- Colvin, Geoff. *Talent Is Over-rated. What Really Separates World-class Performers from Everyone Else*. New York, Penguin Group, 2008.
- Coyle, Daniel. *The Talent Code. Greatness Isn't Born. It's Grown. Here's How*. New York: Bantam, 2009.
- Csikszentmihalyi, Mihaly. *Flow: The Psychology of Optimal Experience*. New York: Harper and Row. 1990.
- - - -. *Creativity: Flow and the Psychology of Discovery and Invention*. HarperCollins, 1997.
- Damasio, Antonio. *The Feeling of What Happens: Body and Emotion in the Making of Consciousness*. Harvest Books, 2000.
- Dutton, Dennis. *The Art Instinct: Beauty, Pleasure, and Human Evolution*. New York: Dutton, 2008.
- Edelman, Gerald M. and Giulio Tononi. *A Universe of Consciousness: How Matter Becomes Imagination*. New York: Basic Books, 2007.
- Ellis, Havelock. *A Study of British Genius*. 1926.
- Eysenck, Hans J. *Genius: The Natural History of Creativity*. Cambridge: Cambridge University Press, 1995.
- Eysenck, Michael and Mark Keane. *Cognitive Psychology: A Student's Handbook*. 4th Edition. New York: Psychology Press, 2000.
- Farmelo, Graham. *The Strangest Man: The Hidden Life of Paul Dirac, Mystic of the Atom*. New York: Basic Books, 2009.
- Freud, Sigmund. *Leonardo da Vinci and A Memory of His Childhood*. New York: WW Norton & Company, 1989.
- - - -. *The Uncanny*. New York: Penguin, 2003.
- Fritz, Sandy, ed. *Understanding Artificial Intelligence*. New York: Warner Books, 2002.
- Gelernter, David. *The Muse in the Machine*. New York: MacMillan, Inc., 1994.
- Gardner, Howard. *Frames of Mind: The Theory of Multiple Intelligences*. New York: Basic Books, 1983.
- - - -. *Art, Mind, and Brain: A Cognitive Approach to Creativity*. New York: Basic Books, 1984.
- - - -. *Creating Minds: An Anatomy of Creativity Seen Through the Lives of Freud, Einstein, Picasso, Stravinsky, Eliot, Graham, and Gandhi*. New York: Basic Books, 1993.
- - - -. *Intelligence Reframed: Multiple Intelligences for the 21st Century*. New York: Basic Books, 1999.
- Gruber, Howard E. *Darwin on Man: A Psychological Study of Scientific Creativity*. 2nd ed. Chicago: University of Chicago Press, 1982.

Hofstadter, Douglas. *Gödel, Escher, Bach: An Eternal Golden Braid*. New York: Basic Books, 1999.

----- . *I am a Strange Loop*. Perseus Books, 2007.

Jamison, Kay Redfield. *Touched with Fire: Manic Depressive Illness and the Artistic Temperament*. Touchstone Books, 1996.

----- . *Exuberance: The Passion for Life*. New York: Random House, 2005.

Johnson, Steven. *Mind Wide Open: Your Brain and the Neuroscience of Everyday Life*. New York: Scribner, 2005.

Jung, Carl Gustav. *The Portable Jung*. (Joseph Campbell, ed.) New York: Viking, 1976.

Kasparov, Gary. *Life Imitates Chess*. New York: Bloomsbury USA, 2007.

Koestler, Arthur. *The Act of Creation*. New York: Macmillan, 1967.

----- . *The Sleepwalkers: A History of Man's Changing Vision of the Universe*. Hutchinson, 1959.

Kurzweil, Ray. *The Age of Spiritual Machines: When Computers Exceed Human Intelligence*. New York: Penguin, 2000.

----- . *The Singularity is Near: When Humans Transcend Biology*. New York: Penguin, 2006.

Ludwig, Arnold, M.D. *Price of Greatness: Resolving the Creativity and Madness Controversy*. New York: Guilford Publications, 1995.

Miller, Arthur I. *Insights of Genius: Imagery and Creativity in Science and Art*. Cambridge, MA: MIT Press, 2000.

Minsky, Marvin. *The Society of Mind*. New York: Simon and Schuster, 1988.

----- . *The Emotion Machine: Commonsense Thinking, Artificial Intelligence, and the Future of the Human Mind*. New York: Simon and Schuster, 2006.

Myers, Tona Pearce, ed. *The Soul of Creativity: Insights into the Creative Process*. New World Library, 1999.

Pinker, Steven. *How the Mind Works*. New York: W.W. Norton & Company, 1997.

----- . *The Blank Slate: The Modern Denial of Human Nature*. New York: Penguin, 2002.

Ramachandran, V.S. *Phantoms in the Brain: Probing the Mysteries of the Human Mind*. New York: Harper Perennial, 1999.

Raskin-Gutman, Diego. *Chess Metaphors: Artificial Intelligence and the Human Mind*. Cambridge, MA: MIT Press, 2009.

Richardson, Robert D. *First We Read, Then We Write: Emerson on the Creative Process*. Iowa City, University of Iowa Press, 2009.

Partridge, Derek, and John Rowe. *Computers and Creativity*. 1994.

Shelley, Percy Bysshe. *Defence of Poetry*. Available online at: <http://rpo.library.utoronto.ca/display/displayprose.cfm?prosenum=6>

Shenk, David. *The Genius in All of Us: Why Everything You've Been Told about Genetics, Talent, and IQ is Wrong*. New York, Doubleday, 2010.

Simonton, Dean Keith. *Genius, Creativity, and Leadership*. Cambridge, MA: Harvard University Press, 1984.

- - - -. *Origins of Genius: Darwinian Perspectives on Creativity*. New York: Oxford University Press, 1999.

Steiner, George. *Grammars of Creation*. New Haven CN: Yale University Press, 2001.

Sternberg, Robert J. *Handbook of Creativity*. Cambridge, UK: Cambridge University Press, 1999.

Sternberg, Robert J. and Todd Lubart. *Defying the Crowd: Cultivating Creativity in a Culture of Conformity*. 1995.

Stokes, Patricia D. *Creativity from Constraints: The Psychology of Breakthrough*. New York: Springer Publishing, 2006.

Storr, Anthony. *The Dynamics of Creation*. New York: Ballantine Books, 1972.

Wallas, Graham. *The Art of Thought*. New York: Harcourt, Brace, 1926.

Wertheimer, Max. *Productive Thinking* (1945). Revised edition. HarperCollins, 1959.

Wilson, Edmund. *The Wound and the Bow*. Cambridge, MA: Riverside Press, 1941

Films:

Despite the scores of films devoted to the lives and careers of artists and creative people, Hollywood has contributed disappointingly little to our understanding of the creative process, for the most part settling for pat formulas, reductive explanations, and clichés. (For example, in *Shakespeare in Love*, the youthful Bard overcomes writer's block only after his pent-up libido is discharged, in this case via an erotic affair with Gwyneth Paltrow in her role as heroine and muse. That said, the movie itself is still a wonderful parody of Shakespearian romantic comedy, with clever insights into the behind-the-scenes world of acting and theatre.)

All too often the Hollywood approach is simply to show a Jackson Pollock madly splashing paint on a canvas or a Beethoven or Mozart feverishly writing notes on a page. We are of course to understand that these characters are "inspired," though we get no further clue or deeper explanation of their creative process than that.

The film *A Beautiful Mind* goes a bit further, in effect giving us an occasional glimpse of the mind of John Nash, the Nobel-prize-winning mathematician and main character, from the "inside." Consequently, although we learn almost nothing about equilibrium theory or differential geometry or about how Nash came up with his mathematical ideas, we do get a harrowing sense of what the mind of a brilliant but deeply troubled schizophrenic might be like. As a rule, Hollywood has proven itself to be best equipped and certainly most prone to examine the lives of creators like Nash or Van Gogh or Michelangelo, which is to say of those who have either been tormented by personal demons (usually mental illness or some type of addiction) or driven by some type of irresistible passion or obsession.

The following is a list of some of the more popular and interesting explorations of the creative process that have appeared on the silver screen:

The Agony and the Ecstasy. (1965).

Amadeus (1984).

Barfly (1987).

Basquiat (1996).

A Beautiful Mind (2001).
Bird (1988).
Bright Star (2009).
Charly (1968).
Copying Beethoven (2006).
The Doors (1991).
A Fine Madness (1966).
Girl with the Pearl Earring (2003).
Good Will Hunting (1997).
The Hours (2002).
Immortal Beloved (1994).
Lisztomania (1975).
Lust for Life (1956).
Mahler (1974).
Mishima (1985).
Modigliani (2004).
My Left Foot (1989).
Pandaemonium (2000).
Pollock (2000).
Proof (2005).
Ray (2004).
Searching for Bobby Fischer (1993).
Shakespeare in Love (1998).
The Story of Louis Pasteur (1936).
Surviving Picasso (1996).
Sylvia (2003).
Thelonious Monk: Straight, No Chaser (1988).
Vincent and Theo (1990).
Xanadu (1980.)

Online Resources:

Dictionaries and Encyclopedias

The Catholic Encyclopedia (online edition):

<http://www.newadvent.org/>

Dictionary of the Philosophy of Mind (Internet):

<http://www.artsci.wustl.edu/~philos/MindDict/index.html>

Other Web resources:

King James Bible:

<http://etext.virginia.edu/kjv/browse.html>

The Bible and divine Inspiration:

<http://www.newadvent.org/cathen/08045a.htm>

Romanticism:

<http://www.philosopher.org.uk/rom.htm>

Evolutionary Psychology:

<http://www.psych.ucsb.edu/research/cep/>

<http://www.psych.ucsb.edu/research/cep/primer.html>

Artificial Intelligence:

<http://www.ai.mit.edu/>

http://www.iit.nrc.ca/ai_point.html

Cognitive Science:

<http://www.cognitivesciencesociety.org/>

<http://www.cis.upenn.edu/~ircs/homepage.html>

Neuroscience:

<http://www.sfn.org/>

Coleridge and “Kubla Khan”: http://etext.lib.virginia.edu/stc/Coleridge/poems/Kubla_Khan.html

Course Competencies

- **A-5:** Can define and analyze the creative process.
- **A-3-X:** To be written by the student with the cooperation of the instructor. Sample statement: Can relate a theory of creativity or imagination to achievements in entertainment or the fine arts
- **S-3-X:** To be written by the student with the cooperation of the instructor. Sample statement: Understands how the organization of the brain relates to the creative process and can relate a theory of creativity to discoveries or breakthroughs in mathematics, science, or technology.
- **H-3-X:** Can apply a psychological or sociological theory to explain the acquisition and development of human creative skills.

Course Structure

“Creativity and Imagination” consists of a series of ten modules, most of which are sub-divided into smaller sections called units. (Note: Specific information about the content for each particular module or unit may be found under the “Learning Activities” sub-headings in this Course Guide.)

In general, each module involves a reading assignment or independent research task, a short written assignment (usually an essay quiz consisting of two questions), and a discussion forum requirement.

The 14 written assignments will be graded and are worth anywhere from 5 to 8 points

each. The forum discussions are not graded, but are worth 2 points each. (That is, you receive 2 points per discussion merely for participating in a substantive way.) You can also earn up to 5 bonus points either by initiating or contributing to an original discussion or by contributing posts that are judged to be particularly thoughtful, stimulating, and of high quality.

Assignments for modules 1-6 are uniform for all students regardless of competence(s). Assignments for modules 7-10 require you to answer questions specifically designated for your competence(s). A complete assignment schedule and course map can be found on the Course Map section of this syllabus

One further note: Please keep in mind that this course is little more than an inquiry – i.e., a critical foray or exploration – into the roots of the creative process. It deals mainly with speculative theories of imagination and creativity, not with solid realities and proven conclusions. The fact is, the origins of great works of scientific invention and artistic ingenuity, in everything from astronomy to song-writing, remain nearly as mysterious and baffling to us today as they did to our ancestors two or three millennia ago. (Something to keep in mind before you purchase any of the dozens of paperback titles or cassettes promising you umpteen ways to “boost your brain power” or “liberate your inner genius.”)

On the other hand, this is not to say that there has been no real progress or advance in our knowledge of creativity or that our latest theories are merely old wine in new bottles (i.e., old ideas packaged in fancy new scientific jargon). It is simply to point out that at best we still stand at the threshold of a true understanding of the creative process and that there are likely to be certain aspects of that process that will be forever hidden from us. As the Greek philosopher Heraclitus declared more than 2500 years ago: “The human mind is a remote country, which we can approach but never quite reach.”

To view the course schedule, click on the Schedule link on the left-hand navigation bar. This page contains the most recently updated listing of the topics and assignments due for each week of the course.

Course Map

The following table provides a rough estimate of the time it will probably take you to complete each of the required learning activities, assignments, or discussion forum posts. Obviously, it may take you a little less time if you're a fast worker; a bit longer if you tend to read or write at a slower pace. Overall, depending on the number of competences you are registered for, the total time you're likely to need to devote to your coursework is somewhere between 73 and 93 hours. (Note: you should probably plan on the higher number).

As you review the table and begin planning your own work schedule, please note the following schedule requirements and grading policies:

As the table indicates, the total workload for the course is not evenly distributed over the ten modules. For example, it is estimated that you may need 12 hours to complete Module 5, but perhaps only 5 hours each to complete Modules 2 and 10. (Generally speaking, this imbalance occurs because some modules introduce more difficult and demanding technical material or have longer reading assignments than others.)

Despite the imbalance, you are expected to complete one module per week and to keep pace with the activities and assignments as arranged in the “Schedule” (see Column 1 below).

If for some reason you find yourself falling behind or unable to complete an assignment on schedule you should immediately notify the instructor.

- Assignments that are 1 –2 weeks late will receive partial credit.
- Assignments that are more than two weeks late will receive a grade of zero.

Schedule (Hrs.)	Module, Unit, Assignment #, or Online Discussion #	Estimated Completion Time
Week 1	Module 1, Unit 1	3 hours
(8-9 hrs.)	Assignment 1.1 (5 points)	1 hour
	Online Discussion 1.3 (2 points)	1 hour
	Module 1, Unit 2	2 hours
	Assignment 1.2 (7 points)	2 hours
Week 2	Module 2	2 hours
(5-6 hrs.)	Assignment 2.1 (6 points)	2 hour
	Online Discussion 2.2 (2 points)	1 hour
Week 3	Module 3, Unit 1	1 hour
(7-8 hrs.)	Assignment 3.1 (5 points)	2 hours
	Module 3, Unit 2	2 hours
	Assignment 3.2 (5 points)	1 hour
	Online Discussion 3.3 (2 points)	1 hour
Week 4	Module 4, Unit 1	2 hours

(8-9 hrs.)	Assignment 4.1 (6 points)	2 hours
	Module 4, Unit 2	1 hour
	Assignment 4.2 (6 points)	2 hours
	Online Discussion 4.3 (2 points)	1 hour
Week 5	Module 5, Unit 1	3 hours
(11-12 hrs.)	Assignment 5.1 (6 points)	2 hours
	Module 5, Unit 2	3 hours
	Assignment 5.2 (8 points)	2 hours
	Online Discussion 5.3 (2 points)	1 hour
Week 6	Module 6, Unit 1	2 hours
(8-9 hrs.)	Online Discussion 6.2 (2 points)	1 hour
	Module 6, Unit 2	3 hours
	Assignment 6.1 (6 points)	2 hours
Week 7	Module 7	2 hours
(6-10 hrs.)	Online Discussion 7.2 (2 points)	1 hour
	Assignment 7.1 (8 points)	3-6 hours

Week 8	Module 8	4 hours
(6-9 hrs.)	Assignment 8.1 (6 points)	2-4 hours
	Online Discussion 8.2 (2 points)	1 hour
Week 9	Module 9	4-6 hours
(7-11 hrs.)	Assignment 9.1 (6 points)	2-4 hours
	Online Discussion 9.2 (2 points)	1 hour
Week 10	Module 10	4-5 hours
	Assignment 10.1 (6 points)	2-4 hours
(8-11 hrs.)	Online Discussion 10.2 (2 points)	1 hour
		Total: 75-93 hours

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Assessment

Course Grading Criteria

All assignments are graded for accuracy, thoroughness, and appropriateness of content and for clarity and quality of style. So in order to receive a maximum score on a given assignment, you need to assure that the information you provide is accurate and relevant to the question asked and is presented in a clear, concise, well-organized form. (And, yes, spelling and grammar count.)

Altogether, there are 86 assignment points plus 20 discussion points for a total of 106 points. (In addition you may earn up to 5 bonus points by initiating or contributing to original discussions, so it is theoretically possible to earn a total of 111 points for the course).

Grading Scale

The grading scale is as follows:

A	95 to 106 points.
B	84.5 to 94.5 points.
C	73.5 to 84 points.
D	63 to 73 points.
F	0 to 62.5 points.

Assessment Criteria for Assignments

Assignment questions for the course generally require short-essay responses of 2-5 paragraphs each. Responses are graded mainly for relevance, depth, and accuracy of information and force and fluency of argument. Essays should begin with a clear thesis statement that directly responds to the question and should be developed and supported by details and examples. Style and correctness, including grammar, spelling, and mechanics, matter. Resources and references should be properly cited either within the text of the essay or at the end. Unsupported generalizations or responses that stray off topic or fail to address the question will be downgraded.

Assessment Criteria for Online Participation

Your participation in online discussions is a course requirement and an integral part of your online learning experience. However, to reduce performance pressure and to promote an active, yet comfortable discussion environment, your posts will not be assessed with the same rigor and in the same way as your weekly assignments. Instead, you will earn two points for each weekly conference that you participate in. In addition, you can earn bonus points (up to five points for the term) for introducing or contributing to new, unassigned topics or by furnishing posts that are judged to be of particularly high quality. In general, exemplary posts will accomplish at least one of the following:

1. Provide new ideas or links to useful resources.
2. Raise challenging or pertinent questions.
3. Provide supporting arguments or explanations for a view.
4. Reflect on and re-evaluate an important idea relating to the discussion topic or course module.
5. Offer a polite critique, challenging, dissenting from, or expanding on the ideas of others.
6. Provide helpful interpretations, definitions, and meanings.
7. Succinctly summarize previous contributions and offer a new insight or raise a new question.

Online Participation Guidelines for this course

A significant part of your online learning experience involves learning with and from your classmates and the instructor in the online discussions and group assignments. Active participation means sharing information and resources, posting your own ideas, and critiquing or expanding on the ideas of others in a civil and collegial fashion. This discussion is informal in the sense that it is meant to encourage lively and interesting discussion. You are expected to follow accepted standards of English spelling,

grammar and usage, although you will not be assessed for these particular characteristics when you are participating in web discussions.

These discussions are for you to exchange your reflections with your classmates and instructor about what you are learning. The discussions will be organized into forums around the particular topic you are studying each week.

For a Discussion Forum with more than one topic, you should post at least one substantive contribution to each topic.

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Policies

Academic Integrity

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. Please refer to your Student Handbook or visit <http://studentaffairs.depaul.edu/homehandbook.html> for further details.

Plagiarism: 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 a instructor finds that a student has plagiarized, the appropriate penalty is at the instructor's discretion.

Disability Accommodations

Reasonable accommodations will be provided for students with disabilities on an individualized and flexible basis. The Office of Students with Disabilities (OSD) determines appropriate accommodations through consultation with the student. For certain learning disabilities and/or attention deficit disorders, the Productive Learning Strategies Program (PLuS) determines the appropriate accommodations. See the

instructor for more information or call OSD at 773-325-7290 (phone) or 773-325-7296 (TTY); or call PLS at 773-325-1677.

Incomplete Grades

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.

You must request an incomplete grade in writing two weeks before the end of the quarter. Incomplete grades will be considered only after you have satisfactorily completed at least 75 percent of the coursework, and you have such an unexpected, uncontrollable event that prevents you from completing your course. Do not assume that you will qualify for an incomplete. Students who are failing the course at the point where they request an incomplete will not receive one, nor will they be granted after the end of the quarter. Incomplete grades are given at the discretion of the instructor.

If you do receive permission from the instructor to take an incomplete in the course, you will be required to complete a contract with the instructor, specifying how you will finish the missing work within the next two quarters (excluding summer). Incompletes not finished by the end of the second quarter (excluding summer) will automatically become an F grade on your transcript.

Instructors may not change incomplete grades after the end of the grace period without the permission of a college-based Exceptions Committee.

NOTE: In the case of a student who has applied for graduation and who has been approved for an Incomplete in his or her final term, the incomplete must be resolved within the four week grace period before final degree certification.

Protection of Human Subjects

For more information see: <http://research.depaul.edu/>.

Demonstrating the acquisition of competences in this course can involve "interactions" – interviewing and or observing other people – discussing those interviews or observations with other class members and writing them up in one or more final report(s). As such, these activities qualify as "research" with "human subjects" and are subject to University and Federal guidelines. Because it takes place in the context of this course, your research is exempt from approval by the School for New Learning's Local Review Board only under the following conditions:

1. The information you collect is EXCLUSIVELY for the purpose of classroom discussion and will NOT be used after the term is over. If there is any possibility that you will EVER use it in further research or for publication, you must obtain approval from the Local Review Board before you begin.
2. You assess and ensure that no "harm" – physical, mental, or social – does or could result from either your interviews and/or observations or your discussion and/or reports.
3. The privacy and confidentiality of those that you interview or observe must be protected. Unless you receive specific permission, in writing, from the person(s) you interview or observe, please change their names, and make sure that their identity cannot be readily ascertained from the information you provide.
 - a. If you want to use real names and relationships, they must sign an

"informed consent" document. For information on creating an "informed consent document" see, for example, <http://www.research.umn.edu/consent>.

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Course Expectations

Time Management and Attendance

SNL's online courses are not self-paced and require a regular time commitment EACH week throughout the quarter.

You are required to log in to your course at least four times a week so that you can participate in the ongoing course discussions.

Online courses are no less time consuming than "face to face" courses. 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.

This course will require at least the same time commitment, but your learning activities will be spread out through the 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.

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

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

Your Instructor's Role

Your instructor's role in this course is that of a discussion facilitator and learning advisor. It is not their responsibility to make sure you log in regularly and submit your assignments. As instructor, s/he will read all postings to the general discussion forums on a daily basis but may not choose to respond to each posting. You will receive feedback to assignments.

The instructor may choose to designate "office hours" when s/he will be online and available and will immediately respond to questions. Depending on the instructor, this response may be by e-mail, instant messenger or telephone. Otherwise, you will generally receive a response to emailed or posted queries within 48 hours.

Your Role as a Student

As an online 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.

Credits

This course was designed and produced by Dr. David Simpson and staff of SNL Online

at DePaul University.

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