CREATIVITY
How to get it, how to teach it, how to make it work for you

PLUS
Director Scott Ellis (THE '78) talks about his career and bringing “Tootsie” to the stage
Moments

Students collaborate in the Augmented Reality/Virtual Reality Lab.

Photo by DePaul University/Jeff Carrion
FEATURES

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Scott Ellis (THE ’78), back in Chicago to direct the new Broadway-bound musical “Tootsie,” reflects on his time at DePaul and the trajectory of his career as a Broadway theatre and television director.

19 Creative Sources of Knowledge
Faculty are using unique approaches to get their students to think about their studies from different angles. A professor in the Department of Health Sciences takes his class to the DePaul Art Museum to help them connect health care to the people they will serve. Others have their students work alongside history fellows at the Newberry Library to get some high-level, hands-on instruction.

22 Solving the Creativity Puzzle
Since 2013, DePaul’s Office of Innovative Professional Learning (OIPL) has partnered with educational organizations working on behalf of China’s K-12 schools to offer customized professional development to teachers—specifically, to help them bring creativity to the Chinese classroom. The work has been a challenge and inspiration for the College of Education faculty.

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Photo courtesy of the Harlem Globetrotters

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Sonja Thomsen inside her art piece, “Trace of Possibility,” part of her exhibit at the DePaul Art Museum, “Glowing Wavelengths in Between.” Photo by DePaul University/Jamie Moncrief

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ON CREATING

The DePaul community never fails to amaze me when it comes to creativity. From makerspaces to art exhibitions, our talented faculty, staff and students bring innovation to every corner of campus.

This issue of DePaul Magazine highlights some of our most recent creative initiatives, and I would like to add one more example: a collaboration between three DePaul schools to produce a short film.

Curricular collaborations between colleges and schools occur frequently at DePaul. Interdisciplinary programs enhance academic learning, and that’s why fostering and supporting cross-college collaboration is a goal in our strategic plan.

Creative collaborations on a specific project, however, are more novel. This past academic year, Meghann Artes recognized an opportunity to break new ground by collaborating with three DePaul schools to produce a short film.

The School of Cinematic Arts led the filming, direction and production. The Theatre School delivered choreography, costumes and dancers. The School of Music orchestrated and recorded the score. The final product, which will be released publicly soon, is impressive.

The filming and production for “Oh Baby!” were made possible through the Academic Initiatives Grants, which are part of DePaul’s strategic plan, as well as Project Bluelight.

As a Project Bluelight production, the film explores the concept that we all start in the same place. It opens with a live-action shot, then a musical number, which is a colorful throwback to 1930s Hollywood. /The story then transitions to two highly intricate stop-motion animated segments.

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Every Wednesday at lunchtime for six years, Ken Krimstein walked to the offices of the New Yorker and slid a batch of cartoons through the narrow submission slot. For six years he got rejection letters. Then, one day, he didn’t.

“Next to getting married and my children being born, that was the biggest moment of my life,” says Krimstein, a professional lecturer in the College of Communication.

Now his cartoons appear regularly in the New Yorker, the Wall Street Journal, Barron’s and other national publications. He’s famed for lampooning life’s little annoyances, especially in New York City. His targets include oblivious signage, discontented couples and people on cellphones. His first sale? A sophisticated woman perched on a tractor at a cocktail party, proudly telling onlookers that she got it on eBay.

Although Krimstein always harbored a desire to be a cartoonist, he began his career as an advertising copywriter. After graduating from college, he landed a job with prominent advertising firm Ogilvy and Mather and moved to New York City.

There he became an award-winning creative director, working on campaigns for brands such as American Express and Duracell, yet he never stopped drawing.

“Looking back on some of my early efforts, the ideas were pretty good, but the drawings and the total realization wasn’t,” says Krimstein, who cites practice and persistence as a child, he lost himself in comics by publishers such as Classics Illustrated, eagerly devouring the cartoon versions of great books and the adventures of historical figures ranging from Joan of Arc to Benjamin Franklin.

Now he has given Hannah Arendt the same treatment in “The Three Escapes of Hannah Arendt: A Tyranny of Truth.” One of the most prominent political philosophers of the mid-20th century, Arendt examined the origins of totalitarianism and famously coined the phrase “the banality of evil.” Tall and angular, Arendt strides through a book Krimstein describes as neither graphic novel nor comics biography, but rather a time machine.

“I wanted to take a complicated issue like philosophy, which I feel should be easy for people to talk about, and take it out of the province of specialists,” he says. His next project is to illustrate autobiographies of Lithuanian Jewish children writers in the late 1930s that were unearthed in Vilnius in 2017.

“Comics are the perfect tool for scraping the barnacles off of history,” he says.
A Prize-Winning Chirp

Physics Department colloquium honors 2018 Nobel Prize winners

In January, Eric Landahl (CSE MS ‘96), an associate professor of physics and graduate program director, decided to do something a little different for the Physics Department’s monthly colloquium. Instead of hosting guest lecturers to talk about their research, he decided to celebrate the recipients of the 2018 Nobel Prize in Physics by discussing part of the prize-winning research himself. He is well qualified to do so because he works in the same field as Gérard Mourou, a founding director of the Center for Ultrashort Optical Science, and Donna Strickland, former president of The Optical Society and professor of physics at the University of Waterloo in Canada, who shared half the prize—generating high-intensity, ultrashort laser pulses.

Landahl said, “Fully 50 percent of the Nobel prizes awarded in physics during the past decade have involved the field of optics.” Indeed, for processing signals, ultrafast optics have far outstripped electronics in speed, and nobody expects electronics, despite getting faster, to ever catch up.

The problem Mourou and Strickland solved involves the laser—lasers include safe, precision cutting of such materials as diamonds, ceramics, metal, teeth, polymers and high explosives. Machining defect-free heart stents, performing delicate eye surgery and fabricating fuel injector nozzles that improve the efficiency of car engines while reducing greenhouse gas emissions are ways these lasers can improve health care and help mitigate one factor in climate change.

Landahl has built his own small, ultrashort laser in the basement of Byrne Hall with the help of his wife, Josephine, who will be on hand to welcome you back to campus.

We’re setting a few more places at the table. On Oct. 18-20, DePaul is expecting a larger family celebration than ever before! Alumni, friends and students who have attended our Alumni Weekend or Family Weekend in the past will find that our new, combined Alumni and Family Weekend offers the best of both events—and a whole lot more!

Coming home to DePaul at our Alumni and Family Weekend means sharing your Blue Demon pride in ways both new and familiar.

Signature Reception—New Day, New Home. Our signature Saturday night reception is moving to Friday night. The beautiful glass-roofed Winter Garden in the Harold Washington Library forms the perfect setting for mingling and sharing fond memories with other alumni during the expanded 2½ hours of the reception. Take the opportunity to talk with DePaul’s President, A. Gabriel Esteban, PhD, and his wife, Josephine, who will be on hand to welcome you back to campus.

Blue Demon Bash. What could be more neighborly than organizing a block party to get to know the people in your DePaul community? We’re pulling out all the stops to throw an amazing block party on Saturday. You’ll be able to let your hair down and have a blast at the end of a day filled with fun activities for the entire family.

Returning Favorites. DePaul alumni can look forward to attending events they have come to love, including the Fifty Year Club Luncheon and Alumni & Family Weekend Brunch on Sunday morning. College of Law alumni and friends will again have special class-based reunions and programming.

Both the Lincoln Park and Loop campuses will be part of the celebration and geared to accommodate alumni and families. Attendees will have free access to the Ray, discounts at the bookstore, free musical performances and more.

Visit alumni.depaul.edu/alumniweekend in the coming months for updates and details about this special weekend.

Join Us for Alumni and Family Weekend, Oct. 18-20

Memoranda

The Nobel Prize in Physics 2018

DePaul Digest
I recommend “The Power of the Dog” by Don Winslow all the time!
Randa Mahmud-Ulankiewicz (BUS ‘06)

“It Doesn’t Have to Be Crazy at Work” by Jason Fried and David Heinemeier Hansson.
Mike Goode (BUS ‘10, CDM MS ‘16)

“all about love” by bell hooks.
Dustin Ruttenberg (LAS ’13)

Koemi Valencia (BUS ‘14)

“The Silk Roads: A New History of the World” by Peter Frankopan. Does a great job following the rise and fall of nations/empires and depicting the ever-shifting sands of power.
Keith Earl Weber II (BUS ‘13)

“Deep River” by Shinbaku Endo. It was assigned in a DePaul School of Public Service ethics course by Prof. Maureen Scott.
Ryne Chua (LAS MPA ‘12)

“The Good Neighbor: The Life and Work of Fred Rogers” by Maxwell King.
Tom Talant (BUS ’84, MST ’92)

Koemi Valencia (BUS ‘14)

“Beneath a Scarlet Sky” by Mark Sullivan.
Dan Crowley (BUS ‘10)

“Silk Road” translated by Linda Yui.

“The Art of War” translated by Samuel Treaux.

“The Life and Work of Fred Rogers” by Maxwell King.

It’s a classic for a reason. The work ethic and values Fred Rogers instilled in his TV show continue to influence our society today.

I recommend “The Power of the Dog” by Don Winslow all the time! Randa Mahmud-Ulankiewicz (BUS ‘06)


“Beneath a Scarlet Sky” by Mark Sullivan.
Dan Crowley (BUS ‘10)
How to Stimulate Your Own Creativity

By Jessica M. Choplin

One might get by in life by following set pathways, routines and scripts, and by thinking about problems and their solutions in set ways. Doing so is safe, but also, well, a little boring, isn’t it? If we never veer from our safe routines, things will never improve much. The quality of our lives will stagnate. New inventions won’t be possible. Our arts will be dull. Our science will not advance. We will be unable to solve novel problems.

Creativity makes our lives better, improves our standards of living, produces better art and generates scientific ideas to better understand the world in which we live. How does one get creative ideas? More often than not, creative ideas come from drawing analogies. Analogies allow us to get ideas about a target domain by importing ideas from other, sometimes very different, domains. The cognitive processes that allow us to draw analogies involve three steps: 1) thinking about a separate domain that might have some relevance for the target domain, 2) mapping the two domains and putting them in one-to-one correspondences, and finally 3) analogically transfer ideas or solutions from the separate domain to the target domain.

Alexander Graham Bell came up with the idea for the telephone by analogy to the mechanical phonautograph (an earlier invention). It was committed to this insight that he developed the telephone. Niels Bohr received insights on the structure of atoms by drawing analogies to the solar system. Gertrude Stein’s unusual literary style was grounded largely in analogies. Howard Rosing, director of the Steans Center, said Steans “was one of the happiest people I’ve ever met. He was able to make you feel good about yourself and feel good just to be around him and be a part of his world.”

Rosing believes Steans’ dedication to DePaul was strong because “he saw that DePaul really had a deep commitment to our mission. He saw us working in neighborhoods and that we were engaging students in service. He saw that DePaul really could make a difference in the neighborhoods of Chicago, and that’s what he was committed to.”

Skepticism is one of the Steans Center, which has been connecting DePaul students with service and teaching opportunities grounded in Vincentian values since 2001.

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Jessica M. Choplin is an associate professor of psychological sciences at DePaul. She teaches classes on cognitive psychology, decision-making, and the psychology of women.

1. Expose yourself to a variety of ideas. If you want to be creative within a given domain, don’t think only about that domain. Read widely. Be open to other fields and very different ideas.

2. Draw analogies. As you explore very different domains from your target domain, think about ways that those other far-flung domains might possibly be relevant to your target domain. Many of the potential analogies will be absolutely crazy and ridiculous. That is OK. You never know when a crazy, ridiculous analogy might turn out to be brilliant.

3. Hang out with people who are different from you. Diversity is an engine of creativity because we get ideas and draw new and novel analogies when we are around people who are different from us. Don’t just tolerate others; embrace the challenges of being together. Interdisciplinary work, cross-cultural work, racially and ethnically integrated neighborhoods, immigration—these are the engines of human progress and improved well-being. They make us more creative and better off.

By using analogies, you, too, can learn to be as creative as you want to be.

Jessica M. Choplin is an associate professor of psychological sciences at DePaul. She teaches classes on cognitive psychology, decision-making, and the psychology of women.
DePaul Alumna Joins the Harlem Globetrotters

Britt Hrynko is one of the most impactful players in our program’s history. Her flair and gusto for the game make her a natural Harlem Globetrotter.

—Doug Bruno

As DePaul, Hrynko averaged 19.1 points per game and set the career record for assists. She is also the No. 2 all-time record holder in three-point baskets, No. 3 in steals and No. 5 in career scoring with 1,970 points. “A highlight from DePaul is definitely beating Duke at the NCAA tournament,” she says. “DePaul was a great experience. I really liked living in the city, the team was just great and they made me feel like I was a part of the team even before I officially joined.”

She played with the Atlanta Dream, San Antonio Stars and Utah Shock in the WNBA and overseas in Israel, Slovakia and Italy. “The more I heard about it, the more I was such a great experience for me,” says Hrynko. “Just seeing another part of the world and how others live was really exciting.”

These days, Hrynko travels from city to city with the Globetrotters, wowing the audience with her tricks in between shots. “It’s so much fun everyone should come out and see us,” she says.

There’s even a historic connection between the Globetrotters and DePaul. “The Harlem Globetrotters and DePaul basketball grew up together,” as DePaul Coach Ray Meyer and Abe Saperstein, who started the Globetrotters, were great friends,” says Bruno. “It is a great honor and achievement for Britt to make the Globetrotters.”

What made Britt special was her ability to score from deep, get to the rim and facilitate—always making her teammates better. Her flair and gusto for the game make her a natural Harlem Globetrotter.”

Athlete

Athletics Briefs

- Power forward boosts men’s basketball program: Talented 6-foot-7-inch power forward Carte’Are Gordon has transferred to DePaul and will be eligible following the 2019 autumn quarter. Gordon averaged nine points, four rebounds and two blocks as a freshman at Saint Louis University. He was rated among the top 75 recruits in the nation coming out of high school, averaging 18 points and 13.3 rebounds per game as a senior. He joins a heralded recruiting class that features No. 22 Romeo Weems, from Michigan; top-100 prospect Marquesse Jacob, from Chicago; Arkansas transfer Dardaus Hall and Oscar Lopez, from California.

- National honor for Kelly Campbell: DePaul point guard Kelly Campbell has been recognized as a national semifinalist for the highly prestigious John Wooden Citizenship Cup award, one of the most cherished honors in all of sports. Her resume includes an impressive basketball program, admirable academic achievements and a compelling history of community service that underscores the university’s mission. The junior from Wall, N.J., spent part of her summer vacation the last two years working at homes for at-risk children in Guatemala and the Dominican Republic, working in the fields and the kitchen while also engaging the children in basketball and other sports.
Born to Direct

Like a ship’s captain, alumnus Scott Ellis is steady at the helm of successful productions.

By Kris Gallagher

“When I auditioned for the Goodman School of Drama, which then became the DePaul Theatre School, the dean said to all of us, ‘If you would be happy doing anything else, anything, you have to get up, no judgment, and leave the room.’ ... I knew at that moment I would not be happy doing anything else. Theatre is what I want to do. But if someone told me, ‘You can’t do this anymore,’ what would I do? How far would I go?” —Scott Ellis

In this new Broadway musical “Tootsie,” unemployed actor Michael Dorsey disguises himself as a woman to get back on stage, a choice that leads to both comedy and complications. Ellis’s willingness to do whatever it takes to pursue his dream is what persuaded Scott Ellis (THE ’78) to direct the theatrical adaptation of the 1982 movie.

“As artists, we go into this profession with no guarantees, with no 9-to-5 job, with no retirement fund, with nothing—only the sense that we don’t want to do anything else,” says Ellis from a seat in a rear row of Chicago’s Cadillac Palace Theatre, where “Tootsie” debuted last fall before going to its Broadway opening in April 2019. He believes people in any profession can relate to Dorsey’s situation. “What would you do if you were told you could no longer do what you were born to do?”

Ellis was born to direct. He’s been nominated for a Tony Award for Best Director eight times. He won the Olivier Award for Best Director/Musical for “She Loves Me.” He was nominated for an Emmy for directing an episode of “50 Rock” and frequently directs episodes of hit television shows such as “Modern Family,” “Frasier” and “The Marvelous Mrs. Maisel.”

“He has an impressive record of successful shows. Consistency is one of his hallmarks,” says John Culbert, dean of The Theatre School (TTS). He notes that Ellis’ steadily advancing career contrasts with many other directors who have big hits followed by big busts.

Ellis originally set out to be an actor, earning admission to Chicago’s famed Goodman School of Drama and becoming one of its final graduates. Struggling financially, the Goodman was acquired by DePaul in 1978 and merged with the university’s existing theatre program, creating TTS. Ellis credits the Goodman/TTS faculty, especially Joe Słowik (THE MA ’53) and Bella Ishak (THE MFA ’43), with his on-stage success, first in Chicago and then in New York City: “Those two people really changed my life.”

Ellis shared the Broadway stage with luminaries such as Liza Minnelli and Chita Rivera for more than a decade. Throughout that period, he had an itch to direct. In 1987, he scratched it, directing an off-Broadway musical called “Flora the Red Menace.”

“Directing shifted where my passion was. All of a sudden I was on the other side of the table, and I liked it.” Ellis recalls with relish. He spent the next several years directing off-Broadway plays and musicals, including a revue called “And the World Goes Round” that won him a Drama Desk Award for Outstanding Director of a Musical.

“That is the best revue I’ve ever seen in my life, then and now,” says Todd Haimes, artistic director and CEO of Roundabout Theatre Company, Manhattan’s largest nonprofit theatre company. When Haimes saw the show, he knew he had found the director for Roundabout’s first musical. Ellis persuaded Haimes not only to hire him, but also to produce “She Loves Me,” a show that Haimes had never heard of.

“I was in way over my head because I didn’t know how to produce a musical, but Scott knew what he was doing and assembled the best team,” Haimes says. “She Loves Me” was the most expensive play we had ever done. I was terrified that if it wasn’t a hit, we would never do another one.

“Luckily, Scott’s production was perfection.”

At first, Ellis’ finely tuned instinct for what audiences want caused him to turn down the invitation to direct “Tootsie,” since the script was set in the 1980s and involved a soap opera. Even though he adores the movie, “I felt very strongly that you can’t just put a movie on stage. You have to find a different way into that story,” he says. Ellis finally agreed to direct when the revised script set the action on Broadway in today’s McTíos environment, with Dorsey awakening to what it means to be a woman in a ruthless industry. “I knew that we had a story that today’s audiences would relate to.”

From Actor to Director

Ellis was nominated for an Emmy for directing the television musical “Goes Round” that won him a Drama Desk Award for Outstanding Director of a Musical.

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“Luckily, Scott’s production was perfection.”
That’s why he wanted to debut “Tootsie” in Chicago, even though the show was bound for Broadway. “Chicago theatregoers are savvy. They’re a smart audience,” he says. “If it works in Chicago, it works.”

After observing audience reactions, directors tinker with the show until opening night nears. Then they turn the production over to the stage manager—and leave the show. “On Broadway, you freeze a show five or six days before critics come in [no review],” Ellis says. “Once you freeze a show, there are no more changes. Your job is done.”

These days, he is accustomed to leaving one show for the next, but the first time was rough. “I had never felt that type of sadness before in my life. You create a family and then, all of a sudden, they don’t need you anymore.”

“It’s like being a dad,” continues Ellis, who has 9-year-old twins with his husband, Broadway actor Scott Drummond. “You are there when they are born, and you raise them. And then, if you do it well, you don’t need you anymore. You’ve got to let go. That was a very, very hard thing for me to learn.”

Luckily, there’s always something waiting in the wings. “Three seasons ago, I had three shows running at the same time on Broadway. That was a lovely year,” says Ellis, whose boundless energy boggles everyone. “Scott has 100 percent drive and determination to make a project be the best it can be, and relentless, endless energy to make that happen,” Culbert says.

**STAGE TO SCREEN AND BACK**

Ellis is one of the rare directors who maintains a successful career in both theatre and television. In 2000, he began directing for television, beginning with “Frasier” and progressing to popular programs such as “30 Rock,” “Desperate Housewives” and “Modern Family.” By 2009, he was executive producer as well as a director for shows such as “Weeds” and the hit Amazon original series “The Marvelous Mrs. Maisel.”

Haines is thankful that Ellis still directs for the stage. “A whole generation of great directors in theatre went to the West Coast to do television. They said they’d be back, and none of them came back,” Haines says wistfully. “It’s really great that Scott and some others have found a way to make it work.”

It’s all part of the plan, Ellis says. “I made a deal with myself that I would never, ever say yes to a television show or program unless I know what my next theatre show is going to be.”

As a television director, Ellis often has to adapt to established characters, sets and visual styles. “In a show
that's been running a while, the actors know more about the characters than you do, and that's just the opposite of theatre," he says. Like most directors, he enjoys directing pilots of new shows, "where you have much more say because you're helping set things up. You're creating."

Ultimately, he believes his success directing television stems from his passion for the stage. "I have an ego with theatre, but I don't have an ego with television," says Ellis, who accommodates the preferences of executive producers and studios. "I get all my artistic stuff out in theatre, and that's what I love. I don't need to in television, because I have it in the theatre world."

TTS Love

"I love this school [TTS]. I'm obsessed with it," enthuses Ellis. For years he has helped recruit celebrity guests for the school’s annual gala and emceed the event several times. He has served on the TTS Advisory Board. He created the Joseph Slowik Endowed Scholarship in memory of the school’s late directing instructor. He's a frequent visitor and guest lecturer; just last fall he talked for more than two hours with students in the directing program.

He thinks TTS is even better now than when he attended. "The backbone of DePaul theatre has been there for a long time," Ellis explains. "The new theatre building allows it to be recognized as one of the top schools in the country."

Klugman blames their crushed spirits on a "hidden curriculum in medicine" telling them that the arts have no place in the sciences. But Klugman has made it his mission to prove the opposite: that art, poetry, literature and film are exactly what students in the health sciences need, not just to be better people, but to be better practitioners. Since joining DePaul in 2013, he has infused a healthy dose of humanities content into the College of Science and Health.

Over the course of his health humanities class, students visit the DePaul Art Museum, watch the movie "Gattaca," learn about making graphic art from Creative Sources of Knowledge.

Clockwise from bottom left: First-year biological sciences student Gertrude Marie Palillo created a zine as an homage to her Filipino heritage; Art created by Meghan Rolston, Nick Echevarria and Clemmie Taets for Professor Craig Klugman’s health humanities course; DePaul Art Museum’s Sa Punah/Hughbanks, "It's Moving to Look Back at Your Body and Know What You've Done."

WE COULD NOT ASK FOR A BETTER SPOKESPERSON.
—JOHN CULBERT, DEAN OF THE THEATRE SCHOOL

The Newberry Library to Chicago itself, there are ample opportunities for DePaul students to learn and explore. By Abigail Pickus

From the Newberry Library to Chicago itself, there are ample opportunities for DePaul students to learn and explore.

Back when he was teaching humanities courses to medical students, Professor Craig Klugman noticed something alarming. "I would get them the very first week of medical school, and they were so interested and so excited about my course. But when I saw them again after they had taken six weeks of microbiology, it was like the living dead. They had just lost all interest, all spark, and I couldn't get them to be interested," says the bioethicist and medical anthropologist who teaches in DePaul’s Department of Health Sciences.

Klugman blames their crushed spirits on a “hidden curriculum in medicine” telling them that the arts have no place in the sciences. But Klugman has made it his mission to prove the opposite: that art, poetry, literature and film are exactly what students in the health sciences need, not just to be better people, but to be better practitioners. Since joining DePaul in 2013, he has infused a healthy dose of humanities content into the College of Science and Health.

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DePaul Art Museum and the firstyear biological sciences student Gertrude Marie Palillo created a zine as an homage to her Filipino heritage. Art created by Meghan Rolston, Nick Echevarria and Clemmie Taets for Professor Craig Klugman’s health humanities course.

TTS Love

"I love this school [TTS]. I'm obsessed with it," enthuses Ellis. For years he has helped recruit celebrity guests for the school’s annual gala and emceed the event several times. He has served on the TTS Advisory Board. He created the Joseph Slowik Endowed Scholarship in memory of the school’s late directing instructor. He's a frequent visitor and guest lecturer; just last fall he talked for more than two hours with students in the directing program.

He thinks TTS is even better now than when he attended. "The backbone of DePaul theatre has been there for a long time," Ellis explains. "The new theatre building allows it to be recognized as one of the top schools in the country."

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a nurse who created a comic book about her experiences on the HIV ward and interview session to write their stories. “I think you start with humanities, because healing is about connecting with other people,” he says.

Klugman’s class is but one of many innovative ways faculty and students across DePaul are pursuing knowledge. Whether they are participating in interdisciplinary courses at the Newberry Library, delving into the history of DePaul’s Special Collections and Archives, or exploring DePaul’s second classroom—the city of Chicago—there is no shortage of unique ways to pursue learning and exploration at DePaul.

THE HUMAN CONDITION

On the first day of Klugman’s course, he greets students with Margaret Atwood’s poem “The Woman Who Could Not Live with Her Faulty Heart.”


The Human Condition

On the first day of Klugman’s class at Chicago’s illustrious Newberry Library.

Creative Sources of Knowledge

Over the 2018-19 academic year, undergraduates lucky enough to make it into the interdisciplinary seminar Modern Literature & Art in Chicago, 1900-1960, get to call Chicago’s own Newberry Library their academic home for the entire school year. “This is a pretty unique opportunity,” says Mark Pohlad, associate professor of the history of art and architecture, who co-taught the seminar with Loyola English faculty member Melissa Bradshaw. “It’s among the most advanced kind of undergraduate experiences that a student can have because it’s competitive, it’s offset, it’s an interactive collection and it’s multidisciplinary.”

The Newberry Library Undergraduate Seminar, which began in 1990s, brings students from DePaul, Loyola, Roosevelt and UIC together to high-level research—co-taught by faculty from the participating schools.

“This is an unprecedented opportunity for students to work in one of the most prestigious research libraries in the world,” says Margaret Storey, associate dean in the College of Liberal Arts and Social Sciences and professor in the History Department, who has co-taught the seminars there on the Civil War. “Faculty from across the globe compete for fellowships at the Newberry, and through this program our students are given carrels and access to materials. It’s also remarkable for faculty as this is one of the few ways we can co-teach, in an interdisciplinary way, a high-level seminar for undergraduate students.”

The 20th-century literature and art seminar relies upon the Newberry’s vast collection of scholarly and source materials on the history of Chicago.

“Students read the poems and stories of famous Chicago modernists, and then they can actually look at their letters, diaries and primary materials to find out what they were thinking and feeling,” says Pohlad. “In the same way, I show Chicago artworks in class, such as a painting that was made in the 1930s, and then I direct students to an exhibition catalog to see what critics were saying about these works at the time.”

As part of the course, students also visit the Art Institute of Chicago. “We hope this really brings not just history alive, but art history and literature, too,” says Pohlad, who has been teaching at DePaul since 1992. “This will really position our students to embark on their academic career in a really organic way, where even the professors are students of the city.”

UNDERGROUND ART

As part of the course, students are today.”

When Gertrude Marie Palillo, a first-year student in the College of Science and Health, signed up for Alternative Cultures: Artists’ Books and Zines to fulfill her Discover Chicago requirement—the freshman course that orients students to DePaul and the city—she discovered a hidden world.

“Before this class, I had no idea about this whole world of zines and artists’ books and about the communities connected to them,” says the Joan Flasch Artists’ Book Collection and DePaul’s own John T. Richardson Library, she was able to get a real taste of these artistic creations and self-published works.

“This course was an exciting and safe way for students to explore the city, meet people who are making all kinds of interesting things and then off their creativity through their end project—a zine or an artist’s book,” says Heather McShane, an instructor in DePaul’s Writing, Rhetoric and Continuing Education Department, who taught the course.

From the thumb-sized zine titled “Eye of the Storm” by first-year student Kayla Rose to another on homesickness, the final projects that emerged are eye-popping and highly original. All are available by request for public view in the Richardson Library’s Special Collections and Archives.

Palillo’s final project was a travel zine paying homage to her parents’ home country of the Philippines, which she was able to visit recently for the first time. Her zine has a homespun scrapbook feel, with digitized photos from her trip and hand-drawn illustrations of her favorite Filipino dishes, such as pork adobo.

“The cover features a Filipino proverb in Tagalog and English: ‘It’s important to look back at your roots and find gratitude to those who came before you. It is because of them that you are you today.’”

“I’m here because my parents made the decision to come to America—that was only possible because of their parents’ support,” says Palillo during a break from a day packed with health science courses.

Through this artistic course, she was able to reconnect to her creativity.

“I’ve always drawn as a hobby, and being able to use my creativity has given me a nice break from chemistry and biology,” she says.
It all started with a simple request from Chicago’s Rush University. “They have these incredible faculty in their medical school, but they had never been trained in the skills and practices of teaching,” recalls Donna Kiel, an instructional assistant professor in the teacher education program in DePaul’s College of Education (COE).

So Kiel created and facilitated a six-week intensive training program for a group of medical faculty. “This customized professional learning really transformed how they view teaching and how they teach,” says Kiel.

This experience prompted James Wolfinger, associate dean for curriculum and programs, and Roxanne Owens (EDU ’84), associate professor and teacher education program chair, to ask Kiel to investigate whether other educational organizations might be interested in this type of customized professional development.

She started researching. Before coming to DePaul, Kiel had applied her entrepreneurial leadership for nearly 30 years in secondary education, and she had nurtured partnerships with several companies to develop technology initiatives at the schools where she served as principal. She called her industry contacts and asked, “Is there a need for this?”

The answer was a resounding “yes.” Kiel learned through a colleague in Beijing, China, that an educational research company was interested in her work. She presented her findings to Dean Paul Zionts, Wolfinger and Owens, thinking she had done her duty and could go back to teaching.

Instead, with the provost’s stamp of approval, in 2013 COE officially launched the Office of Innovative Professional Learning (OIPL), with Kiel as its director. This innovative model of educational professional development offers customized training programs for educational institutions, businesses and other organizations. In addition to Rush, which has become a regular client, OIPL has developed and run trainings for public and parochial schools throughout Chicago, private companies and even the Library of Congress.

But one of OIPL’s greatest impacts has been in the People’s Republic of China.

Conformity Meets Creativity

Since 2013, OIPL has partnered with educational organizations working on behalf of China’s K-12 schools to offer customized professional development to teachers. In that capacity, OIPL has sent DePaul faculty to Beijing and its surrounding provinces to lead professional development courses for nearly 900 teachers from more than 47 schools.

“Our partnership with China continues to grow at a rapid pace. This past summer, with four different trips, we provided professional development to more than 300 teachers,” says Kiel.

Their directive is specific: Bring creativity to the Chinese classroom.

“China is outstanding at direct instruction and in preparing students for tests, but they came to us because they want to learn creativity and innovation,” says Kiel. “Innovative ideas are born from creativity, and COE faculty are experts at engaging students in such creative thinking.”

One major challenge of this endeavor is that Chinese culture is built upon a very traditional teaching model, with teachers delivering lectures in front of a class and students memorizing facts. This approach works for an educational system built to prepare students to pass the rigorous Gaokao tests, the two-day entrance examination required by nearly every institution of higher learning in China.

There is also another built-in challenge: a culture of conformity instilled by Mao’s Cultural Revolution of the 1960s. “Creativity really emerges when you can identify the self as different from others, which is starkly different from China’s message that we all think the same,” says Kiel.

Nonetheless, there is an element of individuality in Chinese culture upon which to build a more creative society.

I think our professional development is different than many universities’ because it’s very customized to the culture itself. —Donna Kiel

Solving the Creativity Puzzle

DePaul’s College of Education is exporting its innovative teacher training methods to China.

By Abigail Pickus

OIPL Director Donna Kiel leading professional development training for Chinese educators.
“When you look at Buddhism or at the ancient text Tao Te Ching, both say that you’re uniquely you and there’s no one else like you. I believe strongly that creativity can be taught because it’s about going inward and identifying the self. Once you find your life purpose and you align it with a value, then what you do is different from what I do. This leads you on a path of creativity,” says Kiel.

Can Creativity Be Taught?

Roxanne Owens has traveled to China several times for OIPL.

“Each time I did basically the same thing, which was trying to show the teachers alternatives to the ‘stand and deliver’ model of getting information across to students,” she says.

One popular lesson she modeled was designed to convey information about the Titanic. “One of the first things that we did was call ‘each one teach one,’ where everybody gets a fact about the Titanic and then you take your piece of the information and spread out to different groups to ultimately piece together a whole picture of the Titanic,” says Owens. The end result was a room full of Chinese educators who were not only learning new things but also enjoying the process.

“It’s interesting because when we would ask them about their most powerful learning experiences they would always say, ‘It was when I was really engaged in learning, when I got to do a case study, or when I got to walk around the room and do a think-pair-share (a collaborative learning strategy),’” says Owens.

Creativity Catch-22

The problem Owens encountered was that the teachers did not always bring in these engaging, student-centered approaches back to their own classrooms.

“When we followed up with them to see if they used these strategies in their own classrooms, the answer was always the same; ‘No, we don’t have time’ or ‘That’s not what we’re evaluated on. We’re evaluated on their test scores,’” says Owens with a sigh.

This Cards-22 played out often, with the educators being inspired by what they had experienced but stymied once they got back to their own classrooms.

“We would talk to the administrators to let them know that they were putting the teachers in a bad position because what you’re evaluating them on is not matching what you’re asking them to do in the classroom. The administrators would always tell us how committed they are to their teachers’ engaging the students more. Then we would go back to the teachers and tell them that by using more engaging strategies, the kids will learn more and will think at higher levels,” says Owens.

But each time, they hit this proverbial wall. “It’s an uphill battle, kind of a chicken-and-egg debate,” says Owens. “Which comes first, getting the teachers to teach this way or getting the administrators to allow them to or getting the tests to not dominate the whole approach? In China, these tests are high stakes. Your future depends on whether you’re going to get into this college or that college, so it’s hard to convince people to not just stand and give the answers.”

But the DePaul faculty do see steady progress.

“One of the things that we saw was that when we were able to engage educators with something that was a part of their culture, they often felt more comfortable doing something that was more creative and open-ended,” says Wolflingen, who taught with Owens on several trips.

For Chelsea Qu, vice president of Mindexplorer Education Association, LLC, the Chinese company that has engaged OIPL to teach multiple training sessions, the lessons are making a difference.

“The DePaul teacher training is very different from other trainings,” she shares via email. “DePaul professors always engage the teachers. The teachers change the way they think about teaching and see the importance of student-centered learning and creativity after the DePaul sessions.”

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Before they go to China, DePaul steeps OIPL faculty in Chinese culture, religion and educational philosophy.

“I think our professional development is different than many universities because it’s very customized to the culture itself. We don’t presume that we, as Americans, know about creativity in your culture. Instead, we use a multicultural lens to deeply understand Chinese culture so that we can honor that system and also tell you what’s possible,” says Kiel.

For Owens, that means letting Chinese educators know that “we’re here to learn together. I’m very interested in building on the 21st-century economy is going to need people who are really smart and educated in how to identify problems and then come together as a team to creatively solve them.”

It turns out there are many parallels between the educational experiences on both sides of the Pacific.

“They have a lot of the very same challenges we do. It’s interesting how you could be halfway around the world and have the same kinds of student/parent/administration issues. The similarities are amazing,” says Owens. And the 21st-century challenges facing both countries are also the same.

“How is it that we try to inculcate in people a sense of creativity, innovation and problem-solving?” asks Wolflingen. “Because the 21st-century economy is going to need people who are really smart and educated in how to identify problems and then come together as a team to creatively solve them.”

The teachers change the way they think about teaching and see the importance of student-centered learning and creativity after the DePaul sessions. —Chelsea Qu

Amazing Similarities

For Owens, that means letting Chinese educators know that “we’re here to learn together. I’m very interested in building on what they do well. We never approach it like what they do is not right,” she says.

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When we followed up with them to see if they used these strategies in their own classrooms, the answer was always the same; ‘No, we don’t have time’ or ‘That’s not what we’re evaluated on. We’re evaluated on their test scores,’” says Owens with a sigh.
BIRTHS & ADOPTIONS

Marie Kowalczyk (CMN ’77, MA ’81), and her husband, Robert St. Peter (CMN ’81), in Chicago. Their fourth son, Joseph Lawrence Dobrow, was born on Aug. 15, 2021, at Advocate Good Samaritan Hospital, with the help of Ob/Gyns Dr. Christine Malinowski and Dr. Monica Wujek.

Deborah L. Borman (JD ’60), law professor at the University of Arkansas Little Rock Bowen School of Law, published her first book, “A Short & Happy Guide to Legal Political Behavior” (West Academic, 2019). The inaugural edition in this series provides practical reading for legal memos and briefs, as well as a short history of legal writing in the United States.

David J. Danelski (JD ’65) and his wife, Janice Datesman (EDU ’06), in Chicago. Their fourth child, Jordan L. McDonald (SNL ’19), a showrunner for various TV shows, was born on Aug. 26, 2021.

Gregory M. Gilmore (BUS ’93, JD ’95) was named chief of the criminal division for the 46th District of Illinois, which includes Springfield.

Brendan M. Reilly (MBA ’19) was named chief of the Illinois Department of Veterans' Affairs as a Bicentennial HONOR 200 recipient.

Robert B. Scalise (JD ’84) was hired as director of豪华的公司’s English Language Institute. For the past five years, he has operated his own private practice, Scalise Law, representing employees and a labor union in a labor and employment attorney.

Kevin C. McDonald (CMN ’05) was named a managing director of Stanton Chase, a global executive recruiting firm.

Dominic Calderoni (CSH ’86) was awarded the Sigma Phi Pi Award for extraordinary achievement at the Sigma DeltaChi Foundation.

Rachel A. Schuman (LAW ’81) was named the head of the Illinois Department of Veterans Affairs at a Bicentennial HONOR 200 reception.

Michael Janowicz (LAW ’77, EDU MA ’81) retired from his career as a teacher and school administrator to the Chicago Department of Education as a licensing director.

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Juliana W. Stranton (BUS ‘02), chairman and CEO of Paragon Biosciences, was named 2019 Illinois Basketball Coaches Association 2019 Hall of Fame inductee.

Mary F. Petro (JDN ‘96) is chief accounting officer for Conga Partners, a public holding company traded on the New York Stock Exchange.

Michelle Gonzalez (CSH ‘03) was named to the 2018 Illinois Nearly Notable Lawyers list by Crain’s Chicago Business.

Robert P. Stroud (EDU ‘95) was named general counsel, chief of staff and corporate secretary for SPEA.”

Daniel Wins (WM ’93, CRM ‘93) is in his third term as president of Chicago Symphony Symphony Orchestra and made his solo debut with the orchestra in December 2018 in an all-Berliner program.

Narral A. Carlsen (CSH MA 93, PhD ’99), a longtime critic for Baseball Prospectus, was hired as an assistant by the New York Met’s Carlsen authored “The Shift: The New Evolution in Baseball Thinking” in 2018.

Joni L. Dant (CMN ‘92) served as associate director of communications at the Chicago Basketball Coaches Association and was named Illinois Basketball Coaches Association 2019 Hall of Fame laureate.

Rodney L. Lewis (JD ‘98) was appointed as a partner at Polsinelli, where he is a chief legal officer and head of enterprise risk management and policy.

Patrick C. Gallagher (JD ‘97), a partner in Duane Morris LLP, was appointed as one of “Chicago’s 2018 Notable Minority Lawyers,” a list compiled by Crain’s Chicago Business. He had been acting director of Friedman, Coplan & M�phol, where he focuses on health care, regulations and policy.

Agnesino Rispati (MBA ‘90) is chief accounting officer for Compu-Com, a public holding company traded on the New York Stock Exchange.

Mantanappa recently published “Going for a Lifetime of Smiles.”

Rudresh K. Mahanthappa (WM ’90), an alto saxophonist, composer, educator, launched a new festival at Princeton University, where he is full professor in the Department of Music.

Kerry P. Macine (MBA ‘93) is the owner of the Metropolitan Symphony Orchestra and made his solo debut with the orchestra in December 2018 in an all-Berliner program.

Jeffrey A. Levick (JD ‘01, MBA ‘08) was hired as an analyst by the Illinois Council of School Superintendents before going on to Revolution Enterprises, where he serves as senior vice president for investor relations, research office of Edison Group, an investor relations and research consulting firm.

Brian T. Buntin (MBA ‘97) is a senior manager at Polsinelli, where he is a chief legal officer and head of enterprise risk management and policy.

Scott Olechowski (BUS ’94, JD ’98) is a co-founder of the private equity real estate firm Origin Investments.

Soprano Mary E. Petri (MUS ‘94) performed a recital in memory of her father, Dean Petri, at the New Canaan (Conn.) Library.

Dina Voss (EDU ’94) is a member of the Illinois Basketball Coaches Association 2019 Hall of Fame.

Mark Czarnecki (BUS ’95) was named senior director of the Chicago office of Edison Group, an investment research and consulting firm.

Tony W. Hunter (MBA ‘95) was appointed to the board of directors for Revolution Enterprises, a national leader in the cannabis industry. He is chairman of National Marketing Solutions.

David S. Kail (CDM MS ’95) was named an Emerging Leader Award, his first such honor, at the Chicago Advertising Federation’s Annual Awards Luncheon in November.

Scot Schlecht (BUS ’95) is the founder of a consumer product company, Ferx, a media software maker.

Teresa A. Costa Jones (JDN ‘94) was named to the Illinois state representative for the 44th District.

Robert L. Fernandez (MBA ’96) was honored as one of “Chicago’s 2018 Notable Minority Lawyers,” a list compiled by Crain’s Chicago Business. He had been a partner at Dentons and has experience in both real estate and significant, real estate practices.

Ramzi Hemza (MBA ’94) is president and CEO, Sahib Steel, Inc. He was elected as chairman of the board of the Original Equipment Suppliers Association.

Jeffrey B. Lurie (MUS ’94) is a senior manager at Polsinelli, where he is a chief legal officer and head of enterprise risk management and policy.

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Vidal Dhakkar (CDM ‘91, MBA ‘93) was promoted to senior vice president and head of enterprise risk management and policy of an equity derivative clearing organization.

Christine T. Busan (TH ’92) was named to the inaugural board of the Independence Village, a new luxury senior housing community in Des Plaines, Ill.

Annette M. Mossett (JD ’92) was appointed to the King County (Washington) Superior Court.

Peter R. Tynski (JD ‘91) represented the firm, Monro, Monmo & Nambri, Tokyo, Japan, as a deiuteur at the “International 2016 Annual Global Meeting of Justice For France, Monro, Monmo & Nambri, Tokyo, Japan, as a deiuteur at the International Union of Japanese Interpreters.

Mina M. Zikas (MUS ’92, CMN ‘96) was named music director of the Northbrook (IL) Symphony Orchestra.

Jeanette V. Jingling (LAS ’15) was elected to the senior executive committee for the 22nd District.

Robert D. Juliano (JDN ‘95) was named to the 2018 Illinois Nearly Notable Lawyers list by Crain’s Chicago Business. He is a partner with Friedman, Coplan & M�phol, where he focuses on health care, regulations and policy.

Kevin Gander (JDN ’96) was named executive director for Chicago Animal Care and Control. She has been acting director since June 5, 2018.

Robert P. Stroud (EDU ‘95) was named general counsel, chief of staff and corporate secretary for SPEA.”

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was appointed a circuit attorney in the county of Cook, Illinois. Previously, she was an assistant public defender in the county of Cook, Illinois. Annie Law (SNL ‘09) was appointed a circuit attorney in the county of Cook, Illinois. Previously, she was an assistant public defender in the county of Cook, Illinois.

Anthony Lavelle Law. He has been elevated to the rank of partner in the law firm of Martin & Bell. He is a partner in the corporate practice group in the Chicago office of law firm Barnes & Thornburg LLP. He is a litigation associate in the Chicago office of law firm Benesch, Friedlander, Cox & Peters LLP. She is a member of the Chicago firm’s litigation practice group.

Alex M. Fisher (CMN ’15) is a development associate for the Greater Ottawa County (Mich.) United Way.

Alex L. Haas (LAS MA ’18) is a partner in the corporate practice group in the Chicago office of law firm Barnes & Thornburg LLP. He is a litigation associate in the Chicago office of law firm Benesch, Friedlander, Cox & Peters LLP. He is a litigation associate in the Chicago office of law firm Benesch, Friedlander, Cox & Peters LLP.

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