

ASHLAND UNIVERSITY
EDIS 654 Spring 2018, Lakota Cohort
Graduate Teacher Education
Course Syllabus

Credit Hours: GRAD 3 UNDERGRAD
Field/Clinical Hours:

Jennifer Groman, PhD
Assistant Professor
Talent Development Program
jgroman@ashland.edu
257 Schar College of Education
Ashland University
419-651-2586 (cell)

Course Number: EDIS 654

Course title for the catalog: **Creativity Studies for Teachers of the Talented**

Catalog Description:

This is a course in creativity studies with a focus on the field of the education of the talented and gifted. Creativity will be discussed with regard to (1) the creative person and what makes him/her creative; (2) the creative process; (3) the creative product. Creativity in outstandingly talented students in the four identified areas of the Ohio Standards will be considered: These are intellectual, specific academic, creative, and arts-identified students. Students will be exposed to readings, assignments, and exercises designed to enhance personal and student creativity, as well as to classic and current psychological and educational theories of creativity and creativity training. This course fulfills requirements for the Ohio Intervention Specialist/Gifted Licensure.

The prerequisite (s) for this course is (are):

EDIS 650 and EDIS 651, or permission of the instructor

The enrollment restriction (s) for this course is (are):

Up to 25

The course includes alignment with the New Ohio Operating Standards for Identifying and Serving Students Who Are Gifted (Effective July 1, 2017).:

- (b) A general education teacher who is designated as the provider of gifted services shall:
- (i) Receive specialized training in gifted education as documented and monitored by the district on the teacher's Individual Professional Development Plan (IPDP) or other methods as determined by the department in order to meet the following competencies:
 - (a) The ability to differentiate instruction based on a student's readiness, knowledge and skill level, including using accelerated content, complexity, depth, challenge, creativity and abstractness;
 - (b) The ability to select, adapt, or create a variety of differentiated curricula that incorporate advanced, conceptually challenging, in-depth, distinctive and complex content;
 - (c) The ability to provide an extension or replacement of the general education curricula, to modify the learning process through strategies such as curriculum compacting, and to select alternative assignments and projects based on individual student needs;
 - (d) The ability to understand the social and emotional needs of students who are gifted and to address the impact of those needs on student learning;
 - (e) The ability to recognize and respond to characteristics and needs of students from traditionally underrepresented populations who are gifted and create safe and culturally responsive learning environments;
 - (f) The ability to use data from a variety of sources to measure and monitor the growth of students who are gifted;
 - (g) The ability to select, use, and interpret technically sound formal and informal assessments for the purpose of academic decision making; and
 - (h) The ability to participate in the development of the Written Education Plan.
 - (ii) Participate in ongoing professional development related to gifted education as documented on the Individual Professional Development Plan (IPDP), or other methods as determined by the department, from an educator who holds licensure or endorsement in gifted education, a graduate degree in gifted education, or is a state or national presenter in gifted education. Professional development covering the competencies listed in (D)(8)(b)(i)(a) – (h) must include at least 30 clock hours during the first year, at least 30 clock hours during the second year, and additional clock hours each year thereafter as determined by the district. Any documented clock hours earned in the 24 months prior to the adoption of this rule shall count toward this requirement; and
 - (iii) Receive ongoing support in curriculum development and instruction from an educator who holds licensure or endorsement in gifted education.

This course can count for 45 contact hours of gifted PD. The readings allow the graduate education student the opportunity to explore the competencies above, especially (b), (c), (d),

and (h), align them with their own current and growing philosophy of gifted education, and consider their impact on teaching and learning.

Course and field/clinical experience objectives (including knowledge, skills, and dispositions):

A Pre- and Post-test of these objectives appears on Blackboard. Students will self-assess (pre) on the first day of class and post-assess at the end of this course to determine personal and professional growth.

KNOWLEDGE:

The graduate education student will have knowledge of:

1. Psychological and educational definitions and studies of creativity.
2. The historical development of the field of creativity studies.
3. Common theories about the creative process in individuals and in groups.
4. Predictive behaviors of creative people in domains such as the sciences, the arts, business, politics, education, and the humanities, including people from diverse backgrounds, with certain childhood cultural experiences.
5. Commonly used models in creativity training in sciences, the arts, business, politics, education, and the humanities.
6. Research-supported pedagogical techniques for teaching others to be more creative in school settings, including programs utilizing the internet and other technologies.
7. The difference between divergent production and convergent production, and between critical and creative thinking.
8. Assessment options for creative thinking in both identification and service.

SKILLS:

The graduate education student will have skills to:

1. Teach divergent production techniques such as fluency, flexibility, elaboration, and evaluation.
2. Teach groups of various ages, ethnicities, language status, cultural backgrounds, and socioeconomic status how to enhance creativity.
3. Enhance individual creative production through encouragement of affective dispositions related to risk-taking, seeing the world with naiveté, and encouraging self-expression through imagery and metaphor.
4. Recognize predictive behaviors for domains of creativity and refer talented individuals to experts in those domains.
5. Use and evaluate various authentic assessment techniques for evaluating creative products including those using the internet and other technologies.
6. Use formal and informal assessment instruments, including learner interviews, to assess creative individuals including those of nontraditional ethnicity.
7. Use and evaluate standardized instruments having to do with identifying creative thinking ability.
8. Recognize cognitive and affective characteristics of learners in creative domains.
9. Recognize the influence of the family and/or primary caregivers in the overall development of creativity in children, and convey this to parents, caregivers, and others.

DISPOSITIONS:

The graduate education student will:

1. Appreciate the complexity of creativity as a psychological, sociological, philosophical, and aesthetic construct.
2. Value their own creativity.
3. Appreciate the aspects of the creative process as they relate to creative production.
4. Value the creativity of others in domains of the arts, science, business, and education.
5. Value the importance of the family on the development of creativity in children.

Required texts and/or references:

- ✓ Piirto, J. (2004). *Understanding creativity*. Tempe, AZ: Great Potential Press
- ✓ Piirto, J. (2007). *Talented children and adults: Their development and education. 3rd Edition*. Waco, TX: Prufrock Press. We use Chapter 4 in this class.
- ✓ Piirto, J. (2011). *Creativity for 21st Century Skills*. Rotterdam, Netherlands: Sense Publishers.

Suggested books

- ✓ Crabbe, A., & Betts, G. (1990). *Creating more creative people, II*. Ft. Collins, CO: ALPS
- ✓ Bagley, M., & Hess, K. (1983). *200 ways of using imagery in the classroom*. New York: Trillium.
- ✓ Piirto, J. (2002). *“My teeming brain”: Understanding creative writers*. Cresskill, NJ: Hampton Press.
- ✓ Starko, A. (2017). *Creativity in the classroom: Schools of curious delight*, 4th Ed. NJ: Longman.

Suggested instructional strategies:

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|----------------------|------------------|
| Simulations | Discussion |
| Creativity exercises | Performers |
| Journals | Guest speakers |
| Lectures | Group activities |

Description of field/clinical experiences:

FIELD EXPERIENCE – a Saturday group field experience to one or more of the following: cemetery, park, place of worship, theater space and art museum.

CLINICAL EXPERIENCE – firsthand exploration of a creative realm with focus on personal creativity and creative production for the final Creativity Project.

Evaluation of Students:

- Creativity Thoughtlog
- Focus questions on reading material and activities
- Scholarly biographical sketch
- Individual creativity project

Faculty who frequently teach the course:

Dr. Jennifer Groman

Licensure programs in which course is required:

Endorsement/Gifted

The Bibliography and list of Professional Organizations

Appears under a separate cover. See Blackboard document, “Bibliography & Prof Associations.” This list is quite comprehensive and includes books and journal articles on many subjects within the field of gifted education and creativity.

Grading

Grading Policy

Grades for this course will be determined based on completion of the course assignments, activities, and regular participation in all aspects of the course. In completing the written assignments, make certain to answer the entire question, to provide as much detail as possible, and to use syntax, grammar, spelling, and punctuation appropriate to graduate level academic discourse.

Word Process all assignments following the 6th edition of the *Publication Manual of the American Psychology Association*. Graduate work should be as close to error-free as is humanly possible.

The GRADING SCALE is as follows:

91-100 = A-- Excellent Achievement

81- 90 = B-- Good Achievement

70-80 = C-- Below Expectations for Graduate Work

Below 69 = F-- Failure

For more information, see the document “General Guidelines for Written Assignments” on Blackboard.

Assignments and Requirements

| | | Points |
|--|---|----------|
| Required | <p><u>Thoughtlog</u> This is your day-to-day record of the semester and your creativity goals, thoughts, and reactions. 1 point a day, 7 days a week. 12 weeks. Extra points awarded for exceptional thought and creativity.</p> | 85 |
| <p><u>Focus Questions</u> These are 5 written/image/creative responses to chosen assignments in <i>Understanding Creativity</i>, <i>Creativity for 21st Century Skills</i> and posted online readings. If you are attending the Ohio Association for Gifted Children Spring Teacher Academy, and attend at least one session on Creativity or Visual and Performing Arts, you may submit a traditional focus question, creative or practical application response to that session to substitute for any of the Focus Questions 2-5.</p> | | |
| Required Focus Question 1 | <p><u>Introduction</u> -Preface & Chapter 1 <i>Understanding Creativity (UC)</i>. -Preface & Chapter 1, <i>Creativity for 21st Century Skills (CF21CS)</i> -Chapter 4, <i>Talented Children and Adults</i> FQ: Choose a Focus Question from any chapter and respond to it.</p> | 20 |
| Focus Questions 2 and 3. Choose one for FQ2 and one for FQ3 (20 pts each) See Links to docs on Blackboard | <p><u>Identification</u> -ODE’s Ohio Rule for Identifying and Serving Children who are Gifted, Creativity identification section -Choose two of ODE’s guides for Identification of students who are gifted in Visual Arts, Drama/Theatre, Music, and/or Dance. See link on Blackboard. FQ: Find your district’s identification protocol for Creativity and the two Visual/Performing Arts areas you chose to read about. Summarize this process, and take this a step further by commenting and reflecting on its clarity and usefulness, its ability to capture diverse and nontraditional students, and other aspects meaningful to you.</p> | 20 20 |
| | <p><u>Creativity Assessments</u> -Chapter 12, <i>UC</i> -For a quick look at a few Creativity Assessments see http://www.indiana.edu/~bobweb/Handout/cretv_6.html -Search one or two of the Creativity Assessments outlined by Piirto for more information and examples. FQ: State what you believe to be true for the assessment of giftedness in creativity, focusing on it either as a way to identify giftedness or to show growth in creativity. OR (see next page for one more option)</p> | |

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| | <p>Encouraging Creativity, Working creatively in an institution -Chapters 3 and 4, <i>UC</i> -Chapter 6, <i>CF21CS</i></p> <p>FQ: Choose a focus question for one of the chapters, create an image or plan how you might use one of the ideas in your classroom.</p> | |
| Focus Question 4 and 5. Choose one Focus Question for FQ4 and one for FQ5 (20 pts each) | <p>The Creative Process/5 Core Attitudes -Ch. 3, <i>UC</i> -Ch. 2, <i>C21CS</i></p> <p>Inspiration -Ch. 3, <i>CF21CS</i></p> <p>The 6 Other I's/General Practices -Ch. 4, 5, <i>CF21CS</i></p> | 20 20 |
| Required | Meditation Day Reflection | 20 |
| One Required | Choice of one: Live Performance Reflection OR Film Reflection | 20 |
| Required | Jigsaw Understanding Creativity With a class colleague, prepare one chapter from <i>Understanding Creativity</i> chapters 6, 7, 8, 9, 10 or 11 for jigsaw with a one-page handout or 3-5 slide presentation (PPT or Prezi, etc). | 20 |
| Required | Biographical Sketch Handout and table given to the group and submitted to the dropbox. -Creativity in the Domains. You will read the relevant chapter in <i>Understanding Creativity</i> : Ch. 6, 7, 8, 9, 10, OR 11. -The Piirto Pyramid of Talent Development from Ch. 5, <i>UC</i> and/or Appendix, <i>CF21CS</i> | 50 |
| Required | Creativity Project Handout given to group Summary reflection submitted. | 50 |
| Required | Attendance and Participation 5 X 20=100, regular attendance 1 x 50 = 50, meditation day field trip | 150 |
| | Total | 495 |

Directions for Thoughtlogs

Purpose of Thoughtlogs: To create the habit of **core attitude of self-discipline** in notating your creative thoughts, one of the five core attitudes for creativity. No one's creativity is constant without that person having self-discipline.

Material: Stenopads or small sketch books, 8 ½ X 5 ½. You may use loose-leaf pages, if you wish to combine them chronologically later. If you have another idea for your format, let me know.

Choose a format that works with your style of reflection/creativity OR push yourself to choose a style outside your comfort zone.

1. Work in your Thoughtlog each day for about 10 minutes. Carve out this time for you, many students simply tell their families, "This is an assignment, I need 10 minutes without interruption." Try working at the same time every day. You may use automatic writing (just put your pen on the paper and write), draw, sketch, write music, do lyrics, do a collage, cut out things from the newspaper or anything that will help your creativity or your reflection on creativity.
2. **Date** your entries before beginning.
3. In addition, check the weekly assignments and creativity enhancement exercises, and you may want to react to the exercises after we do them as your Thoughtlog entry for the day. OR you may want to react to the reading assignments in your Thoughtlogs.
4. Don't make the thoughtlog a diary of your every thought, or a laundry list of things to do, but try to make it a record of your awareness of your own and others' creativity.
6. Use your Thoughtlog to record your progress and to sketch your ideas for your focus questions, your individual creative project, and Biographical Sketch.

Suggestions: How you have been creative today; a movie you've seen that is creative; a book you've read that is creative, a comment you overheard, a joke, a poem, a dream, etc. You are not required to write, but you may make diagrams, may draw, may paste things in, etc. Just work in and reflect on your creativity each day and mark it in your Thoughtlog.

Directions for Focus Questions

For your Focus Questions, skim all the chapters indicated and choose one to read in depth. (Skim All/Read One). In addition to the option of traditional Focus Question essays, you will have a choice of format for your responses to the readings. You could:

- 1) **Traditional.** Select a focus question from one of the chapters and respond to it in the traditional way. 350 words, double spaced, with citations; OR

2) Image. Respond to the chapter of your choice by creating an image or responding to it using artistic or creative forms. This must show understanding and/or application of at least one concept from the chapter. If it is not obvious, please explain; OR

3) Application. Respond to the chapter by outlining, explaining or planning a way you might integrate the ideas into your classroom. 350-500 words, double spaced, could be an outline or lesson plan, could be a narrative explanation.

NOTE: Please do not submit a Google Doc. Create a Word document or PDF and upload it to the dropbox.

Directions for Reflections **(Meditation Day, Live Performance, and/or Film Reflections)**

No title page is necessary for these reflections. Head your paper or include in your assignment somewhere this information:

Your name

The date

Focus Question #

Assignment title (from the choice list)

Meditation Day Reflection

To be completed after our Saturday field trip.

1. This is a written essay. However, you are welcome to include poetry, pictures from the day or from your thoughtlog interspersed throughout. Head your paper as usual and double space.

2. Reflect on the experience. Some ideas are: thoughts before, during, and after, ideas the experience generated for any aspect of your life, inspirations, intuitive thoughts and feelings, connections to class discussions or readings. It should be personal and reflect on some aspect of creativity we have discussed in class and/or read.

3. Length: 375 to 500 words. Double-spaced, Times New Roman 12 pt. font. Professional writing (no contractions, cite if you need to), you should use first person.

Live Performance Reflection

1. You may choose to attend a live performance *between now and Week 7*. You may attend a concert, a play, a dance performance, a comic's presentation, a performance at a local club, a poetry reading, a lecture.

2. Reflect on the experience. Reflect on the creativity shown by the performer. Refer to the chapter in *Understanding Creativity* for that domain (Ch. 6, 7, 8, 9, 10 or 11). Include aspects of the Piirto Pyramid, if you wish.

3. Length: 375 to 500 words. Double-spaced, Times New Roman, 12 pt. font. Professional writing, first person.

Film Reflection

1. You may choose to view one of the videos of a biographical or fictional film of a creative person/people. See the list of suggested films below.
2. Reflect and comment on the creativity and creative process shown by the person. Refer to the chapter in *Understanding Creativity* for that domain (Ch. 6, 7, 8, 9, 10, or 11). Include aspects of the Piirto Pyramid, if you wish.
3. Length: 375 to 500 words. Double-spaced, Times New Roman, 12 pt. font. Professional writing, first person.

Suggested Films

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|--|--|
| <i>Madame Sousatska</i> (classical music development process) | <i>Coco Before Chanel</i> (Coco Chanel, fashion designer) |
| <i>Camille Claudel</i> (female French sculptor.) | <i>The Social Network</i> (Mark Zuckerberg, computer whiz) |
| <i>Gandhi</i> (about a political and moral leader) | <i>Sylvia</i> (Sylvia Plath, writer/poet) |
| <i>Amadeus</i> (Mozart) | <i>Kafka</i> (Prague, Czechoslovakia writer) |
| <i>Frida</i> (painter Frida Kahlo) | <i>Madame Curie</i> (Marie and Pierre Curie, scientists) |
| <i>Pollock</i> (painter Jackson Pollock) | <i>Frances</i> (film star Frances Farmer) |
| <i>Modigliani</i> (painter Modigliani) | <i>This Boy's Life</i> (Tobias Wolff, writer) |
| <i>Basquiat</i> (20 th century street artist) | <i>Immortal Beloved</i> (Beethoven) |
| <i>Surviving Picasso</i> (Pablo Picasso, artist) | <i>Total Eclipse</i> (poets Arthur Rimbaud and Paul Verlaine) |
| <i>Girl with the Pearl Earring</i> (Vermeer, artist) | <i>Artemisia</i> (visual artist Artemisia Gentileschi) |
| <i>Ray</i> (singer/musician Ray Charles) | <i>Hillary and Jackie</i> (music prodigies string players) |
| <i>The Buddy Holly Story</i> (early rock star) | <i>Pandaemonium</i> (poets Wordsworth and Coleridge) |
| <i>Kinsey</i> (Albert Kinsey, scientist) | <i>Iris</i> (writer Iris Murdoch) |
| <i>Walk the Line</i> (Johnny Cash, country singer) | <i>Impromptu</i> (Chopin, George Sand, Mussat) |
| <i>A Beautiful Mind</i> (John Nash, mathematician) | <i>Klimt</i> (Norwegian painter Gustav Klimt) |
| <i>Shine</i> (David Hefgott, pianist) | <i>El Greco</i> (Spanish painter El Greco) |
| <i>La Vie En Rose</i> (Edith Piaf, singer) | <i>Creation</i> (Darwin) |
| <i>Bright Star</i> (John Keats, poet) | <i>Hemingway and Gellhorn</i> (writers Ernest Hemingway and Martha Gellhorn) |
| <i>John Adams</i> (HBO series on founding father) | <i>Hitchcock</i> (Alfred Hitchcock, film director) |
| <i>Agora</i> (Hypatia, female mathematician) | <i>Mr. Turner</i> |
| <i>Coco Chanel & Igor Stravinsky</i> (fashion designer and avant-garde composer) | Other film with instructor permission |
| <i>The Last Station</i> (Russian writer Leo Tolstoy) | |
| <i>Miss Potter</i> (children's writer Beatrix Potter) | |
| | |
| <i>The Man Who Invented Christmas</i> (Charles Dickens) | |

Directions For Biographical Sketch

1. Choose a creative person who is no longer living - an artist, architect, writer, scientist, mathematician, inventor, entrepreneur, musician, composer, actor, dancer, athlete — who has had a **scholarly** biography written about him/her. A person creative in political or military leadership—a President, politician, spiritual or military leader or chief — is also a possibility, although you will have trouble with part 2 of the assignment, as *leadership is not fully discussed in UC*. "Scholarly" means that the author is a researcher, and that the biography contains an index, footnotes, and references. This should be the biography of a person in a domain of great interest to you. Look over the table and the handout so you know what information you will be looking for as you read.
2. Read the biography. Alternatively, you could find 4-5 factual/scholarly articles (you should be able to see where they got their information, a reference list, etc.) that review that person's life and works. One should be from www.biography.com and the other two can be articles or chapters found online or in print books.
3. Cross-check facts from these sources to make sure they are accurate. you may skim books and read chapters as you wish more information. You may also use databases in the library.
4. Fill out the handout information (template on Blackboard).
5. **Make a table** comparing the life to Piirto's findings in the textbook. See model in this syllabus. Refer to the chapter in *Understanding Creativity* that corresponds with that person's domain (Table template on Blackboard).
6. Copy the handout and table (Please use one sheet, front/back only).
7. Present your table and handout to the class. **Please share one good example of this person's work (video clip of a dance or film/acting role, picture of artwork, short reading of poetry, fiction, non-fiction work, etc.).**

See *UC*, chapter 5

| Piirto Pyramid Aspects | What <i>Understanding Creativity</i> says about persons creative in this domain | What the person being studied experienced |
|------------------------------|---|---|
| Genetic Aspect | | |
| Emotional Aspect | | |
| Cognitive Aspect | | |
| Talent in a Domain | | |
| “The Thorn” | | |
| Sun of Home | | |
| Sun of School | | |
| Sun of Chance | | |
| Sun of Gender | | |
| Sun of Community and Culture | | |

Biographical handout Information (Template on Blackboard)

Name of person studied

Your name

Title and location of at least one of the articles. (APA style)

Field(s) in which the person was (is) creative:

Dates (birth and death):

Major events in life:

Major contributions to the field:

The person’s Creative Process:

**Jigsaw *Understanding Creativity* Domain Chapters
One to Two students per chapter.**

20 point Gatekeeping/Jigsaw assignment

Choice of *Understanding Creativity* Domain Chapters 6, 7, 8, 9, 10, 11.
 Sign up for one chapter with 1-2 others. Read your assigned chapter and be prepared to work with a partner to plan a 10-minute review of the chapter. Create a PowerPoint presentation OR a handout. I will also give you some time in class to work through how you are going to present your chapter.
 In your handout include:
 *The Myers-Briggs Type(s) for this domain
 *The aspects of the Piirto Pyramid that are prevalent
 *The creative aspects (Core Attitudes/Seven I's/General Aspects) we have read about.
 Telling an interesting story from the chapter is always welcome.

Chapter sign-up

| | |
|---|--|
| <i>6 – Visual Artists/Architects</i> | |
| <i>7 – Creative Writers</i> | |
| <i>8 – Creative Writers: children with extraordinary writing talent</i> | |
| <i>9 – Creative scientists, mathematicians, inventors & entrepreneurs</i> | |
| <i>10 – Musicians, conductors, composers</i> | |
| <i>11 – Physical Performers: Actors, Dancers, Athletes</i> | |

DIRECTIONS FOR INDIVIDUAL CREATIVITY PROJECTS.

NOTE: The presentation of this project is due before the paper (Written Explanation). See the calendar for specifics.

This project can be in the **arts or humanities** (poetry, music, photography, drama, visual arts, dance or athletics, video, fashion); in the **sciences or mathematics** (chemistry, physics, biology, earth science, games, puzzles, proofs); in **business**; in **social sciences** (education, psychology, history, political science), **problem solving** (identifying a problem or need, working through the CPS or other model, finding and creating a solution to the problem), or in an **interdisciplinary** field.

Creativity is making something new, and so your project must be something new that you have made. Former projects by class members:

- an autobiographical video ("My creative self");
- performance of an original song;
- performance of an original radio play;
- design and modelling of an original dress for a sorority formal;
- a photographic exhibit;
- an exhibit of original art works;
- a reading of an original short story;
- an autobiographical multimedia presentation;
- a translation into English of some Chinese poetry;
- an original dance routine;
- designs for costumes for a play;
- original poetry;
- a business plan for a new business;
- a music video;
- philosophical musings about the meaning of life;
- display and demonstration of a particularly creative Thoughtlog.

NOTE: Do not do a project based on the seasons, as you used to do in elementary school. No Thanksgiving turkeys, Halloween pumpkins, autumn leaves, Christmas decorations, Easter bunnies, Mother's Day gifts, home decorating schemes, or food projects, and such. Many of you are creative in your home and in your cooking, but this is a project to have you take a few risks. If you want to do a project based on fabrics, it should be without a patterns, and emphasize a new design. No craft kids built from already existing patterns, no scrapbooking.

You will make a presentation of your individual creative project, with a handout for the audience.

I invite you to join an online or local community of Creatives in your area of interest. Do a search online to find free or inexpensive lessons or tutorials, try local galleries, yoga studio, arts centers, craft or art stores (please focus on an art technique, rather than a crafting

technique), music shops or guitar stores. Focus on your own creativity, not lessons or techniques to teach others.

*Physical Performing = creative movement, belly dance, specific styles of yoga or dance (hip hop, tap, ballet, jazz, modern), comedy . . .

*Visual arts = sculpture, painting (oils, acrylics, watercolors, mixed media), metalwork, filmmaking . . .

*Music = specific instrument, singing, yodeling, songwriting, drumming . . .

*Creative Writing

A few examples:

*Artist A Day at <http://www.artistaday.com/?p=8949>

*Writer's Almanac at The Writer's Almanac <http://writersalmanac.publicradio.org/newsletter>

Requirements for presentation of individual creative project:

The project should contain each of these parts.

1. **Written explanation and reflection** (at least 350 words, double-spaced). APA title page, no citations/reference needed, but do give credit to sources you use besides Piirto. See below for guiding questions and statements. This is submitted to the dropbox.
2. **One-page handout** or program for your presentation, to be given to the class.
3. A presentation of the project during class at the time scheduled. Length available for presentation based on size of class.

Make the handout **creative!** This is what your fellow classmates will have of your creativity project.

Written Explanation and Reflection on the Individual Creativity Project

In your Written Explanation paper (at least 350 words, use professional writing, but no need for citations) to be handed in with the project, here are some ideas for reflection.

- 1.. My creative process in developing this project, including a timeline.
 - How much time I spent on this project (# of hours)
 - My goals in developing this project.
 - What I would do differently.
 - How have I used one or more of the 5 core Attitudes for Creativity?
Naivete, Risk-taking, Group Trust, Self-Discipline, Tolerance for Ambiguity
 - How have I used the Seven I's? (choose the most relevant ones)
 - How did I use creativity rituals?
 - How did I experience "oceanic consciousness" or "flow"?
 - What did I learn about myself in doing this?
 - What did I learn about the creative domain in doing this project?

| Piirto Model of Creativity Training | |
|--|---|
| Theme | Activities |
| Core Attitudes | Risk-taking (The Princess and the Pea) Naiveté (The Raisin Meditation) Group trust (Red Wounds) Tolerance for ambiguity (More than one right answer) Self-discipline (Thoughtlogs--Individuation) |
| Seven I's | <ol style="list-style-type: none"> 1. Imagery (10- minute movie, archetypes) 2. Imagination (finger painting, clay, poetry, fiction) 3. Intuition (intuition probe, psychic intuition, dreams) 4. Insight (grasping the gestalt, Aha! Zen Sketching) 5. Inspiration (visitation of the muse, dreams, travel, others, I'll show you, frustration) 6. Incubation (See Meditation) 7. Improvisation (jazz, theater, word rivers, writing practice, creative movement, rhythm and drumming, scat singing, doodling) |
| General Practices | <ol style="list-style-type: none"> 1. The need for solitude; 2. Creativity rituals; 3. Meditation; 4. Exercise, especially walking; 5. The quest for silence; 6. Synchronicity; 7. Divergent production practice; 8. Creativity salon; 9. Individual or group creativity projects; 10. Creativity as the process of a life; 11. Supporting—Visiting bookstores, museums, concerts, plays, movies, readings or lectures. |

EDIS 654 Schedule

NOTE: *Class is from 3:45 to 7:05 p.m. with one 10-minute break. *We may or may not get to all the class activities.

If you are attending the Ohio Association for Gifted Children Spring Teacher Academy and attend at least one session on Creativity or Visual and Performing Arts, you may submit a Focus Question response to that session to substitute for any of the Focus Questions 2-5.

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| <p>Session 1 Face 2 Face January 25</p> | <p>Course Overview. Core Attitudes of the Creative Process. Creative exercise - The Raisin Meditation (naiveté), Sketches (insight), The Princess and the Pea (risk-taking).</p> |
| <p>Session 2 Online February 1</p> | <p><u>Read and do for February 1:</u> -Readings for Focus Question #1. -Focus Question #1 response. -(See Appendix B in <i>UC</i> and <i>CF21CS</i> for Focus Question prompts). -Work in Thoughtlog at least ten minutes per day.</p> <p><u>Due in dropbox by midnight February 1:</u> -Focus Question #1: Choose a focus question from one of these chapters.</p> |
| <p>Session 3 Face to Face February 8</p> | <p><u>Read and do for February 8:</u> -Focus Question #2 Choice reading/response. -Read article “What Matters” on Blackboard</p> <p><u>Due in dropbox by midnight February 8:</u> -Focus Question #2. Please be ready to share your response in class tonight. -Work in Thoughtlog.</p> <p><u>Class Activities:</u> -Bring hard copy/electronic copy of Focus Questions #1 and #2 to share. -Creative exercise – Labyrinth “walking” (incubation, meditation). -Sculpture (imagination, naiveté, insight, group-trust). -Discuss <i>UC</i> chapter presentations, if needed</p> |
| <p>Session 4 Online February 15</p> | <p><u>Read and do for February 15:</u> -Focus Question #3, Choice reading/response.</p> <p><u>Due in dropbox by midnight February 15:</u> -Focus Question #3</p> |

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| <p>Session 5 Face to Face February 22</p> | <p><u>Read and do for February 22:</u> -Jigsaw your chapter in <i>Understanding Creativity</i> and create a handout or presentation with your partner. -Be working in your Thoughtlog -Be reading your biography -Be considering and working on your Creativity Project</p> <p><u>Class Activities for February 22:</u> -You will have time to meet with your partner and work out your 5-10 minute jigsaw on your chapter using your handout/presentation. -Jigsaw groups on Chapters 6-11 -Creative exercise – Drumming (improvisation)</p> |
| <p>OAGC Spring Teacher Academy February 26-27</p> | |
| <p>Session 6 Online March 1</p> | <p><u>Read and do March 1:</u> -Focus Question #4, Choice of readings. -Work in Thoughtlog -Work on Biographical Sketch -Work on Creativity Project -Work on Meditation Day Reflection</p> <p><u>Submit to the dropbox by midnight March 1:</u> -Focus Question #4.</p> |
| <p>Session 7 Face to Face March 8</p> | <p><u>Read and do for March 8:</u> -Work in Thoughtlog, Creativity Project. -Finish Biographical Sketch handout and prepare for presentation.</p> <p><u>Submit to the dropbox by midnight March 8:</u> -Biographical Sketch handout</p> <p><u>Class Activities for March 8:</u> -Biographical Sketch sharing and discussion. -Sharing out from anyone who attended the OAGC Fall Conference. -Discuss the new <i>Ohio Rule</i> as pertains to Creativity, Visual and Performing Arts.</p> |
| <p>Session 8 Online March 15</p> | <p><u>Read and do for March 15:</u> -Work in Thoughtlog. -Be working on Creativity Project. -Remember your Live Performance OR Film Reflection. -Focus Question #5 Readings.</p> <p><u>Submit to dropbox by midnight March 15:</u> -Focus Question #5 Response</p> |

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| <p>Session 9 Face to Face March 22</p> | <p><u>Read and do for March 22:</u> - Creativity Project Written Explanation. - All written assignments (Live Performance or Film Reflection) should be in by November 27.</p> <p><u>Class Activities for March 22:</u> -Turn in Thoughtlog. I will provide an envelope for you to write you address on so I can return your Thoughtlogs to you. -Share Creativity Projects and one-page handout. (10 minutes each).</p> |
| <p>Session 10, 11, 12 Face to Face Saturday, March 24</p> | <p>-Meet at 9:30 at the Cincinnati Shakespeare Company Otto M. Budig Theater. 1195 Elm Street, Cincinnati -Lunch together (either in Cincinnati near the theater or at the Art Museum) -Meet at 1:00, Cincinnati Art Museum, 953 Eden Park Drive, Cincinnati The Art Museum is free, as is parking. Wow.</p> <p>-Bring your Thoughtlog. -Bring an inspirational text (poem, excerpt, religious verse) to share. -You will need money for lunch and parking on the street/covered lots near the theater. -See Blackboard for detailed information and maps.</p> <p>Immediately after this day, write up and submit your Meditation Day Reflection.</p> |
| <p>Friday, March 31</p> | <p><u>Submit by midnight, Monday, March 31:</u> -Live Performance OR Film Reflection -Creativity Project Written Explanation -Meditation Day Field Trip Reflection -Please complete the online course evaluation, which is anonymous. If 100% of the class completes this, 10 bonus points for everyone!</p> |