

ASHLAND UNIVERSITY

GRADUATE EDUCATION
COURSE SYLLABUS

Credit Hours: GRAD 3 UNDERGRAD
Field/Clinical Hours:

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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

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:

Simulations	Discussion
Creativity exercises	Performers
Journals	Guest speakers
Lectures	Group activities

Description of field/clinical experiences:

FIELD EXPERIENCE – a Saturday group field experience to a cemetery, place of worship and an 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
- Scholarly biographical sketch
- Individual creativity project

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 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**

Summary of Grade Components

Assignment	Points
Participation (Discussion responses, Synchronous online session)	50
Thoughtlog Self-Reflection	50
Focus Question Responses (6 X 20)	120
Meditation Day Reflection	50
Jigsaw of UC Chapter	30
Biographical Sketch	50
Creativity Project	50
	400

Resource Notebook

*Students will begin compiling an AU Resource Notebook in EDIS 650 and continue adding to it throughout their program. The student determines his/her format (hard copy or electronic) for the Notebook, as long as there is some way to submit it to the instructor at the end of the program (during 796). A list of all Resource Notebook items is provided on Blackboard, however, items required from EDIS 654 include:

654	Biographical Sketch handout Creativity Project Cash Ch. 10 Wiki (practical ideas for Creative Thinking) Any assignments, notes or activities chosen by the instructor or graduate student
Local Documents	Creative Thinking Ability service settings for your district (if applicable) Visual/Performing Arts service settings for your district (if applicable)

Assignments and Requirements in Detail

Thoughtlog

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: You may use whatever form you wish, whatever is best suited to your style of reflection. It could be more traditional, like a small notebook or sketchbook, or less traditional like an online journal, short daily video reflections, multimedia documents. Make sure you can organize them in chronological order.

Work in your Thoughtlog each day for about 10 minutes. Carve out this time for **you**, many 654 students simply tell their families, "This is an assignment, I need 10 minutes without interruption." You may want to try working at the same time every day. You may want to use automatic writing (just put your pen on the paper and write). Or you may want to draw, sketch, write music, do lyrics, do a collage, cut out things from the newspaper or anything that will help your creativity take notes on the day.

Date your entries before beginning.

I may have suggested prompts embedded in the calendar, and you may also react to the exercises assigned in the course, but remember that the focus of this Thoughtlog is creativity, especially your personal creativity. Do not make the thoughtlog a diary of your every thought, or a to-do list, but try to make it a record of your awareness of your own and others' creativity. Use your Thoughtlog to work through and record your progress on your Individual Creativity Project.

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 on or think about your own creativity, and in your Thoughtlog each day.

In Week 7 you will be asked to submit a short journal that describes your work with your thoughtlog, and you will assign your own grade/points. You are on your honor.

Focus Questions

These are 5 written/image/creative responses to chosen assignments in *Understanding Creativity*, *Creativity for 21st Century Skills* and posted online readings.

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) 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) 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) 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 (PDF if you absolutely must) and upload it to the dropbox.

Focus Question 1 Scavenger Hunt

1. Read the Preface & Chapter 1 *Understanding Creativity (UC)*, the Preface & Chapter 1, *Creativity for 21st Century Skills (CF21CS)*
2. Go on a Creativity Scavenger Hunt. Spend one-two days traveling through your day with a camera and an eye toward creativity. Take pictures of anything you feel is creative – visual/performing arts creative and/or a creative solution to a problem. Choose 5.
3. Create a PowerPoint or Prezi (or similar presentation), sharing at least 5 images and connecting them to creativity, refer to the readings at least twice, citing the ideas by page number even if you don't use direct quotes (author, year. p. ?). This is so your colleagues are informed. There should be pictures and text. Include a title slide with your name, where and what you teach.
4. Submit to the discussion board.
5. View as many as you can, but at least three of your colleagues' presentations and comment on three. Choose presentations that have no responses. This way everyone has a response. Consider:
 - Relate to and reflect on the creativity you saw.
 - Connect to your thoughts on creativity and your own Scavenger Hunt response. What does this remind you of? What does it make you think of?
 - Or you can respond creatively with poetry or a creative work of your own.

Focus Questions 2 - 5

Focus Questions 2 and 3. Choose one for FQ2 and one for FQ3 (20 pts each)	<p>Identification</p> <ul style="list-style-type: none"> -Read <i>Talented Children and Adults</i> Chapter 4. Link on Blackboard -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 <p>http://education.ohio.gov/Topics/Other-Resources/Gifted-Education/Gifted-Screening-and-Identification/Visual-and-Performing-Arts-Identification</p> <p>FQ: Find your district's identification protocol for Creativity and the two Visual/Performing Arts areas you chose to read about. Summarize this process, commenting and reflecting on its clarity and usefulness, its</p>
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See Links to docs on Blackboard	ability to capture diverse and nontraditional students, and other aspects meaningful to you. Post to the dropbox.
	<p>Creativity Assessments -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.</p> <p>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. Post to the dropbox.</p>
	<p>Encouraging Creativity, Working creatively in an institution -Chapters 3 and 4, <i>UC</i> -Chapter 6, <i>CF2ICS</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>
Choose one Focus Question in any format for FQ4 and one for FQ5 (20 pts each)	<p>The Creative Process/5 Core Attitudes -Ch. 3, <i>UC</i> -Ch. 2, <i>C2ICS</i></p> <p>Inspiration -Ch. 3, <i>CF2ICS</i></p> <p>The 6 Other I's/General Practices -Ch. 4, 5, <i>CF2ICS</i></p>

Focus Question 6

Read Chapter 10 in the Cash textbook “Creative Thinking: Stepping Outside the Box.” In the Wiki chart, type your name and sketch out a practical activity for your classroom where you might use one or more of Cash’s ideas in your classroom.

Meditation Day Reflection

Of either the Meditation Day Field Trip on June 14 OR choose two Meditation Day activities and reflect on them.

Your name
 The date
 Title of this Reflection

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. Connect your experience with the ideas, concepts, and topics we have read/discussed in 654. 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.

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.

If you are unable to attend the Meditation Day Field Trip, choose two of the following and write a reflection paper as above.

Choice: 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.

Choice: 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

<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>Girl with the Pearl Earring</i> (Vermeer, artist)	<i>Total Eclipse</i> (poets Arthur Rimbaud and Paul Verlaine)
<i>Ray</i> (singer/musician Ray Charles)	
<i>The Buddy Holly Story</i> (early rock star)	<i>Artemisia</i> (visual artist Artemisia Gentileshi)
<i>Kinsey</i> (Albert Kinsey, scientist)	<i>Hillary and Jackie</i> (music prodigies string players)
<i>Walk the Line</i> (Johnny Cash, country singer)	<i>Pandaemonium</i> (poets Wordsworth and Coleridge)
<i>A Beautiful Mind</i> (John Nash, mathematician)	<i>Iris</i> (writer Iris Murdoch)
<i>Shine</i> (David Hefgott, pianist)	<i>Impromptu</i> (Chopin, George Sand, Mussat)
<i>La Vie En Rose</i> (Edith Piaf, singer)	<i>Klimt</i> (Norwegian painter Gustav Klimt)
<i>Bright Star</i> (John Keats, poet)	<i>El Greco</i> (Spanish painter El Greco)
<i>John Adams</i> (HBO series on founding father)	<i>Creation</i> (Darwin)
Agora (Hypatia, female mathematician)	<i>Hemingway and Gellhorn</i> (writers Ernest Hemingway and Martha Gellhorn)
<i>Coco Chanel & Igor Stravinsky</i> (fashion designer and avant-garde composer)	
<i>The Last Station</i> (Russian writer Leo Tolstoy)	<i>Hitchcock</i> (Alfred Hitchcock, film director)
<i>Miss Potter</i> (children's writer Beatrix Potter)	<i>Mr. Turner</i>
	Other film with instructor permission

Choice: Personal Meditation Day Field Trip

Take at least 3-hours/a half day *alone* to meditate on your own creativity.

Set aside 3 hours *alone* to visit one or more of the following on your own: an art museum, cemetery, church, wilderness/park, or other such place. The purpose of the day is to sit quietly with your creative self.

Reflect: What do I value? Does my life reflect those values? Is there a creative self I had once that I no longer allow time for? Take pictures, write your thoughts or poetry, make sketches, etc. Respond in a way that is most comfortable to you. Immediately afterward write up your reflection 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.

Length: 375 to 500 words. Double-spaced, Times New Roman 12 pt. font. Professional writing (no contractions, refer to readings/authors, but APA citations not necessary), you should use first person. Please include pictures or images or pages from your thoughtlog.

You may choose to do this for an entire day or for two half days to different places, which would count as the entire Meditation Day assignment.

Jigsaw Understanding Creativity

With a colleague, read and prepare one chapter from *Understanding Creativity* chapters 6, 7, 8, 9, 10 or 11 for jigsaw with a one-page handout or a 3-5 slide presentation (PowerPoint or Prezi) that includes the following:

- *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.
- *An interesting story from the chapter is always welcome.

Post this to the discussion board. View them all, comments welcome but not necessary.

There is a Wiki sign-up on Blackboard. You may or may not have a partner.

6 – Visual Artists/Architects

7 – Creative Writers

8 – Creative Writers: children with extraordinary writing talent

9 – Creative scientists, mathematicians, inventors & entrepreneurs

10 – Musicians, conductors, composers

11 – Physical Performers: Actors, Dancers, Athletes

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 or choose at least three scholarly articles on this person’s life.

4. Fill out the handout information (template on Blackboard) and table comparing the life to Piirto’s findings in the textbook. Refer to the chapter in *Understanding Creativity* that corresponds with that person’s domain.

6. Post a 7-8-minute video discussing this handout and table to the Discussion Board . If possible 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.).

Chart Template (Template on Blackboard)

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		

Piirto Pyramid Aspects	What <i>Understanding Creativity</i> says about persons creative in this domain	What the person being studied experienced
Sun of School		
Sun of Chance		
Sun of Gender		
Sun of Community and Culture		

Biographical handout

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:

Individual Creativity Projects.

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 related to your teaching assignment. 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 kits built from already existing patterns, no scrapbooking. You may not finish your project in this 7-week timeframe. You will make a presentation of your individual creative project.

The project should contain each of these parts.

1. Written explanation posted to the dropbox (at least 350 words, double-spaced). APA title page, no citations/reference needed, but do give credit to sources you use besides Piirto. Include why you chose this type of project, the Piirto concepts you used, what you learned about yourself, how you might continue your own creative work.
2. A 5 minute video posting sharing your project. We may also opt to share these projects face to face during our Meditation Day Field Trip.

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

Please keep up with assignments, especially those shared in discussion boards and video postings. The course is seven weeks, but a week grace period at the end of the Summer A session allows you to better spend time with the material and catch up a bit. The course dropboxes will close Saturday, June 29, at midnight.

Week	Readings and Assignments Always have your thoughtlog handy when you view the weekly videos.	Due
Week 1 May 6 – 12	<ul style="list-style-type: none"> -View the Week 1 Video. Have your thoughtlog and a handful of raisins or other small sweets. (Course overview, Core Attitudes of the Creative Process, The Raisin Meditation, Princess and the Pea) -Focus Question 1 (Scavenger Hunt) -Begin Thoughtlog -Begin thinking about your Creativity Project -Read your Biography, view the handout template for the Biographical Sketch assignment to guide your reading -Prepare your technology to join the Collaborate Session -Get a small amount of clay for next week. -Sign up for the Jigsaw chapter 	-Post Focus Question 1 (FQ1) to Discussion Board
Week 2 May 13 – 19	<ul style="list-style-type: none"> -View the Week 2 Video. Have a printout of the Labyrinth handout and a lump of clay about the size of your fist. (the Ohio Operating Standards, mindfulness, “What Matters” Sculpture) -(optional) Read or skim the “What Matters” article on Blackboard -Focus Question 2 readings and work: Please do either the Identification OR Assessment options to discuss in the Synchronous Online Session. -Thoughtlog each day -Settle on a Creativity Project and begin -Reading/working on your Biography Sketch 	-FQ2 to dropbox -Sculpture
Synchronous Online Session Thursday, May 16, 6:30-8:30 pm	<p>Thursday, May 16 from 6:30 to 8:30 pm</p> <p>You should have the syllabus handy, your sculpture, thoughtlog, your Biography text, and be prepared to discuss your thoughts on the Creativity Project.</p> <ul style="list-style-type: none"> -We will also determine the Meditation Day Field Trip (date and place) -This Collaborate Session will be open throughout the semester, in case we wish to meet again, or if you wish to meet with your Jigsaw partner. 	

Summer Online Session A, 2019

<p>Week 3 May 20 – 26</p>	<p>-View the Week 3 Video. Have colored paper and a glue stick. No scissors. (“Creativity Monsters”) -Focus Question 3 readings and work -Thoughtlog each day -Work on your Creativity Project -Reading/working on your Biography Sketch -Divide your Jigsaw chapter with your partner. I will leave the Collaborate room open at all times for you to meet with your partner, if you wish.</p>	<p>-FQ3 to dropbox</p>
<p>Week 4 May 27 – June 2</p>	<p>-View the Week 4 Video (WEP and service options for V/Parts and CTA, more on mindfulness) -Jigsaw with your partner the domain-based chapter from <i>Understanding Creativity</i> and post to the discussion board -Thoughtlog each day -Work on your Creativity Project -Reading/working on your Biography Sketch</p>	<p>-Jigsaw posting to Discussion Board</p>
<p>Week 5 June 3 – 9</p>	<p>-View the Week 5 Video (Integrating Creativity into the Classroom) -Focus Question 4 -Thoughtlog each day -Work on your Creativity Project -Finish your Biographical Sketch handout and video. Post both to the Discussion Forum by Friday of this week.</p>	<p>-FQ4 -Biographical Sketch video posted to Discussion -Biographical Sketch handout posted to</p>
<p>Week 6 June 10 - 16</p>	<p>-View the Week 6 Video (Integrating Creativity into the Classroom) -FQ 5 -FQ 6 -Thoughtlog each day -Work on your Creativity Project write-up and group presentation, if you are attending the in-person Meditation Day. If not attending, please post a short video or document/presentation outlining your project to the Discussion Board.</p>	<p>-FQ5 to dropbox</p>
<p>Friday, June 14 9:30-4:00 Meditation Day Field Trip</p>	<p>Meet at the place/time determined by the group. Bring your thoughtlog, be ready to share your Creativity Project with the group. You will need to bring money for lunch and any entrance or parking fees.</p>	

<p>Week 7 June 17-23</p>	<ul style="list-style-type: none"> -View the Week 7 Video (Your thoughts on Integrating Creativity into the Classroom) -FQ6 to the Wiki chart -Thoughtlog Self-Assessment -Creativity Project Write-up -Meditation Day Reflection -Please complete the AU Course Evaluation. You should receive an invitation in your AU email. -Please submit a short reflection journal to Blackboard. This is the first time this course is online, so I would love to hear your thoughts/comments. Comment on the texts, activities and assignments, discussion boards, field components, etc. Thank you! 	<ul style="list-style-type: none"> -FQ6 to the Wiki Chart -Thoughtlog Self-Assessment -Meditation Day Reflection to the dropbox. -Course Reflection Journal (optional/10 bonus points) -Download, format, and keep the FQ6 Wiki chart for your Resource Notebook.
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The Blackboard site will be open and available through the summer. Please post all assignments by **Friday, June 28**. I promise to share with you pictures of my Creativity Course in Florence!