

Revised: 2016

Ashland University  
Dwight Schar College of Education  
Department of Doctoral Studies and Advanced Programs  
Syllabus and Calendar  
Online Coursework  
Fall, 2019

Dr. Jennifer Groman  
[jgroman@ashland.edu](mailto:jgroman@ashland.edu),  
257 Schar College of Education,  
(cell) 419-651-2586 (office) 419-289-2157  
Office hours 10:30-12:30 daily  
Other hours by appointment or by chance

Ungrad/GRAD XXX

Credit Hours: 3  
Field/Clinical Hours: 0

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.

Prerequisites:

EDIS 650 and EDIS 651, or by permission of program director

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

25

Fall, 2019  
654OL

Fees and charges:

Tuition. May include technology fee.

Effective catalog date for master syllabus:

2016

Student assessment criteria:

Students will be assessed using readings and responses, a thoughtlog, a creativity project, integrating course concepts with a scholarly biography of a famous creative individual and with field trip options, attendance and participation in online discussions.

Required texts and/or references:

Cash, R. (2011). *Advancing differentiation*. Minneapolis, MN: Free Spirit.

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 21<sup>st</sup> Century Skills*. Rotterdam, Netherlands: Sense Publishers.

Suggested instructional strategies:

|                        |                                    |
|------------------------|------------------------------------|
| Lecture                | Group and individual presentations |
| Simulation             | Shared inquiry                     |
| Role-playing           | Guest presenters                   |
| Small-group discussion | Case Study                         |

Description of field/clinical experiences:

FIELD EXPERIENCE – a Saturday group field experience or similar individual 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.

Faculty who frequently teach the course:

Licensure programs in which course is required:

Endorsement/Gifted

If the course is offered for either undergraduate or graduate credit identify the respective difference in expectations:

Graduate Credit Only

**Academic Integrity**

Students are responsible for reading, understanding, and abiding by the academic integrity

Fall, 2019

654OL

policies in the Ashland University catalogs:

<https://www.ashland.edu/administration/office-records-and-registration/academic-integrity-policy>

#### HLC statement for online and hybrid courses

This course format consistently meets the same quality, assessment, learning outcomes, and requirements of the traditional semester offering of this course.

#### Student Accessibility

It is Ashland University's goal that learning experiences be as accessible as possible. If you anticipate or experience physical or academic barriers based on a disability, please contact the Student Accessibility Center at 419-289-5904, or send an email to [au-sac@ashland.edu](mailto:au-sac@ashland.edu). The Student Accessibility Center and the course instructor will work together in order to establish accommodations, and to meet your learning needs.

#### Tutoring included in your tuition

AU provides students with peer tutoring **in any of your undergraduate courses**, drop-in on most requested courses from Monday – Thursdays 7 – 9 pm. **We also offer Time Management, Study Skills, Note Taking, and Test Taking Strategies tutoring.**

Please visit [www.ashland.edu/tutor](http://www.ashland.edu/tutor) for a full drop-in courses schedule or click on “One on One Tutoring” to request a tutor by filling out the form, and we will be in touch with you very soon. The ideal time to request tutoring is during your 3rd week of class to get you ready for your mid-term taking place during week 8.

Questions? Denisia Stoops, Tutoring Programs Coordinator, [dstoops@ashland.edu](mailto:dstoops@ashland.edu), 419.207.6779, or 701 Library during regular business hours.



Walk-in



Request a tutor

#### Course Content

##### 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.

#### Suggested instructional strategies:

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

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 6<sup>th</sup> 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 (5 X 20)                                | 100        |
| Creativity Monster and What Matters sculptures                   | 20         |
| Meditation Day Reflection  | 50         |
| Jigsaw of UC Chapter   | 30         |
| Biographical Sketch  | 50         |
| Creativity Project   | 50         |
|  | <b>400</b> |

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<br>Creativity Project<br>Cash Ch. 10 ideas (practical ideas from student/classmates for Creative Thinking)<br>Any assignments, notes or activities chosen by the instructor or graduate student |
| Local Documents | Creative Thinking Ability service settings for your district (if applicable)<br>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 12 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 written/image/creative responses to chosen assignments in *Understanding Creativity, Creativity for 21<sup>st</sup> 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. Your options are:

- 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 21<sup>st</sup> Century Skills (CF21CS)*
2. Go on a Creativity Scavenger Hunt. Spend one-two days traveling 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. ?). There should be pictures and text. Include a title slide with your name, where and what you teach and any personal information you wish to share.
4. Submit to the Padlet via the link on Blackboard.
5. View them and comment on two. Choose presentations that have no responses.

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 - 4

|   |  |
|---|--|
| <p>Focus Questions 2 and 3. Choose one for FQ2 and one for FQ3 (20 pts each)</p> <p>See Links to docs on Blackboard</p> | <p><b>Identification</b></p> <ul style="list-style-type: none"> <li>-Read <i>Talented Children and Adults</i> Chapter 4. Link on Blackboard</li> <li>-ODE’s Ohio Rule for Identifying and Serving Children who are Gifted, Creativity identification section</li> <li>-Choose two of ODE’s guides for Identification of students who are gifted in Visual Arts, Drama/Theatre, Music, and/or Dance</li> </ul> <p><a href="http://education.ohio.gov/Topics/Other-Resources/Gifted-Education/Gifted-Screening-and-Identification/Visual-and-Performing-Arts-Identification">http://education.ohio.gov/Topics/Other-Resources/Gifted-Education/Gifted-Screening-and-Identification/Visual-and-Performing-Arts-Identification</a></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 ability to capture diverse and nontraditional students, and other aspects meaningful to you. Post to the Padlet under the heading Identification.</p> |
|   | <p><b>Creativity Assessments</b></p> <ul style="list-style-type: none"> <li>-Chapter 12, <i>UC</i></li> <li>-For a quick look at a few Creativity Assessments see <a href="http://www.indiana.edu/~bobweb/Handout/cretv_6.html">http://www.indiana.edu/~bobweb/Handout/cretv_6.html</a></li> <li>-Search one or two of the Creativity Assessments outlined by Piirto for more information and examples.</li> </ul> <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 – or both. Post to the Padlet under the heading Creativity Assessments.</p>  |
|   | <p><b>Encouraging Creativity, Working creatively in an institution</b></p> <ul style="list-style-type: none"> <li>-Chapters 3 and 4, <i>UC</i></li> <li>-Chapter 6, <i>CF21CS</i></li> </ul> <p>FQ: Choose a focus question for one of the chapters, or create an image or plan how you might use one of the ideas in your classroom. Post to the Padlet under the heading Encouraging Creativity in an institution</p>  |
| <p>Choose one Focus Question in any format for FQ4</p> <p>Post to FQ4 Dropbox</p>                                       | <p><b>The Creative Process/5 Core Attitudes</b></p> <ul style="list-style-type: none"> <li>-Ch. 3, <i>UC</i></li> <li>-Ch. 2, <i>C21CS</i></li> </ul> <hr/> <p><b>Inspiration</b></p> <ul style="list-style-type: none"> <li>-Ch. 3, <i>CF21CS</i></li> </ul> <hr/> <p><b>The 6 Other I’s/General Practices</b></p> <ul style="list-style-type: none"> <li>-Ch. 4, 5, <i>CF21CS</i></li> </ul>   |



### Focus Question 5

Read Chapter 10, “Creative Thinking: Stepping Outside the Box” in the Cash textbook *Advancing Differentiation*. In the Cash Chapter Ideas Padlet, 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. You can post pictures or documents as well.

### Meditation Day Reflection . . .

. . . of either the Meditation Day Field Trip on October 19 OR choose two Meditation Day activities and reflect on them in one paper.

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 single reflection paper that contains both your choices.

#### **Choice 1: 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). You must connect with at least three aspects of creativity we have learned about in this course.
3. Length: 300-350 words. Double-spaced, Times New Roman, 12 pt. font. Professional writing, first person.

#### **Choice 2: 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). You must connect with at least three aspects of creativity we have learned about in this course.

3. Length: 300-350 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 <sup>th</sup> 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 &amp; 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)                                |  |
|  |  |

### Choice 3: 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: 300-350 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 a half day (which would count as one of the two Meditation Day assignments) an entire day or for two half days to different places, both of 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 Padlet. View them all, comments welcome but not necessary.

**There is a sign-up on the Padlet. 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 handout of some sort (a PowerPoint, Prezi, Word doc or PDF) and/or 7-8-minute (no longer!) video of your handout 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                  |   |   |
| 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.**

Fall, 2019

654OL

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. **No home-based projects – that includes room, house, or garden redecorating or remodeling.** 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. It is fine if you do not finish your project by the end of the semester. You will make a presentation of your individual creative project.

The project should contain each of these parts.

1. Written explanation posted to the Padlet (which may include pictures, may be in PowerPoint, Prezi, Word, or PDF, video format of 5 minutes or less or other style). Include the following five points:

1. Rationale – why you chose this type of project.
2. At least THREE concepts we studied this semester.
3. What you learned about yourself.
4. What you learned about creative individuals that is applicable to your classroom.
5. How you might continue your own creative work.

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

**EDIS 654 Schedule**

NOTE: If you are attending the Ohio Association for Gifted Children Fall Conference, 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. Post to the OAGC Conference Padlet column.

Unless otherwise indicated, dropboxes close 7 days after the assignment is due. You may upload the assignment before this grace period expires without penalty.

Please remember to revisit the dropbox for your graded assignment and read my comments.

All Padlet walls are easily downloaded and/or printed, so you can keep this work for your notebook. Simply make sure you do so in the final week of the course, before it closes.

| <b>Weeks<br/>(Monday –<br/>Sunday)</b> | <b>Readings and Assignments<br/>Always have your thoughtlog handy when you view the<br/>weekly videos.</b>   | <b>Due at the end of<br/>the week (Sunday)<br/>at midnight.</b>   |
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| <b>Week 1<br/>Sept. 16 - 22</b>        | <ul style="list-style-type: none"> <li>-View the Week 1 Video. (Course overview and the Piirto model, Risk Taking = The Power of the Blank Page/Princess and the Pea, The I’s of Imagery, Imagination, Insight = Creativity Monsters).Have your thoughtlog. Also have assorted colored paper or magazines to tear and a glue stick. No scissors necessary.</li> <li>-Focus Question 1 (Scavenger Hunt)</li> <li>-Begin Thoughtlog</li> <li>-Begin thinking about your Creativity Project</li> <li>-Be reading your Biography, view the handout template for the Biographical Sketch assignment to guide your reading</li> <li>-Sign up for the Jigsaw chapter on the Padlet column.</li> <li>-For next week’s video, have a handful of raisins or other small sweets.</li> </ul> | <ul style="list-style-type: none"> <li>-Post Focus Question 1 (FQ1) Scavenger Hunt to Padlet</li> <li>-Submit to dropbox one PPT slide with: picture of monster, your name, any title/words of explanation. Submit by September 24, please so I can compile them for our online meeting!</li> </ul> |
| <b>Week 2<br/>Sept. 23 - 29</b>        | <ul style="list-style-type: none"> <li>-View the Week 2 Video. (The Ohio Operating Standards, Core Attitude of Naivete = The Raisin Meditation.) Have your thoughtlog and a handful of raisins or other small sweets.</li> <li>-Focus Question 2 readings and work.</li> <li>-Get a small amount of clay for Week 3.</li> <li>-Work in your Thoughtlog</li> <li>-Consider your Creativity Project</li> <li>-Read your Biography using the handout to take notes</li> <li>-Prepare your technology to join the Collaborate Session</li> </ul>   | <ul style="list-style-type: none"> <li>-Submit your Creativity Monster by 9/24</li> <li>-View all FQ1 on Padlet. Comment on two.</li> <li>-FQ2 due to Padlet</li> </ul>   |

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| <p><b>Synchronous Online Session</b><br/><b>Thursday, September 26, 6:30-8:30 pm</b></p> | <p>Thursday, September 26, from 6:30 to 8:30 pm<br/>You should have the syllabus handy (and any questions you have), your thoughtlog, your Creativity Monster, your Biography text, and be prepared to discuss your thoughts on the Creativity Project.<br/>-We will also determine the Meditation Day Field Trip (place) for those who wish to attend.<br/>-This Collaborate Room will be open throughout the semester, in case we wish to meet again, or if you wish to meet with me, or if you wish to meet with your Jigsaw partner there – I don't need to be present for you to be able to use the online room.</p> |  |
| <p><b>Weeks 3</b><br/><b>Sept. 30 – Oct. 6</b></p>                                       | <p>-View the Week 3 Video. (Group Trust = the Creativity Monster slideshow. Imagery, Imagination = “What Matters” Sculpture. Meditation, Incubation = Labyrinth) Have a printout of the Labyrinth handout and a lump of clay about the size of your fist.<br/><br/>-Focus Question 3 readings and work<br/>-Thoughtlog each day<br/>-Settle on a Creativity Project and begin<br/>-Reading/working on your Biography Sketch<br/>-(Optional) Read or skim the “What Matters” article on Blackboard [A practical use of the sculpture activity]</p>   | <p>-FQ3 to Padlet<br/><br/>-One PPT slide with: picture of sculpture, your name, any title/words of explanation.</p> |
| <p><b>Week 4</b><br/><b>Oct. 7 - 13</b></p>  | <p>-View the Week 4 Video. (WEP and service options for V/Parts and CTA = Tolerance for Ambiguity.. )<br/><br/>-Divide your Jigsaw chapter with your partner, if applicable. I will leave the Collaborate room open at all times for you to meet with your partner, if you wish.<br/><br/>-View the What Matters Sculpture presentation on Padlet. Comment if you wish.<br/>-Thoughtlog each day, Creativity Project, reading/working on your Biography Sketch</p>  | <p>-Read and outline your <i>UC</i> chapter.</p>   |
| <p><b>Week 5</b><br/><b>Oct. 14 – 20</b></p>   | <p>-View the Week 5 Video. (Intuition, Insight = Gift from an Elder.)<br/><br/>-Jigsaw with your partner (if you have one) the domain-based chapter from <i>Understanding Creativity</i> and post to the UC Padlet.<br/><br/>-Work on Thoughtlog, Creativity Project, Biography Sketch</p>  | <p>-Jigsaw <i>UC</i> domain chapter posted to Padlet</p>   |



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| <p><b>Week 6</b><br/><b>Oct. 21 - 27</b></p>  | <p>-View the Week 6 Video (Convergent and Divergent Thinking = Creating Chaos and Finding Meaning, Creative Problem Solving)</p> <p>-Focus Question 4 reading and writing<br/>-Work on Thoughtlog, Creativity Project, Biography</p>  | <p>-FQ4 to dropbox</p>  |
| <p><b>Saturday, October 19 9:30-4:00</b><br/><b>Meditation Day Field Trip</b></p>   | <p>Optional. There are alternate assignment choices. Meet at the place/time determined by the group. (Cleveland or Columbus)</p> <p>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>If you do not attend this, begin working on two Optional Field Trip options and writing them up.</p> |   |
| <p>Ohio Association for Gifted Children Fall Conference<br/>October 20 (Parent Day), 21, and 22 at the Columbus Hilton Easton<br/>See the OAGC Website for details.</p> <p>If you are not able to attend the conference or the Optional Face-to-Face Session, begin your Annotated Bibliography on a topic that has emerged from your work in 650 so far.</p> |   |   |
| <p><b>Week 7</b><br/><b>Oct. 28 – Nov. 3</b><br/><b>Nov. 4 - 10</b></p>   | <p>View the Week 7 Video (The Inspiration of Travel. Improvisation, Insight, Imagery = Mandalas)</p> <p>-Thoughtlog each day, Creativity Project<br/>-Working up the handout of your Biography Sketch</p>   |   |
| <p><b>Week 8</b><br/><b>Nov. 4 - 10</b></p>   | <p>-View the Week 8 Video (Empathy, Tolerance for Ambiguity, Travel = Three Postcards)</p> <p>-Write up the Meditation Day field trip(s) reflection and submit to the dropbox.<br/>-Thoughtlog, Creativity Project<br/>-Biographical Sketch due next week.</p>  | <p>-Meditation Day field trip reflections to the dropbox.</p> |

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| <p><b>Week 9</b><br/><b>Nov. 11 – 17</b></p>      | <p>-View the Week 9 Video (Integrating Creativity into the Classroom. Resilience.)</p> <p>-Thoughtlog each day</p> <p>-Work on your Creativity Project</p> <p>-Post your Biographical Sketch to the Padlet by Friday of this week.</p>  | <p>-Biographical Sketch posted to the Padlet</p>   |
| <p><b>Week 10</b><br/><b>Nov. 18 – 24</b></p>     | <p>-View the Week 10 video (Insight, Intuition, Imagination = 5 Lives)</p> <p>-Focus Question 5 (Cash chapter application)</p> <p>-View your colleagues' Biographical Sketch and comment on two.</p> <p>-Finalize your Creativity Project presentation to post on Padlet by the end of next week.</p>   | <p>-View/comment on Biographical Sketches</p> <p>-FQ5 to the Padlet</p>  |
| <p><b>Week 11</b><br/><b>Nov. 25 – Dec. 1</b></p> | <p>-Probably no video this week. Enjoy your Thanksgiving holiday with family and friends.</p> <p>-Post Creativity Project presentation</p>  | <p>-Post Creativity Project presentation by Monday, December 2.</p>  |
| <p><b>Week 12</b><br/><b>Dec. 2 - 8</b></p>       | <p>-View the Week 12 Video (Insight = 100 year old Me. Your thoughts on Integrating Creativity into the Classroom, how to download/save/print Padlet, finishing the semester)</p> <p>-Thoughtlog Self-Assessment</p> <p>-View colleagues' Creativity Projects on Padlet and comment as you wish.</p> <p>-Please complete the AU Course Evaluation. You should receive an invitation in your AU email.</p> <p>-Course Reflection Journal. Please submit a short reflection journal to Blackboard. This is the first time this 12 week course is online – and the first time I'm using Padlet, so I would love to hear your thoughts/comments. Comment on the texts, activities and assignments, discussion boards, field components, etc. Thank you!</p> | <p>-Thoughtlog Self-Assessment</p> <p>-View/Comment on Creativity Projects on Padlet</p> <p>-Course Reflection Journal (optional/10 bonus points)</p> <p>-Download, format, and keep the Padlet for this course for your future use/Resource Notebook.</p> |

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