

Revised: 2016

Ashland University
Dwight Schar College of Education
Department of Doctoral Studies and Advanced Programs
Syllabus and Calendar
Online Coursework
Fall, 2021

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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

Fees and charges:
Tuition. May include technology fee.

Effective catalog date for master syllabus:
2016

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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. (you should have this from EDIS 651)

Piirto, J. (2004). *Understanding creativity*. Tempe, AZ: Great Potential Press.

Piirto, J. (2011). *Creativity for 21st Century Skills*. Rotterdam, Netherlands: Sense Publishers.

Suggested

Starko, A. (2017). *Creativity in the classroom: Schools of curious delight*, 4th Ed. NJ: Longman.

Description of field/clinical experiences:

FIELD EXPERIENCE – a Saturday group field experience or similar individual experience to a cemetery, place of worship, and/or 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

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

Graduate Credit Only

Graduate Online Course Statement

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

Academic Integrity Policy

Students are expected to abide by the academic integrity standards outlined in the official Academic Integrity policy. This policy document can be found in the student handbook and on the Office of Records and Registration website (<https://www.ashland.edu/administration/office-records-and-registration>).

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Academic Support Services

The Graduate, Online, and Adult Center for Academic Support (GOAS Advising) assists online and adult students throughout their academic journey from admission to program completion. The advising staff can assist students with degree planning, course registration, campus resources, academic success strategies, university policies, and procedures. For more information, visit their website at <https://www.ashland.edu/administration/graduate-online-adult-center-academic-support>.

Contact Information: Email: goa-advising@ashland.edu, Office Phone: [419-289-5081](tel:419-289-5081)

Student Accessibility Services Statement

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. The Student Accessibility Center and the course instructor will work together in order to establish accommodations, and to meet your learning needs.

Ashland Multiliteracy Center (AMuLit Center)

The writing center has expanded to become the Ashland Multiliteracy Center for Writing, Speaking, and Digital Communication, or AMuLit Center for short.

- Receive one-on-one feedback from an AMuLit Center graduate consultant on any project that involves communication - essays, speeches, group presentations, lab reports, poster presentations, and much more!
- Our default type of appointment for graduate students is conducted asynchronously via email. In other words, after you make an appointment through our online scheduler (WOnline), you attach a draft to the appointment, then within 48 hours of the scheduled appointment, one of our consultants reviews your paper and emails you feedback. We also offer synchronous (live) appointments via Zoom by request.
- To schedule an asynchronous email appointment, go to www.ashland.mywconline.com (you will need to register for an account the first time you use the scheduler).
- To schedule a synchronous (live) Zoom appointment, please email us at amulitcenter@ashland.edu.
- Visit our graduate services webpage for more information - <https://www.ashland.edu/administration/graduate-online-adult-center-academic-support/resources-students/graduate-writing-consultation>

The AU Healthy Minds App

Students are encouraged to get the Ashland Healthy Mind app, available on Android and Apple devices. This app provides tips and tools for stress prevention and management, health services, meditation, calming media, anxiety reduction, and highlights the Ashland University and Community mental health related services.

Attendance Reporting

Students are required to participate in a course related activity/log in *within the first three days* of the start date of the course. Students may be administratively withdrawn from the course and/or may lose financial aid benefits if a qualifying activity has not occurred between the student and the course work or faculty within the first three days of the course. Simply logging into a course online via the Learning Management System (LMS) is not considered a qualifying activity.

Student non-participation during the first 8 days of a course may initiate the administrative course withdrawal process. Student non-participation, mid-course, for 14 consecutive days may also initiate the administrative course withdrawal process.

According to policies and procedures set forth by Ashland University's Department for Veterans' Services, AU will grant any service member requiring more than a 30-day leave a release from coursework. Contact the Office of Veterans' Services for more information regarding this process.

<p align="center">Outcomes/Knowledge, Skills, and Dispositions (Updates to course outcomes/KSD statements are in progress)</p>	<p align="center">STANDARDS* ODE, OAE, NAGC/CEC, AU</p>
<p>1. The graduate student will define and rate their previous knowledge of course outcomes and describe areas they need or want to learn about in EDUC 665.</p>	<p align="center">ODE = OAE = NAGC/CEC = 5 AU =</p>
<p>2. The graduate student can find creativity in the world around them and reflect on it.</p>	<p align="center">ODE = OAE = NAGC/CEC = 5 AU = Standard 3</p>
<p>3. The graduate student can articulate a rationale for including creativity in her teaching, especially as it pertains to gifted students.</p>	<p align="center">ODE = OAE = NAGC/CEC = 5 AU = Standard 6</p>
<p>4. The graduate student knows and can articulate two or more models of the creative process.</p>	<p align="center">ODE = OAE = NAGC/CEC = 5 AU = Standard 3</p>
<p>5. The graduate student knows and can articulate two or more theories of creativity.</p>	<p align="center">ODE = OAE = NAGC/CEC = 5 AU = Standard 3</p>
<p>6. The graduate student knows and can apply characteristics associated with creativity to a creative individual.</p>	<p align="center">ODE = OAE = NAGC/CEC = 5 AU = Standards 1 and 5</p>
<p>7. The graduate student knows and can apply divergent thinking strategies in the classroom and is comfortable doing so.</p>	<p align="center">ODE = OAE = NAGC/CEC = 5 AU = Standards 3 and 5</p>

8. The graduate students can apply creative problem finding in her content area and is comfortable doing so.	ODE = OAE = NAGC/CEC = 5 AU = Standards 3 and 5
9. The graduate students knows how to create a classroom environment that supports motivation and creativity and is comfortable doing so.	ODE = OAE = NAGC/CEC = 5 AU = Standard 2
10. The graduate student knows two or more creativity assessment instruments, and can articulate a rationale for and challenges associated with creativity assessment.	ODE = OAE = NAGC/CEC = 5 AU = Standard 4
11. The graduate student can apply core attitudes and other aspects of the creative process to her personal life and to the creative process and performances of others.	ODE = OAE = NAGC/CEC = 5 AU = Standards 2, 3, and 5
12. The graduate students knows areas in which she is creative and is comfortable exploring her own creativity and creative process.	ODE = OAE = NAGC/CEC = 5 AU = Standard 6
13. The graduate student will define and rate their end-of-course knowledge of course outcomes, will describe areas in which they increased their knowledge and skills, and will identify areas they still need or want to improve, for their own further professional development.	ODE = OAE = NAGC/CEC = 5 AU = Standard 6

Suggested instructional strategies

Simulations	Discussion
Creativity exercises	Performers
Journals	Guest speakers
Lectures	Group activities

Technology requirements

Students should:

Have access to the internet

Be able to access and post/add to Blackboard, Padlet, and Google docs

Have a format/program to create, save, and upload documents and presentations.

Have a format/program to create, save, and upload a video/audio recording.

Attend synchronous online sessions as stated.

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 7th 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
Pre/Post Assessments	20
Participation (Discussion responses)	50
Thoughtlog Self-Reflection	50
Focus Question Responses (5 X 20)	100
Creativity Monster and What Matters sculptures	40
Meditation Day Field Trip Reflection	30
Jigsaw of UC Chapter	30
Biographical Sketch	30
Creativity Project	50
	400

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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 Course	Biographical Sketch Creativity Project Creative Collaborative document Cash Ch. 10 ideas (practical ideas from student/classmates 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

You are required to format file name of all Blackboard submitted assignments thus:

654_FirstNameLastInitial_FQ# It would look like this: **654_JenniferG_FQ2**

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 also react to the assignments and readings on creativity. You may want try automatic writing, or you may want to draw, sketch, write music, do lyrics, do a collage, or anything that will help you process creativity and process creatively. Especially use your Thoughtlog to work through and record your progress on your Individual Creativity Mini-Project.

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 up to 50 points. You are on your honor.

Focus Questions

These are 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. Your options are:

- 1) Select a focus question from one of the chapters and respond to it in the traditional way, including overview of a powerful idea (knowledge, comprehension) and a connection to your life or application idea for your life/classroom (application, analysis or critique, creating something new). 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 with a practical application in any format, explaining or planning a way you might integrate the ideas into your classroom. It is better to be specific here rather than general ideas. The best responses for this option are practical ideas or lessons that are ready to put into place.

NOTE: You may use Word or PDF. If you use a Google Doc link, please make sure I can access, edit and comment within the document. You may also provide a link to a presentation or video

Submit to the Padlet (for comments by your class colleagues) AND to the Blackboard dropbox (for me/Dr. Groman to read, comment, and provide points), as indicated.

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 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.

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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 AND to the Blackboard (Bb) dropbox.
5. View as many as you can 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>Post to Padlet AND to the Dropboxes</p> <p>See Links to docs on Blackboard</p>	<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. You will find a link to this ODE page on Dr. Groman's Gifted Document Page. <p>FQ: Find your district's identification protocol for Creativity and the two Visual/Performing Arts areas you chose to read about. In a one-page document OR presentation of up to five slide, summarize this process, comment and reflect on its clarity and usefulness, its ability to capture diverse and nontraditional students, and other aspects meaningful to you. Post to the Padlet under "Identification" column to the Focus Question dropbox you choose.</p>
	<p>Creativity Assessments</p> <ul style="list-style-type: none"> -Chapter 12, <i>UC</i> -Search one or two of the Creativity Assessments outlined by Piirto for more information and examples. A PowerPoint of Torrence's ideas is in the folder. <p>FQ: In a one-page document OR presentation of up to five slides, 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 Padlet under Creativity Assessments column and to the Focus Question dropbox you choose.</p>
	<p>Encouraging Creativity, Working creatively in an institution</p> <ul style="list-style-type: none"> -Chapters 3 and 4, <i>UC</i> -Chapter 6, <i>CF2ICS</i> <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. Post to the Padlet under "Encouraging Creativity" column and to the Focus Question dropbox you choose.</p>

<p>FQ4 - you will read the assigned chapters and sketch out a Practical Application idea. Add it to the Creative Collaborative document and to the FQ4 dropbox. A link to Google doc works, too.</p>	<p>The Creative Process/5 Core Attitudes -Ch. 3, <i>UC</i> -Ch. 2, <i>C21CS</i> Post to the Focus Question 4 or 5 Padlet column and to the Focus Question dropbox you choose.</p>
	<p>Inspiration -Ch. 3, <i>CF21CS</i> Post to the Focus Question 4 or 5 Padlet column and to the Focus Question dropbox you choose.</p>
	<p>The 6 Other I's/General Practices -Ch. 4, 5, <i>CF21CS</i> Post to the Focus Question 4 or 5 Padlet column and to the Focus Question dropbox you choose.</p>
<p>Focus Question 5 Padlet and dropbox</p>	<p>Read Chapter 10, "Creative Thinking: Stepping Outside the Box" in the Cash textbook <i>Advancing Differentiation</i>. The least formal Focus Question of them all, sketch out a practical activity for your classroom (write, document, video, images, or slides) where you might use one or more of Cash's ideas in your classroom. Post to the Cash Idea Padlet column and to the Focus Question 5 dropbox.</p>

Meditation Day Field Trip – Week 5

Take a half-day to enjoy and interact with aspects of the creative process on your own terms. Choose one.

Choice 1: Live Performance Reflection (not due until Week 8)

1. You may choose to attend a live or "virtually 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. Create a written essay or presentation, you are welcome to include poetry or images interspersed throughout.

3. Cite sources if you need to, if you do, include a reference list.

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. Create a written essay or presentation, you are welcome to include poetry, images or links interspersed throughout.

3. Cite sources if you need to, if you do, include a reference list.

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>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)	

Choice 3: Face-to-Face OR Personal Meditation Day Field Trip

Bring your thoughtlog and money for lunch.

3.a.) Saturday, October 20, Cleveland Face to Face Meditation Day Trip – meet at Wade Chapel at 9:30. Lunch in Little Italy, then the Cleveland Museum of Art until 3:00.

3.b.) Saturday, November 6, Columbus Face to Face Meditation Day Trip – meet at the front entrance/Circle Garden of Inniswoods (Westerville) at 9:30am. Lunch at Columbus Museum of Art, in museum until 3:00.

3.c.) Saturday, November 13, Cincinnati Face to Face Meditation Day Trip – meet at the Cincinnati Shakespeare Company main lobby at 8:50am. Lunch TBD, then the Cincinnati Art Museum until 2:30.

3.d.) 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 *three* aspects of creativity from the course. For your written submission:

1. You may create a written essay or presentation, you are welcome to include poetry, pictures from the day or from your thoughtlog interspersed throughout.
2. Reflect on the experience. Connect your experience with at least *three* 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 at least *three* aspects of creativity discussed in the course readings.
3. Cite sources if you need to, if you do, include a reference list.

Jigsaw Understanding Creativity

You will sign up for a specific creativity domain chapter from *Understanding Creativity* chapters 6, 7, 8, 9, 10 or 11. Alone or with a partner, if applicable, you will create a one to two 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 and to the UC Jigsaw dropbox on Blackboard. View them all, comments welcome but not necessary. Pay special attention to the domain that connects to your Mini-Biography subject.

There is a sign-up on the Padlet during Weeks 1-2. You may or may not have a partner.

6 – *Visual Artists/Architects*

7 – *Creative Writers*

8 – *Creative Writers: children with extraordinary writing talent*

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9 – Creative scientists, mathematicians, inventors & entrepreneurs

10 – Musicians, conductors, composers

11 – Physical Performers: Actors, Dancers, Athletes

Mini-Biography

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. Instead of a full-text biography, you may choose at least three scholarly online sources. Start with www.biography.com as a scholarly source.

2. Read a text biography or 2-3 (at least two scholarly) articles on this person's life. You may use a book you have already read about them, but revisit/deeply skim the text with the Biography Chart in mind.

4. Refer to the Mini-Biography Worksheet below, this will help you plan and take notes as you read. Choose three Piirto Pyramid Aspects that are most applicable to this person based on what you read, and compare what Piirto says about persons who are creative in the domain to what the person you studied experienced. Refer to the chapter in *Understanding Creativity* that corresponds with that person's domain. You should have one slide for each aspect. Your slide presentation should contain the following:

- Title slide
- Basic info about your creative person. Name, birth/death dates, general introduction,
- Work this person is known for (images, links to videos or music are welcome!)
- Three to four slides comparing Piirto's research to this creative person.
- Anything else you want to include.

5. Post your presentation to the *Understanding Creativity* column that corresponds to your creative person's domain and to the Mini-Biography dropbox. Do not exceed 7 minutes. See the worksheet on the following page to help you organize your thoughts on the domains.

Mini-Biography Worksheet

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		

Individual Creativity Mini-Projects.

This mini-project can be an exploration into the **arts or humanities** (poetry, music, photography, drama, visual arts, dance or athletics, video, fashion); the **sciences or mathematics** (chemistry, physics, biology, earth science, games, puzzles, proofs); **business; 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;
- a photographic exhibit;
- an exhibit of original art works;
- a reading of an original short story;
- an autobiographical multimedia presentation;
- an original dance routine;
- 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.* Do not do a home-based project, like redecorating, remodeling, gardening, or refinishing furniture. 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 projects where you follow a pattern or craft kits, no scrapbooking. You may not finish your project in this 12-week timeframe – in fact, you probably will not! You will make a presentation of your individual creative project, however far you have progressed with it.

Set aside time each week (less in the first four weeks of the semester, more in the final four weeks) to explore a new creative form. Use your thoughtlog to plan, practice, log the time you spent, the resources you use, and reflect on your progress and process. What Piirto creativity elements (Core Attitudes, Seven I's, General Practices) are you experiencing as you explore this creative form?

No written submission for this project. Your final submission is a 5-8 minute video posted to Padlet, but not to Bb. In your video:

- Talk about why you chose this creative form, show any works or in-progress works;
- Connect to at least two Piirto concepts you experienced and reflect on them;
- Share what you learned about yourself;
- Talk about how you plan to continue your own creative work;
- Share any insights as to how this project will help you support creativity in your classroom.

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: If you are attending the Ohio Association for Gifted Children Virtual 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 and to the Focus Question dropbox of your choice.

Unless otherwise indicated, dropboxes close 3 days after the assignment is due (Wednesday at midnight). 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.

The Padlet walls for this course will be available to you after the course is over.

Weeks (Monday – Sunday)	Readings and Assignments	Due at the end of the week (Sunday) at midnight.
<p>Week 1 Sept. 20-26</p>	<p>Always have your thoughtlog handy when you view the weekly videos.</p> <ul style="list-style-type: none"> -Take the Pre-Assessment Survey (link on Bb) before you watch any videos -View the Syllabus Overview Video -View the Week 1 Video (Introduction to the Piirto model, risk taking, self-discipline, and naiveté). Have your thoughtlog and a handful of raisins or other small sweets. <p><u>Work on</u></p> <ul style="list-style-type: none"> -Focus Question 1 (Scavenger Hunt). -Begin your Thoughtlog, in it you can begin jotting notes about your Creativity Project and your Mini-Biography subject -View the handout template for the Biographical Sketch assignment to guide you -Sign up for the Jigsaw chapter on the Padlet column. -For next week’s video have assorted colored paper and old magazines and a glue stick. No scissors necessary. <p><u>Dr. Groman’s Zoom Office Hours</u> Wednesday, 4pm – 6:30pm. Sign up using link on Bb.</p>	<ul style="list-style-type: none"> -Complete the Pre-Assessment survey and save the email you receive from it for Week 12 -Post Focus Question 1 (FQ1) Scavenger Hunt to Padlet and FQ1 dropbox on Blackboard -RSVP for the Meditation Day Field Trip using the link on Blackboard

<p>Week 2 Sept. 27 – Oct. 3</p>	<p>-View the Week 2 Video. (The Ohio Operating Standards, the Core Attitude of group trust, the General Practice of meditation, and the I’s of Imagery, Imagination, Insight = Creativity Monsters.) Have your thoughtlog. Also have colored paper and old magazines and a glue stick. No scissors.</p> <p><u>Work on</u> -Focus Question 2 readings and work. -Work in your Thoughtlog, consider your Creativity Project -Start your Mini-Biography by choosing articles or texts -Sign up for the Jigsaw chapter on the Padlet column by the end of this week.</p> <p><u>Dr. Groman’s Zoom Office Hours</u> Wednesday, 4pm – 6:30pm. Sign up using link on Bb.</p>	<p>--Submit to dropbox one PPT slide with: picture of monster, your name, and any title/words of explanation. Submit by Oct. 6, which includes the grace period.</p> <p>-View all FQ1 on Padlet. Comment on two.</p> <p>-FQ2 due to Padlet and dropbox</p>
<p>Week 3 Oct. 4-10</p>	<p>-View the Week 3 Video. (Meditation, Group Trust, Feeding Back, High Achiever/Gifted Learner/Creative Thinker). Have a printout of the Labyrinth handout, if you wish.</p> <p><u>Work on</u> -Focus Question 3 readings and work -Thoughtlog each day, consider Creativity Project and settle on it by next week -Reading/working on your Mini-Biography using the handout to take notes -Get a small amount of clay for Week 4.</p> <p><u>Dr. Groman’s Zoom Office Hours</u> Wednesday, 4pm – 6:30pm. Sign up using link on Bb.</p>	<p>-FQ3 to Padlet and dropbox</p>

<p>Week 4 Oct. 11-17</p>	<p>-View the Week 4 Video. (WEP and service options for V/Parts and CTA = Tolerance for Ambiguity. Imagery, Imagination = “What Matters” Sculpture.) Have a lump of clay about the size of your fist.</p> <p><u>Work on</u></p> <p>-This is a good week to do your Meditation Day choice activity, if you do not opt for the F2F option. Enjoy a walk in the fall colors, or snuggle up and watch a film. If you go to a live/virtual concert, your timetable will depend on that performance date, but it should be some time before the end of Week 9, which is when this dropbox will close.</p> <p>-Thoughtlog each day -Consider next steps in your Creativity Project -Reading/working on your Mini-Biography</p> <p>-(Optional) Read or skim the “What Matters” article on Blackboard [A practical use of the sculpture activity]</p> <p>-View the Creativity Monsters presentation (on Padlet) when it is posted. Comment if you wish.</p> <p><u>Dr. Groman’s Zoom Office Hours</u> Wednesday, 4pm – 6:30pm. Sign up using link on Bb.</p>	<p>-Submit to the dropbox one PPT slide with: picture of sculpture, your name, any title/words of explanation.</p> <p>-View the Creativity Monsters presentation. Comment if you wish.</p>
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Ohio Association for Gifted Children Fall Conference
October 10 (Parent Day), 11, and 12
See the OAGC Website for details.
<https://oagc.com/events/fall-conference/>
If you are there - stop by the Ashland University booth and say hello!

<p>Week 5 Oct. 18-24</p>	<p>-View the Week 5 Video. Walking Meditation.</p> <p><u>Work on</u> -Divide your <i>Understanding Creativity</i> chapter with your partner, if applicable, and begin reading and planning out your jigsaw presentation. Due next week.</p> <p>-Work on Thoughtlog, Creativity Project, Biography Sketch</p> <p><u>Dr. Groman's Zoom Office Hours</u> Wednesday, 4pm – 6:30pm. Sign up using link on Bb.</p>	<p>Nothing due this week *Field Trips will be finalized yes/no by the end of Week 5*</p>
<p>Week 6 Oct. 25-31</p>	<p>-View the Week 6 Video (Creative problem solving) -View the What Matters Sculpture presentation on Padlet.</p> <p><u>Work on</u> -Thoughtlog, Creativity Project, Biography -View the What Matters sculpture presentation on Padlet. Comment if you wish.</p> <p><u>Dr. Groman's Zoom Office Hours</u> Wednesday, 4pm – 6:30pm. Sign up using link on Bb.</p>	<p>-View the What Matters sculpture presentation on Padlet. Comment if you wish.</p> <p>-Jigsaw chapter posted to Padlet and dropbox</p> <p>-Mid-semester check-in (link on Bb)</p>
<p>Saturday, October 30</p>	<p>Cleveland Face to Face Meditation Day Trip Meet at Wade Chapel in Lakeview Cemetery at 9:30. Lunch in Little Italy, then the Cleveland Museum of Art until 3:00.</p>	<p>Bring your thoughtlog and money for lunch and parking at CMA</p>

<p>Week 7 Nov. 1 - 7</p>	<p>View the Week 7 Video (The Inspiration of Travel. Improvisation, Insight, Imagery = Mandalas)</p> <p><u>Work on</u> -Thoughtlog each day, Creativity Project -Finishing up your Biography Sketch</p> <p><u>Dr. Groman's Zoom Office Hours</u> Wednesday, 4pm – 6:30pm. Sign up using link on Bb.</p>	<p>-Biographical Sketch video due on Padlet and dropbox</p> <p>-View at least 3 Jigsaw chapters</p>
<p>Saturday, November 6</p>	<p>Columbus Face to Face Meditation Day Trip Meet at the front entrance/Circle Garden of Inniswoods (Westerville) at 9:30am. Lunch at Columbus Museum of Art, in museum until 3:00.</p>	<p>Bring your thoughtlog, money for lunch, CMA parking (\$5, waived w/ lunch or store purchase) and CMA admission (\$18, less w/ teacher ID).</p>
<p>Week 8 Nov. 8 - 14</p>	<p>-View the Week 8 Video (Empathy, Tolerance for Ambiguity, Travel = Three Postcards, Shakespeare and Autism at OSU)</p> <p><u>Work on</u> -Read and do Focus Question 4 -Thoughtlog, Creativity Project</p> <p><u>Dr. Groman's Zoom Office Hours</u> Wednesday, 4pm – 6:30pm. Sign up using link on Bb.</p>	<p>-View at least 3 Mini-Bio presentations, comment on 2</p> <p>-FQ4 due to Creative Collaborative document and dropbox</p>

<p>Saturday, November 13</p>	<p>Cincinnati Face to Face Meditation Day Trip Meet at the Cincinnati Shakespeare Company main lobby at 8:50am. Lunch TBD, then the Cincinnati Art Museum until 3:00.</p>	<p>Bring your thoughtlog, money for parking near CincyShakes and lunch.</p>
<p>Week 9 Nov. 15-21</p>	<p>-View the Week 9 Video (Integrating Creativity into the Classroom. Resilience. Gift from an Elder) <u>Work on</u> -Read and complete Focus Question 5 -Thoughtlog each day -Work on your Creativity Project <u>Dr. Groman's Zoom Office Hours</u> Wednesday, 4pm – 6:30pm. Sign up using link on Bb.</p>	<p>-Focus Question 5 due to Padlet and dropbox</p>
<p>Week 10 Nov. 22-28</p>	<p>Thanksgiving Week -View short video. No office hours this week. - Enjoy your Thanksgiving holiday with family and friends. -Finalize your Creativity Project presentation to post on Padlet by the end of next week.</p>	<p>This would be a good week to format/save the FQ4 Creative Collaborative document for your files/notebook -Meditation Day Reflections are due on Padlet (optional) and dropbox (not optional!).</p>
<p>Week 11 Nov. 29 – Dec. 5</p>	<p>-View the Week 10 video (Insight, Intuition, Imagination = 5 Lives) <u>Work on</u> -Post Creativity Project presentation <u>Dr. Groman's Zoom Office Hours</u> Wednesday, 4pm – 6:30pm. Sign up using link on Bb.</p>	<p>-Post Creativity Project presentation by Sunday, December 6 (no grace period).</p>

<p>Week 12 Dec. 6-12</p>	<p>No office hours this Wednesday. Make an appointment if you want to meet with me this week.</p> <p>-View the Week 12 Video (Insight = 100 year old Me. Your thoughts on Integrating Creativity into the Classroom, finishing the semester)</p> <p><u>Work on</u> -Thoughtlog Self-Assessment -View colleagues' Creativity Projects on Padlet and comment on 2 as you wish. -Please complete the AU Course Evaluation. You should receive an invitation in your AU email.</p> <p>-Find the Pre-Assessment Survey email you received during Week 1. Click on "Edit response" and complete the survey under "After EDIS 654."</p> <p>Don't forget to keep a link to the Padlet, and download the Creative Collaborative document for your Resource Notebook.</p> <p><u>Dr. Groman's Zoom Office Hours</u> Wednesday, 4pm – 6:30pm. Sign up using link on Bb.</p>	<p>-Thoughtlog Self-Assessment</p> <p>-View/Comment (2) on Creativity Projects on Padlet</p> <p>-Post-Assessment</p> <p>-AU Course Evaluation</p>
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