

Revised: September, 2022

[Link to the calendar](#)

Ashland University
Dwight Schar College of Education
Department of Doctoral Studies and Advanced Programs
Syllabus and Calendar
Online Coursework
Fall, 2022

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Office hours Wednesdays, from 4:00- 6:30pm, see sign up on Blackboard for appointment

Or other days/times by appointment

Ungrad/GRAD XXX

Credit Hours: 3

Field/Clinical Hours: 0

Course number & title:

EDIS 654, Creativity Studies for Teachers of the Talented

Department:

Doctoral Studies and Advanced Programs

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 the creative person and what makes him/her creative and the creative process. Graduate students will become familiar with assessment instruments and processes that may be used in the Creative Thinking Ability identification and creativity in various domains such as mathematics, science, entrepreneurship, athletics, writing, and other domains. Students will understand and be able to use identification practices and protocols for the four areas of visual and performing arts giftedness (visual art, drama, music, and dance) in outstandingly talented 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. Students may consider creativity's place in the further development of their personal educational philosophy for the education of gifted individuals. 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:

Summer, 2023

Course content:

See course content listed under Knowledge criteria.

Student Learning Outcomes

See specific SLOs listed under Skills and Dispositions criteria

EDIS 654 Course and field/clinical experience objectives (including knowledge, skills, and dispositions):

<u>KNOWLEDGE:</u> The graduate education student will have knowledge of:	<u>SKILLS:</u> The graduate education student will have skills to:	<u>DISPOSITIONS:</u> The graduate education student will:	<u>STANDARDS*</u> ODE, OAE, NAGC/CEC, AU SLOs, AU/COE SLOs, Regents
K1. General categories, definitions, descriptions, and requirements for Ohio gifted education and service as outlined by the Ohio Operating Standards and related to identification and service of giftedness in creative thinking ability and visual and performing arts, and how it is manifested in their district.	S1. Interpret the general categories, definitions, and requirements for Ohio gifted education and service as outlined by the Ohio Operating Standards and service of giftedness in creative thinking ability and visual and performing arts, and support district management of these.	D1. Value the strengths and weakness of the requirements Ohio Operating Standards and service of giftedness in creative thinking ability and visual and performing arts, and critique district processes and management.	OAE = 1.4, 1.5, 4.1-4.5 NAGC/CEC = 6.2 AU/COE = 1, 3 Regents = 1.2, 1.3, 1.8, 6.4-6.6
K2. The integration of the Written Education Plan (WEP) as required by ODE for understanding, identifying, planning and providing support for individuals gifted in creative thinking ability and visual and performing arts.	S2. Write and differentiate high quality WEP goals according to the Ohio Operating Standards for meeting the needs of individuals gifted in creative thinking ability and visual and performing arts; to communicate goals to stakeholders.	D2. Appreciate the importance of the differentiated WEP goals for meeting the needs of individuals gifted in creative thinking ability and visual and performing arts; appreciate the need for quality district options for these goals; appreciate the need for communication of these goals to stakeholders.	ODE = (h) OAE = 1.4, 1.5, 4.1-4.5, 5.5 NAGC/CEC = 2.4, 7.3 AU = 3 AU/COE = 1, 2, 4, 5 Regents = 1.2
K3. Assessment options for creative thinking and visual and performing arts for both identification and to show growth through appropriate service.	S3. Facilitate, utilize, and interpret various assessment options for creative thinking and visual and performing arts for both identification and to show growth through appropriate service.	D3. Appreciate the strengths and weaknesses of various assessments for creative thinking and visual and performing art; critique various assessments' uses for identification and to show growth.	ODE = (f) OAE = 1.5, 4.1-4.5, 5.1-5.5 NAGC/CEC = 4.1-4.5 AU = 1, 2 AU/COE = 4 Regents = 4
K4. Core Attitudes and other aspects of the creative process as they are present	S4. Apply the Core Attitudes and other aspects of the creative process to their own life, the lives of creative	D4. Appreciate the importance of the Core Attitudes and other aspects of the	ODE = (a), (b), (c) OAE = 2.1, 9.2-9.6, 10.1-10.8

in their own life, the lives of creative individuals, and their students.	individuals, and throughout the curriculum with their students.	creative process in the development of creativity in all domains.	NAGC/CEC = 3.1 AU = 1, 3 AU/COE = 1,3 Regents = 3.2
K5. Seven I's of the creative process as they are present in their own life and the lives of creative individuals and their students	S5. Apply the Seven I's of the creative process as to their own life, the lives of creative individuals, and throughout the curriculum with their students.	D5. Appreciate the importance of the Seven I's of the creative process in the development of creativity in all domains.	ODE = (a), (b), (c) OAE = 2.1, 9.2-9.6, 10.1-10.8 NAGC/CEC = 5 AU = 1, 3 AU/COE = 1, 3 Regents = 3.2
K6. Of unique characteristics, personality styles, and predictive behaviors of creative individuals in various domains and including people from diverse backgrounds.	S6. Apply the unique characteristics, personality styles, and predictive behaviors of creative individuals in various domains and including people from diverse backgrounds.	D6. Value the unique characteristics, personality styles, and predictive behaviors of creative individuals in various domains and including people from diverse backgrounds	ODE = (d), (e) OAE = 2.1, 2.4, 2.5 NAGC/CEC = 1.1, 1.2 AU = 1, 4 AU/COE = 1,3 Regents =1.3, 1.5, 1.6
K7. Common creativity theories as they relate to the creative process in individuals and in groups.	S7. Apply common creativity theories as they relate to the creative process in individuals and in groups.	D7. Appreciate the insights creativity theory provides as related to the creative process in individuals and groups.	ODE = (b), (c) NAGC/CEC = 3.1 AU = 1, 3 AU/COE = 1, 3 Regents = 3.2-3.7, 6.1, 6.2
K8. The link between a teacher's personal creativity, self-efficacy, and the teacher's ability to support creativity in the classroom	S8. Explore their personal creativity and the link between a teacher's personal creativity, self-efficacy, and the teacher's ability to support creativity in the classroom.	D8. Value their own creativity and creative self-efficacy as one way to improve how they support creativity in the classroom.	ODE = (b) OAE = 3.4 NAGC/CEC = 6.4 AU = 2 AU/COE = 5 Regents = 6.2
K9. How the core attitudes, seven I's and other commonly used creativity models can be integrated throughout the teaching life, as well as knowledge of research supported pedagogical techniques for teaching others to be creative in school settings.	S9. Create a classroom environment using core attitudes, the seven I's, and other commonly used creativity models, as well as research supported pedagogical techniques to teach others to be creative in school.	D9. Appreciates the importance of creating a classroom environment integrating core attitudes, the seven I's, other commonly used creativity models, and research supported pedagogical techniques in teaching others to be creative in school.	ODE = (a), (b), (c) OAE = 7.4, 9.2, 9.6, 10.2-10.8 NAGC/CEC = 5.1 AU = 1, 2 AU/COE = 1, 3 Regents = 3

<p>K10. Their personal and professional learning goals regarding creativity, and their developing educational philosophy for teaching with a focus on teaching and supporting creativity in gifted students in their context.</p>	<p>S10. Put into place their personal and professional creativity learning goals and relate those goals to their educational philosophy focusing on teaching and supporting creativity in gifted students.</p>	<p>D10. Value the integration of their personal and professional creative learning goals as they are related to their educational philosophy on supporting creativity in gifted students.</p>	<p>OAE = 3.4 NAGC/CEC = 5 Regents = 1.8</p>
<p>K11. Various applicable standards and competencies in the field of gifted education as related to creativity, visual and performing arts giftedness including: -NAGC Pre-K to Grade 12 Gifted Programming Standards; -NAGC/CEC Teacher Preparation Standards in Gifted and Talented Education; -ODE Ohio Operating Standards and Gifted Competencies; -OAE Assessment Framework for Gifted Education; -AU Student Learning Objectives.</p>	<p>S11.. Effectively utilize the standards and competencies in the field of gifted education in identification, planning, and implementation of lessons in the field of gifted education as related to creativity, visual, and performing arts.</p>	<p>D11. Appreciate the value that various standards and competencies in the field of gifted education provide to assist in identification, planning and implementation of lessons in the field of gifted education as related to creativity, visual, and performing arts.</p>	<p>OAE = 3.6 NAGC/CEC = 6.2, 6.4 AU = 3 AU/CUE = 3 Regents = 1.2, 1.8</p>
<p>K12. Skills and protocol for graduate level professional writing, speaking and presentation according to Ashland University's Accent on Communication and the Publication Manual of the American Psychological Association (APA) 7th Edition.</p>	<p>S12. Write, speak, and give presentations and professional development with graduate level professionalism according to Ashland University's Accent on Communication and APA 7th Edition.</p>	<p>D12. Value the need for writing, speaking, and presenting with graduate level professionalism as a way to further the field of education, gifted education for their own growth and advancement.</p>	<p>Regents = 5.1</p>

Referenced Standards

[Ohio Department of Education Gifted PD Competencies \(see p. 2\)](#)

[Ohio Assessments for Educators Strands](#)

[NAGC/CEC Teacher Preparation Standards](#)

[Ashland University SLOs](#)

[Ashland University College of Education SLOs](#)
[Ohio Board of Regents – 2008 Ohio Modified NAGC/CEC Program Standards](#)

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. (2017). *Advancing differentiation*. Free Spirit. (you should have this from EDIS 651)
Piiro, J. (2004). *Understanding creativity*. Great Potential Press.
Piiro, J. (2011). *Creativity for 21st Century Skills*. Sense Publishers.

Suggested

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

All instructors must discuss *The Ohio Operating Standards for Identifying and Serving Students Who are Gifted* and Law for Gifted Children, Ohio Administrative Code 3301-51-15, Written Education Plans, and APA formatting, 7th edition.

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/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.

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 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>).

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.

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 Writing and Communications Center (WCC)

- Receive one-on-one feedback from an Writing and Communications Center coach on any project that involves communication - essays, speeches, group presentations, lab reports, poster presentations, etc.
- Location: Bixler 104
- Appointments available: M-TH 9am-9pm and F 9am-5pm (same-day appointments now available)
- Drop-in hours: Sun-TH 7pm-9pm (no appointment needed)
- Go to our website - <https://www.ashland.edu/administration/wcc> - to schedule your appointment today!

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.

Grading

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 *Publication Manual of the American Psychology Association, 7th Edition*. A copy of this manual or cheat sheet can be purchased at most bookstores.

Keep a copy of all assignments. Make certain that your name, date, assignment number and title are on each assignment. Proofread carefully. Graduate work should be as close to error-free as humanly possible. Upload virtual assignments in Word format or Google doc, giving the instructor permission to edit and comment (not PDF) to the appropriate assignment box on Blackboard. Bring a hard copy or have access to an electronic copy of assignments for face to face or synchronous online class meetings, if applicable.

The Grading Scale is as follows:

91-100%	A	Excellent Achievement
81-90%	B	Good Achievement
71-80%	C	Below Expectations for Graduate Work
69%	F	Failure

For the grade of an A the student's work will exhibit the following attributes:

Content - Assignments are complete and thorough and meet or exceed stated specifications and criteria and are submitted on time. Student has completed all parts of the assignments as defined by the instructor. Knowledge of subject matter is clear, and all work is clearly focused on the assigned topics. Topics are fully developed. If appropriate, the student has included additional material/information beyond requirements. If applicable, the student has demonstrated applicability to the work setting (theory into practice). The student shows evidence of critical and creative thinking. The student demonstrates originality and fresh perspectives.

Quality of Writing - Written work shows superior graduate quality in verbal expression, attention to detail, and correct application of the conventions of the English language. In student's written work, paragraphing is appropriate with clear thesis statements and supporting details. Sentences are clear and concise. Students vary sentence structure making use of subordinate

clauses. Transitional words and phrases are used effectively. Points and ideas are well organized. Word choice is effective. English language conventions are applied correctly (i.e. spelling, capitalization, punctuation, agreement, pronoun usage, sentence structure).

Preparation (readings, field work, etc.) - Preparation for all classes is evident. Students participate regularly contributing ideas to class discussions that demonstrate careful reading of assigned texts and articles, attention and engagement in interviews, observations, or any other in-class or out-of-class activities assigned.

Format - Where applicable, citations and references are used correctly and consistently with clear efforts made to include a wide range of relevant works. For any work requiring citations, students refer to scholarly work first, and then to a wide range of suitable sources. All non-original ideas are cited correctly and referenced in a reference list. All works in the reference list are cited in the text. Student follows the *Publication Manual of the American Psychology Association*.

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

Pre/Post Assessment

All students will complete an online Pre-Assessment at the beginning of the semester, providing an email address. At the end of the semester, students will complete an online Post-Assessment using the same email address to help track individual student growth.

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
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	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 (preferable) or PDF. If you use a Google Doc link, please ensure I can access, edit and comment. 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. You may refrain from posting to Padlet if your response is too personal.

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.
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>FQ4 - read the assigned chapters, sketch out a specific Practical Application. Add it to the Creative Collaborative</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>CF21CS</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>The Creative Process/5 Core Attitudes</p> <ul style="list-style-type: none"> -Ch. 3, <i>UC</i> -Ch. 2, <i>C21CS</i> <p>Inspiration</p> <ul style="list-style-type: none"> -Ch. 3, <i>CF21CS</i> <p>The 6 Other I's/General Practices</p> <ul style="list-style-type: none"> -Ch. 4, 5, <i>CF21CS</i>

<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> <p>OR</p>
	<p>OAGC Fall Conference If you attend at least two days of the Conference (Oct 16-18), reflect and organize your thinking on utilizing and applying at least three sessions you attended that relate to creativity. For each session write: a short summary of the session, thoughts on *specific* ways you will use what you learned in your own practice OR apply it to your mini-biography person or your creativity project. Post to the OAGC Conference Padlet column and the FQ 5 dropbox.</p>

Meditation Day Field Trip

Take a half-day to enjoy and interact with aspects of the creative process on your own terms OR take a whole day with 654 classmates in Cleveland or Columbus. Choose one.

Choice 1: Face-to-Face Meditation Day Field Trip

Bring your thoughtlog and money for lunch.

Saturday, November 5, 2022, Cleveland, Columbus, or Cincinnati Face to Face Meditation Day Trip (you will give your preference on the Pre-Assessment and I will announce where the field trip will take place by the end of Week 3)

9:30 – meet at Inniswoods Park (Columbus) OR Lakeview Cemetery (Cleveland) OR International Park OR Cincinnati Shakespeare Company (Cincinnati)

11:30 – lunch at Columbus Art Museum (Columbus) OR Little Italy (Cleveland) OR lunch at the Cincinnati Museum of Art (Cincinnati)

1:00 – Activity at the Columbus Art Museum OR Cleveland Art Museum OR Cincinnati Museum of Art

See Blackboard for more information, maps, and links.

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.

Choice 2: Live Performance Reflection

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 3: 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>John Adams</i> (HBO series on founding father)	<i>Hemingway and Gellhorn</i> (writers Ernest Hemingway and Martha Gellhorn)
<i>Agora</i> (Hypatia, female mathematician)	
<i>Coco Chanel & Igor Stravinsky</i> (fashion designer and avant-garde composer)	<i>Hitchcock</i> (Alfred Hitchcock, film director)
<i>The Last Station</i> (Russian writer Leo Tolstoy)	<i>Mr. Turner</i>
<i>Miss Potter</i> (children's writer Beatrix Potter)	Other film with instructor permission

Choice 4: 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
- 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 2 scholarly) articles on the person’s life. You may use a book you have already read, 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, and make a video with the slides and audio narration not to exceed 7 minutes.** Your 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 (there is a bigger one 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		

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

Rubric for Mini-Biography (30 points)

	Exceeds expectations (6 points)	Meets expectations (4-5 points)	Emerging (2-3 points)	Does not meet expectations (0-1 points)	Raw Score
Required Components: Title slide, Basic information slide, Works, Three connections to 654 concepts, must be a video	X	All required components are present. Video does not exceed 7 min (3 points)	X	At least one required component is missing. (0 points)	
Title slide	Includes name, course, semester, title of presentation, and shows attention to aesthetics	Includes name, course, semester, title of presentation	May be missing one of these components	Title page missing	
Basic Information Slide	Accurately and thoroughly outlines life dates, major events and/or timeline and more	Accurately outlines life dates, major events and/or a timeline of the individual’s life.	Partial outline of the person’s life and works	No slide or missing one or more component	
Works the Person is Known For	Major works presented in a dynamic way (visual, reading, video, or example)	Major works presented by name and date with details	Major works presented	No major works presented	
Connections to (at least) three EDIS 654 concepts (Piirto creativity model, Divergent Thinking)	Thorough connection to three or more EDIS 654concepts	Adequate connection to three EDIS 654concepts.	Partial discussion of: three EDIS 654concepts	Vague or no discussion between the creative person and EDIS 654 concepts.	
Writing Conventions	Shows a thorough understanding of the conventions of academic writing, professional wording, correctly cites and references sources (3 points)	Shows an adequate understanding of conventions of academic writing, professional wording, one or fewer errors in wording, APA citations or references. (2 points)	Shows a partial understanding of the conventions of academic writing, casual wording, 2 or more errors in wording, APA citations or references. (1 point)	Shows no understanding of the conventions of academic writing. Four or more errors in wording, APA citations, or references. (0 points)	
Total					

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;

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
- Share 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.

Rubric for Personal Creativity Project (50 Points)

	Exceeds expectation	Meets expectations	Emerging	Does not meet expectations (0 points)	Raw Score
Required Components: Rationale, sharing of creative work, connections to 654, self-knowledge, creative work continuation, classroom application	X	All required components are present. (5 points)	X	At least one required component is missing. (0 points)	
Rationale	Thorough description of the process of choosing this genre of creative work (5 points)			No description	
Sharing creative work	Shares and talks about creative work completed and any in-progress work. (5 points)	Shares creative work completed and/or in-progress work (4 points)	X	Does not share creative work OR work is based on a pattern, recipe, or other disallowed area noted in assignment description.(0 points)	
Connections to EDIS 654 concepts	In-depth connection to two or more EDIS 654 concepts (10 points)	Strong connection to two EDIS 654 concepts (8-9 points)	Vague or partial connection to two or fewer EDIS 654 concepts (6 points)	No connection to EDIS 654 (0 points)	
Self-knowledge	Thoroughly outlines powerful personal growth or self-knowledge as a result of the project (10 points)	Outlines strong personal growth and/or self-knowledge as a result of the project (8-9 points)	Vague or partial discussion of personal growth or self-knowledge as a result of the project (6 points)	No discussion of personal growth or self-knowledge (0 points)	
What's next (creative work continuation)	Shares any next steps being considered (5 points)	X	X	Does not acknowledge next steps in creative work (0 points)	
Classroom application	Shows one or more strong and well described classroom applications as a result of knowledge or skills	Shares a strong classroom application resulting from knowledge or skills gained by project (8-9 points)	Weak classroom application resulting from the project (6 points)	No classroom application (0 points)	

	gained by the project (10 points)				
Total					

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.

12-week Course Schedule

Assignments are due Sunday night before midnight. Unless otherwise stated, the dropbox closes three days after the assignment due date, no penalty points are taken within this grace period. Please pay attention to due dates, especially close to the end of the semester.

Weeks (Mon-Sun)	Readings and Assignments	Due at the end of the week (Sunday) at midnight.
<p>Week 1 Sept 19 - 25</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 or old magazines and a glue stick. <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
<p>Week 2 Sept 26 – Oct 2</p>	<ul style="list-style-type: none"> -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><u>Work on</u></p> <ul style="list-style-type: none"> -Focus Question 2 readings and work. -Work in your Thoughtlog, consider your Creativity Project -Start your Mini-Biography by choosing articles or texts <p>-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>	<ul style="list-style-type: none"> --Submit to dropbox one PPT slide with: picture of monster, your name, and any title/words of explanation. Submit by Oct. 5, which includes the grace period. -View all FQ1 on Padlet. Comment on two. -FQ2 due to Padlet and dropbox

<p>Week 3 Oct 3 - 9</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></p> <ul style="list-style-type: none"> -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><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 10 - 16</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> <ul style="list-style-type: none"> -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. -Thoughtlog each day -Consider next steps in your Creativity Project -Reading/working on your Mini-Biography <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>-RSVP for the Meditation Day assignment this week</p>

Ohio Association for Gifted Children Fall Conference October 16 (Parent Day, Virtual), October 17-18, 2022 See the OAGC Website for details https://oagc.com/events/fall-conference/		
Week 5 Oct 17 - 23	<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</p> <p>-View the Creativity Monsters presentation. Comment if you wish.</p>
Week 6 Oct 24 - 30	<p>-View the Week 6 Video (Creative problem solving)</p> <p>-View the What Matters Sculpture presentation on Padlet.</p> <p>-Take the Mid-Semester Check-in Survey</p> <p><u>Work on</u> -Thoughtlog, Creativity Project, Biography -View the What Matters sculpture presentation on Padlet. Comment if you wish. -Finishing up your Jigsaw presentation.</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>
Week 7 Oct 31 – Nov 6	<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>-Biographical Sketch video due on Padlet and dropbox</p> <p>-View at least 3 Jigsaw chapters</p>

	Dr. Groman's Zoom Office Hours Wednesday, 4pm – 6:30pm. Sign up using link on Bb.	
Saturday, November 5	Face to Face Meditation Day Trip - Columbus	Bring your thoughtlog and money for lunch and parking
Week 8 Nov 7 - 13	<p>-View the Week 8 Video (Empathy, Tolerance for Ambiguity, Travel = Three Postcards, Shakespeare and Autism at OSU)</p> <p><i>I am a pollworker, so will be unavailable on Tuesday, November 8, all day.</i></p> <p><u>Work on</u> -Read and do Focus Question 4 -Thoughtlog, Creativity Project</p> <p>Dr. Groman's Zoom Office Hours 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 (I will read them there and give you your points)</p>
Week 9 Nov 14 - 20	<p>-View the Week 9 Video (Integrating Creativity into the Classroom. Beghetto articles. Resilience. Gift from an Elder)</p> <p><u>Work on</u> -Read and complete Focus Question 5 -Thoughtlog each day -Work on your Creativity Project</p> <p>Dr. Groman's Zoom Office Hours Wednesday, 4pm – 6:30pm. Sign up using link on Bb.</p>	-Focus Question 5 due to Padlet and dropbox
Week 10 Nov 21 - 22	<p>Thanksgiving Week</p> <p>-View short video. No office hours this week. - Enjoy your Thanksgiving holiday with family and friends.</p> <p>-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</p> <p>-Meditation Day Reflections are due on Padlet (optional) and</p>

	-No Office Hours this week.	dropbox (not optional!) by Nov 22
Thanksgiving Break November 23 – 27, 2022		
Week 11 Nov 28 – Dec 4	<p>-View the Week 11 video (Byrdseed, Insight, Intuition, Imagination = 5 Lives)</p> <p><u>Work on</u></p> <p>-Post Creativity Project presentation</p> <p><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 4 (no grace period). Due to the Padlet only</p>
Week 12 Dec 5 - 11 No grace period!	<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. The power of debriefing. Your thoughts on Integrating Creativity into the Classroom, finishing the semester)</p> <p><u>Work on</u></p> <p>-Thoughtlog Self-Assessment</p> <p>-View colleagues’ Creativity Projects on Padlet and comment on 2 as you wish.</p> <p>-Please complete the AU Course Evaluation. You should receive an invitation in your AU email. If I get 100% participation on this evaluation, everyone gets a 10 point bonus.</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>If you are participating in my research project, visit the folder on Blackboard and take the Post-Assessments this week. If you are willing to do so, send me a full copy of your Thoughtlog - this could be a document of scanned pages,</p>	<p>-Thoughtlog Self-Assessment</p> <p>-View all, comment on at least 2 on Creativity Projects on Padlet</p> <p>-Post-Assessment</p> <p>-AU Course Evaluation</p>

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