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Revised: 2016

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

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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

Summer 2022

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

Suggested

Starko, A. (2017). *Creativity in the classroom: Schools of curious delight*, 7th Ed. 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>).

### **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](mailto: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](mailto:au-sac@ashland.edu). The Student Accessibility Center and the course instructor will work together in order to establish accommodations, and to meet your learning needs.

### 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.

<u>EDIS 654 Course and field/clinical experience objectives (including knowledge, skills, and dispositions):</u> Course KSD statements and alignment with standards still underway, as of Summer, 2022.			
<b><u>KNOWLEDGE:</u></b> The graduate education student will have knowledge of:	<b><u>SKILLS:</u></b> The graduate education student will have skills to:	<b><u>DISPOSITIONS:</u></b> The graduate education student will:	<b><u>STANDARDS*</u></b> 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, 1.6, 4.1-4.5 NAGC/CEC = 6.2 AU/COE = 1, 3 Regents = 1.2, 1.3, 1.8
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 in their	S4. Apply the Core Attitudes and other aspects of the creative process to their own	D4. Appreciate the importance of the Core Attitudes and other aspects of	ODE = (a), (b), (c) OAE = 2.1, 9.2-9.6,

own life, the lives of creative individuals, and their students.	life, the lives of creative individuals, and throughout the curriculum with their students.	the creative process in the development of creativity in all domains.	10.1-10.8 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.	D4. 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, 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 = (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
K7. Common creativity theories as they relate to the creative process in individuals and groups.	S7. Apply common creativity theories as they relate to the creative process in individuals and in groups.	D7. Appreciate the insights creativity 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
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 creative models can be integrated throughout the teaching life, as well as knowledge of research supported	S9. Create a classroom environment using core attitudes, the seven I's, and other commonly used creativity models, as well as research support 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	ODE = (a), (b), (c) OAE = 7.4, 9.2, 9.6, 10.2-10.8 NAGC/CEC = 5.1 AU = 1, 2

pedagogical techniques for teaching others to be creative in school settings. `		pedagogical techniques in teaching others to be creative in school.	AU/COE = 1, 3 Regents = 3
K10. Their personal and professional learning goals for EDIS 653, and their current and developing educational philosophy for teaching with a focus on teaching and supporting gifted students in their context.	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.	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.	OAE = 3.4 NAGC/CEC = 5 Regents = 1.8
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.	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.	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.	OAE = 3.6 NAGC/CEC = 6.2, 6.4 AU = 3 AU/CUE = 3 Regents = 1.2, 1.8
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.	S11. Write, speak, and give presentations and professional development with graduate level professionalism according to Ashland University's Accent on Communication and APA 7th Edition.	D11. 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.	

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](#)

Summer 2022

Suggested instructional strategies

Simulations	Discussion	Lectures
Creativity exercises	Performers	Group Activities
Journals	Guest speakers	

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 7<sup>th</sup> edition of the *Publication Manual of the American Psychology Association*. Graduate work should be as close to error-free as is humanly possible.

**The Grading Scale is as follows:**

- 91-100 = A-- Excellent Achievement**
- 81- 90 = B-- Good Achievement**
- 70-80 = C-- Below Expectations for Graduate Work**
- Below 69 = F-- Failure**

**Summary of Grade Components**

Assignment	Points
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
	<b>400</b>



Resource Notebook

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

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

What to do: Date your entries before beginning. Write, draw, muse, jot, doodle, reflect, collage, on creativity, what the readings reveal, your own creativity, others’ creativity.

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.

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 the final week 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 a variety of readings. Skim all the chapters indicated and choose one to read in depth. (Skim All/Read One). You have a choice of format for your response to the readings. You could:

- 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 new 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 right now.

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 Questions 1 - 5**

Focus Question 1 Scavenger Hunt (20 points)	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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	“Encouraging Creativity” column and to the Focus Question dropdown you choose.
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 dropdown. A link to Google doc works, too.	<b>The Creative Process/5 Core Attitudes</b> -Ch. 3, <i>UC</i> -Ch. 2, <i>C21CS</i>
	<b>Inspiration</b> -Ch. 3, <i>CF21CS</i>
	<b>The 6 Other I’s/General Practices</b> -Ch. 4, 5, <i>CF21CS</i>
FQ 5 Padlet and dropdown	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 dropdown.

### **Meditation Day Field Trip – Week 5**

Personal interaction with aspects of the creative process on your own terms. Choose one.

#### **Choice 1: Face-to-Face OR Personal Meditation Day Field Trip**

##### **Face-to-Face - Saturday Field Trip - Cleveland or Columbus**

Bring your thoughtlog and money for lunch.

[I will post more information after we have decided when/where.](#)

Written Reflection

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.

##### **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.

### **Choice 2: Live Performance Reflection**

1. You may choose to attend a live or “virtually live” performance *between now and Week 6*. 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>The Social Network</i> (Mark Zuckerberg, computer whiz)
<i>Camille Claudel</i> (female French sculptor.)	<i>Sylvia</i> (Sylvia Plath, writer/poet)
<i>Gandhi</i> (about a political and moral leader)	<i>Kafka</i> (Prague, Czechoslovakia writer)
<i>Amadeus</i> (Mozart)	<i>Madame Curie</i> (Marie and Pierre Curie, scientists)
<i>Frida</i> (painter Frida Kahlo)	<i>Frances</i> (film star Frances Farmer)
<i>Pollock</i> (painter Jackson Pollock)	<i>This Boy's Life</i> (Tobias Wolff, writer)
<i>Modigliani</i> (painter Modigliani)	<i>Immortal Beloved</i> (Beethoven)
<i>Basquiat</i> (20 <sup>th</sup> century street artist)	<i>Total Eclipse</i> (poets Arthur Rimbaud and Paul Verlaine)
<i>Surviving Picasso</i> (Pablo Picasso, artist)	<i>Artemisia</i> (visual artist Artemisia Gentileschi)
<i>Girl with the Pearl Earring</i> (Vermeer, artist)	<i>Hillary and Jackie</i> (music prodigies string players)
<i>Ray</i> (singer/musician Ray Charles)	<i>Pandaemonium</i> (poets Wordsworth and Coleridge)
<i>The Buddy Holly Story</i> (early rock star)	<i>Iris</i> (writer Iris Murdoch)
<i>Kinsey</i> (Albert Kinsey, scientist)	<i>Impromptu</i> (Chopin, George Sand, Mussat)
<i>Walk the Line</i> (Johnny Cash, country singer)	<i>Klimt</i> (Norwegian painter Gustav Klimt)
<i>A Beautiful Mind</i> (John Nash, mathematician)	<i>El Greco</i> (Spanish painter El Greco)
<i>Shine</i> (David Hefgott, pianist)	<i>Creation</i> (Darwin)
<i>La Vie En Rose</i> (Edith Piaf, singer)	<i>Hemingway and Gellhorn</i> (writers Ernest Hemingway and Martha Gellhorn)
<i>Bright Star</i> (John Keats, poet)	<i>Hitchcock</i> (Alfred Hitchcock, film director)
<i>John Adams</i> (HBO series on founding father)	<i>Mr. Turner</i>
<i>Agora</i> (Hypatia, female mathematician)	<i>The Electrical Life of Louis Wain</i>
<i>Coco Chanel &amp; Igor Stravinsky</i> (fashion designer and avant-garde composer)	
<i>The Last Station</i> (Russian writer Leo Tolstoy)	
<i>Miss Potter</i> (children's writer Beatrix Potter)	
Other film with instructor permission	

### **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](http://www.biography.com) as a scholarly source.

2. Read a text biography or 3 (at least three 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. Make a video of your presentation, speaking to give details that your slides do not provide. Post your video 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, the worksheet is not submitted.

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, cooking, 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 during the semester – 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 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.

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

**EDIS 654 Schedule**

Please keep up with assignments as best you can, especially those shared in discussion boards and video postings. The course is seven weeks. A three-day grace period is offered for all dropbox submissions without penalty with the exception of the final week of class. All assignments must be submitted by Sunday, June 26, at midnight.

<b>Week (Mon – Sun)</b>	<b>Readings and Assignments Always have your thoughtlog handy when you view the weekly videos.</b>	<b>Due Sunday at midnight</b>
<b>Week 1 May 9-15</b>	<ul style="list-style-type: none"> <li>-Follow the link on Bb to the course Pre-Assessment. Keep your confirmation email safe until the end of the semester. You will need that link to take the Post-Assessment</li> <li>-View the Syllabus Overview and Week 1 Video.</li> <li>-<a href="#">View the Piirto model overview video</a>. Have your thoughtlog and a handful of raisins or other small sweets.</li> <li>-<a href="#">Focus Question 1 (Scavenger Hunt)</a></li> <li>-Begin Thoughtlog, begin thinking about your Creativity Project</li> <li>-Choose a Creative Individual for your Biography and a research option (book or articles), view the handout template for the Biographical Sketch assignment to guide your reading</li> <li>-Sign up for the Jigsaw domain chapter by posting your name and chapter choice to the <a href="#">Padlet</a> “Understanding Creativity Jigsaw” column. No more than two people per chapter.</li> <li>-Consider being part of my Creativity Project Research Study. See the folder in Blackboard.</li> </ul> <p><u>Dr. Groman’s Zoom office hours</u>. Wednesday, 4:00 to 6:30pm, sign up for a 15 minute time via the link on Blackboard. Other days/times by appointment</p>	<ul style="list-style-type: none"> <li>-Pre-Assessment</li> <li>-Focus Question 1 (FQ1) to <a href="#">Padlet</a> and Dropbox</li> <li>-Sign up for UC Jigsaw on <a href="#">Padlet</a></li> </ul>
<b>Week 2 May 16-22</b>	<ul style="list-style-type: none"> <li>-View the Week 2 Video. Have a printout of the Labyrinth handout, colored paper and a glue stick. No scissors. (mindfulness, “Creativity Monsters”)</li> <li>-View the Video “654 - Ohio Operating Standards”</li> <li>-(optional) Read/skim “The Bully’s Face” article on Blackboard</li> <li>-Focus Question 2 readings and work</li> <li>-Thoughtlog each day, settle on a Creativity Project and begin</li> <li>-Reading/working on your Biography Sketch</li> </ul> <p><u>Dr. Groman’s Zoom office hours</u>. Wednesday, 4:00 to 6:30pm, sign up for a 15 minute time via the link on Blackboard. Other days/times by appointment</p>	<ul style="list-style-type: none"> <li>-FQ2 to dropbox and Padlet</li> <li>-A single slide of your creativity monster with a title/name and your name submitted to Monster dropbox</li> </ul>

<p><b>Week 3</b> <b>May 22-29</b></p>	<p>-View the Week 3 Video. (WEP and service options for V/Parts and CTA, mindfulness and feeding back, HighAchiever/Gifted Learner/Creative Thinker). -Focus Question 3 readings and work -Thoughtlog each day -Work on your Creativity Project -Reading/working on your Biography Sketch -Divide your UC Jigsaw chapter with your partner, if applicable, and begin reading and preparing slides/handout-----Get a small amount of clay for next week.</p> <p><u>Dr. Groman's Zoom office hours.</u> Wednesday, 4:00 to 6:30pm, sign up for a 15 minute time via the link on Blackboard. Other days/times by appointment</p>	<p>-FQ3 to dropbox and Padlet</p>
<p><b>Week 4</b> <b>May 30- June 5</b></p>	<p>-View the Week 4 Video. Have a lump of clay about the size of your fist. (the Ohio Operating Standards, Tolerance for Ambiguity, mindfulness, "What Matters" Sculpture) -(optional) Read/skim "What Matters" article on Blackboard -Finish handout/slides for your UC Jigsaw and post to Padlet and the UC Jigsaw dropbox -Thoughtlog each day -Work on your Creativity Project -Reading/working on your Biography Sketch</p> <p><u>Dr. Groman's Zoom office hours.</u> Wednesday, 4:00 to 6:30pm, sign up for a 15 minute time via the link on Blackboard. Other days/time by appointment</p>	<p>-UC Jigsaw posting to Padlet</p> <p>-A single slide of your sculpture with a title submitted to Sculpture dropbox</p>
<p><b>Week 5</b> <b>June 6-12</b></p>	<p>-View the Week 5 Video (Walking Meditation, Imagery, Insight, Improvisation, and Mandalas) -Focus Question 4 -Thoughtlog each day -Work on your Creativity Project -Finish your Biographical Sketch handout and video. Post both to the Padlet column under the applicable UC domain chapter column and dropbox by the end of this week. -Reminder: take yourself on a Meditation Field Trip this week, or once school has let out for the summer.</p>	<p>-FQ4 to Creative Collaborative</p> <p>-Biographical Sketch posted to Padlet and to the dropbox</p>

	<p><u>Dr. Groman's Zoom office hours.</u> Wednesday, 4:00 to 6:30pm, sign up for a 15 minute time via the link on Blackboard. Other days/times by appointment</p>	
<p><b>Face to Face Meditation Day Trip Place/Date TBA</b></p>	<p style="text-align: center;">9:30am-3:00pm</p> <p><del>I will add details here as we decide when and where.</del></p>	<p><del>Bring your thoughtlog and money for lunch and parking.</del></p>
<p><b>Week 6 June 13-19</b></p>	<ul style="list-style-type: none"> <li>-View the Week 6 Video (Creative Problem Solving, Three Postcards, Shakespeare and Autism at OSU)</li> <li>-FQ 5</li> <li>-Meditation Day Reflection</li> <li>-Thoughtlog each day</li> <li>-Work on your Creativity Project video, post by 6/21.</li> <li>-Reminder: write up your Meditation Field Trip for the dropbox.</li> </ul> <p><u>Dr. Groman's Zoom office hours.</u> Wednesday, 4:00 to 6:30pm, sign up for a 15 minute time via the link on Blackboard. Other days/times by appointment</p>	<ul style="list-style-type: none"> <li>-FQ5 to the Padlet and dropbox</li> <li>-Meditation Day Reflection to the dropbox (at the latest June 26)</li> </ul>
<p><b>Week 7 June 20-26</b></p> <p><b>(no three-day grace period this week!)</b></p> <p>Please post all assignments by <b>Sunday, June 26, midnight.</b></p>	<ul style="list-style-type: none"> <li>-View the Week 7 Video (Your thoughts on Integrating Creativity into the Classroom, the Inspiration of Travel, Improvisation, Gift from an Elder)</li> <li>-FQ6</li> <li>-Thoughtlog Self-Assessment</li> <li>-Creativity Project Video posted by Wednesday, June 22, view three comment on two</li> <li>-Find your Pre-Assessment email, follow "Edit your survey" link to take the Post-Assessment</li> <li>-Please complete the AU Course Evaluation. You should receive an invitation in your AU email.</li> <li>-If you are participating in my Creativity Research, please take the three post-assessments.</li> <li>-If you are participating in my Creativity Research, please consider submitting your complete Thoughtlog to me - scanned, pdf, pictures, whatever works best. I know this is personal, I know that copying it for me might be time consuming, but the data I get about any changes in your teaching or</li> </ul>	<ul style="list-style-type: none"> <li>-Creativity Project video posted to Padlet only by 6/22</li> <li>-View at least 3</li> <li>-Comment on at least 2</li> <li>-Thoughtlog Self-Assessment</li> <li>-Post-Assessment</li> </ul>

	<p>personal creativity are invaluable. Post to the dropbox in the Research folder. Feel free to remove any identifying information (I will do that, as well) or components you do not wish to share with me. Thank you! -If you did not opt to participate in the research, and want to opt in now, you are welcome to do so. You may take the post-assessments if you wish, but those are not necessary.</p> <p><u>Dr. Groman's Zoom office hours.</u> Wednesday, 4:00 to 6:30pm, sign up for a 15 minute time via the link on Blackboard. Other days/times by appointment</p>	<p>-Save link to the 654 Padlet for your Resource Notebook.</p>
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Monday, June 27 – Tuesday, July 5

Enjoy a nice little break. Be sure to get your books for Summer B courses, if you need to.

[Here is a list of the required textbooks for the entire program.](#)

[Here are the books for EDIS 653 \(video\).](#)

No drop-in Zoom office hours this week except by appointment.