

Jennifer L. Groman, PhD  
Year Three Review Documentation (February, 2020)  
V. Scholarship Evidence

[Most recent first]

V. A. Juried Publications

**Books Proposal**

Prufrock Press Book Proposal, *The Empathy Project*, (not accepted). [Spring, 2018]

*My mentor and predecessor, Jane Piirto, thought I would be interested in a press release from Prufrock Press (one of the major publishers for the field of gifted and talented education) that they were looking for book proposals on the topic of empathy and the gifted. Empathy is not one of my direct research interests, but I thought that with its direct connection to creativity and the social and emotional needs of the gifted, that it might be a good topic to start a long-term research and writing project. I outlined a research project with up to 20 teacher alumni of the AU program (and received confirmation of at least that many students) to research empathy and put together lessons and strategies to explore and enhance empathy in the classroom. The book would have three sections:*

- 1. Literature review on the topic of empathy and the gifted*
- 2. Practical chapters/lessons written by each teacher outlining their strategy or lesson*
- 3. Conclusions*

*The proposal and grant request (I also wrote an Esther Katz Rosen grant for The Empathy Project) were well received (based on the comments I received) but were not accepted for publication or funding. I was initially discouraged, but decided to use the structure of The Empathy Project toward a topic I was more interested in: Creativity.*

**International Peer Reviewed Journals**

Article proposal submitted to *Gifted and Talented International*. “Considering the long-term transformative impact of creativity training on the work and lives of teachers.”  
(proposal accepted, the article itself was not accepted) [Spring, 2019]

*In the summer of 2018, I learned that the journal Gifted and Talented International was compiling a special issues on creativity, and was accepting proposals for articles. I had started a research project The Creativity Project around the Ohio Operating Standards definition of giftedness in Creative Thinking Ability, with a survey (Initial Survey I) of Ohio K-12 teachers and administrators to gauge their knowledge and interpretation of this area of giftedness. I hoped to rewrite The Empathy Project’s book proposal to focus on creativity. When this call for GTI proposals came out, I decided to research creativity training, especially the way the Ashland University program does it, based on Piirto’s Organic Creativity model. I proposed the article to GTI, which was accepted – but it had to be written in six weeks’ time. I had not started the research yet! I hurriedly (and anxiously) submitted an IRB request and put together a survey for program alumni (Alumni Survey) asking them to comment on the long-term impact, if any, of the creativity course. I gathered almost 20*

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*surveys, and was able to interview 12 of those alumni for more detailed information. I wrote up my findings and submitted the article to GTI, but it was not accepted for publication. I am currently rewriting it based on reviewer's comments, to submit to another journal whose editor has expressed interest in it. My goal is to have this submitted by February 15.*

Article submitted to *International Journal for Transpersonal Psychology*. "Narrative inquiry and the transpersonal experience: Telling the story gives it wings." (Invited to rewrite and resubmit). [Spring, 2019]

*The second article submission here is from my Masters work at Sofia University in transpersonal psychology. As I was researching methodologies for my dissertation, I began to see the beautiful correlations between narrative research and the tenets of transpersonal psychology. I wrote this article organically, beginning each section with a personal journal reflection incorporating imagery, dreamwork, and intuition. My goal was to show my own growth through the research process. I initially chose The Journal for Transformative Education, but after careful consideration, I decided that a transpersonal journal would be a better fit. My focus was on transpersonal psychology more than transformative education (although I include a section in the manuscript on transformative education). The submission was reviewed by the editor herself, and her comments proved to me how much I still had to learn about this process. She like the article and invited me to revise and resubmit, and her suggestions were invaluable – she did not care for the inclusion of the journal reflections or the section on transformative education. She suggested I either remove the journal reflections or pay more attention to supporting their use as a transpersonal process. I have found a number of supporting texts, not least of which is Jung's work on The Red Book. I am in the process of revising this manuscript for re-submission.*

### **National Peer Reviewed Journals**

Groman, J.L. (2018). The Bully's face: Using art to understand Bullying in Gifted Children. *Gifted Child Today* 42(1). 12-18.

*In my first semester at Ashland University, I focused only on teaching. I did no writing, except curriculum planning. I realized quickly that I was extremely lucky to have been offered a tenure-track position and that to continue to ignore the scholarly and service components of my position would not be wise. In my second semester I joined the Ashland Research and Writing Community (AURWC), promising to write at least 30 minutes per day. Within a month I had completed "The Bully's Face," a manuscript I had started some 10 years before and had never finished, and it was accepted. What an inspiration to continue with the AURWC. I had my first publication while a University Assistant Professor.*

Submission to *Journal for the Education of the Gifted*. "Considering the long-term transformative impact of creativity training on the work and lives of teachers."  
Manuscript in preparation. Anticipated submission February 29, 2020.

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*The second submission in this list is one I am currently working toward, and as soon as this three-year review has been submitted, my goal is to update this manuscript on creativity training based on the reviewer comments, which were very useful for this purpose.*

**Book Reviews**

N/A

**V. B. Solicited Publications**

Groman, J. L. (Winter, 2019). Higher education chair update: For the Love Of Our Students  
*OAGC Review.*

*The OAGC Review is a local (Ohio) research-based publication of the Ohio Association for Gifted Children. This Winter, 2019, article was solicited because I am the new Higher Education chair of OAGC. I decided to add a personal story to draw interest, and reported that I am gathering program information from any and all institutions of higher education with endorsement or masters programs in gifted for the OAGC Higher Education website page, with the ultimate goal of providing teachers in Ohio with a variety of options for professional development and college credits in gifted education.*

Farrenkopf, P. & Groman, J.L. (Spring, 2018). “Ashland University and gifted professional development for our teachers.” *OAGC Review.*

*The OAGC executive director was seeking article on higher education, and Dr. Pat Farrenkopf and I were happy to write an overview of the Founder’s School Professional Development and how it can lead into the Gifted Intervention Specialist endorsement program at the College of Education.*

**V. C. Non-Juried Publications**

Groman, J. L. (Winter, 2019). What is a colleague? *OAGC Review.*

*As I begin my sixth semester directing the talent development program at Ashland, I feel that I am beginning to move out from Jane Piirto’s shadow. I am gaining traction in Ohio as an expert in my own right in gifted education and creativity studies. The first article is a personal one, emerging from my dissertation research on teacher burnout and my own existential crisis as a teacher. I believe that it may be some of my best writing. Through it I realize that I seem to write on the edge of what I know and am able to do. As I wrote it I felt I needed to be reminded how to be a colleague in my new role in the Institution. The writing grew me as I created it.*

**V. D. Juried Conferences**

*There are two main juried conference I submit proposals to – the National Association for Gifted Children and the Ohio Association for Gifted Children. These have formed the foundation of my learning, collegial interaction, and support in gifted education. I have always*

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*found that NAGC receives a great many proposals – 700 or more – for fewer than 240 presentation slots. For this reason, I always submit a second proposal for Creativity Night. This evening gathering, while selection is still done by a jury, is less competitive. In fact, after presenting in 2017, I was invited to submit a proposal in 2018 (I did, and it was accepted), and 2019 (I did not, as funding was not available for me to attend this conference).*

*The Ohio Association for Gifted Children Fall Conference and Teacher Academy are competitive, but smaller, and I am establishing a reputation for presentations in creativity, and my creativity research on Ohio's Operating Standards is gaining traction. It allows me to represent Ashland University in a venue conducive to recruitment for the many educational programs AU offers.*

NAGC 2020 Fall Conference presentation proposal. "The Bully's Face: Using art to understand bullying in gifted children." (Submitted, Under review).

*I have submitted a proposal for this presentation before, and it was not accepted. After presenting this at the 2019 OAGC Fall Conference, I was able to revise the proposal with stronger connections to the standards, as well as improving the presentation format itself by adding an activity component.*

OAGC 2020 Spring Teacher Academy presentation proposal. "Can we talk? Facilitating dialogues with gifted students." (Accepted, February 25, 2020).

*This is a similar presentation I did for SENG in the Summer of 2018. With two more years of work with the Peterson dialogue book and incorporating the Fonseca book of activities on social-emotional themes, and considering the new Socio-Emotional Learning standards, I think that Ohio teachers of the gifted will appreciate learning more about holding dialogues with small groups of students or adapting them for larger groups.*

OAGC 2019 Fall Conference. (2 presentations). "The Creativity Project" and "The Bully's face: Using art to understand bullying in gifted children." Columbus, OH. (October 20-22, 2019).

*This was my first presentation of the initial survey for The Creativity Project. In preparing for this presentation I was forced to spend a few weeks of my research and writing time pouring over the surveys, pulling out themes, and finding interesting ways to present findings. I also wanted to use this opportunity to seek the audience's ideas on my next steps for the research.*

*For "The Bully's Face" I wanted the opportunity to share this arts-based project with gifted education colleagues. It provides a new way to engage children to open up about challenging topics and to reflect on their behavior and the motivations of others.*

OAGC 2018 Fall Conference. "Creativity: The Seven I's." Columbus, OH. (October 14-26, 2018).

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*I was hoping to hold two concurrent sessions – one on Creativity: The Core Attitudes and the other on The Seven I's. Only one was accepted. Holding a double session would have given me time to dig deeply into the theory, practice some specific strategies and debrief from them, and give participants time to share ideas out. With this one session I actually decided to talk about the Core Attitudes instead of the Five I's, I find that they are easier to implement quickly, and are a better avenue for teachers to try.*

OAGC 2018 Fall Conference, “Mandalas for mathematics and meditation” (not accepted)

*I proposed this session hoping that I could have a room with tables, allowing students to practice drawing mandalas as part of the session. This proved too limiting to the conference organizers. I should have been more flexible. But even in the research on these kinds of mandalas, the focus on meditation can really only be experienced by drawing, not by hearing about or looking at mandalas.*

NAGC 2018 Fall Conference Creativity Night. “Sketchnoting: Fun and creative notetaking.” Minneapolis, MN. (Nov. 15-18, 2018).

*Seeing that the gifted program at Ashland was going to move to an online format, I began taking online professional development on Sketchnoting, or visual notetaking, through Doug Neill's Verbal2Visual website. I am a doodler by nature, and it often helps me to organize my ideas and focus my attention on the strongest points and applications of a talk or reading. I contacted Neill to gain his permission to share a truncated version of his ideas in this Creativity Night activity, a short crash course on the visual tools needed to create visual notes. He agreed, even graciously providing a discount code for anyone enrolling in his video course after the experience.*

*Creativity Night is a chaotic two and a half hours of 30 minute segments where participants can choose from multiple table activities, like learning centers. When the bell rings, participants move to a different table. I created a self-paced booklet that gave participants a chance to get a taste of visual notetaking and gave me a chance to move around to individuals who had questions or wanted to talk ideas through.*

NAGC 2017 Fall Conference, Creativity Night presentation. “Mandalas for meditation and mathematics.” Charlotte, NC. (Nov. 9-12, 2017).

*For this Creativity Night activity I created two self-paced PowerPoint presentations, one on Mandalas for Meditation and one on Mandalas for Mathematics. Participants could choose a type of mandala they preferred, and as a group go through the presentation. As my first Creativity Night, I had not realized just how noisy and crazy the atmosphere was, and participants could not hear my audio prompts. Many were still able to follow the presentation, and I was free to move around the two groups and help. I enjoyed seeing the vastly different styles of mandalas that were created. I was also surprised to find that many elementary teachers do not know how to use a compass to find the diameter of a circle.*

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NAGC 2017 Fall Conference, “Compassionate self-care: Sustaining your own safe haven”  
(not accepted)

*I had presented this at an OAGC Teacher Academy in 2016 and it was very well received! A number of the participants emailed me afterward saying that they thought the research – which was from my dissertation work on crisis and critical incidents in teachers – would be a great help to their stressed out teachers. I was surprised that this proposal was not accepted at NAGC, but in retrospect, I probably did not have enough focus on teachers of the gifted (even though all of my participants were teachers of the gifted).*

OAGC 2017 Fall Conference. “Creativity: Core attitudes.” (not accepted)

*I believe that the Core Attitudes are a good starting point for teachers who are trying to incorporate creative thinking skills into their classroom. The conference planners had an unusually large number of proposals.*

### **V. E. Non-Juried Presentations**

Gifted Coordinators of Central Ohio (GCCO) presentation. “Organic creativity in the classroom.” Columbus, OH. (January, 10, 2020).

*The recent GCCO presentation gave me the opportunity to talk about the creativity model used at Ashland University with coordinators. I feel that the model we use – I call it an organic model of creativity – is directly related to how creators create, and is much better suited to the way good teachers teach than a traditional divergent production model of creativity. The coordinators in attendance were eager and engaged, and I hope to eventually use this group to connect to more K-12 teachers to move forward on The Creativity Project’s next phase.*

Ashland University Leadership Event (Pat Farrenkopf, facilitator) presentation. “Creativity and the role of the leader.” Columbus, OH. (November 2, 2019).

*This presentation was a new look at not only the creativity model I normally present on, but I also incorporated and brought out themes of burnout and using the creativity concepts as ways to support mindfulness, collegiality, and positive leadership.*

Oberlin Creativity Symposium. (2 presentations). “Meditative mandalas” and “Answering art” (with F. Christopher Reynolds). Oberlin, OH. (August 14, 2019).

*A personal challenge teaching in an online program is that I miss the true interaction that comes with face-to-face teaching and learning on a regular basis. The small conference venues above allow me a chance to speak to small groups and provide hands-on activities and deep discussion about many topics I am interested in: creativity, arts-based practices, and the social-emotional needs of the gifted. The Oberlin Creativity Symposium is a new venture for the Oberlin Center for the Arts, so being part of that event from the very beginning has been a wonderful experience. One of my favorite presentations was at the end of the Symposium. My colleague and fellow musician Christopher Reynolds and I presented a mini concert, followed by*

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*a discussion time where we encouraged participants to share their take-aways from the event, collaborating in the moment to support one another and set goals for future work based on the various conference sessions they attended and new connections they have made.*

Mid-Ohio Educational Service Center Parent Night. Keynote Speaker. “Parenting your gifted child.” Mansfield, OH. (November 30, 2018).

*This is one of the few presentations where I did not have a PowerPoint Presentation, but organized a discussion on topics that the parents were experiencing with their gifted child. I projected an empty chart with the following columns: Common Characteristic, Negative Aspects, Expectations (Parents, Peers), Adjustments to make at home and school.*

*In the rows I listed a few of the more common characteristics of gifted children, from NAGC’s website: learns quickly, overly sensitive, afraid to be wrong, etc. Before the event I asked the gifted coordinators from Mid-Ohio Educational Service Center (more than 10 of them were present) to help add to the columns, as I was going to be thinking on my feet for the entire presentation. We looked at the first characteristic – learns quickly - and talked about the prompts in the columns (what are the negative aspects of learning quickly? What are the parent, peer, or teacher expectations when a child learns quickly? What adjustments might need to be made at home or at school?). I had one coordinator typing responses into the chart. It was a great discussion, although I was more exhausted than I usually am after a presentation. This was a lot of unplanned responsiveness. In this audience, also, was a teacher (who was sitting at a table grading papers during the discussion) who decided she was there to teach these parents a lesson about how hard it was to deal with parents of the gifted – and was very vocal at one point complaining about it. It was a challenge. I felt that the evening was not about teachers – it was a time for parents to speak and be heard. I was able to deflect her comments by drawing in an experience I had with a parent where we were able to shift the way she was approaching the teacher, and we talked about ways to keep the relationship open and nonjudgmental.*

Oberlin Creativity Symposium. (2 Presentations). “Understanding creativity I: The Pyramid and the suns” and “Understanding creativity II: The Seven I’s.” Oberlin, OH. (August 17, 2018).

*This symposium was in its first year, and it appears to be a well-run new venture. I think that opportunities for working with the Oberlin Center for the Arts will improve. Both my sessions were accepted, and I was able to do the double-session full review of the Piirto model, with activities and with a lot of sharing out and comparing of ideas.*

Serving the Emotional Needs of the Gifted (SENG) Conference. (2 Presentations). “Using creativity as a window,” and “Can we talk?” Facilitating dialogues with gifted students.” Columbus, OH. (August 11, 2018).

*This very small conference was well attended with some very Big Names in the field. I found that participants were more counselors than teachers! Using Creativity as a Window gave me a chance to teach participants how to use a basic component of the creativity course we have*

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*at AU – Feeding Back – and use it to draw out students and encourage them to share deeply with one another.*

*The Dialogue presentation was one of my best. I planned a dialogue on Perfectionism from Jean Peterson’s book (that we use as a text for EDIS 653) and I modeled the entire process of holding a dialogue. I even went into the activity and showed how I adapted it for use with a different audience and for my own preferred style of working. Immediately following that presentation I met Jean Peterson in the hallway (!) and told her about my session. She gave me the thumbs up, and I had her autograph my copy of her book. It was a great day.*

### **V. F. Competitive Grants**

Ashland University Load Reduction Grant proposal for 2020-2021. “The Creativity Project.” (Submitted. Load Reduction Grant postponed by University).[Spring, 2020]

*A third Creativity Project was outlined in my recent CITE Load Reassignment Grant request. I had hoped to work with the GCCO Gifted Coordinators from the January 10 presentation to create specific ways to incorporate the organic model of creativity into K-12 classrooms.*

Ashland University Center for Innovation & Teaching Excellence (CITE) Teaching and Learning Mini-Grant recipient. “The Synchronism I” (funded) [Spring, 2018]

*I received a small CITE grant and invited adjuncts from the Talent Development Program to main campus for a day of reviewing curriculum in the first two courses for the purpose of updating them completely. The Synchronism I, as I call it, was a success, and the changes made to 650 and 651 were a direct result of the conversations and suggestions from that working day. I hope to continue these Synchronisms, and to continue to use adjunct suggestions to update the curriculum.*

Esther Katz Rosen Grant Proposal, “The Empathy Project.” (not funded) [Spring, 2018]

*This feels and appears to be the weakest area of my scholarly work. I know very little about grant writing. After I wrote The Empathy Project book proposal, I knew I would need funding and assistance to get 20 teachers together to talk about practice and create new implementation activities. Esther Katz Rosen grants fund research in gifted education, especially around social and emotional and psychological issues. The most challenging part about not being funded by this organization is that no feedback was provided to help me in my future grant writing attempts.*

*As one of my main weaknesses, I will be looking for workshops and professional development opportunities to hone my grant writing skills.*

### **V. G. Research**

Research IRB: “The Creativity Project survey I: Initial survey.” (approved)



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*Initial Survey: This survey primarily targets Ohio K-12 teachers, coordinators, school counselors and psychologists, as well as school administrators. This project is meant to show how districts and schools interpret the Ohio Operating Standards for Identifying and Serving Students Who Are Gifted, particularly identifying giftedness in Creative Thinking Ability, serving that giftedness, incorporating Written Education Plan (WEP) goals to show growth, and to determine the needs of Ohio teachers in serving these gifted students. I also include a few questions regarding school personnel's beliefs of their own creativity and the creativity of their students. The data from this survey was presented at the OAGC Fall 2019 Conference, and will continue to inform The Creativity Project work.*

Research IRB: "The Creativity Project survey II: Alumni survey." (approved)

*The Alumni Survey: This IRB Proposal (Second Project Survey of Alumni) is for a survey that asks graduates of the Ashland University Talent Development Program (endorsement and MEd) about their experience with and subsequent use of the content in EDIS 654, "Creativity for Teachers of the Talented." This course is unique in its scope, and is based on Dr. Jane Piirto's model of Creative Training. It is holistic in nature, and integrates personal creativity alongside application activities for the classroom in creativity. I am interested to know if teachers believe their own creative enhancement is related to their use of these creativity principles in the classroom and how it is related. I had 19 individual complete the survey and 12 of these individuals consented to interviews. I used the information from this survey to write the manuscript, "Considering the long-term transformative impact of creativity training on the work and lives of teachers."*

#### **V. H. Position Papers or Commission Reports**

N/A

#### **V. I. Consultations**

McNeese State University, Burton College of Education, Gifted and Talented MEd Program.  
Lake Charles, Louisiana. Visiting Lecturer.

*In August, 2016, prior to being hired full-time by Ashland University, I was hired as a visiting lecturer for this small university's gifted MEd program. They were looking to move from a hybrid model to fully online coursework. In that school year I rewrote their curriculum to go online and aligned it with national standards (NAGC/CEC) and State Standards. I now teach when they need me to, usually one course a semester. This small program recently won an Intelligent.com award for Best Online Master Degree's Program in Gifted Education. I am proud of the work I have done with McNeese, which has given me the skills to confidently (although hesitantly) put the Ashland program online, because I've had no training or PD in this area. My learning has been experiential – and McNeese has given me that experience.*

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*Each year I consider letting go of my work with McNeese. I work fewer than 5 hours a week when I teach, but those hours add to an already long week's work for Ashland. However, as opportunities to increase my pay through supplemental contracts have dwindled, and are even discouraged at AU, I simply cannot afford to do so.*

*Teaching for McNeese also gives me a viewpoint that is not apparent in Ohio work. The graduate students at McNeese work and teach in schools of rural poverty and conditions unknown in most of my AU students. By reading their assignments, hearing them speak about their parish schools, and interacting with them in online discussion boards, I see a unique portion of American life. Research on diverse populations in the field of gifted is growing exponentially. It is important to enrich and develop my knowledge and understanding about varieties of diversity beyond Ohio. This has been invaluable to me as I grow the program at Ashland and my own research interests.*

**Manuscript reviewer**

Davis, J. (2019). I hate hospitals: Exploring Self of the Therapist in Medical Family Therapy. *Family Therapy Magazine*. 18(1), 44-46.

*A Unitarian Universalist acquaintance from the Canton UU fellowship made a Facebook plea for an article reader and reviewer for her first publication. I am always looking for opportunities to practice my skills in APA formatting, and in this way also helped a colleague in another field. I also appreciated her exploration of identity and reflection in this piece.*

**V. J. Testimony**

N/A

**V K. For Professor Only**

N/A

**V. L. Reflection**

**Reflection on Scholarship**

The continued growth of this scholar is a merging of the discipline of her mind and time, the culture of her passions and experiences, and the hopefulness of new works in the field. My research agenda includes creativity studies, transpersonal psychology, teacher identity, and giftedness.

**Discipline**

In their youth, musicians are taught the value of daily practice sessions. Scales, arpeggios, and etudes make up the repertoire of mastery – as does the effective use of the time spent, as a musician would say, “in the woodshed” practicing. Joining the Ashland

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Research and Writing Community in my second semester at Ashland, I found structure to my scholarship role. The group's mantra is that the use of Brief Daily Sessions rather than binge writing moves a researcher and writer along using time as a partner, not an enemy. From that semester I have dedicated myself to at least 30 minutes a day of time in the woodshed – reading, gathering information, writing, editing, and being made accountable to my small group for how I use the time and organize my writing projects. This is the discipline of my scholarship. I make time for it daily.

### **Creativity studies**

My research agenda has emerged from my passions, my observations and experiences, my need to become a better teacher and person, and a sense of openness to see what all of this has to teach me. From my early endorsement work at Ashland University, I discovered the fascinating breadth of creativity, specifically how certain overarching ways of being that are exemplified in creative individuals have the capacity to enhance our lives and our work. The desire to study creativity was born.

The inclusion of Creative Thinking Ability as an area of giftedness in Ohio and the confusion of how students identified as such are served has led me to learn more about creativity with an eye toward improving gifted education here at home. I also strongly believe that teachers who are creative risk-takers and see themselves as creative individual are more sensitive in seeing creativity in the micromoments of the teaching day and in seamlessly integrating true creative thinking the way creative individuals do it. My belief in the power of creativity training for teachers drives a great deal of my scholarly writing and presentation work.

### **Transpersonal psychology**

Also as part of my early graduate work at Ashland University, I began reading works in transpersonal (or depth) psychology, which embraces transcendent experiences like those experienced when in the midst of creative work (such as a sense of flow, intuition, imagination, openness to experience, and naiveté). I appreciate transpersonal ways of looking at the world because they assume that interacting with the inner and outer world is continually transformative. It takes research and scholarly work beyond the objective and respects its deep impact on us as humans, as teachers, and as researchers, indeed, on our very identity.

### **Teacher identity**

My personal experiences in and out of teaching have brought certain topics to the forefront of my research interests. My own personal experience with teacher burnout and crisis, even leaving the profession for a time, led me to look into the transformative

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aspects of everyday challenges on our teaching identity, and the impact of ongoing reflection and self-knowledge on our efficacy. I find that there are aspects of creativity theory and transpersonal psychology that improve our ability to cope with stress in this profession. I have a history of using creativity in many forms to process events in my life (drawing mandalas, journaling, and songwriting), and these lead me to learn more about how aspects of the creative process enhance our teaching, our interactions with students and colleagues, and our sense of calm in a challenging profession.

### **Giftedness**

My teaching history - interacting with gifted children and adults who have such a unique way of being - leads me to learn more about this population. My research in the field of intelligence, giftedness, and creative individuals serve my goal of improving the Gifted Intervention Specialist endorsement program here at Ashland University, but it also frames the work I do with teachers, soothes my own feeling of alienation in teaching a misunderstood and under-served population of student, and experiencing the joys and challenges of higher education in the 21<sup>st</sup> century.

### **Why do we create? Because it is hopeful.**

I view my scholarly and creative work as hope-full – full of hope - which is vital in these challenging days. It is an act of creation: researching and writing an article on the ways creativity work improves teaching and teachers is hopeful; researching and presenting on ways teachers can create a safe haven in their schools for themselves and one another is hopeful; holding conversations about a confusing aspect of the Ohio protocol for creatively gifted students with an eye toward improving it is hopeful; and finding points in narrative research that can lead to transcendence is hopeful. Teaching itself is hopeful, when we are eldering individual human souls into finding their own way, their own purpose, and their own voice.

On the wall of my office hangs my Ashland University Masters of Education in Supervision. I came to AU in 1996 simply to gain my gifted endorsement – four years and a five-figure student loan later I earned a masters and a new sense of purpose. My AU instructors and professors helped me find a teacher, a scholar, a singer/songwriter, and a leader deep inside myself. My Purpose is to continue that legacy.

***Note regarding open-access journal publications:*** No type of payment, monetary or otherwise, has been made by me for any of my publications.