

Faculty of Health
Department of Psychology
PSYC 3550 3.0 Section A: CREATIVITY
Tuesdays/2:30 – 5:30 pm/Curtis Lecture Hall (CLH) G
Fall Term/2017

Instructor and T.A. Information

Instructor: Jennifer Hunter
Office: Behavioural Sciences Building (BSB), Room 66
Office Hours: Tuesdays 1-2 pm
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T.A.	Vered Latman (for students with last names starting with A - L)	Viviana Vambuca (for students with last names starting with M - Z)
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Office	308 Calumet	TBD
Office Hours	Thursdays 10 – 11 am	Tuesdays 5:30 – 6:30 pm

*If possible, please email your TA in advance to let them know you will be attending their office hour.

Course Prerequisite(s): Course prerequisites are strictly enforced

- HH/PSYC 1010 6.00 (Introduction to Psychology), with a minimum grade of C.

Course Credit Exclusions

Please refer to [York Courses Website](#) for a listing of any course credit exclusions.

Course website: [Moodle](#)

Course Description

This course is designed to allow students to engage with the psychological literature on creativity, and with their own creativity. Students will explore how creativity has been defined and measured, and which intrapersonal, interpersonal and environmental factors facilitate creativity.

Program Learning Outcomes

Upon completion of this course, students should be able to:

1. Demonstrate in-depth knowledge of the psychology of creativity.
2. Articulate trends in the psychology of creativity.
3. Express psychological knowledge of creativity in written form.
4. Describe and explain limits to generalizability of research findings in creativity.
5. Demonstrate ability to relate information in the psychology of creativity to own and others' life experiences.

Specific Learning Objectives

- Become conversant in current psychological research on the creative person.
- Explore applications of creativity research in contexts such as the education system and industry.
- Appreciate the relationship between methodology (i.e., assessments of creativity) and results (e.g., which personality factors are found to facilitate creativity).
- Engage creatively with the content – to learn how to read and critically assess primary academic sources (i.e., journal articles), and discuss them in a large group setting.
- Learn how to draw on psychological research to summarize an area of study (write a literature review) and carry out a practical application of your findings.

Required Text

All of the required readings are journal articles, which will be available through Moodle.

Course Requirements and Assessment:

Assessment	Date of Evaluation	Weighting
Weekly Reading Quizzes	Weekly – see Quiz Schedule	20%
Test 1	October 17th	30%
Test 2	November 21st	20%
Final Project	See below	30%
Proposal	October 3rd	5%
Final paper	November 28th	20%
Presentation	November 28th	5%
Total		100%

Description of Assignments

Weekly Reading Quizzes (20%)

- There will be 8 quizzes, each worth 2.5%.
- Quizzes will be administered online through the course Moodle.
- Each quiz will consist of 10 multiple choice questions on the upcoming week’s readings (see schedule below). You will have 30 minutes to complete each quiz. It is strongly recommended that you complete the readings before starting the quiz.

Online Quiz Schedule

Quiz #	Topic	Online Availability Window
1	How Do We Measure Creativity?	September 11 th – September 18 th
2	The Creative Person: Part 1	September 19 th – September 25 th
3	The Creative Person: Part 2	September 26 th – October 2 nd
4	The Creative Person: Part 3	October 3 rd – October 9 th
5	The Creative Person: Part 4	October 17 th – October 23 rd
6	Creativity in the Workplace	October 24 th – October 30 th
7	Creativity in the Classroom	October 31 st – November 6 th
8	Creativity in Daily Life	November 7 th – November 13 th

Test 1 (30%)

- Test 1 will consist of defining terms and short answers.

- The Test will be 2.5 hours in duration (2:30 – 5 pm).

Test 2 (20%)

- Test 2 will consist of defining terms and short answers.
- Test 2 is not cumulative; it will evaluate your knowledge of the course material since Test 1.
- The Test will be 2.5 hours in duration (2:30 – 5 pm).

Final Project (30%) – Improve the World Creativity Project

The Improve the World Creativity Project is the course capstone. In this project, you will engage your scientific and creative faculties to review the literature and, based on what you find, make a creative change in the world for the better. By ‘improve,’ we mean to make better in some way or make a positive and hopefully sustainable contribution to humankind. For example, make something go easier, faster, more smoothly; reduce the cost, reduce the time, reduce the labour; improve the function, get more value out of the thing, do more with less, make something more beautiful, etc. The project can be done alone, or with up to 5 other people. The project consists of two main components: a literature review, and a description of the solution you carried out based on your literature review findings. More details are provided below.

Example: Imagine you survey the literature and you find that young men with eating disorders face difficulty when seeking help, as the public and health professionals typically perceive eating disorders as a ‘female’ disorder (e.g., Weltzin, Weisensel, Franczyk, Burnett, Klitz, & Bean, 2005). Your solution: you create a pamphlet highlighting the prevalence of eating disorders in young men that (with permission) you place in family doctors’ offices.

In order to help you structure, the assignment, it has been broken down into smaller components:

- *Proposal – 5% - due October 3rd – submitted via Moodle by the start of class*
 - No more than 1 page double spaced, not including your References list.
 - Spend ½ the page outlining the problem your project will address (should include 3 references).
 - Spend ½ the page outlining the solution your project will implement.
 - If you are working in a group, only one person in the group should upload the proposal. However, the proposal should have the names of all group members on the cover page.
 - **You MUST submit a proposal in order to have the ‘solution’ section of your final paper graded.**
- *Final paper – 20% – due November 28th – submitted via Moodle by the start of class*
 - Should be written in an essay format, with a proper introduction and conclusion. APA format (6th edition) must be used. The total word count should be no less than 1,500 words, and should not exceed 2,000 words.
 - The final paper has two major sections: 1) the literature review, and 2) the description of your solution.

- Literature review (minimum of 10 references; approximately 1,000 words)
 - Define your issue (e.g., for above example: define eating disorders)
 - Outline the problem (e.g., for above example: provide statistics regarding the prevalence of eating disorders in young men; outline research that health professionals and the public typically perceive eating disorders as a 'female' disorder; outline research that young men report difficulty in finding and receiving treatment due to this perception)
 - If relevant, outline prior solutions and why there is still room to improve
- Description of solution (approximately 750 words)
 - **For this section, the solution must actually be in place by the deadline. That is, the idea must have been implemented, realized, or put into action in the real world. You must "make a difference" and prove it before the deadline.**
 - In this section:
 - Describe what you did.
 - Hand in the product itself. (E.g., for above example: provide pamphlet.) **If you cannot 'hand in' the product online (e.g., you created a physical product), you must hand the product in during class on November 28th.**
 - Provide documentation (can be provided in an Appendix) to prove that the project was actually carried out. (E.g., for above example: emails from doctors approving your pamphlet; a picture of your pamphlet in a family doctor's office).
 - Solutions will be graded on:
 - Originality;
 - Usefulness – is it useful for its intended purpose?;
 - Elegance – a combination of beauty, simplicity, efficiency, and ease of use; and
 - Social change – did it make an appreciable difference in the world for the better?
 - **Reminder: this section will NOT be graded if we do not have a proposal on file.**
- If you are working in a group, only one person in the group should upload the paper. However, the paper should have the names of all group members on the cover page.
- *Brief (5 minute) presentation on your project in class – 5% - due November 28th*

Grading as per Senate Policy

The grading scheme for the course conforms to the 9-point grading system used in undergraduate programs at York (e.g., A+ = 9, A = 8, B+ = 7, C+ = 5, etc.). Assignments and tests* will bear either a letter grade designation or a corresponding number grade (e.g. A+ = 90 to 100, A = 80 to 89, B+ = 75 to 79, etc.)

(For a full description of York grading system see the York University Undergraduate Calendar - [Grading Scheme for 2017-18](#))

Late Work/Missed Tests or Exams

Students with a documented reason for missing a course test, such as illness, compassionate grounds, etc., which is confirmed by supporting documentation (Attending Physician Statement which can be found at: <http://myacademicrecord.students.yorku.ca/pdf/attending-physicians-statement.pdf>) may request accommodation from the Course Instructor. Further extensions or accommodation will require students to submit a formal petition to the Faculty.

For any missed tests or late assignments, students MUST complete the following online form which will be received and reviewed in the Psychology undergraduate office.

HH PSYC: Missed Tests/Exams Form. Failure to complete the form within 48 hours of the original deadline will result in a grade of zero for the test/assignment. On the form, it will ask you to submit your Attending Physician’s Statement (APS). This should be uploaded at that time – please note that any APS must indicate the specific nature of the illness and must be dated within 2 days of the missed test/assignment.

All students who miss any tests due to illness will be required to write a makeup test that may differ from the original in BOTH format and content on the date specified by the instructor. Failure to write the makeup on this date will result in a 0 on the exam.

Late assignments will receive a 5% deduction for each day they are late. Assignments will not be accepted a week after the original deadline.

Add/Drop Deadlines

For a list of all important dates please refer to: [Fall/Winter 2017-18 - Important Dates](#)

	FALL (F)	YEAR (Y)	WINTER (W)
Last date to add a course without permission of instructor (also see Financial Deadlines)	Sept. 20	Sept. 20	Jan. 17
Last date to add a course with permission of instructor (also see Financial Deadlines)	Oct. 4	Oct. 18	Jan. 31
Drop deadline: Last date to drop a course without receiving a grade (also see Financial Deadlines)	Nov. 10	Feb. 9	March 9
Course Withdrawal Period (withdraw from a course and receive a grade of “W” on transcript – see note below)	Nov. 11 - Dec. 4	Feb. 10 - Apr. 6	March 10 - Apr. 6

***Note:** *You may withdraw from a course using the registration and enrolment system after the drop deadline until the last day of class for the term associated with the course. When you withdraw from a course, the course remains on your transcript without a grade and is notated as “W”. The withdrawal will not affect your grade point average or count towards the credits required for your degree.*

Information on Plagiarism Detection

All assignments will be submitted online through Moodle, and will be assessed for plagiarism using Turnitin software.

Electronic Device Policy

Course-related use of laptop computers (e.g., for note-taking or in-class activities) is permitted. Please do not engage in off-task activities (e.g., checking Facebook, watching a movie) during class time. This distracts other students – and interrupts your learning! Please turn off cell phones or put them on ‘silent mode,’ and refrain from using them during class time.

Attendance Policy

You are encouraged to attend class. Although lecture slides will be uploaded to Moodle, these are intended as outline for you to build upon by taking further notes in class. As such, they are not comprehensive. Our in-class time will involve enriching discussion, creative activities, and collaboration with your peers: reviewing the slide notes in lieu of attending class will not provide the same learning experience.

Academic Integrity for Students

York University takes academic integrity very seriously; please familiarize yourself with [Information about the Senate Policy on Academic Honesty](#).

It is recommended that you review Academic Integrity by completing the [Academic Integrity Tutorial](#) and [Academic Honesty Quiz](#).

Test Banks

The offering for sale of, buying of, and attempting to sell or buy test banks (banks of test questions and/or answers), or any course specific test questions/answers is not permitted in the Faculty of Health. Any student found to be doing this may be considered to have breached the Senate Policy on Academic Honesty. In particular, buying and attempting to sell banks of test questions and/or answers may be considered as “Cheating in an attempt to gain an improper advantage in an academic evaluation” (article 2.1.1 from the Senate Policy) and/or “encouraging, enabling or causing others” (article 2.1.10 from the Senate Policy) to cheat.

Electronic Devices During a Test/Examination

Electronic mobile devices of any kind are not allowed during a test or examination. Students are required to turn off and secure any electronic mobile device in their bag which is to be placed under the chair while a test/exam is in progress. Any student observed with an electronic device during a test/exam may be reported to the Undergraduate Office for a potential breach of Academic Honesty.

Academic Accommodation for Students with Disabilities

While all individuals are expected to satisfy the requirements of their program of study and to aspire to do so at a level of excellence, the university recognizes that persons with disabilities may require reasonable accommodation to enable them to do so. The [York University Accessibility Hub](#) is your online stop for accessibility on campus. The [Accessibility Hub](#) provides tools, assistance and resources. Policy Statement.

Policy: York University shall make reasonable and appropriate accommodations and adaptations in order to promote the ability of students with disabilities to fulfill the academic requirements of their programs.

The nature and extent of accommodations shall be consistent with and supportive of the integrity of the curriculum and of the academic standards of programs or courses. Provided that students have given sufficient notice about their accommodation needs, instructors shall take reasonable steps to accommodate these needs in a manner consistent with the guidelines established hereunder.

For Further Information please refer to: [York university academic accommodation for students with disabilities policy](#).

Course Materials Copyright Information

These course materials are designed for use as part of the PSYC 3550 Creativity course at York University and are the property of the instructor unless otherwise stated. Third party copyrighted materials (such as book chapters, journal articles, music, videos, etc.) have either been licensed for use in this course or fall under an exception or limitation in Canadian Copyright law.

Copying this material for distribution (e.g. uploading material to a commercial third-party website) may lead to a violation of Copyright law. [Intellectual Property Rights Statement](#).

Course Schedule

All York undergraduate classes begin September 7th, 2017.

<i>Date</i>	<i>Topic</i>	<i>Readings/Assignments</i>
1. September 12 th	What is creativity? What are the benefits of creativity?	n/a
2. September 19 th	How Do We Measure Creativity? - The 'creative personality' - Biographical inventories - Creativity performance tasks (and debates on how to score them)	1. Gough, H. G. (1979). A Creative Personality Scale for the Adjective Check List. <i>Journal of Personality and Social Psychology</i> , 37, 1398-1405. 2. Carson, S. H., Peterson, J. B., & Higgins, D. M. (2005). Reliability, validity, and factor structure of the creative achievement questionnaire. <i>Creativity Research Journal</i> , 17, 37-50. 3. Silvia, P. J. (2011). Subjective scoring of divergent thinking: Examining the reliability of unusual uses, instances, and consequences tasks. <i>Thinking Skills and Creativity</i> , 6, 24-30.
3. September 26 th	The Creative Person: Part 1 - Personality research – the Five Factor Model and its Canadian successor, the HEXACO	1. Lee, K., & Ashton, M. C. (2004). Psychometric properties of the HEXACO personality inventory. <i>Multivariate Behavioural Research</i> , 39, 329 – 358. **Only read p. 334-336. 2. Silvia, P. J., Kaufman, J. C., Reiter-Palmon, R., & Wigert, B. (2011). Cantankerous creativity: Honesty-Humility, Agreeableness, and the HEXACO structure of creative achievement. <i>Personality and Individual Differences</i> , 51, 687-689. 3. Wolfradt, U., & Pretz, J. E. (2001). Individual differences in creativity: Personality, story writing, and hobbies. <i>European Journal of Personality</i> , 15, 297-310.
4. October 3 rd	The Creative Person: Part 2 - 'Madness' and creativity	1. Batey, M., & Furnham, A. (2008). The relationship between measures of creativity and schizotypy. <i>Personality and Individual Differences</i> , 45, 816-821. 2. Selections from Kay Redfield Jamison's <i>Touched with Fire: Manic-Depressive Illness and the Artistic Temperament</i> (1996) Final project proposal due

5. October 10 th	<p>The Creative Person: Part 3</p> <ul style="list-style-type: none"> - Research on the effect of state (particularly mood) on creativity - Understanding the interlocking effects of mood's valence, arousal, and regulatory focus 	<ol style="list-style-type: none"> 1. Baas, M., De Dreu, C. K. W., & Nijstad, B. A. (2008). A meta-analysis of 25 years of mood-creativity research: Hedonic tone, activation, or regulatory focus? <i>Psychological Bulletin</i>, 134, 779-806. 2. Gasper, K., & Middlewood, B. L. (2014). Approaching novel thoughts: Understanding why elation and boredom promote associative thought more than distress and relaxation. <i>Journal of Experimental Social Psychology</i>, 52, 50-57. 3. Förster, J., Friedman, R. S., & Liberman, N. (2004). Temporal construal effects on abstract and concrete thinking: Consequences for insight and creative cognition. <i>Journal of Personality and Social Psychology</i>, 87, 177-189.
6. October 17 th	<p>Test 1</p> <p>Final project proposals returned</p>	
7. October 24 th	<p>The Creative Person: Part 4</p> <ul style="list-style-type: none"> - Creativity and the brain 	<ol style="list-style-type: none"> 1. Kounios, J., & Beeman, M. (2009). The Aha! moment: The cognitive neuroscience of insight. <i>Current Directions in Psychological Science</i>, 18, 210-216. 2. Shamay-Tsoory, S. G., Adler, N., Aharon-Peretz, J., Perry, D., & Mayselless, N. (2011). The origins of originality: The neural bases of creative thinking and originality. <i>Neuropsychologia</i>, 49, 178-185.
8. October 31 st	Creativity in the Workplace	<ol style="list-style-type: none"> 1. Fullagar, C. J., & Kelloway, E. K. (2009). Flow at work: An experience sampling approach. <i>Occupational and Organizational Psychology</i>, 82, 595-615. 2. Oldham, G. R., & Cummings, A. (1996). Employee creativity: Personal and contextual factors at work. <i>The Academy of Management Journal</i>, 39, 607-634.

9. November 7 th	Creativity in the Classroom	<p>1. Davies, D., Jindal-Snape, D., Collier, C., Digby, R., Hay, P., & Howe, A. (2013). Creative learning environment in education – A systematic literature review. <i>Thinking Skills and Creativity</i>, 8, 80-91.</p> <p>2. Daly, S. R., Mosyjowski, E. A., Oprea, S. L., Huang-Saad, A., & Seifert, C. M. (2016). College students' views of creative process instruction across disciplines. <i>Thinking Skills and Creativity</i>, 22, 1-13.</p>
10. November 14 th	Creativity in Daily Life - What predicts creativity in daily life - How can we encourage ourselves to be creative?	<p>1. Silvia, P.J., Beaty, R.E., Nusbaum, E.C., Eddington, K.M., Levin-Aspensson, H., Kwapil, T.R. (2014). Everyday creativity in daily life: An experience-sampling study of “little c” creativity. <i>Psychology of Aesthetics, Creativity, and the Arts</i>. 8, 183-188.</p> <p>2. Beaty, R. E., Nusbaum, E. C., & Silvia, P. J. (2014). Does insight problem solving predict real-world creativity? <i>Psychology of Aesthetics, Creativity, and the Arts</i>. 8, 287-292.</p>
11. November 21 nd		Test 2
12. November 28 th	Class presentations: Final projects	Submit final projects