

PSYO 317
Psychology of Creativity
2024 Winter Term 1 Syllabus

Instructor: Liane Gabora

Location: Online

Day & Time: Tues and Thurs 3:30 – 4:50 PM

Important Note: The first class is ASYNCHRONOUS: it is posted online, and you can download and listen to it at your convenience. (In other words, you DO NOT attend a zoom class at 3:30 PM on THAT DAY ONLY). Unless you hear otherwise, SUBSEQUENT CLASSES are SYNCHRONOUS. (In other words, you MUST attend class Tues and Thurs, 3:30 – 4:50 PM.)

Office hours: Thurs 2:30 AM – 3:20 PM (Feel free to introduce yourself even if you don't have questions!)

Teaching Assistants

Touba Sheikhshab. Email: touba.sheikhshab@gmail.com

Marina Wang. Email: linxwang225@gmail.com

TA Office hours: By appointment

Contact Information

NOTE: Emails that do not have PSYO317 in the subject header may not be responded to. Requests for information that is in this syllabus may not be responded to. Requests for exceptions and special consideration will NOT under any circumstances be granted without a doctor's note. If you have a question that is not answered on the syllabus, please send an email to touba.sheikhshab@gmail.com, who will forward to me any messages that I need to see. I will respond directly to such messages.

Textbook

Runco, M. (2014). *Creativity - Theories and Themes: Research, Development, and Practice, 2nd Edition*. Elsevier Science & Technology. ISBN: 978-0-12-410512-6

Prerequisites

Six credits of 200-level psychology. If you do not have the prerequisites please speak with the professor at your earliest convenience. Students who remain in the course without written consent of the professor will fail the course.

Course Description and Objectives

This course provides exposure to experimental and theoretical approaches through which psychologists investigate the interplay of internal and external factors involved in the creative process. It is hoped that by the end of the course students will possess an understanding of the different ways creativity can be studied, how the creative process works, how human creativity evolved, why humans are so exceptionally creative, and the role creativity plays in various facets of human life such as art, science, business, and education. It is also hoped that the course will fuel insights into the creative pursuits of the student and/or other individuals in the student's life.

Format

Each week (more or less) will focus on a different aspect of the psychology of creativity. The topics covered each week are listed below. Lectures will not simply repeat text; rather they will develop or elaborate on particular subtopics that are under-represented in the text or of particular importance. Sometimes there will be a game or fun activity that calls upon or explores our creativity as individuals or groups. Your participation in class is welcome.

Evaluation

Asmt 1: Title, Sentence, & 1 APA Reference for Presentation, Essay, or Project: 3%, *Due Sept. 27th*

Midterm: 30%, ***Tentative** Date: Oct 31st* (Format will be decided two weeks prior to this date)

Asmt 2: One Page Summary of Presentation, Essay, or Project: 7%, *Due Nov 8th*

Presentation, Essay, or Project: 30% (Essay or project must be submitted prior to the last class)

Final Exam: 30% (Comprehensive, *i.e.* covers material prior to midterm)

Grading Practices

Faculties, departments, and schools reserve the right to scale grades in order to maintain equity among sections and conformity to University, faculty, department, or school norms. Students should therefore note that an unofficial grade given by an instructor might be changed by the faculty, department, or school. Grades are not official until they appear on a student's academic record.

<http://www.calendar.ubc.ca/okanagan/index.cfm?tree=3,41,90,1014>

Details Concerning Presentation, Projects, and Essays

Choose and prepare *either* (1) a presentation, (2) an essay, or (3) a project. To help you choose and research a topic, check out 'Creativity Resources on the Web' and 'Downloadable Papers on Creativity' under 'Student Resources' online. Please type assignments double-spaced, 12-point font, and use APA (American Psychological Association) format for references. Assignments **MUST** be grammatically correct, and will be assessed for content, accuracy, clarity, originality, and strength of arguments. ***Essays and projects are due prior to the last day of class.***

Presentations are done individually or with a partner. There is only time for a few student presentations, so if you would like to do one, choose a chapter of the textbook that we are not covering in class, or another topic so long as it is relevant to creativity, and discuss it with me during the first month of class. If your presentation idea has been approved I will let you know by the end of the first month of class. *Even if your presentation idea has been approved, the full presentation must also be approved by me the week prior to presenting it.* Creative presentations are encouraged. Have fun with it, and make it fun for the class! (If you do a presentation, you are not obliged turn anything written except the one sentence summary and the one page outline, but if it is in PowerPoint please email me the .ppt file.)

An **essay** can be **(1)** a critical evaluation of at least two papers on a topic related to creativity that discusses the merits of different techniques, perspectives, or approaches. The papers can be obtained from the resources made available online, or they can be articles in a peer-reviewed journal that you find using PSYC-info or Google Scholar. *Or* the essay can be **(2)** an explanation of how something learned in class applies to or sheds light on your own creative activities. It should be approximately 2000 words (approximately eight to ten pages) not including references.

A **project** can be anything you want so long as it shows in a nontrivial way that you learned something about creativity in this class. Important: it is not adequate that the project simply *is* creative (e.g. a set of paintings or poems or a scrapbook). It has to demonstrate principles of the psychology of creativity. If you have any uncertainties, come talk to the TA or the Professor early in the semester about possible paper and project ideas.

Further details about the presentations, essays and projects will be posted.

Policy Concerning Late Essay/Project or Missed Exams

If the date for handing in assignment is missed, the mark for that assignment will be reduced by 3% for each calendar day (or part thereof) it is late. Exams MUST be written during the designated times. If a student misses a class examination or assignment during the term due to short-term illness or other reasons, the student is required to provide a doctor's note before alternative arrangements will be made. All students who miss or plan to miss a regularly scheduled examination will be sent to the office of the Associate Dean, Curriculum and Students. I MUST be contacted beforehand. If I am not available, leave a message that includes your reason and a phone number where you may be reached. Failure to do so may mean that you will not be allowed to take the exam or receive a mark for that component.

Policy Concerning Computers

This section blocked out this year since the class is online, but I still recommend you turn social media off during class time. ~~Computers are allowed in the classroom on a tentative basis. If I see or hear of anyone using their computer for Facebook, email, or anything other than taking notes, the privilege of using a computer in class will be taken away for everyone. Computers are absolutely not allowed during in-class exams.~~

Final Examinations

The examination period for this term is clearly marked in the schedule at the end of this syllabus. Except in the case of examination clashes and hardships (three or more formal examinations scheduled within a 24-hour period) or unforeseen events, students will be permitted to apply for out-of-time final examinations only if they are representing the University, the province, or the country in a competition or performance; serving in the Canadian military; observing a religious rite; working to support themselves or their family; or caring for a family member. Unforeseen events include (but may not be limited to) the following: ill health or other personal challenges that arise during a term and changes in the requirements of an ongoing job. Further information on Academic Concession can be found under Policies and Regulation in the *Okanagan Academic Calendar* <http://www.calendar.ubc.ca/okanagan/index.cfm?tree=3,48,0,0>

Academic Integrity

The academic enterprise is founded on honesty, civility, and integrity. As members of this enterprise, all students are expected to know, understand, and follow the codes of conduct regarding academic integrity. At the most basic level, this means submitting only original work done by you and acknowledging all sources of information or ideas and attributing them to others as required. This also means you should not cheat, copy, or mislead others about what is your work. Violations of academic integrity (i.e., misconduct) lead to the breakdown of the academic enterprise, and therefore serious consequences arise and harsh sanctions are imposed. For example, incidences of plagiarism or cheating may result in a mark of zero on the assignment or exam and more serious consequences may apply if the matter is referred to the President's Advisory Committee on Student Discipline. Careful records are kept in order to monitor and prevent recurrences. A more detailed description of academic integrity, including the policies and procedures, may be found at <http://www.calendar.ubc.ca/okanagan/index.cfm?tree=3,54,111,959>. If you have any questions about how academic integrity applies to this course, please consult with your professor.

UBC Okanagan Disability Resource Centre

The Disability Resource Centre ensures educational equity for students with disabilities and chronic medical conditions. If you are disabled, have an injury or illness and require academic accommodations to meet the course objectives, please contact Earllene Roberts, the Diversity Advisor for the Disability Resource Centre located in the University Centre building, **UNC 214**.

Phone: 250.807.9263 • email: earllene.roberts@ubc.ca • web: www.students.ok.ubc.ca/drc

Ombuds Office

The Ombuds Office offers independent, impartial, and confidential support to students in navigating UBC policies, processes, and resources, as well as guidance in resolving concerns related to fairness.

UBC Vancouver Ombuds Office.

Email: ombuds.office@ubc.ca • web: www.ombudsoffice.ubc.ca

UBC Okanagan Equity and Inclusion Office

UBC Okanagan is a place where every student, staff and faculty member should be able to study and work in an environment that is free from discrimination and harassment. UBC prohibits discrimination and harassment on the basis of age, ancestry, colour, family status, marital status, physical or mental disability, place of origin, political belief, race, religion, sex, sexual orientation or unrelated criminal conviction. If you require assistance related to an issue of equity, discrimination or harassment, or to get involved in human rights work on campus, please contact the Equity and Inclusion Office, **UNC 216**.

Phone: 250.807.9291 • email: equity.ubco@ubc.ca • web: www.equity.ok.ubc.ca

Health & Wellness

At UBC Okanagan health services to students are provided by Health and Wellness. Nurses, physicians and counsellors provide health care and counselling related to physical health, emotional/mental health and sexual/reproductive health concerns. As well, health promotion, education and research activities are provided to the campus community. If you require assistance with your health, please contact Health and Wellness at **UNC 337** for more information or to book an appointment.

Web: www.students.ok.ubc.ca/health-wellness

SAFEWALK

Don't want to walk alone at night? Not too sure how to get somewhere on campus? Call Safewalk at 250-807-8076. For more information, see: www.security.ok.ubc.ca

SPECIAL NOTE REGARDING ONLINE CLASS

The shift to online learning has greatly altered teaching and studying at UBC, including changes to health and safety considerations. Keep in mind that some UBC courses might cover topics that are censored or considered illegal by non-Canadian governments. This may include, but is not limited to, human rights, representative government, defamation, obscenity, gender or sexuality, and historical or current geopolitical controversies. If you are a student living abroad, you will be subject to the laws of your local jurisdiction,

and your local authorities might limit your access to course material or take punitive action against you. UBC is strongly committed to academic freedom, but has no control over foreign authorities (please visit <http://www.calendar.ubc.ca/vancouver/index.cfm?tree=3,33,86,0> for an articulation of the values of the University conveyed in the Senate Statement on Academic Freedom). Thus, we recognize that students will have legitimate reason to exercise caution in studying certain subjects. If you have concerns regarding your personal situation, consider postponing taking a course with manifest risks, or reach out to your academic advisor to find substitute courses. For further information and support, please visit:

<http://academic.ubc.ca/support-resources/freedom-expression>

Rough Schedule of Topics and Weekly Readings

This schedule is approximate only, as some topics take longer than a week to cover, while others take less. It is suggested that you get an early start on the readings, and note that some weeks there are two readings.

WEEK OF	TOPIC	READING(S)
Sept. 3 & 5	Review of Syllabus, Introduction to the Topic	Gabora, L. (2021). Creativity. In (R. Kneller, Ed.) <i>Oxford research encyclopedia of psychology</i> . Oxford UK: Oxford University Press.
Sept. 10 & 12	Introduction (cont.)	Chapter 1 (first half)
Sept. 17 & 19	Cognition and Creativity	Chapter 1 (second half)
Sept. 24 & 26	Intuition & Insight	Bowers, K. S., Farvolden, P. & Mermigis, L. (1995). Intuitive antecedents of insight. In S. M. Smith, T. B. Ward, & R. A. Finke (Eds.), <i>The Creative Cognition Approach</i> (pp. 27-52). Cambridge MA: MIT Press.
Oct 1 & 3	Developmental Trends and Influences	Chapter 2
Oct. 8 & 10	Biological Perspectives	Chapter 3, and Gabora, L. (2010). Revenge of the ‘neurds’: Characterizing creative thought in terms of the structure and dynamics of memory. <i>Creativity Research Journal</i> , 22(1), 1-13.
Oct. 15 & 17	Personality and Motivation	Chapter 9 (Note deviation from chapter order in text)
Oct. 22 & 24	Health & Clinical Perspectives	Chapter 4

Oct. 29 & 31	Midterm Review & MIDTERM	None
Nov. 9 & 11	Social, Attributional, and Organizational Perspectives	Chapter 5
Nov. 12 & 14	Midterm Break (Do something creative!)	None
Nov. 19 & 21	Educational Perspectives	Chapter 6, and https://theconversation.com/what-creativity-really-is-and-why-schools-need-it-81889
Nov. 26 & 28	Culture and Creativity	Chapter 8, and Gabora, L., & Tseng, S. (2017). The social benefits of balancing creativity and imitation: Evidence from an agent-based model . <i>Psychology of Aesthetics, Creativity, and the Arts</i> , 11(4), 457-473. (Don't need to know the math or details of computer model.)
Dec. 3 & 5 <i>(Essays & Projects due by last class)</i>	Evolution of Creativity Wrap-up and Review	Gabora, L., & Kaufman, S. (2010). Evolutionary perspectives on creativity. In (J. Kaufman & R. Sternberg, Eds.) <i>The Cambridge Handbook of Creativity</i> (pp. 279-300). Cambridge UK: Cambridge University Press.

Exam Period (Dec. 10 to Dec. 21)
