HH/SC PSYC 3550 3.0 M (W) Creativity (Winter 2012)

**Prerequisite:** Introduction to Psychology (min. Grade of C)

**Classes:** Wednesdays 11:30 am to 2:20 pm in Vari Hall Room 1152A

**Professor:** Igor Kusyszyn, Ph.D. Office: 235 BSB, Voicemail 736-2100 x 77186.

**Office Hours:** Wednesdays 11:00 am to 11:30 am, and 2:20 pm to 2:50 pm, or by appointment. 235 BSB

**Teaching Assistant:** Danielle Katz, MA., PhD (pending) Office: 066 BSB. Email <katzdani@yorku.ca>

**Office Hours:** Thursdays 11 am

**Secretary:** Barbara Thurston, 283 BSB. Voicemail: 736-5115 x 66253

**Course Description**

An introduction to the psychological study of creativity, including: theories of creativity; the processes of creativity; characteristics of creative people; blocks to creativity; the motivation to create; creative (lateral) thinking tools for solving problems.

“We are each of us a unique pattern of creativity. If it is not fulfilled, it is lost for all time.” Martha Graham, inventor of modern dance

**IMPORTANT DATES AND DEADLINES – Don’t be a dead-head. Meet your deadlines**

- **Jan. 3 to 11** Reserve a day to present your Mini-lecture. Spaces are limited. The Mini-lecture is optional but gets one bonus mark)
- **Jan. 25** Have a project partner or partners by today (optional)
- **Feb. 1** Hand in Project Proposal (one mark)
- **Feb. 8** First Term Test (40%)
- **March 9** Last day to drop course
- **March 14** Hand in Personal Reaction Paper (one mark)
- **March 21** Second Term Test (20%)
- **March 28** Present Project in class (one mark); hand in Project Report & Project (37%)
Evaluation

1. Two multiple-choice tests: 40% and 20%.
2. Improve the World Creativity Project: 37%.
3. (Optional) 10-minute Mini-lecture (1% bonus).
4. One mark (1%) for a one-page Project Proposal.
5. One mark (1%) for a Personal Reaction Paper
6. One mark (1%) may be earned by briefly presenting your Project to the class in the last week of classes (3 minute presentation).
7. No essays. No make-ups. **ALL GRADES ARE FINAL AND NON-NEGOTIABLE.**

Two Required Books


Highly Recommended Books


**PUT SOMETHING IN - with your own Improve the World Creativity Project**

*DRAW A CRAZY PICTURE,*
*WRITE A NUTTY POEM,*
*SING A MUMBLE-GUMBLE SONG,*
*WHISTLE THROUGH YOUR COMB,*
*DO A LOONY-GOONY DANCE*
*CROSS THE KITCHEN FLOOR,*
*PUT SOMETHING SILLY IN THE WORLD THAT AIN'T BEEN THERE BEFORE.*

- from A Light in the Attic by Shel Silverstein
WEEKLY CLASS OUTLINE

To maximize your learning and enjoyment of the course we strongly suggest you come prepared having done the reading for each class according to this Outline. Second, study all the information in this Course Outline. You may be tested on it. This Course Outline is your lifeline.

Class 1 – Wed. Jan. 4

(1) Introduction to the course with music, testimonials, video clips
(2) Building a safe creative community in class: name tags, brag tags; discuss personal interests and strengths; pick a project partner(s).
(3) Lecture 1: Creativity Definitions. – see Kit page 8
(4) Lecture 2: Brainstorming: Rules and practice. – see Kit page 27
(5) Homework: If you had a billion dollars, what would you do?
(6) Reserve a mini-lecture date today (optional). Spaces are limited.
(7) For the First Term Test: (1) Read and learn in CREATIVITY KIT pages 1 to 128. (Try to have pages 1 to 128 read by next class. Be prepared to discuss the Kit in class.) (2) WHOLENESS Chapter 1: pages 1 to 46.

Class 2 – Wed. Jan. 11

(1) “Creativity for 21st Century Skills”. Major Lecture (from J. Piirto book in recommended readings)
(2) The Psychological Study of Creativity – See Kit page 25
(4) Video: Creative Beginnings (60min.)
(5) Reserve a mini-lecture date today (optional)

Class 3 – Wed. Jan. 18

(1) Lecture 1: Six Thinking Hats by Edward de Bono - see Kit page 116
(2) Lecture 2: REVERSAL: A powerful creative thinking tool – see Kit page 61
(3) Video: Edward de Bono is interviewed. (35 min.)
(4) Have a Project partner by today (optional)

Class 4 – Wed. Jan. 25

(1) Video 1: Intuition (from David Suzuki’s The Nature of Things) (20 min.)
(2) Video 2: Wheelchair Comic Chris Fonseca (10 min.)
(3) Discussion of the contents of the Creativity Kit
(4) Student Mini-lectures
(5) Project Proposals due next class

Class 5 – Wed. Feb. 1
(1) Discussion of Wholeness book
(2) Finding a Project – small group discussion.
(3) Video: Ecological Design: Inventing the Future (60 min.)
(4) Project proposals due today (one page or less)
(5) Student mini-lectures

Class 6 – Wed. Feb. 8
(1) First Term Test (40%). 50 multiple-choice questions. 90 minutes
(2) For Second Term Test (a) Wholeness text read Chapters 2. (b) In Creativity Kit, read from page 129 to the end of Kit.

Class 7 – Wed. Feb. 15
(1) Lecture: New Theory of Human Motivation - see Kit page 187
(2) Lecture: Effectance Theory and Research - see Kit page 190
(3) Read WHOLENESS Chapter 2 for next class

Class 8 – Wed. Feb. 29
(1) Effectance Theory and Research (continued from November 12)
(2) Discussion of WHOLENESS Chapter 2
(3) Student mini-lectures

Class 9 – March 7
(1) Remembrance Day Poems
(2) Effectance Theory and Therapy Lecture
(3) Review of Wholeness and Kit

Class 10 – March 14
(1) Hand in Personal Reaction Papers
(2) Video: Did You Know?
(3) Review of WHOLENESS AND KIT

Class 11 – March 21
(1) Second Term Test (20%) 50 multiple choice questions. 90 minutes.
(2) 1:30 pm to 2:20 pm free time to complete projects (optional)
(3) Evaluate this course and/or professor on York on line site (1% bonus if 75% or more of students evaluate.)

Class 12 – March 28
(1) Project presentations. Three minute time limit.
(2) Evaluate this course and/or professor on York on line site (1% bonus if 75% or more of students evaluate).
(3) Hand in projects and project reports today.
(4) Create your own miraculous future!

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**Personal Reaction/Reflection/ Journal Paper (1%)**

The purpose of the Reaction/Reflection Paper is for me to learn how the course is affecting you as a unique individual. Simply state what you are thinking or feeling. These are to be subjective reports with no right answers. Just your honest thoughts and feelings about anything related to the course. Half a page to one page in length.

**Mini-lecture (1%)**

The 10-minute mini-lecture should use Power Point at least in part. The lecture may be on any topic related to creative individuals or how creative individuals create. The lecture may be done with one partner. Lecture slots are limited. First come first served. You must reserve a date for your lecture by September 24.

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**REPORT for the Improve the World Project**

In the final class you are required to hand in your Project and a Report.

The report should:

1) name the project
2) describe the project
3) trace the steps (process) you went through from before you got an idea through your progress to the final completion of the project
4) try to remember the hurdles or blocks and the creative thinking tools you encountered along the way.
   5) The report need not be longer than two pages.
Improve The World
Creativity Project Guidelines

“How wonderful it is that no one need wait a single moment before starting to improve the world” – Anne Frank

The Creativity Project achieves many desirable objectives.

1) It forces students to think more.
2) It forces students to apply creative thinking.
3) It reveals the students' natural, often hidden, creative talents.
4) It builds confidence.
5) It gives the students a sense of power and hope for their future.
6) It shows the students that creativity is fun.
7) It shows the students that they can make a positive contribution to the world.

The project gives you the opportunity to apply the creative thinking tools you learned in this course, to exercise your natural creative abilities, and to make a positive contribution to humanity.

In this project, ideas are worthless. Suggestions or ideas for improvement will receive a grade of zero (0). The project 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. Late projects are graded zero. So don't delay, start thinking about a project today, and discuss your ideas with fellow students.

Definition of improve: 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.

Although any subject may be chosen for the project, we suggest that students consult THE EVERYDAY ACTIVIST book for ideas.

The project may be done alone or with one, two, three or four partners and handed in as one report. Choose your partners carefully and ensure they are motivated to work hard on the project.

Note: If your Project is in the form of a Web Site we also require that you hand in the site on a disk.
Grading Criteria for Improve the World Creativity Project

There are six criteria on which the Project will be graded.

1) **Originality**: 0 to 5
   - Completely original = 5
   - Completely copied = 0
   - An original adaptation - a new use for an old thing = 0 to 5

2) **Usefulness**: 0 to 10
   - Is it useful for its intended purpose?

3) **Cost Effectiveness**: 0 to 10
   - The lower the cost, either monetary or labour cost, the higher the mark.

4) **Elegance**: 0 to 10
   - Elegance is a combination of beauty, simplicity, efficiency, and ease of use.

5) **Social impact**: 0 to 5
   - How many people are benefitting or have benefitted from your project? Five or more = 5 marks.

6) **Importance**: 0 to 10
   - Importance in relation to solving serious real world problems, i.e., pollution, world hunger, world wars, political torture, murder, blue and white collar crime, etc.

**An Example of Grading Criteria Applied to the Simple Toothpick**

A **toothpick** is usually a thin sliver of wood especially cut so one may easily remove food particles stuck between one's teeth. If you had just invented the toothpick, here is how I would grade it using the criteria as defined.

**Originality** - 5 out of 5 - You just invented it so it must be completely original. However, if someone had already invented a giant toothpick for the big teeth alligators have and you adapted your idea by inventing the tiny toothpick for human teeth, I would only give you 1 because adaptation was not very original.

**Usefulness** - The wooden toothpick would get an 8 to 9 for usefulness - not a 10 - because wooden toothpicks sometimes get soft and bend or break in one's mouth. A plastic toothpick would get a 9 to 10.

**Cost Effectiveness** - The wooden toothpick would get 9 1/2 here. Why not 10? Because wood does cost money and the production of toothpicks costs money. But a lot of toothpicks can be produced at relatively low cost. So, 9 1/2.

**Elegance** - 9 1/2 out of 10. The toothpick is simple, so simple it's almost perfect and therefore beautiful, and it is very easy to use.

**Social Impact** - If you could prove to me that at least 5 people used your toothpicks, you would get 5 out of 5.

**Importance** - In relation to serious real world problems an invention for cleaning one's teeth is totally insignificant. Therefore, 0 out of 10.
THE AUTHOR IS MICHAEL NORTON OF “THE EVERYDAY ACTIVIST”

What he has achieved is astounding and should be an inspiration to us all.

About the author

Michael Norton is the founder, and was until 1995 the Director, of Directory of Social Change, the UK’s leading agency providing information, training and support to voluntary organizations. In 1995, he founded the Centre for Innovation in Voluntary Action (CIVA) to promote innovation and new thinking on the role of charities. See: www.civa.org.uk

CIVA’s current projects (in addition to this book) include developing a Carbon Bank to enable people to compensate for the impact they have on global warming, supporting street-children’s banking in South Asia, village publishing and village libraries in India, and producing materials for young activists in the UK.

Michael Norton established Changemakers, which challenges young people to design and manage their own community projects in response to an issue or concern of importance to them. He is also the founder of YouthBank UK, which enables young people to make grants in their local communities.

In 2002, he set up an international summer school for young activists: YOUNG PEOPLE change the world! This has now become an annual event, planned and run entirely by young people, which brings together around 250 people from all over the world.

He is a Founder and Trustee of unLTD – the Foundation for Social Entrepreneurs, which received an endowment of £100 million from the Millennium Commission and makes awards to over 1,000 individuals in the UK each year who wish to create change in their communities.

He is author of numerous books on fundraising and charitable status, including Writing Better Fundraising Applications, The WorldWide Fundraiser’s Handbook and The Complete Fundraising Handbook, all published by Directory of Social Change, as well as Getting Started in Fundraising and Getting Started in Communication.
THEMES FROM THE EVERYDAY ACTIVIST ARE POSSIBLE PROJECT AREAS

Themes

Community and neighbourhood
Getting to know your city or neighbourhood, ways of brightening it up, bringing fun and laughter into local life, working with socially excluded people and with prisoners.

Culture and creativity
Connecting up with people, new ideas for getting your message across, communicating through language and stories, listening in to get inspired.

Democracy and human rights
Fighting for freedom of information, participating in elections, lobbying your elected representatives, human rights and human wrongs around the world.

Globalization and consumerism
Multinationals and responsible business practice, fairer trade and ethical consumption, consuming less.

Health
Battling HIV/AIDS, malaria and other global diseases, water and sanitation, better health, sport and fitness, hunger and obesity, food and diet.

International development
Achieving the Millennium Development Goals, addressing inequality and social injustice in the world with skills, money and ideas, recycling to benefit the world's poor, paying off foreign debt, enhancing livelihoods and using appropriate technology.

Peace
Ridding the world of weapons, waging war on war, promoting peace, preventing genocide.

Volunteering and citizenship
Getting your message across, being nice to others, gearing up for action, having the right attitudes, donating cash and raising money, giving in kind, volunteering your time.

Employment and enterprise
Sharing skills and resources, open-access software, Internet collaboration, social enterprise, micro-credit.

Environment
Global warming, pollution, pesticides and toxins, conservation of species and resources, trees and forests, sustainable living, waste and recycling, transport.

Young people
Improving education and schools, fighting for children's rights, supporting children in need, dealing with child abuse, providing opportunities for play and exercise, being a young activist.
The Artist's Way

Here is one student's reaction to the Creativity course and the Artist's Way.

"I can honestly say that taking Creativity 3550 has changed my life. I have broken through my 12-year block on dancing and I have started at last to write the romance novel I vowed I would write when I was 14 years old. Another wonderful improvement is that I complete assignments more easily with a complete lack of anxiety. It even works for exams. It's hard to explain why. I seem to see with increased clarity, as if all the clutter has been removed. I know as a parent, as a partner, as a student and as a part-time teacher, I am calmer, more patient, and more creative."  L. D.

The Artist's Way (2002) by Julia Cameron and Mark Bryan is a book about discovering and recovering your creativity. The book is not about artists - the title is a metaphor - the book is a detailed account of our creative potential. It is a work-/play-book filled with interesting vignettes and exercises to help us get in touch with our natural creative self - the person we were before we were blanketed by socialization. The book is delicious reading - it's dessert for the mind and spirit.

The book has helped thousands of ordinary people to live more enriched lives. It has sold two million copies. It is by far the best self-help book I have ever read. It is on a much higher professional level than other books. The authors are professional facilitators, screenplay writers, and filmmakers who write from rich personal experiences.

This book has led to the establishment of special 12-week creativity workshops in growth centres, in colleges, in local communities, in corporations, and most recently, on the Web. The movement it has started - accidentally - has spread to Europe, Australia and to other countries.

The book is very interesting because it is extremely well crafted. It is filled with illustrative inspirational quotations as well. The book has contributed greatly to my own development as a creative human being and has given me more courage to express myself more freely and more spontaneously.

I strongly recommend you get this book today and read parts of it at your leisure - just like taking snack breaks from your studies. - Igor Kusyszyn
SAMPLE TEST QUESTIONS

______ view(s) creativity as the sublimation of sexual energy and aggressive drives which enable higher mental processes to function:

a. Jungians  
b. Maslow  
c. Psychoanalysts  
d. Rogers  
e. Cognitive Psychologists

Edward de Bono, an author of sixty books on creativity believed that:

a. At least 60% of the world's current problems can be solved with creative problem solving.  
b. 99% of the world's current problems can be solved with creative problem solving.  
c. Creativity requires the development of creative intelligence  
d. none of the above.

Which one of the following is NOT one the main findings in the last 45 years of creativity research:

a. creativity is dependent upon education and intelligence  
b. each person is born with creative ability  
c. there are enormous individual differences in the amount and kinds of creativity people possess.  
d. creative talent can be developed and enhanced with training.  
e. the CPS method can be learned by anyone and is a useful form of creativity.

In the context of the CPS Method, which of the following does NOT belong?

a. divergence  
b. convergence  
c. logical criticism  
d. sensing  
e. all of the above are part of the CPS method

Which is NOT a trait of a creative person?

a. persistent  
b. experimental  
c. habitual  
d. committed to risk  
e. positive outlook
FRIENDLY PERSUASION

In What Ways Might We Persuade Someone To Help Us Make the World a Better Place?
(Note: If you keep the 6 Laws of Behaviour in mind you will have a greater social impact with your project.)

1. People will change their behaviour if they believe their SURVIVAL IS THREATENED.

2. People will change their behaviour TO REDUCE DISCOMFORT.

3. People will change their behaviour TO OBTAIN PLEASURE.

4. People will change their behaviour TO SATISFY THEIR NEEDS, MOTIVES, DESIRES and BELIEFS. So if we want to make people change we must first discover their needs, motives, desires and beliefs.

5. People will model their behaviour on someone they respect or admire.

6. PEOPLE BEHAVE ACCORDING TO THEIR VALUES AND VIEW OF THE WORLD. To make them adopt a new behaviour they must be shown how the new behaviour is in line with their values and view of the world.
HOW TO DO WELL ON MULTIPLE-CHOICE TESTS

Courtesy of Professor Kusyszyn

A. Preparation

1. Do the assigned reading before each class.

2. Highlight the material, or underline it, or colour it, or illustrate it, or all of the above. Use any technique that will help you visualize and remember the material.

3. Learn all the highlighted material week to week. Never cram.

4. Learn the meanings of all technical terms using the text's glossary or a dictionary of psychology.

5. Ask questions in class. The more questions you ask the more of the material you will remember.

6. Discuss the material with fellow students outside of class. (Try e-mail).

7. Purchase and use the Study Guide if there is one

B. Writing the Test

1. When writing the test do not answer each question in order. Answer the questions that are easy first, skip the difficult ones and come back to them later.

2. Read each question slowly and thoughtfully. The answer is often suggested by the wording of the question.

3. When concepts or terms appear in the question or in the alternatives, remember that technical definitions are implied not common sense or English dictionary definitions.

4. Do not change any of your original answers unless you are positive they are wrong. Studies have shown that one's first answer is more often the correct one.

5. Do not look for trick questions. There are no trick questions. Some questions are simply more technical than others and demand a deeper understanding of the material.

6. Don't copy wrong answers from the person sitting next to you.
Multifaceted Teaching/Learning Modules

(Note: A Module may serve as a Project)

This proposal involves the construction of multifaceted modules for more effectively teaching theoretical and nontheoretical content. Numerous studies have shown that students forget most of the content they learn within two years. It is believed that multifaceted modules will help students retain learned content for long periods of time and also increase the probability that the content will be applied to real world problems.

This professor was first made aware of the need for a multifaceted approach to teaching several years ago when he initiated the course, Creativity Pure and Applied. The students expected him to teach creatively rather than in the common lecture style! This instructor began to experiment with a multifaceted approach. The results were dramatic. Here are typical student reactions.

"I would like to thank you for being the first professor at York to teach me things that would bring my dreams of what a university education could do into reality."

"Wonderful class. Always interesting and motivating."

"The course really makes me think."

"The class was not in the least bit boring."

"A little thing like a quote can actually have a profound effect on a person."

"This course has been a real stretching experience for me personally."

"I am genuinely sad to see this class end."

A multifaceted module could be composed of the following elements:

1. Definitions of the concept and its relationship to overlapping concepts.
2. Detailed exposition and elaboration of the concept. (Web links may be used here).
3. Examples and applications of the concept in different areas of life, e.g., in literature, politics, business, the social sphere.

Nothing new so far. However, the remaining elements introduce the novelty of this approach. They speak to an ancient Chinese proverb, "Tell me and I will forget. Show me and I might remember. Involve me and I will understand." In order to increase the probability of understanding, retention and possible application later in life, the following facets will be fused with each concept.

4. Graphic, cartoon, or video clip illustration of the concept. (The Internet may be searched or an artist employed.)
5. One or more relevant metaphors, parables, quotations. (Professors of literature and the Internet may be consulted.)
6. Popular songs related to the concept. (Professors of popular music and/or the Internet may be consulted.)
7. Experiential exercises with the concept. These will be invented.
8. Creative extensions. The students will be asked to go beyond the boundaries of the concept and create more elegant concepts.

The proposed eight-facet model subsumes Sternberg's triarchical model of education (see Sternberg, R. J., Torff, B., & Grigorenko, E. L. 1997. Teaching triarchically improves school achievement.). Sternberg's three foci are the analytic, the practical and the creative. The proposed model is a general one and may be used with any subject at any grade level. That is, it is transferable and not domain specific or level specific. The model addresses the processes of teaching as well as the products. Each module is self-contained and may be packaged and presented as such or combined with other modules, as the instructor wishes. The delivery time of each module may vary between approximately thirty minutes and two hours. The modules may be posted on the Internet and used in distance learning.

THE END