

**Faculty of Health
Department of Psychology
PSYC 3550 3.0 Section A: CREATIVITY
Online (Asynchronous)
Fall Term/2021**

This course will be offered online in an asynchronous format. Each week, you will watch a recorded lecture (about 60-90 minutes) to prepare you for the approximately 60 minutes of creativity activities and applications you will complete over the week, and the 30 minute quiz on the week's readings that will you complete at any time during the week. All assignments and quizzes will be completed using eClass.

Instructor and T.A. Information

Instructor: Dr. Jennifer Hunter
Office Hours: By appointment
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T.A.	Megis Oskalns
Email	megisn@yorku.ca
Office Hours	By appointment

Course Prerequisite(s): Course prerequisites are strictly enforced

- HH/PSYC 1010 6.00 (Introduction to Psychology), with a minimum grade of C.
- Completed at least 54 earned credits

Course Credit Exclusions

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

Course website: [eClass](#)

All course materials will be available on the course eClass site, unless otherwise indicated. The site will be your central access point for course materials such as the prerecorded lectures and weekly activities.

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 – learn how to read and critically assess primary academic sources (i.e., journal articles).
- Critically reflect on your personal creative process and connect this to the empirical work on creativity.
- Learn how to draw on psychology research to summarize an area of study (write a literature review) and propose future research that could be conducted in this area.

Required Text

All of the required readings are journal articles, which will be available online through the York University library system.

Course Requirements and Assessment:

Assessment	Date of Evaluation (if known)	Weighting
Weekly Reading Quizzes	Weekly – see Course Schedule	30%
Weekly Experiential Learning Activities	Weekly – see Course Schedule	30%
Final Project	See below	X%
Proposal	Friday October 8th	10%
Final Paper	Sunday December 5th	30%
Total		100%

Description of Assignments

Weekly Reading Quizzes (30%)

- There will be 8 quizzes, each worth 3.75% - see course schedule for dates.
- Quizzes will be administered online through eClass.
- Each quiz will consist of 10 multiple choice questions on the week's readings. You will have 30 minutes to complete each quiz; all quizzes are open book. It is strongly recommended that you complete the readings before starting the quiz.

Weekly Experiential Learning Activities (30%)

- There will be 8 experiential learning activities, each worth 3.75% - see course schedule for dates. The activities will be administered online through eClass.
- There will be no time limit on the activities, but they will likely take about 60 minutes to complete.

Final Project (40%) – The Creative Process: A Phenomenological Investigation

The Creative Process: A Phenomenological Investigation is the course capstone. In this project, you will engage your scientific and creative faculties to try out a new creative endeavour (i.e., not continuing to practice an existing hobby or professional involvement) for a minimum of four weeks, and to connect your experience to the scientific literature. The project consists of two main components: 1) a description of your experience of your creative process, and 2) an analysis in which you connect some aspect of your experience to the empirical creativity literature. More details are provided below.

Two examples:

- You go to the park weekly for 4 weeks and practice sketching the same tree. You notice yourself becoming more open-minded, and so you focus your analysis on the literature linking creativity to openness to experience.
- You take an online dance class in the Fall term, and notice your balance improving; you focus your analysis on the impact of dance classes on balance (perhaps even focusing on a particular population such as adults with motor disorders).

As these examples illustrate, you should be continuing to revisit the same creative endeavour over the four weeks rather than trying something new every week.

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

- *Proposal – 10% - due Friday October 8th*
 - No more than 1 page double spaced, not including your References list. APA format (6th or 7th edition) must be used.
 - Spend ½ the page outlining the NEW creative endeavour you will pursue. Be specific – if you are going to take a dance class, have you signed up for it? If you are going to practice drawing at home, when will you do this and for how long?
 - Spend ½ the page summarizing three key academic, psychological readings you feel may be helpful in reflecting on your creative process. (Note: only one of these readings can be an assigned course reading.)
 - **You MUST submit a proposal in order to have the ‘description of your creative process’ section of your final paper graded.**

- *Final paper – 30% – due Sunday December 5th*
 - Should be written in an essay format, with a proper introduction and conclusion. APA format (6th or 7th edition) must be used. The total word count should be no less than 1,250 words, and should not exceed 1,500 words.
 - The final paper has two major sections: 1) the description of your creative process, and 2) the analysis.
 - Description of creative process (approximately 500 words)
 - **For this section, you have to have participated in your creative endeavour for at least 4 weeks. That is, your creative process must have been carried out by the time of writing the paper.**
 - In this section:
 - Describe what you did.
 - Provide documentation (can be provided in an Appendix) to prove that your creative process was actually carried out. (E.g., proof of registration for a dance class; pictures of the four drawings you drew dated over four weeks.)
 - Describe your reflections on the creative process. Some potential prompts:
 - What changes in your mood or cognition did you notice as a result of trying out this new creative process?
 - Did anything about the experience surprise you?
 - Was there anything about the experience that you would want to integrate into your everyday life after the course is over?
 - What was easy about the process? What was difficult?
 - Please note that you are NOT being graded on what you produce, but on your reflections on the experience.
 - Literature review (minimum of 7 references – maximum 1 from the class reading list; approximately 750 words)
 - In this section, you will connect some aspect of your experience to the academic literature on creativity.
 - This section has two parts:
 - First, connect your experience to the academic literature on creativity (approximately 500 words). For instance, in the second example provided above, a student took an online dance class in the Fall term and noticed their balance improving. In this section, they then connected this to the literature discussing the impact of dance classes on balance, and specifically focused on reviewing the impact of dance classes on the balance of individuals with motor disorders such as Parkinson's.
 - Second, propose a novel study you could carry out to extend the literature in this field (approximately 250 words). For instance, in your review on the literature, say you discover that these dance

classes for individuals with motor disorders are carried out in outpatient settings. You propose to assess the effect of providing dance classes for individuals with motor disorders *in the hospital* (i.e., in an inpatient setting). Outline how you would carry out this study. (E.g., How many participants? Will you have a control group? What type of dance class will you offer? How many dance classes will participants take? How will you assess changes in balance?)

Class Format and Attendance Policy

As the class will be held asynchronously, there is no expectation for attendance. You will be expected to set aside approximately 3 hours weekly to complete the online quiz, watch the lecture and complete the experiential learning activities. You will also need to set aside time outside of these class hours to work on your final project.

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 2021-22](#)

Missed Tests/Midterm Exams/Late Assignment

For any missed quiz or late assignment, students MUST complete the following online form which will be received and reviewed in the Psychology undergraduate office. At this time, due to COVID-19 an Attending Physician's Statement (APS) is not required, however, a reason for missing an evaluated component in the course must be provided.

[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 missed quiz or late assignment.

Since the class is held asynchronously and students have the entire week to complete quizzes and activities and the entire term to work on the final project, circumstances preventing completion of work should explain how the student was impaired for extended periods of time. **Late submissions will be penalized 5% per day late, and after 2 days late work will not be accepted.**

Add/Drop Deadlines

For a list of all important dates please refer to: [Fall/Winter 2021-22 Important Dates](#)

	Fall (Term F)	Year (Term Y)	Winter (Term W)
Last date to add a course without permission of instructor (also see Financial Deadlines)	Sept. 21	Sept. 21	Jan. 23
Last date to add a course with permission of instructor (also see Financial Deadlines)	Oct. 5	Oct. 26	Feb. 7
Drop deadline: Last date to drop a course without receiving a grade (also see Financial Deadlines)	Nov. 12	Feb. 11	18-Mar
Course Withdrawal Period (withdraw from a course and receive a grade of "W" on transcript – see note below)	Nov. 13 - Dec. 7	Feb. 12 - April 10	March 19 - April 10

Add and Drop Deadline Information

There are deadlines for adding and dropping courses, both academic and financial. Since, for the most part, the dates are **different**, be sure to read the information carefully so that you understand the differences between the sessional dates below and the [Refund Tables](#).

You are strongly advised to pay close attention to the "Last date to enrol without permission of course instructor" deadlines. These deadlines represent the last date students have unrestricted access to the registration and enrolment system.

After that date, you must contact the professor/department offering the course to arrange permission.

You can drop courses using the registration and enrolment system up until the last date to drop a course without receiving a grade (drop deadline).

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 and activities will be submitted online, and will be assessed for plagiarism using Turnitin software.

Electronic Device Policy

This course will be delivered in an online format and therefore electronic devices (e.g., tablets, laptops) are required for course-related purposes. **It is expected that you will complete quizzes and experiential learning activities by yourself unless otherwise noted.** Please be aware that we have procedures in place to detect similarities in responding and academic dishonesty will be reported.

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.

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 university encourages students with disabilities to register with Student Accessibility Services (SAS) to discuss their accommodation needs as early as possible in the term to establish the recommended academic accommodations that will be communicated to Course Directors as necessary. Please let me know as early as possible in the term if you anticipate requiring academic accommodation so that we can discuss how to consider your accommodation needs within the context of this course.

<https://accessibility.students.yorku.ca/>

Excerpt from Senate Policy on Academic Accommodation for Students with Disabilities

1. Pursuant to its commitment to sustaining an inclusive, equitable community in which all members are treated with respect and dignity, and consistent with applicable accessibility legislation, York University shall make reasonable and appropriate accommodations in order to promote the ability of students with disabilities to fulfill the academic requirements of their programs. This policy aims to eliminate systemic barriers to participation in academic activities by students with disabilities.

All students are expected to satisfy the essential learning outcomes of courses. Accommodations shall be consistent with, support and preserve the academic integrity of the curriculum and the academic standards of courses and programs. 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 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 8th, 2021.

<i>Date</i>	<i>Topic</i>	<i>Readings/Assignments</i>
1. Week of September 6 th	Introduction to the Class - Review syllabus - Discuss recommended way to structure your learning Introduction to Creativity - What is creativity? - What are the benefits of creativity?	n/a
2. Week of September 13 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. - Quiz 1 due Sunday September 19th - Experiential Learning Activity 1 due Sunday September 19th
3. Week of September 20 th	The Creative Person: Part 1 - Personality research – the Five Factor Model and its	1. Lee, K., & Ashton, M. C. (2004). Psychometric properties of the HEXACO personality

	Canadian successor, the HEXACO	<p>inventory. <i>Multivariate Behavioural Research</i>, 39, 329 – 358. **Only read p. 334-336.</p> <p>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.</p> <p>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.</p> <p>- Quiz 2 due Sunday September 26th - Experiential Learning Activity 2 due Sunday September 26th</p>
4. Week of September 27 th	The Creative Person: Part 2 - 'Madness' and creativity	<p>1. Batey, M., & Furnham, A. (2008). The relationship between measures of creativity and schizotypy. <i>Personality and Individual Differences</i>, 45, 816-821.</p> <p>2. Kyaga, S., Landén, M., Boman, M., Hultman, C. M., Långström, N., & Lichtenstein, P. (2013). Mental illness, suicide and creativity: 40-year prospective total population study. <i>Journal of Psychiatric Research</i>, 47, 83-90.</p> <p>- Quiz 3 due Sunday October 3rd - Experiential Learning Activity 3 due Sunday October 3rd</p>
5. Week of October 4 th	Conducting a literature search	Final project proposal due Friday October 8th
6. Week of October 11 th	<i>No class or office hours – Fall Reading Week</i>	
7. Week of October 18 th	The Creative Person: Part 3 - Research on the effect of state (particularly mood) on creativity - Understanding the interlocking effects of mood's valence, arousal, and regulatory focus	<p>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.</p> <p>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.</p>

		<p>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.</p> <p>- Quiz 4 due Sunday October 24th - Experiential Learning Activity 4 due Sunday October 24th</p>
8. Week of October 25 th	The Creative Person: Part 4 - Creativity and social conditions	<p>1. Yun Dai, D. et al. (2012). Influences of social and educational environments on creativity during adolescence: Does SES matter? <i>Creativity Research Journal</i>, 24, 191-199, DOI: 10.1080/10400419.2012.677338</p> <p>2. O'Neill, S. (2020, June 23). A crisis of whiteness in Canada's art museums. <i>Canadian Art</i> [Magazine]. Available from https://canadianart.ca/features/a-crisis-of-whiteness/</p> <p>3. <i>Truth & Reconciliation Commission Report: Survivors Speak</i>. Please read the Language and Culture chapter (p. 47-58). Available from: http://nctr.ca/assets/reports/Final%20Reports/Survivors_Speak_English_WWe.pdf</p> <p>- Quiz 5 due Sunday October 31st - Experiential Learning Activity 5 due Sunday October 31st</p>
9. Week of November 1 st	Creativity in the Workplace	<p>1. Fullagar, C. J., & Kelloway, E. K. (2009). Flow at work: An experience sampling approach. <i>Occupational and Organizational Psychology</i>, 82, 595-615.</p> <p>2. Hammond, M. M., Neff, N. L., Farr, J. L., Schwall, A. R., & Zhao, X. (2011). Predictors of individual-level innovation at work: A meta-analysis. <i>Psychology of Aesthetics, Creativity, and the Arts</i>, 5(1), 90-105.</p> <p>- Quiz 6 due Sunday November 7th - Experiential Learning Activity 6 due Sunday November 7th</p>
10. Week of November 8 th	Writing a literature review	

11. Week of November 15 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> <p>3. Lawrence, C., Foster, V. A., & Tieso, C. L. (2015). Creating creative clinicians: Incorporating creativity into counsellor education. <i>Journal of Creativity in Mental Health</i>, 10, 166-180.</p> <p>- Quiz 7 due Sunday November 21st - Experiential Learning Activity 7 due Sunday November 21st</p>
12. Week of November 22 nd	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> <p>- Quiz 8 due Sunday November 28th - Experiential Learning Activity 8 due Sunday November 28th</p>
13. Week of November 29 th		Final paper due Sunday December 5th