

Psychology 662
The Psychology of Creativity
Summer Quarter 2007, Term I
Tuesday & Thursday, 2:30-4:48 PM
Lazenby Hall, Room 1

Dr. Philip M. Clark
140 Psychology Building
Phone: 292-1570
Office Hours: Tues 11-12 AM ,
By Appointment

Core Resources:

Required readings in Sternberg, R. (Ed.). Handbook of Creativity
Additional Required Readings (ARR) available from Grade A Notes
Materials available in Sullivant Hall Library

Reading for Week I:

A. Introspective Accounts of the Creative Process and Informal Theories of Creativity

Handbook:

Sternberg & Lubart The Concept of Creativity: Prospects
and Paradigms Pp 3-15

ARR:

Mozart, Tchaikovsky, & Poincare readings Pp 1-11
Poe Creation as Craft Pp 13-15
Coleridge Fancy and Imagination Pp 15-16
Cannon The Role of Hunches in Scientific Thought Pp 16-19
Wallas Stages in the Creative Process Pp 19-21
Rogers Toward a Theory of Creativity Pp 23-27

B. Perspective and Early Empirical Work

Handbook:

Albert & Runco A History of Research on Creativity Pp 16-31

ARR:

Gaitan Genius as Inherited. Pp 29-32
Guilford Creativity Pp 33-43
Hebb What Psychology is About Pp 45-53

Reading for Week II:

A. Factorial and Psychometric Approaches

Handbook:

Plucker & Renzulli Psychometric Approaches to the Study of
Human Creativity Pp 35-61

ARR:

Michael & Wright Psychometric Issues in the Assessment of
Creativity Guilford Factor Analysis, Intellect, and Pp 55-74
Creativity Getzels & Jackson The Highly Intelligent and the pp 75.79
Highly Creative
Adolescent Wallach & Kogan Creativity and Intelligence Pp 81-88
in Children McNemar Lost: Our Intelligence? Why? Pp 89-93
Pp 95-106

B. Associative and Cognitive/Developmental Approaches

Handbook:

Stenberg & O'Hara Creativity and Intelligence	Pp 251-272
Feldman The Development of Creativity	Pp 169-186

ARR:

Mednick The Associative Basis of the Creative Process	Pp 107-112
Smith & Whitney Play and Associative Fluency	Pp 113-117
Clark, Griffing, & Johnson Symbolic Play and Ideational Fluency	Pp 119-130
Dennis Creative Productivity between the Ages of 20 and 80 Years	Pp 131-138

C. Approaches Emphasizing Personality and Humanistic Perspectives

Handbook:

Feist The Influence of Personality on Artistic and Scientific Creativity	Pp 273-296
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ARR:

Maslow Creativity in Self-Actualizing People	Pp 139-142
Kris On Preconscious Mental Processes	Pp 143-147
Kubie Creation and Neurosis	Pp 147-150
MacKinnon Personality and the Realization of Creative Potential	Pp 151-159
Fitzgerald Measurement of Openness to Experience	Pp 161-169
Simonton Creativity as Variation and Selection	Pp 171-179

Reading for Week III:

Handbook:

Simonton Creativity from a Historiometric Perspective	Pp 116-133
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ARR:

Torrance Education and Creativity	Pp 183-188
Helson Women and Creativity	Pp 189-193
Bogen & Bogen Creativity and the Bisected Brain	Pp 195-197
Skinner A Behavioral Model of Creation	Pp 199-202
Halpern Thinking Critically About Creative Thinking	Pp 201-210

Reading for Week IV:

Handbook:

Runco & Sakamoto Experimental Studies of Creativity	Pp 62-93
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Reading for Week V:

Handbook:

Mayer Fifty Years of Creativity Research	Pp 449-460
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Especially Important Dates:

The date for the Midterm Quiz is Thursday, July 8.

Graduate Student Paper Proposals are due Tuesday, June 29..

Undergraduate Reaction Paper I is due Tuesday, July 6.

Undergraduate Reaction Paper II is due Tuesday, July 13.

Graduate Student Paper based upon Presentation is due no later than Thursday, July 15.

The time for the Final Examination is, as scheduled, Thursday, July 22, 2:30-4:30 PM

Course Overview

Creativity has been a topic of concern for countless observers over the course of history. The letters of Mozart, Tchaikovsky, and Van Gogh as well as the writings of mathematicians and scientists contain conjectures about the nature of the creative process. Over the past half century a substantial body of literature concerning creativity has accumulated within the discipline of psychology. Psychology 662 concerns itself primarily with that literature.

Topics covered include, but are not limited to:

- Definitions of "creativity," both rational and operational
How creativity has been measured in psychology
Ideas about how creativity develops
Individual differences in creative ability and behavior
How creativity might be encouraged
Major psychological theories of creativity
Correlates of creativity

Psychology 662 may be chosen for 3 hours of undergraduate credit or 3 hours of graduate credit.

Structure of the course: The first half of the course is designed to acquaint students with the psychological literature in creativity which has grown over the past fifty years and with some of the ways that literature differs from what has been generated on the topic in other fields. The first half will take the form of lecture/discussion. The second half of the course will approximate a seminar in which a variety of topics are presented and discussed.

Student responsibilities and grading: Undergraduate students will take a midterm quiz, scheduled for Thursday, July 8. This midterm will be based upon all material covered in lecture and discussion up to that point and with all the reading assigned through and including the "B" designation under "Reading for Week II" Undergraduate students will also turn in two 2-page reaction papers, the first due on Tuesday, July 6 and the second due on Tuesday, July 13. These reaction papers, though ungraded, will be read and commented upon by the instructor. Failure to turn them in will result in lost credit. Each graduate student will select a presentation topic early in the course, prepare and deliver a presentation on that topic, and turn in a paper summarizing that presentation no later than Thursday, July 15. The graduate student presentations will be discussed by all students and by the instructor at the time of presentation. All students, graduate and undergraduate, will take a final exam based upon all material assigned or otherwise covered in the course. Undergraduate student grades will be based primarily on the sum of scores on the midterm quiz and the final examination. Graduate student grades will be based primarily on the instructor's evaluation of the presentation/paper and score on the final examination..

Undergraduate Student Reaction Papers:

Each undergraduate student will turn in two reaction papers during the term. Reaction Paper I is due on Tuesday, July 6, and Reaction Paper II is due on Tuesday, July 13. These reaction papers should be approximately 600 words long; that is, about two standard typed, double-spaced pages. They should be typed or word processor-generated if possible, but may be written long hand if necessary. They must deal with a reaction to some SUBSTANTIVE point in the psychology of creativity raised by another student, one of the assigned or other readings, or the instructor. That is, you may wish to support a point about creativity made by another student - or, you may wish to take issue with that point. You may be particularly attracted to a particular theoretical approach to creativity - or be particularly unimpressed with such a view. You may have questions about the measurement of creativity which you wish to ask. The most important consideration is that these papers express your reaction to some SUBSTANTIVE issue in the psychology of creativity. Though these papers are UNGRADED, they will be read and commented upon by the instructor. Each will be handed back at the next class meeting following the one in which they are due. Failure to hand in appropriate reaction papers ON TIME will result in loss of credit.

A major purpose of these reaction papers is to provide undergraduate students with an opportunity to carry on some "conversation" about SUBSTANTIVE points in the area of creativity with the instructor in a way and at a level of detail which is often not possible during class time. These reaction papers also help the instructor to learn about ideas students who are reluctant to speak up in class have about substantive topics in the course.

Each of these reaction papers should be clearly dated and labeled either as Reaction Paper I or Reaction Paper II. Reaction paper II MAY be a continuation of the written dialogue with the instructor, although it needn't be. In any event, when Reaction Paper II is turned in, Reaction Paper I should be stapled to the back of it.

Please take note of the following statements:

Academic Misconduct:

All students at the Ohio State University are bound by the Code of Student Conduct (see <http://oaa.ohio-state.edu/coam/code.html>). Suspected violations of the code in this class will be dealt with according to the procedures detailed in that code. Specifically, any alleged cases of misconduct will be referred to the Committee on Academic Misconduct.

Students with disabilities:

This syllabus is available in alternative formats upon request. In addition, if you may need an accommodation based on the impact of a disability, you should contact the instructor immediately. Students with special needs should contact the Office of Disability Services (ODS) at 292-3307 for certification if they have not already done so. Upon such certification, the ODS and the instructor will make every effort to accommodate special needs. However, to ensure that evaluation of student performance in the course is conducted in a manner that is fair to all students, special accommodation will not be granted in the absence of ODS certification.

Psychology of Creativity 462
Summer Quarter, 2009
Section XXXXX-X

Instructor: Dr. Mark Polifroni

Office: I.Z. 130

Phone: 325-0187 (cell)

E-mail: mpolifro@columbus.rr.com or polifroni.1@osu.edu

Hours: XXXXXXXXXXXXXXXXXXXX pm or by appointment

Required Text:

Runco, M.A. (2007). *Creativity: Theories and themes: research, development and practice*.

Elsevier.

Additional Reading:

To be arranged with instructor from supplied supplemental reading list or an approved reading of your choice.

Welcome to the Psychology of Creativity!

Research on creativity is a relatively new endeavor and has created support for many views and theories of creativity. I hope you are comfortable entering into a world where there is little in the way of right or wrong answers. It is probably better approached from the perspective that some ideas about creativity have more empirical and/or historical support than others.

In this course, I hope that we can expose ourselves to those ideas and theories- to understand what aspects of creativity have been studied and how. But not only will we be investigating where creativity research has been, we will consider the possibilities of where it can and perhaps should go. In addition to learning what has been done and can be done in this domain, it is important to understand how the results of this learning have been, or might be, applied.

I hope that you arrive in class with many questions about creativity and perhaps leave the class with some answers that work for you. I also suspect that you may leave with many new questions that compel a continuing search for further answers.

And finally, if becoming more creative is one of your goals of participating in this course, I sincerely hope that you achieve that goal through both exposure to what has been discovered in the domain of creativity and your personal experience in the course.

Week	Day	Date	Topic	Reading
1	Thursday		- Introductory Stuff	None
2	Tuesday		Cognition and Creativity	Chap 1
2	Thursday		Developmental Trends and Influences	Chap 2
3	Tuesday		Biological Perspectives	Chap 3
3	Thursday		Health and Clinical Perspective	Chap 4
4	Tuesday		Social Attributional and Organizational Perspectives	Chap 5
4	Thursday		Educational Perspectives	Chap 6
5	Tuesday			McGuire
5	Thursday		Presentations	
6	Tuesday		History & Historiometry	Chap 7
6	Thursday		History & Historiometry	
7	Tuesday		Presentations	
7	Thursday		Culture and Creativity	Chap 8
8	Tuesday		Personality and Motivation	Chap 9
8	Thursday		Personality and Motivation	
9	Tuesday		Presentations	
9	Thursday		Enhancement and Fulfillment	Chap 10
10	Tuesday		Enhancement and Fulfillment	
10	Thursday		Presentations	
	Tuesday		Final Exam xxxx am	

Assignments/Grading

Presentations and participation figure prominently in the grading in this course. Our textbook represents the core of our exposure to the Psychology of Creativity. But it would hardly be creative if we stopped with simply ingesting and regurgitating the text. The act of creating, the understanding of the act, and the ability to place the one's understanding in the context of creativity research is a personal journey. The assignments for this course have been designed with this in mind. Our interactions will undoubtedly facilitate our creativity, so participation and interaction is crucial to our journey.

To that end, attendance is mandatory = 100 points! One cannot participate nor can one benefit from in class illumination if one is absent. Five points subtracted for each absence.

Participation on Discussion Forums on Carmen is required. We are fortunate to have such an amazing resource in Carmen. A creative use of that forum is consistent with the topic of this course: creativity! Forum topics will be developed by the instructor and students and reading and posting on the forums is an integral part of the course. Participation on the forum is worth 50 points- 5 points per week.

Two presentations will be required. This is an opportunity to share your personal journey in the study of creativity with your classmates. Criteria for content are relatively loose- you will negotiate with the instructor for presentation content. Criteria for grading will be based primarily in the amount of effort expended and the degree to which you support the ideas in your presentations (e.g. the extent that tie existing theory/research findings to your topic). 35 points each = 70 points

- One on additional reading

- One on additional measure or manipulation of creativity

Two papers will be required @ 45 points each = 90 points. These papers will be evaluated using criteria similar to the presentations.

- One on a creative person

- One on how you can become more creative

The final exam @ 50 points and will provide you an opportunity to "consolidate your gains" from your participation in this course.

The standard OSU grading scheme will be used to convert points to letter grades.

- Please attend class-it is required! We will miss you if you are not there. You will miss material that will be needed to write your paper and do well on your exams.
- Participate in class discussions. It benefits all of us.
- Ask questions. The beginning of each class will be devoted to questions about the assigned readings. Questions and comments are encouraged at any time.
- Please do all the readings. Your papers/presentations will often need to incorporate concepts from the reading. It will also be extremely difficult to participate in class without having done the readings.
- Office hours are not limited to discussion of class content. We can learn many things from each other.
- Things that probably need not be said, but I will anyway:
 - ✓ Cell phones and pagers are to be **turned off** before class.Sleeping in class will not be tolerated.

Academic Misconduct

It is the responsibility of the Committee on Academic Misconduct to investigate or establish procedures for the investigation of all reported cases of student academic misconduct. The term "academic misconduct" includes all forms of student academic misconduct wherever committed; illustrated by, but not limited to, cases of plagiarism and dishonest practices in connection with examinations. Instructors shall report all instances of alleged academic misconduct to the committee (Faculty Rule 3335-5-487).

For additional information, see the Code of Student Conduct

(http://studentaffairs.osu.edu/resource_csc.asp). **You are expected to be aware of this information for this class.**

Statement on Disability Services

Students with disabilities that have been certified by the Office for Disability Services will be appropriately accommodated, and should inform the instructor as soon as possible of their needs. The Office for Disability Services is located in 150 Pomerene Hall, 1760 Neil Avenue; telephone 292-3307, TDD 292-0901; <http://www.ods.ohio-state.edu/>.