

Draft of Syllabus Sun, Sep 7, '3

Creativity & Decision Making, Psy 650-101 (12290) & Seminar in Cognition, Psy 362-701 (12215)

The course is about "Creativity," not "Creativity and Decision Making," which was listed in the class schedule for Psy 650. There may be two types of students in the class, graded differently: undergraduate students who must have taken an introductory psychology course, and graduate students who may have had courses in cognitive psychology and research methods. More will be expected of the graduate students. I also expect students to participate in some research and data collection pertaining to creativity.

Graduate students taking this course need to sign up for the section Psy 650, listed "by arrangement" in the schedule. Class meets Wed 5-8 pm, Byrne Hall 352. Any graduate student who wants to take the class, but cannot attend at Wed 5-8 pm should contact me and we will try to work out an acceptable time to meet.

Undergraduate students who signed up for Psy 362 originally scheduled to meet at 9:40-10:40 on MWF may instead sign up for Psy 650 (the title of the course will appear on your transcript). You will need to sign up through Liz Jackson in the Psychology Department, ejackson@depaul.edu on the fourth floor of Byrne. If you cannot attend class Wed 5-8, but still want to take independent study on creativity please contact me and we will try to work out an acceptable meeting time.

Please note. This draft syllabus is written using WordPerfect and then converted to PDF format. To read it you need to use Adobe Acrobat Reader which you may already have on your computer — or download it free from <http://www.adobe.com/products/acrobat/readstep2.html>

All students who enroll in the course will also be enrolled on the Blackboard course web site to be located at: <https://oll.depaul.edu>.

II. Rationale

Over the centuries creative discoveries and accomplishments have changed our lives. We live and play amidst luxuries unknown to rulers of the past. We work more productively, live longer and more comfortably. Human creativity has powerful consequences, but it also produces unexpected challenges. Just because we work more productively, is the quality of our work experience better? Do luxuries mean happiness? Is longer life necessarily more meaningful? There is a heavy price to pay for the new technologies and strategies of war and terrorism (including computer viruses and worms). Rapid or complex changes necessitate search for creative ways of dealing with complexity and change, as well as the unintended consequences of past inventions. Can knowledge about creativity be translated into useful wisdom and better living? Let us try.

The class will consider what creativity is and is not; the fun and work of creativity; its benefits and dangers. Although the contributions of great people like Van Gogh, Milton, or Beethoven are important, we will emphasize psychological research on the nature of creativity, and where possible, try to derive implications for increasing our own personal creativity in meeting daily challenges. The course is interdisciplinary because creativity is an important topic in any human endeavor (entrepreneurial, professional, and personal) and we can benefit by learning how creativity is approached differently by others in the class. Creative activity often contributes to enjoyment for the individual and may enriched the lives of others. Given its importance, it is reasonable to search for ways to enhance creativity; but, while experts assume that creativity can be enhanced for most people, they differ in which approaches to take (see Amabile, 1988; Nickerson, 1999; Parnes, 1999). But wait. It is possible for an expert in creativity to spend most of their professional life studying creativity yet not produce a



widely-known creative contribution. Another negative example: It might be difficult to enhance creativity in a schizophrenic who has self-defeating attitudes and habits and undeveloped talents. As we will see, attainment of a genuinely creative contribution is partially outside of a person's control. The course will expose you to techniques for assessing creativity and hopefully stimulating creativity.

B. Course format

We will examine creativity and related processes mainly through a student-initiated "creativity project." At this point I do not intend to have quizzes or tests. Format of class sessions will be a seminar course in which students present your ideas and get feedback from other students, compare ideas and try to creatively combine and integrate ideas. For some projects we will divide our class into teams for discussion and presentation. Graduate students can serve as moderators to keep the team focused and on schedule. Class attendance is required so that everyone participates and contributes. More details about the course format and a tentative Calendar for assignments is presented later in the syllabus.

The information age

We live in the information age and constantly challenged by a flood of information, but we still need to be able to communicate effectively with each other. One tool we will be using is a course web site called "Blackboard." Blackboard includes a variety of teaching tools: online course materials, discussion groups, email, chat rooms, drop boxes for document sharing, online quizzes, an online grade book, and a class calendar." We may not be using all of these features. However, you will find useful online access to course documents and posted grades (in the Course Documents section) and email addresses of classmates (under the Tools section). See the top of the first page of this syllabus for our Blackboard address.

C. Some disclaimers regarding creativity

Defining creativity is difficult because of domain and time specificity

There are some significant ambiguities in the

study of creativity. One is that what constitutes creativity depends on the audience which is evaluating the "contribution" to determine whether it is indeed creative. Supposedly, genuine *creativity* occurs when ideas, behaviors, or products are characterized by *effective novelty* (Cropley, 1999); something is considered creative if it is novel (original) and effective (valuable). *Novelty* and *Effectiveness* are the two most commonly employed criteria for determining whether something is creative, and other authors have used various synonyms to convey these same ideas. In addition, some consider *ethicality* as important for creativity (Cropley, 1999).

Unfortunately these terms, *effective novelty*, or *ethicality*, cannot be precisely defined, since they depend upon the perspective and values of the audience. An audience may be so opposed or hostile to a contribution that it may be judged as not creative, perhaps an "outrage" (*One Man's Meat is Another Man's Poison.*). How can it happen that an inventor may regard his or her contribution as creative, but those evaluating it do not? Part of the answer is that although "*effective novelty*" seems important for creativity, its definition varies across time and domains. Variation from domain to domain has been called *domain specificity*. For example, "effectiveness" means different things in the domains of art or business, e.g., beauty may be more appreciated in art versus financial profit in business. Business people often employ the term, *innovation* to refer to contributions of organizations, rather than speaking of *creativity*, which usually refers to contributions of individuals (Amabile, 1996; Madjar, Oldham, & Pratt, 2002). Innovation is the deliberate introduction of novel ideas, products, production, or marketing processes into concrete practice in a work group or an organization. *Effective novelty* is important in business innovation, since "effectiveness" may be judged by increases in production or sales, and decreasing costs, absenteeism, staff turnover, or accidents. Many large corporations recognize the need for some type of training in creative thinking or innovative problem solving (Rice, 1985).

In addition to domain specificity, creativity exhibits *time specificity*. Over the centuries artists have been consistently motivated by novelty, but have often changed what they consider to be

effectiveness (Martindale, 1999). *Novelty* must necessarily decrease with the passage of time. "...Painters who originated the idea of painting Cubist paintings, such as Picasso or Braque, were highly creative in a given time and a given place but probably would be viewed as less creative today because such an idea is no longer particularly novel." (Sternberg, 2001) In sum, *creativity* or *effective novelty* seems important in all domains or times, but what constitutes effective novelty changes because the standards of novelty or effectiveness can vary. All measures of creativity are... "historically and culturally bound. They... are formulated according to prevailing notions about what is novel and what is appropriate, which invariably change over time." (Hennessey and Amabile, 1999) So, where are we? Many scholars of creativity admit that there is domain and time specificity in creativity, but believe that a general approach is possible because "effective novelty," is a consistent theme (cf. Cropley, 1999). It is clear the changing standards of what constitutes creativity mean that what is regarded as creative cannot be precisely defined. This outcome can be frustrating for students of creativity.

Going against group norms in an acceptable fashion

As another example of ambiguity in the study of creativity, there are paradoxical aspects of creativity. Creativity requires deviating from social norms, but doing this in a way a group can tolerate and accept. Creativity involves a *practical* component. Because creativity can go unnoticed or rejected, "...it is very important for those wishing to have a creative impact to learn how to communicate their ideas effectively and how to persuade others of the value of their ideas." (Sternberg and O'Hara, 1999).

Other challenges in studying creativity

All of this discussion is to make clear that study of creativity is not a straight-forward algorithmic process. There are no definite rules on how to be creative, only some heuristic guidelines, which we will explore. There are many myths and loose, grandiose claims about creativity, and empirical research can counteract some of these. We will often confront ambiguities and paradoxes in

studying creativity by appealing to existing research.

Thus the student should have had some background in psychology, at least an introductory course or its equivalent in which they have been exposed to principles of research. Occasionally a student will suggest that approaching creativity through analysis and research will *destroy* creativity. Such a suggestion seems to stem from historical ideas about the exalted status of creativity that are less likely to be held by modern investigators.

Su	M	Tu	W	Th	F	Sa
September 2003						
	1	2	3	4	5	6
7	8	9	10	11	12	13
14	15	16	17 <u>J1</u>	18	19	20
21	22	23	24 <u>J2</u>	25	26	27
28	29	30				
<u>J1</u> , <u>J2</u> , and <u>J3</u> , etc. refer to journal entries due.						

Su	M	Tu	W	Th	F	Sa
October 2003						
			1 <u>J3</u>	2	3	4
5	6	7	8 <u>J4</u>	9	10	11
12	13	14	15 <u>J5</u>	16	17	18
19	20 <u>I1</u>	21	22 <u>J6</u>	23	24	25
26	27	28	29 <u>J7</u>	30	31	
<u>I1</u> , <u>I2</u> refers to integrative paper 1, 2. Oct 8-14 = Midterm week.						

Su	M	Tu	W	Th	F	Sa
November 2003						
						1
2	3	4	5 <u>J8</u>	6	7 <u>I2</u>	8
9	10	11	12 <u>J9</u>	13	14	15
16	17	18	19 <u>MP</u>	20	21	22
23	24	25	26	27	28	29
<u>Nov 12</u> is our last class. <u>Nov 19</u> = Major paper is due.						

Tentative reading assignment schedule based on the following texts (see above calendar for assignment due dates) : Sternberg, R.J. & Lubart, T.I. (1995). Defying the Crowd: Cultivating Creativity in a Culture of Conformity. The Free Press: Toronto. ISBN 0-02-931475-5.

Csikszentmihalyi, M. (1996). Creativity: Flow and the Psychology of Discovery and Invention. New York: HaperCollins. (ISBN: 0-06-017133-2).

The following books have been placed on reserve in the library.

1. Runco, M. A., & Pritzker, S. R. (Eds.). (1999). Encyclopedia of creativity, Vol. 1 A-H and Vol. 2 I-Z with indexes. New York: Academic Press. ISBN: 0122270754.
2. Sternberg, R. J., & Lubart, T. I. (Eds.). (1999). Handbook of creativity. New York: Cambridge University Press. ISBN: 0521572851; 0521576040 (pbk.)
3. Amabile, T. M. (1996). Creativity in context: Update to 'The Social Psychology of Creativity.' Boulder, Colo. : Westview Press, ISBN: 0-8133-2827-6 (hc.); 0-8133-3034-3 (pbk.)
4. Bransford, J.D., & Stein, B.S. (1993). The IDEAL Problem Solver. W.H. Freeman and Company: New York. ISBN 0-7167-2205-4.
5. Weisberg, R. W. (1993). Creativity: Beyond the myth of genius. New York: Freeman. ISBN 0-7167-2365-4 (hd.) ISBN 0-7167-2367-0 (pbk.)

Tentative Assignment Schedule

I. Week 1 (Due by Wed Sept 17).

1. The Nature of Creativity (Sternberg & Lubart, 1)
2. Setting the Stage (Csikszentmihalyi, 1)
3. Read my notes on the above two chapters. These notes, in pdf files in the Course Documents section of

Blackboard, contain an outline and my comments about each chapter.

4. Sternberg, R. J. & Lubart, T. I. (1999). The concept of creativity: Prospects and paradigms. In R. J. Sternberg & T. I. Lubart (Eds.). Handbook of creativity. (pp. 3-15). New York: Cambridge University Press. The Handbook of creativity should be on reserve in the library. This article will also be posted as a pdf file in Blackboard. I did not have time to make notes for this article.
5. Come to class with notes on your "Creativity Journal Project," described more below.
 - (1) Recommended, but not required article on assessing creativity. Hennessey, B. A., & Amabile, T. M. (1999). Consensual assessment. In M. A. Runco & S. R. Pritzker (Eds.). Encyclopedia of creativity, Vol. 1 A-H. (pp. 347-360). New York: Academic Press. Encyclopedia of creativity, Vol 1 & 2 are on reserve. Article is posted as a pdf file in blackboard. I did not have time to make notes for this article.

II. Week 2 (Due Wed Sept 24)

1. What Is Creativity and Who Needs It? (**Sternberg & Lubart**, 2). This useful chapter presents evidence that "Creativity" is "domain specific," that is, highly dependent on the particular task or domain the person is working on. An example of domain specificity is that some people might be creative in the domain of physics but not in art; for others the opposite may be true.
2. Where Is Creativity? (**Csikszentmihalyi**, 2).
3. Read my notes on the above two chapters (outline with my comments), contained in pdf files in the Course Documents section of Blackboard.
4. Come to class with notes on your "Creativity Journal Project," described below.

III. Week 3 (Due Wed Oct 1)

1. The Role of Personality in Creativity (**Sternberg & Lubart**, 8). (omit the third full paragraph on p. 215 to the end of the section on p. 226)
2. The Creative Personality (**Csikszentmihalyi**, 3). Please read my notes on this chapter for a different interpretation of what the author is saying.
3. Read my notes on the above two chapters in the Course Documents section of Blackboard.
4. Helson, R. (1999). Personality. In M. A. Runco & S. R. Pritzker (Eds.). Encyclopedia of creativity, Vol. 2 (pp. 361-371). New York: Academic Press. Read only the section entitled, D. Structure of Creative Personality, pp. 368-369. I did not have time to make notes for this article.
5. Weisberg, R. W. (1993). Creativity: Beyond the myth of genius. New York: Freeman. ISBN 0-7167-2365-4 (hd.) ISBN 0-7167-2367-0 (pbk.) Read only pages on Is Genius Constant, pp. 79-89, posted in Blackboard. I did not have time to make notes for this article.
6. Work on team integrated paper

IV. Week 4 (Due Wed Oct 8)

1. An Investment Perspective on Creativity (**Sternberg & Lubart**, 3).
2. Some Implications of the Investment View (**Sternberg & Lubart**, 4)

3. Read my notes on the above two chapters in the Course Documents section of Blackboard.

V. Week 5 (Due Wed Oct 15)

1. The Role of Intelligence in Creativity (**Sternberg & Lubart, 5**) I may not assign this chapter. It is unnecessarily difficult to read (perhaps poorly written) and seems to over-emphasize the degree to which creativity is *domain general*, i.e., general across different cognitive tasks. Evidence and argument for the alternative view, *domain specificity*, is presented in Sternberg & Lubart's second chapter and emphasized by the authors in their concluding chapter.
2. Note. The following four articles are not on the web site yet.
3. Sternberg, R. J. (1999). Intelligence. In M. A. Runco & S. R. Pritzker (Eds.). Encyclopedia of creativity, Vol. 2 (pp. 81-88). New York: Academic Press.
4. Amabile, T. M. (2001). "Beyond talent: John Irving and the passionate craft of creativity." American Psychologist 56(4): 333-336. Although laypeople and creativity theorists often make the assumption that individual creativity depends primarily on talent, there is considerable evidence that hard work and intrinsic motivation — which can be supported or undermined by the social environment — also play central roles. In this article, the author uses the thoughts and work of the novelist John Irving to illustrate the prominence of nontalent components in the componential model of creativity.
 - (1) Sternberg, R. J. & O'Hara, L. A. (1999). Creativity and intelligence. In R. J. Sternberg (Ed.). Handbook of creativity. (pp. 251-272). New York: Cambridge University Press. (This optional article is a more detailed version with references of the above article by Sternberg on Intelligence in Encyclopedia of creativity, Vol. 2)
 - (2) Plucker, J. A. and J. S. Renzulli (1999). Psychometric approaches to the study of human creativity. In R. J. Sternberg (Ed.). Handbook of creativity. (pp. 35-61). New York: Cambridge University Press. This optional article is a detailed review of the psychometric approach to creativity. Our purpose is to analyze critically the development, characteristics, strengths, and weaknesses of the psychometric approaches to the study of human creativity in order to inform future research efforts using this and other approaches. First, an overview of the psychometric approach's historical development and main characteristics is presented. Second, comparisons are made to other approaches to the study of creativity. Third, major areas of psychometric work are examined in detail. Fourth, an area of study upon which the psychometric approach often focuses--the relationship between creativity and other cognitive constructs such as intelligence and giftedness--is analyzed. Fifth, criticisms of the psychometric approach are considered. Finally, the implications of past psychometric work for future creativity study, both psychometrically and through other methodologies, are discussed. (PsycINFO Database Record (c) 2002 APA, all rights reserved) psychometric approaches to study of human creativity
5. The Role of Knowledge in Creativity (**Sternberg & Lubart, 6**)
6. The Work of Creativity (**Csikszentmihalyi, 4**)
 - (1) Weisberg, R. W. (1999). Creativity and knowledge: A challenge to theories. In R. J. Sternberg (Ed.). Handbook of creativity. (pp. 226-250). New York: Cambridge University Press. Important article addressing the puzzle of "too much knowledge" for creativity. Creativity and knowledge: A challenge to theories. Handbook of creativity. In this chapter, I examine one critical issues confronting all theories concerning the mechanisms underlying creative thinking: the role of knowledge in creativity. The purpose of the this chapter is to discuss contradictory approaches to the relationship between creativity and knowledge. The chapter first briefly summarizes the tension view of the role of knowledge in creativity and briefly examines research that has been taken to support it. I then review research that has examined the relation between knowledge and creativity. The basic conclusion from this review is that extensive domain-specific knowledge is a prerequisite for creative functioning. Accommodating these findings requires a change in the way in which we conceptualize the relationship between creativity and knowledge. In the final section of the chapter, I discuss an alternative conception of the role of knowledge in creative thinking. (PsycINFO Database Record (c) 2002 APA, all rights reserved) role of knowledge in creativity

VI. Week 6 (Due Wed Oct 22)

Skip The Role of Thinking Styles in Creativity (Sternberg & Lubart, 7),

1. The Relation of Motivation to Creativity (**Sternberg & Lubart, 9**)

2. The Flow of Creativity (**Csikszentmihalyi**, 5)

- (1) May recommended this chapter. Collins, M. A. and T. M. Amabile (1999). Motivation and creativity. In R. J. Sternberg & T. I. Lubart (Eds.). *Handbook of creativity*. (pp. 297-312). New York: Cambridge University Press. (from the chapter) What motivation drives creative activity? Does it derive from the desire to attain ever more wealth and fame, or are there other motivational forces at work? This chapter reviews theory and research on the motivation for creativity, revealing that, although creativity can arise from a complex interplay of motivational forces, motivation that stems from the individual's personal involvement in the work--love, if you will--is crucial for high levels of creativity in any domain. (PsycINFO Database Record (c) 2002 APA, all rights reserved) role of motivation in creativity
- (2) Amabile, T. M. (1999). How to Kill Creativity. *Harvard Business Review on Breakthrough Thinking*. (pp. 1-28). Boston: Harvard Business School Press, www.HBSPress.org. ISBN 1-57851-181-X

VII. Week 7 (Due Wed Oct 29)

1. The Relation Between the Environment and Creativity (**Sternberg & Lubart**, 10)
2. Creative Surroundings (**Csikszentmihalyi**, 6)

VIII. Week 8 (Due Wed Nov 5) (Pick 2 out of 3)

1. The Early Years (**Csikszentmihalyi**, 7)
2. The Later Years (**Csikszentmihalyi**, 8)
3. Creative Aging (**Csikszentmihalyi**, 9)

IX. Week 9 (Due Wed Nov 12, Last class)

1. The Making of Culture (**Csikszentmihalyi**, 13)
2. Enhancing Personal Creativity (**Csikszentmihalyi**, 14)

X. Week 10 (Due Wed Nov 19 in place of a Final Exam)

1. Putting It All Together: The Creative Spirit (**Sternberg & Lubart**, 11)
2. Epilogue (**Sternberg & Lubart**, 12)

Final Draft of Major Paper due at the time of the Final Exam (November 19 for Evening Class, Thur November 20, 8:45-11:00 AM for Day Class)

Grading, Class activities, and Course Requirements

I. Summary of Grading (Tentative - to be discussed with students the first class)

1. Class attendance and participation (**15%** of the final course grade)
2. Class preparation: Creativity Journal (**35%** of the course grade)
3. One or two Integrative team discussions & papers (**20%** of the course grade)
2. First draft of major paper (0% optional)
3. Final draft of major paper (**30%** of course grade). Each student must do a major paper — it is not a team project. Graduate students should also make a class presentation on their topic.
4. We will be collecting some empirical data in this class, related to course content. Please talk to me if you are concerned about how this will be done.

These issues are discussed further below.

B. Class attendance and participation (15% of the final course grade)

Active class participation is important in this course and you will be graded based on regular class attendance and useful contributions to class discussion.

- (1) If you will miss class for any reason, notify me in advance via email. You will receive an *Excused Absence* in the event of serious illness or illness of a family member, death in the family, religious observance, required military service, jury duty, and work-related required absence. If you have an Excused Absence, no make-up work is necessary, and there is no class participation penalty as long as you notify me in advance. Of course, if you experience an emergency that makes it impossible to contact me in advance I will understand.
- (2) *Unexcused Absences*: You may have one unexcused absence for any other reason without any penalty to your class participation grade, but notify me via email in advance and do the make-up work that I assign.

C. Class preparation: Creativity Journal (35% of the course grade)

Defining your "creativity problem"

Identify a "creativity problem" for yourself, for which you really need and want a creative solution, for example, finding a job that will allow you to develop a new set of skills, coming up with an idea for a new business, or figuring out how to combine your career plans with those of your spouse, completing a research project, or learning about "creativity."

Begin your Creativity Journal by defining the problem, how it arose, your previous attempts to solve it (if any), and how you will recognize a really good solution. Defining your creativity problem should take approximately 300-500 words, but later journal entries, discussed below, can be shorter (100-300 words). Make your entries in a word processing file that you send to me via email. If all entries are contained in the same file you and I will have a convenient record of everything you have submitted as well as my comments.

Later journal entries

Prior to each class, make another entry in the journal, recording any insights into your creativity problem (or possible solutions) that arose as you read the assignments in preparation for class. Of course, each day's entry may also draw on material from previous classes or any

outside material as you wish. You may write entries as often as you wish, perhaps more often than just prior to class, but be sure to date all entries. Ideally, by the end of the term, you will have one or more good solutions to your problem, or you will at least understand the problem better.

Feel free to be creative in your journal entries, as long as they are understandable and relate to the ideas in the assigned class readings and to your "creativity problem." You should also give an example or evidence that provides justification for what you are expressing. This is an opportunity for you to practice your creativity, if you wish, by enhancing (but not overwhelming) your journal entries with drawings, photographs, clippings, or any other materials that help express your thoughts and feelings.

More specifically, here is the minimum of what each journal entry should contain and how I intend to grade it.

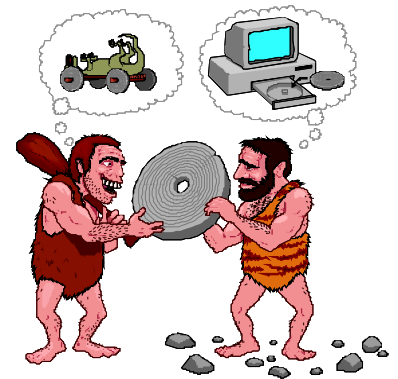
- (1) Discuss any interesting or important idea(s) and give your opinion. You can take any position, even disagree with what has been presented in the course. It would also be helpful if you use a word or phrase as a title for your entry. Titles are helpful because they give the writer a focus and help the reader remember what is being discussed.
- (2) Give at least one clear positive or negative example or evidence to support the point you are making. You can use evidence from the texts or class or examples from your own experience. Personal examples can be more emotionally compelling than empirical evidence; however, empirical evidence is typically more convincing to skeptics. Somewhere be sure to indicate why you feel your topic is important.
- (3) Type an accurate summary of the topic that was discussed in the assignments showing that you've understood the material. I'm not looking for a summary or outline of the entire reading assignments or for a book report. You should only summarize information that is related to your topic.
- (4) Finally, explain how your topic or idea you are describing is relevant or not relevant to your "creativity problem" described above. Notice that you may come across topics that you want to put in your journal, but the topic is not very relevant to your creativity project. That is OK.
- (5) **YESR**: Evaluation: You will receive the maximum grade on your journal entry if you accurately present Your Opinion or Position with Example or evidence, and Summarize what was covered in the assignments, and state the Relevance to your "creativity problem." If you cover these four points you will receive a **YESR**, and receive maximum credit of four points. Some possible problems:
 - (a) What if there is nothing related to your creativity project that has been covered in the assigned material. Possible solution: Your journal entry can bring in material from other sources. Possible solution #2: It may be interesting and important that there is a mismatch between creativity as being considered in class and your creativity project. Perhaps something important is not being considered in the reading assignments.
- (6) Your journal entries should be double-spaced, with 1 inch margins. They should be well-organized, and free of grammatical errors and misspellings and will be evaluated for content and writing quality. Each entry should have an appropriate title, and please use appropriate headings in your journal entry that cover Your position, Example (or Evidence), Summary, Relevance to your creativity project. Usually the each journal entry will be less than one page in length, about four short paragraphs, one paragraph for each heading.
- (7) Send me the file containing your entry by email by the night before class at: rtracy@condor.depaul.edu. Please use "Psy 650" in the subject line of your email to help me keep my email messages straight. This will help me to keep from losing your email.
- (8) Bring a copy of your submittal to class, to be used as a basis for class discussion.

The goal the journal could be to generate notes useful for your final course project. If you wish to change your "creativity problem" at any time during the quarter, feel free to do so. Keep the earlier entries, and focus subsequent entries on the new problem. When you switch problems, clearly define the new problem as described above.

II. Integrative team discussion and papers

We will divide the class into teams for purposes of discussing and integrating selected ideas from the creativity journals. Each team should elect a team leader. The goal is for the team to write a **joint** paper that **integrates** selected ideas from the creativity journals of the students on the team. Every student should bring their journal to the discussion. Here is what I am looking for.

Thesis (T_{yesr}). Discuss the journals and try to come up with an acceptable thesis that combines at least two topics from the journals. The thesis is a theme, question, or opinion that somehow ties the topics together. This may not be easy. Members of your team may disagree, which is fine; you should learn when you try to work towards agreement, perhaps by voting. It helps if you would somewhere explicitly state (maybe in a sentence or two) what your thesis is, so I'll be sure to know it. Once you have figured out a thesis, write YESR (Your opinion, Example/evidence, Subject summary, Relevance), same as you did for the journal entries. Material can be taken from students' creativity journals. Select examples or evidence that gives most convincing support for the thesis you are presenting (your team could take a vote).



- (1) Note. You could also include ideas and evidence that opposes your thesis, but that are not part of your antithesis (discussed below).

Antithesis (A_{yesr}). Develop a different thesis, an alternative theme. The antithesis should be a sophisticated alternative to the thesis, not merely a "straw man." Again, I want you to address YESR (Your opinion, Example/evidence, Subject summary, Relevance) that supports the antithesis.

- (1) You could also consider ideas and evidence that opposes your antithesis, but which you did not include as part of your thesis (discussed above).

Synthesis or Conclusion (S_{yesr}). The paper should also contain a conclusion which evaluates the thesis and antithesis. The thesis should be compared with the antithesis so that there is a reasoned discussion of the advantages and disadvantages of each that brings in examples, facts, or evidence. As mentioned, evidence based on facts or empirical data may be more convincing than personal examples. State what conclusion(s) seems reasonable? You might indicate that the thesis is most correct. Perhaps some combination of the thesis and antithesis is warranted. Or, surprisingly, you may even decide that the antithesis is preferred. Once again, I am looking for YESR (Your opinion, Example/evidence, a Subject summary, and Relevance).

To make all this clearer, we may need to go through the process in class. The integrative paper should be about 3-5 pages in length, typed double-spaced, with 1 inch margins. Papers will be evaluated for content and writing quality. They should be well-organized (use headings to show paper organization), and be free of grammatical errors and misspellings. Each paper should also have an appropriate title. You should include references at the end of your paper showing the sources you used in writing your paper, some of which should be other than the original textbooks. The names of all students contributing should appear on the paper, and all will receive

the same grade.

III. Draft of your Creativity Project Paper at Midterm Time (Optional)

Format of the creativity project paper should be similar to the Integrative Team Paper. It should contain a thesis, an antithesis, and a synthesis, each with Summary, Evidence, and Relevance. So that I know that you are making good progress, I'd like to see an early draft of your final paper. This is entirely optional. Turn it in or not according to your schedule. Here are some suggestions on how to develop an idea for a paper. The first draft should show that you have read the assignments. Please print a hard copy draft and also send me a backup copy via email it to rtracy@condor.depaul.edu

Be sure to use Psy 650 as part of your subject line to identify your paper.



IV. Final draft of your Creativity Project Paper due at the scheduled time of the Final Exam

Format of the creativity project paper should be similar to the Integrative Team Paper. It should contain a thesis, an antithesis, and a synthesis, each with summary, and supporting evidence. Use headings such as those below.

Thesis T_{yes}. You should develop a theme or pose a question or present an opinion that somehow ties your paper together. It helps if you would somewhere explicitly state (maybe in a sentence or two) what your thesis is, so I'll be sure to know it. Sometimes students have written a long statement in which their thesis is unclear. Secondly, include an appropriate summary of what was said about your theme in the texts. Finally, present evidence supporting your thesis. I will be looking for YES, three aspects in stating your thesis (Your opinion, Example/evidence, Subject summary).

- (1) T_{yes} You could also consider ideas and evidence that opposes your thesis, but that are not part of your antithesis (discussed below).

Antithesis A_{yes}. Someplace in the paper there should an alternative theme, also with examples or evidence, and a summary from the texts or class that supports your antithesis. Again, I will be looking for YES (Your opinion, Example/evidence, Subject summary) in support of your antithesis.

- (1) A_{yes} You could also consider ideas and evidence that opposes your antithesis, but which you did not include as part of your thesis (discussed above).

Conclusion (Synthesis) S_{yes}. The antitheses and the thesis should be compared in a reasoned discussion of the advantages and disadvantages of both, that brings in examples, facts, or evidence. Again, include the YES information.

You must include references at the end of your paper showing the sources you used in writing your paper. You should include at least two outside references plus one of the unassigned chapters from the textbooks. Your final draft should be a significant improvement over the first draft, and reflect consideration of assignments covered after the midterm. In typing the paper please use the format presented above for the integrated team paper (see above). This draft should be about 5-7 pages long.

I will want you to submit an electronic version of your paper by email in addition to giving me a hard copy.

V. No cheating or plagiarism.

Plagiarism includes copying any source either entirely or in part or paraphrasing without proper acknowledgment. It also includes submitting without modification a paper that you previously wrote for another project or course. Plagiarism could result in a Failure grade in this course and possible expulsion from the University. If you have questions or doubts about what plagiarism involves or how to properly acknowledge source materials and the works of others, consult with me or see the handbook of the Liberal Studies program, **Writing in Liberal Studies**.

VI. How your grade will be calculated.

I average the letter grades for all of your course assignments. Here is an example. Suppose you received a "B" on your **position papers** (25% of the course grade), an "B" on **the quizzes** (25%), "A" on **the integrative papers** (20%), and an "A" on your **major paper** (30%). The letter grades are first converted to numbers using this scale:

F-	F	F+	D-	D	D+	C-	C	C+	B-	B	B+	A-	A	A+
0	1	2	3	4	5	6	7	8	9	10	11	12	13	14

Next the course grade is computed by multiplying each resulting number by the appropriate weight and summing the products, for example:

$$(B * 25\%) + (B * 25\%) + (A * 20\%) + (A * 30\%) =$$

$$(10 * .25) + (10 * .25) + (13 * .20) + (13 * .30) = 11.5$$

This is an "A-" grade according to the grading scale. If your grade falls exactly on a boundary, you will receive the higher grade. Please ask me any questions you might have about this grading system. This grading system involves a weighted average similar to the way that the university calculates your grade point average. My grading scale involves whole numbers which makes the math a little easier.

The university grading system does not have D- or A+ grades, so a "D-" grade in my class converts to a "D" grade and an "A+" grade converts to an "A" grade on your transcript.

VII. University Evaluation of Achievement

A, A-	means excellent achievement.
B-, B, B+	means superior achievement.
C-, C, C+	means satisfactory achievement.
D, D+	means poor achievement. A "D" or "D+" grade will not fulfill the requirements in a student's major field of concentration.
F	means failure to meet minimum achievement.
IN	is a temporary grade indicating that the student has a satisfactory record in work

completed, but for unusual or unforeseeable circumstances is prevented from completing course requirements by the end of the term. Permission for an "IN" grade requires the instructor's permission. An "IN" grade must be removed before the end of the following term. Responsibility for its removal rests entirely with the student. Failure to do so automatically reduces the grade to an "F."

PA means passing achievement in a "pass-fail" course.

W is automatically recorded when the student files for withdrawal through their home college or school before the date designated in the academic calendar for such a withdraw.

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