

PSYO 480N / 508A
Special Topics in Psychology: The Creative Process
2022 Winter Term 2 Syllabus

Professor: Dr. Liane Gabora

Location: Online through Canvas

Day & Time: Tuesdays, 11 AM – 2 PM

Professor Contact Information:

Please contact me through Canvas Email (It goes straight through to my UBC email inbox)

Note: you must put PSYO480N or PSYO 508A in subject line or else I may not respond

Office hours: Tuesdays 2:00 PM – 3:00 PM, or by appointment

Readings

Each week the reading will consist of either a creativity-related reading chosen by a student and shared with the class as per the instructions below.

Prerequisites

Six credits of 200-level psychology. PSYO 317 may be helpful but it is optional. If you do not have the prerequisites please speak with the professor at your earliest convenience. Students who remain in the course without written consent of the professor will fail the course.

Course Description and Objectives

This course provides in-depth exploration of the interplay of internal and external factors involved in the creative process. Course content will be tailored to the interests and/or creative pursuits of individuals in the class, but it is anticipated that we will focus on (1) how creative thinking works, (2) the therapeutic nature of creative practise for individuals, groups, and society at large, and (3) the implications of AI for creative professions, and the question of whether AI is genuinely creative. It is hoped that by the end of the course students will possess a deeper understanding of how the creative process works, how it can be studied, how psychological theory can inform creative activities, and how creative activities can be beneficial in formal therapeutical / clinical settings and beyond.

Format

Each week (more or less) will focus on a different aspect of the psychology of creativity and/or creative therapies. Your participation in class discussions is expected. Each class will consist of

- (1) A presentation by the Professor or a member of the class
- (2) A ‘deep dive’ exploration of the creative practice of a class member, other creative individual, or AI program
- (3) Discussion
- (4) Occasionally, a game or activity that explores your creativity as individuals or groups

Evaluation for 480N

Presentation: 40% (May include a class activity)

Deep Dive: 35% (May include a live or recorded performance by a creator)

Class Participation: 25% (Insightful discussion and commentary)

Evaluation for 508A

Presentation: 30% (May include a class activity)

Deep Dive: 30% (May include a live or recorded performance by a creator)

Class Participation: 20% (Insightful discussion and commentary)

Take-home Final Exam: 20% (Comprehensive; Given out last day of class; due 1 week later)

Grading Practices

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

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

Presentations

Presentations should cover the content of a peer-reviewed scholarly journal article related to any aspect of creativity in a clear and interesting manner, relating it where possible to previous topics discussed in the class. Articles can be found using Google Scholar, PSYC-info, or on the website of a creativity scholar. Presentations may include a class activity (but only if it is directly relevant). Suggested duration: 20-25 minutes per person, followed by question and answer or discussion. They may be done with a partner (but if you do it with a partner it should be longer). *If you do it with a partner, include your partner in all communication with me, and both of you must be present for the presentation*, although it is ok if only one person does the actual presentation (so long as the other person does something else to make up for it). If it is in powerpoint, please upload the .ppt file to the class website. Please end the presentation with at least one question for discussion that you pose to the class. Have fun with it, and make it fun for the class. Your goal here is to stimulate scintillating discussion!

INSTRUCTIONS

- Find a recent (within the last ten years) peer-reviewed scholarly article that interests you on the creative process, a creative therapy, the transformative impact of creativity, or machine creativity
- Send the article to me as an attachment
- Once I have approved it for your presentation, make it available to the other students in class, using the Discussions feature on Canvas (or any other method that works for you)
- Read the paper, jotting down your initial thoughts and impressions
- You are encouraged (but not required) to do independent research that goes beyond the article (for example, to read one or two other scholarly or layperson articles on the topic)
- Organize your notes, ensuring they capture the most salient points, and transfer them to Powerpoint
- Arrange this rough draft into sections in a natural way that reflects the structure of the article itself (e.g., if the paper consists of Introduction, Methods, Results, Discussion, follow this organization in your presentation, with at least one slide for each of these of these headings
- Add a title slide with the title and your name and student number, as well as slide numbers, and a slide the provides the reference for the article (and any other materials you may have used for the presentation)
- Make sure it ends off with one or more controversial or stimulating questions for discussion!
- Read it aloud at least once to yourself to make sure it is coherent and not worded in an awkward manner, reorganizing and rewriting as you see fit
- Then proofread your presentation to ensure that it is free of spelling and grammatical errors
- It is advisable (if possible) to do a practise run-through for others

EVALUATION CRITERIA FOR PRESENTATIONS

CONTENT (weighted more strongly than style; note that each point below is not necessarily weighted equally)

1. Did the presenter(s) either cover the most important points in the article, or use the article as a departure point for elaborating on a particular aspect of it?	
2. Was the presentation well researched and accurate (factually correct)? Is there evidence of independent research (e.g., references to scholarly articles and/or other relevant materials)?	
3. Does the presentation give evidence of knowledge and understanding of the relevant theory and research, and was it explained in a logical, comprehensible manner?	
4. Did the presenter go beyond the obvious and present insights, or findings that are surprising or provocative ?	
5. Are the arguments superficial, or is there evidence of deep, independent thinking about the material in a manner that is clear, penetrating, nuanced, and objective?	
6. Strength of arguments (Are arguments well-founded? Are convictions theoretically grounded or backed up by evidence from the literature (or honestly offered up as mere intuitions, not facts)?	
7. Organization (Is it structured in a logical, coherent manner? Are the arguments ordered such that each one builds on or follows naturally from the one that preceded it?)	
8. Is the research presented critically ; did the presenter evaluate the pros and cons of the method used, and suggest directions for further research?	
9. Was the content provided at a level that was appropriate for your classmates?	
10. Was the learning process fun / interesting / meaningful / enjoyable ?	
11. If experimental results are presented, are they presented in sufficient detail that we understand how the researchers came to their conclusions?	
12. Are citations provided after key findings—e.g., (Smith, 2021)— <i>and</i> full references listed at end?	

STYLE (weighted less strongly than content; note that each point below is not necessarily weighted equally)

1. Was the presentation engaging?	
2. Were the presentation materials stimulating and well laid out? Creative? Straightforwardly understandable? Cluttered? Does the text stand out against the background? Is it legible?	
3. Were materials and presentation style appropriate given the content?	
4. Did the speaker come across as genuine and passionate about the topic?	
5. Did the presenter look down all the time or was eye contact made?	
6. Did the speaker speak quickly, slowly, or at a speed that is easy to follow?	
7. Did the speaker speak loud enough to be heard clearly by all?	
8. Were any directions given in a manner that was easy to understand and follow?	
9. Did the class appear to enjoy it and learn from it, and did it inspire discussion?	

Deep Dives

After each presentation, the Professor, a student, or a pair of students, will spearhead an in-depth discussion and demonstration of the creative process of a particular creative individual. This individual can be either (1) yourself, (2) someone creative you know (e.g., a friend, neighbour, family member, or someone in your community), or (3) some creative you admire that you don't know, with the option of inviting this person as a guest speaker in our class. *You can use this as an opportunity to get to know that creative person you've long admired, and possibly meet them online!* **Note: the Deep Dive takes the place of the Position Paper in previous years in which this class was taught. You do not have to submit a written version of your deep dive.**

INSTRUCTIONS

1. Find someone (possibly yourself!) who engages in a creative practise in any field or aspect of their life, or whose creative work you find compelling. (Polymaths are a particularly interesting choice!)
2. Tell us what made you choose that creator
3. Provide a short demonstration of their creativity: a reading of their fiction, performance of their music, a dance they choreographed, an invention they came up with, a taste of their cooking... (approximately 5 minutes)

- Tell us about their creative process: what drives and inspires them, how they found their ‘voice,’ how their creative practise makes them feel (both during and after), how their creativity has changed over time, and anything else that you deem relevant for that creator (approximately 10-15 minutes). You can include a video or interview of the person, or even invite them to talk to us over zoom

In case you can’t think of anyone, consider doing a deep dive on someone who has been a previous guest speaker for this class (when it was organized a little differently). Previous guest speakers (listed alphabetically) include:

- Computer scientist and artificial intelligence researcher, Joscha Bach: <http://bach.ai/>
- Musician and artist, Hollan Holmes: <http://www.hollanholmesmusic.com/>
- Artist and seaweed expert, Josie Isalen: <https://www.josieiselin.com/>
- Comedian, David Kopp: [https://www.kelownanow.com/watercooler/news/news/Rick and Friends/Stop thinking and do it says David Kopp/](https://www.kelownanow.com/watercooler/news/news/Rick%20and%20Friends/Stop%20thinking%20and%20do%20it%20says%20David%20Kopp/)
- Novelist, Screenwriter, and Creative writing Professor, Maureen Medved, <https://vucavu.com/en/artists/m/maureen-medved>
- Physics Professor and Science fiction writer, Robert Scherrer, <https://my.vanderbilt.edu/robertscherrer/>

EVALUATION CRITERIA

CONTENT (weighted more strongly than style; note that each point below is not necessarily weighted equally)

1. Did we get an understanding of the creator’s output and perhaps personal style ?	
2. Did we get an understanding of the creator’s creative process and did this inform our understanding of how the creative process works?	
3. Did we get a sense of what drives the creator, i.e., what the source of their creativity is?	
4. Did we learn about the (possibly therapeutic) impact of creative practise on the creator?	
5. Organization (Is it structured in a logical, coherent manner?)	
6. Was the content provided at a level that was appropriate for your classmates?	
7. Was it fun / interesting / meaningful / enjoyable?	

STYLE (weighted less strongly than content; note that each point below is not necessarily weighted equally)

1. Was the presentation engaging?	
2. Were any presentation materials stimulating and well laid out? Creative? Straightforwardly understandable? Cluttered? Does the text stand out against the background? Is it legible?	
3. Were materials and presentation style appropriate given the content?	
4. Did the speaker come across as genuine and passionate about the topic?	
5. Did the presenter look down all the time or was eye contact made?	
6. Did the speaker speak quickly, slowly, or at a speed that is easy to follow?	
7. Did the speaker speak loud enough to be heard clearly by all?	
8. Did the class appear to enjoy it and learn from it, and did it inspire discussion?	

I give the presentations and deep dives a tentative mark after it is presented but I do not show the mark to the student at that time because it is subject to change. I wait until the end of term to finalize the marks.

Policy Concerning Late Assignments or Missed Exams

If the date for handing in an assignment is missed, the mark will be reduced by 3% for each calendar day (or part thereof). Exams **MUST** be written during the designated times. If a student anticipates missing an exam or assignment due to illness or some other reason, I **MUST** be contacted beforehand, and you will be required to provide a doctor’s note before alternative arrangements will be made. If I am not available, leave a message that includes your reason and a phone number where you can be reached. Failure to do so may mean that you will not be allowed to sit the exam or

receive a mark for that component. All students who miss or plan to miss a scheduled final examination will be sent to the office of the Associate Dean, Curriculum, and Students.

Policy Concerning Computers

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

Final Examinations

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

Academic Integrity

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

UBC Okanagan Disability Resource Centre

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

Contact: UNC 214 * Phone: 250.807.9263 * Email earlene.roberts@ubc.ca * Web: www.students.ok.ubc.ca/drc

Ombuds Office

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

UBC Vancouver Ombuds Office email: ombuds.office@ubc.ca * Web: www.ombudsoffice.ubc.ca

UBC Okanagan Equity and Inclusion Office

UBC Okanagan is a place where every student, staff and faculty member should be able to study and work in an environment that is free from discrimination and harassment. UBC prohibits discrimination and harassment on the

basis of the following grounds: age, ancestry, colour, family status, marital status, physical or mental disability, place of origin, political belief, race, religion, sex, sexual orientation or unrelated criminal conviction. If you require assistance related to an issue of equity, discrimination, or harassment, or to get involved in human rights work on campus, please contact the Equity and Inclusion Office. Contact: UNC 216

Phone: 250.807.9291 * Email: equity.ubco@ubc.ca * Web: www.equity.ok.ubc.ca

Health & Wellness

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

Ph: 250.807.9270 * email: healthwellness.okanagan@ubc.ca * Web: www.students.ok.ubc.ca/health-wellness

The Walk-In Wellness Clinic

The Walk-In Wellness Service provides brief (up to 30 minutes) mental health appointments provided by student clinicians every Tuesday and Thursday from 10 AM to 3 PM. This is a brief-intervention service, where clients are permitted to 1-3 sessions per academic term. It offers in-person and virtual appointments to anyone over 13 years of age that is a resident of British Columbia. If you require mental health support, or wish to discuss options for mental health resources in the community, please contact the UBCO Interprofessional Clinic at **ASC 167** book an appointment.

Phone: 250-807-8241

Email: ipc.ok@ubc.ca

Safewalk

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

Student Learning Hub

The Student Learning Hub is your go-to resource for **free** learning support—now **online** and flexible to meet your remote learning needs! The Hub welcomes undergraduate students from all disciplines and years to access a range of supports that include **tutoring in math, sciences, languages, and writing**, as well as **dedicated learning support** to help you develop skills and strategies for **academic success**. Don't wait—successful learners access support early and often. For more information, visit students.ok.ubc.ca/hub or contact learning.hub@ubc.ca.

Academic Integrity Pledge in an Online Learning Environment

Upon registering for this class, all students are bound by the [student declaration](#):

I hereby accept and submit myself to the statutes, rules and regulations, and ordinances (including bylaws, codes, and policies) of The University of British Columbia, and of the faculty or faculties in which I am registered, and to any amendments thereto which may be made while I am a student of the University, and I promise to observe the same.

For further information please refer to the calendar statements about [Academic Honesty and Standards](#), specifically:

Academic honesty is essential to the continued functioning of the University of British Columbia as an institution of higher learning and research. All UBC students are expected to behave as honest and responsible members of an academic community. Failure to follow the appropriate policies, principles, rules, and guidelines of the University with respect to academic honesty may result in disciplinary action.

It is the student's obligation to inform himself or herself of the applicable standards for academic honesty. Students must be aware that standards at the University of British Columbia may be different from those in secondary schools or at other institutions. If a student is in any doubt as to the standard of academic honesty in a particular course or assignment, then the student must consult with the instructor as soon as possible, and in no case should a student submit an assignment if the student is not clear on the relevant standard of academic honesty.

Schedule

Think of items in the **'topic' column** as suggestions only. If there is something you would like to present on that doesn't fall into any of these categories that's completely fine; we'll create a spot for you.

The presenter(s) for any given week is responsible for finding a **reading** that corresponds to their topic.

Each person's name should appear once in the **Presenter column**, and once in the **Deep Dive column**. It is **your** responsibility to ensure that this is the case by **Jan 19th**.

Two people can do a presentation together, but there cannot be more than one presentation on the exact same topic (though two presentations on related topics is fine).

For further instructions, see above.

Date	Topic	Reading	Presenter(s)	Deep Dive
Jan. 10	Go over syllabus; Introduce topic; organize schedule		Dr. Gabora	None
Jan. 17	Example of Scholarly Presentation and Deep Dive Intro to research on creativity	Gabora, L. (2019). The making of a creative worldview. In Nalbantian, S. & Matthews, P. (Eds.) <i>Secrets of creativity</i> (pp. 220-236). Oxford UK: Oxford University Press. https://arxiv.org/pdf/1811.11236.pdf	Dr. Gabora	None
Jan. 24	Musical creativity Music therapy	Gabora, L. (2016). The creative process in musical composition . In Hans-Joachim Braun (Ed.) <i>Creativity: Technology and music</i> (pp. 131-141). Frankfurt / New York: Peter Lang. https://arxiv.org/pdf/1610.02471v1.pdf	SPOT-01	SPOT-02: Michelle Jerry-Adodo Toh Yi Hong
Jan. 31	Creativity in AI: Dall-E-2, GPT3, ChatGPT, and others Technological innovation	Try: https://chat.openai.com/chat Try: https://openai.com/dall-e-2/ For fun, check out: https://www.youtube.com/watch?v=0fDJXmqdN-A [Abhishek Rakshit and Lindsay Bouvier's readings] Optional: https://www.psychologytoday.com/intl/blog/mindblogging/202212/how-to-get-from-ai-tools-to-ai-selves	SPOT-03: Abhishek Rakshit Lindsay Bouvier	SPOT-04: Allison Barr
Feb. 7	Artistic creativity	[Britney Romaniuk's reading]	SPOT-05:	SPOT-06:

	Creativity in dance / sport / expressive movement		Britney Romaniuk	Kaitlyn Fortier Netra Davar (Photography)
Feb. 14	Art therapy	[Sarah Livingstone's reading] [Miranda's reading]	SPOT-07: Sarah Livingstone Miranda Posiak	SPOT-08: Lindsay Bouvier
Feb. 21	SPRING BREAK			
Feb. 28	Creative aspects of psychotherapy We may do an improv theatre activity	Ganesh, K. & Gabora, L. (2022). A dynamic autocatalytic network model of therapeutic change. <i>Entropy</i> , 24(4), 547. https://doi.org/10.3390/e24040547 . (Special issue edited by W. Tschacher & F. Orsucci on 'Complexity Science and Human Change.') https://www.mdpi.com/1099-4300/24/4/547 [Sara Park's reading]	Guest speaker: Kirthana Ganesh, Advanced graduate student in Clinical Psychology SPOT-09: Sara Park: Creativity in Adults with ADHD	SPOT-10: Britney Romaniuk
Mar. 7	Creative aspects of psychotherapy (cont.) Culinary creativity	[Toh Yi Hong's Reading]	SPOT-11: Toh Yi Hong Dhaliwal, Harmen	SPOT-12: Sara Park
Mar. 14	Creativity in film and/or theatre	[Michelle Jerr-Adodo's reading]	SPOT-13: Michelle Jerry-Adodo	SPOT-14: Dhaliwal, Harmen
Mar. 21	Creative writing Science fiction and the imagination	Gabora, L. (2018). The neural basis and evolution of divergent and convergent thought. In O. Vartanian & R. Jung (Eds.) <i>The Cambridge Handbook of the Neuroscience of Creativity</i> (pp. 58-70). Cambridge MA: Cambridge University Press. [https://arxiv.org/pdf/1611.03609.pdf] Gabora, L. (2019). Reframing convergent and divergent thought for the 21st Century . In A. Goel, C. Seifert, & C. Freska (Eds.) <i>Proceedings of the 2019 Annual Meeting of the Cognitive Science Society</i> , (pp. 1794-1800). Austin TX: Cognitive Science Society. https://cogsci.mindmodeling.org/2019/papers/0317/0317.pdf	Dr. Gabora SPOT-15: Davidson, Kristopher	SPOT-16: Katelyn Ellis Abhishek Rakshit
Mar. 28	Drugs and creativity	[Allison Barr's reading] [Katelyn Ellis's reading]	SPOT-17: Allison Barr	SPOT-18: Sarah Livingstone Davidson, Kristopher

Apr. 4	Creativity and trauma	[Kaitlyn Fortier's reading] [Netra Davar's reading]	SPOT-19: Katelyn Ellis Kaitlyn Fortier Netra Davar	SPOT-20
Apr. 11	Few last words about creativity Hand out final exam		SPOT-21 (if needed) OPEN	SPOT-22 (if needed) Miranda Posiak

Exam Period: April 17 to April 28, 2023