



SENATE COMMITTEE ON CURRICULAR AFFAIRS
COURSE SUBMISSION AND CONSULTATION FORM

Principal Faculty Member(s) Proposing Course

Name	User ID	College	Department
KAREN GASPER	kxg20	Liberal Arts (LA)	Not Available

Academic Home: Liberal Arts (LA)

Type of Proposal: Add Change Drop

Course Designation

(PSYCH 109N) The Psychology of Artistic Creativity

Course Information

Cross-Listed Courses:

Prerequisites:

Corequisites:

Concurrents:

Recommended Preparations:

Abbreviated Title: Psych Creativity
Discipline: General Education
Course Listing: Inter-Domain

Special categories for Undergraduate (001-499) courses

Foundations

- Writing/Speaking (GWS)
- Quantification (GQ)

Knowledge Domains

- Health & Wellness (GHW)
- Natural Sciences (GN)
- Arts (GA)
- Humanities (GH)
- Social and Behavioral Sciences (GS)

Additional Designations

- Bachelor of Arts
- International Cultures (IL)
- United States Cultures (US)
- Honors Course
- Common course number - x94, x95, x96, x97, x99
- Writing Across the Curriculum

First-Year Engagement Program

- First-Year Seminar

Miscellaneous

Common Course

GE Learning Objectives

GenEd Learning Objective: Effective Communication

GenEd Learning Objective: Creative Thinking

GenEd Learning Objective: Crit & Analytical Think

GenEd Learning Objective: Global Learning

GenEd Learning Objective: Integrative Thinking

GenEd Learning Objective: Key Literacies

GenEd Learning Objective: Soc Resp & Ethic Reason

Bulletin Listing

Minimum Credits: 3
Maximum Credits: 3
Repeatable: NO
Department with Curricular Responsibility: Psychology (UPLA_PSY)
Effective Semester: Upon Approval
Travel Component: NO

Course Outline

A brief outline or overview of the course content:

This class examines creativity from two broad perspectives: the perspectives of various artists, art scholars, and art educators and from the perspectives of various disciplines within psychology, including personality, clinical, development, and social psychology. Through the process of integrating and critically evaluating these two perspectives, students will examine what is creativity, what factors contribute to creativity, and how to best encourage people to live more creative lives.

A listing of the major topics to be covered with an approximate length of time allotted for their discussion:

- What is creative: Creative Products (3 weeks)
- Defining, identifying, and understanding what is creativity (1 week, but recurring theme)
 - Role of context: historical and cultural context, narrative (1 week)
 - Cognitive processes (1 week)
- Who is creative: Creative Persons (4 weeks)
- Personality (1 week)
 - Development (2 weeks)
 - Mental Illness and art (1 week)
- How to be creative: Creative Processes: (8 weeks)
- Neurological and biological underpinnings (2 weeks)
 - Emotional process (1 week)
 - Motivational processes and psychological well-being (3 weeks)
 - Social Processes (1 week)
 - Organizations, Industry, and Business (1 week)

Course Description:

Creativity is an essential component of people's lives. It plays a critical part in advancing our society via art, design, and science. However, what is creativity? What contributes to it? Moreover, how can one become more creative? The goal of this introductory course is to answer these questions by integrating art and psychology. The course begins with a discussion of what is creativity. In the process, the class will discuss how context, culture, and narrative play a key role in answering this question. Next, the course will examine who is creative. Here, the class will discuss what, if anything, contributes toward a creative personality, what role developmental factors play in the creative process, and if there is a link between mental illness and creativity. Lastly, the course will discuss the creative process. Here, students will learn how the brain and body help people process, understand, and create information, how emotions influence thought and are conveyed to others, how motivational processes can both encourage and hinder creative endeavors, and how inter- and intra-personal processes can facilitate and destroy creative expression. Students will learn about these processes by examining creativity via two perspectives: the perspectives of various artists, art scholars, and art educators and from the perspectives of various disciplines within psychology, including personality, clinical, development, and social psychology. Students also will complete exercises that encourage critically evaluating these perspectives and actively applying their potential insights to their own artistic endeavors. Thus, a key element of this course is not only to understand more about creativity, but to be able to apply artistic and psychological practices and knowledge to better understand and improve one's own and other's creative potential.

The name(s) of the faculty member(s) responsible for the development of the course:

Name: KAREN GASPER (kxg20)

Title:

Phone:

Address:

Campus: UP

City:

Fax:

Course Justification

Instructional, Educational, and Course Objectives:

This section should define what the student is expected to learn and what skills the student will develop.

Students will learn about how art and psychology can shed light on understanding what is, who is, and how to be creative. The course learning objectives are:

- 1) Students will demonstrate basic knowledge about psychological disciplines, theories, and methods.
- 2) Students will demonstrate knowledge of how artists and art educators conceptualize, develop, and create artistic works.
- 3) Students will demonstrate critical thinking and analysis of both the artistic and psychological perspectives.
- 4) Students will be able to identify, explain, and apply the knowledge in this course in order to enhance their own and other's creative potential.

Evaluation Methods:

Include a statement that explains how the achievement of the educational objective identified above will be assessed. The procedures for determining students' grades should be specifically identified.

Assessment of these objectives will be accomplished via exams, creative exercises, artistic feedback assignment, and in class discussion/assignments. As possible breakdown for the relative importance of these assessments for the students' grades is: exams (40%), creative exercises (40%), artistic feedback assignment (10%), in class work (10%).

EXAMS: The exams will involve demonstrating, applying, and critically analyzing how artistic practices and psychological theories can best explain and foster creativity. The exams will assess all 4 learning objectives listed above. In large classes, the learning objectives will be tested using multiple-choice tests, whereas in the smaller classes the exams will also include short answer and essay questions. Sample items are below.

Sample item 1: Aiko is interesting in hiring a creative individual for her PR firm. Based on what you know about personality and creativity, she should ask all of the following questions EXCEPT: 1) Do you like to try new things? 2) When you have a goal, do you view yourself as a focused individual? 3) Do you like to encounter projects with many possible solutions? 4) Do you view yourself as a conscientious person? (Number 4 is the only question involving an area not linked to creativity). This question involves demonstrating psychological knowledge (learning objective 1), analysis of the theory (learning objective 2) and application to enhance creativity (learning objective 4).

Sample item 2: In Miro's "I Work Like a Gardener," this analogy refers to many different elements of his practice. Which one of the following statements does it NOT reflect: 1) Art, like gardening, takes time to develop and bear fruit 2) Art, like gardens, needs pruning and editing 3) Art, like plants that seed, should inspire others 3) Art, like gardening, has stages that must be done in order to succeed. (Number 4 is the correct answer, for this is not consistent with Miro's view). This question assess knowledge of Miro's view of creativity (learning objective 2), analysis of his views for students must extrapolate this from his writings (learning objective 3), and an understanding of how Miro's view translates into creative practice (learning objective 4).

Sample item 3: DeJon is trying to decide whether to show his blue, red, or green tinted photo of war in Afghanistan. He is hoping to inspire detailed thought about the issue. Based on what you know about how color influences thought, DeJon should present the: 1) blue 2) red 3) green or 4) either the red or green photo. (The correct answer is blue). This question assess basic knowledge of the psychological theory (learning objective 1) and apply that knowledge to the creative process (learning objective 4).

CREATIVITY EXERCISES: The learning objectives will be assessed is via various creativity assignments. The assignments involve discussing either an artistic practice, a psychology theory, or both (learning objective 1 and 2), applying that idea to an artistic endeavor (learning objective 4), and evaluating the degree to which the theory was effective or not in promoting growth on the creative product (learning objective 3). These assignments will then comprise a "portfolio" of sorts, allowing students to examine, reflect, and analyze how and whether various strategies for enhancing creativity worked for them. These exercises stem from a variety of sources, including literature from artistic education on how to promote a creativity in one's students. Below is an example of possible exercises:

The first exercise involves students finding a definition of creativity from a psychological perspective and from an artistic perspective (learning objective 1 and 2). Then, applying that definition to a famous work of art (music, painting, dance, play, etc.). Afterwards, they write about to what extent the definition does or does not capture the creativity in the piece (learning objectives 3 and 4).

A second exercise involves understanding the link between quantity and quality in creative output. For it, students will be asked to briefly summarize what is known from both analyzing artistic work and the psychological literature on this topic (learning objective 1 and 2). Then, they will create 20 ideas for an artistic project (quick ideas). Afterwards, they will evaluate which ideas they think are the best and note if there are any patterns in terms of which ideas seem the most creative (e.g., the first few listed, last few, in the middle or no pattern). This last step will demonstrate learning objectives 3 and 4.

A third exercise concerns being open to experience. In this exercise, students discuss what is openness to experience and how various artists have discussed it (learning objectives 1 and 2). Students then would be ask to go someplace new, take it in, and work on refining a creative project that they are currently working on. Students turn in photos of their creative ideas/works (a pre new environment photo and a post new environment photo) and discuss whether and how the new experience influenced them and their creativity (learning objectives 3 and 4).

The focus of many of these creativity exercises would be on a particular artistic work or idea that the student is interested in developing over the course of the semester. That is, in order for students to complete these assignment, students must focus on the act of creating an artistic work. Then, at the end of the semester, students will have a portfolio that delineates the not only the

progression of their work(s), but also how various artistic practices and psychological theories inform and shape their own creative expression. The last exercise will involve reviewing these assignments, reflecting upon and evaluating the extent to which these practices have informed and shaped their knowledge about creativity, their own creative expression, and encouraging creativity in others.

These assignments will require thought on the part of the students, but should be relatively easy for the professor and TA to grade with an appropriate grading rubric. For instance, students could be graded on the adequacy of their initial descriptions, the extent to which they followed the assignment, and depth of reflection, critical analysis, and thought that students engaged in to evaluate the practice and its effectiveness.

ARTISITIC FEEDBACK ASSIGNMENTS: For a few of the creativity exercises, students will share their work with other students. These students will provide feedback on the assignment and the creative work, providing information on what they liked, what they had concerns about, and most importantly suggestions for what one might try to improve the work. This assignment assesses learning objective 4. The feedback then can be assessed (e.g., Is it helpful? Is it thoughtful? Is it warranted?) to determine the degree to which students can apply their knowledge to enhance creativity in others.

IN CLASS WORK: In class, students will complete brief excises to either help teach a principle, provide reactions to ideas (e.g., watch a video of an artist discuss their work and provide reactions to it), or promote experiential learning. This work will help encourage active participation and serve as a measure of class engagement.

Relationship/Linkage of Course to Other Courses:

This statement should relate the course to existing or proposed new courses. It should provide a rationale for the level of instruction, for any prerequisites that may be specified, or for the course's role as a prerequisite for other courses.

This course will be offered at the 100 level. It is designed as a means to provide students with a general overview of both psychological and artistic practices. This course will be an inter-domain General Education course, combining Social and Behavioral Sciences (GS) with the Arts (GA). Because the goal is to have a general course that would be of benefit to any student, there are no prerequisites for this course.

Relationship of Course to Major, Option, Minor, or General Education:

This statement should explain how the course will contribute to the major, option, or minor and indicate how it may function as a service course for other departments.

The course is designed to be a General Education course. It will not apply to either the major or minor in psychology nor in art. It, however, will be relevant to students interested in understanding more about what is artistic creativity, how to foster it, and how to identify it. The background will be useful not only for a career in psychology or the arts, but any field that values creativity. It also could serve as a complement to the Intercollege Minor in Entrepreneurship and Innovation.

A description of any special facilities:

Students should have seating that allows interaction to take place and internet access.

Frequency of Offering and Enrollment:

Enrollment and how many times it will be offered each year depends on demand. Currently, the plan is to offer the course once per year with an enrollment between 25 and 150 students.

Alignment with General Education Objectives

EFFECTIVE COMMUNICATION – the ability to exchange information and ideas in oral, written, and visual form in ways that allow for informed and persuasive discourse that builds trust and respect among those engaged in that exchange, and helps create environments where creative ideas and problem-solving flourish.

KEY LITERACIES – the ability to identify, interpret, create, communicate and compute using materials in a variety of media and contexts. Literacy acquired in multiple areas, such as textual, quantitative, information/technology, health, intercultural, historical, aesthetic, linguistic (world languages), and scientific, enables individuals to achieve their goals, to develop their knowledge and potential, to lead healthy and productive lives, and to participate fully in their community and wider society.

CRITICAL AND ANALYTICAL THINKING – the habit of mind characterized by comprehensive exploration of issues, ideas, artifacts, and events before accepting or formulating a conclusion. It is the intellectually disciplined process of conceptualizing, applying, analyzing, synthesizing, and/or evaluating information gathered from, or generated by, observation, experience, reflection, reasoning, or communication, as a guide to belief and action.

INTEGRATIVE THINKING – the ability to synthesize knowledge across multiple domains, modes of inquiry, historical periods, and perspectives, as well as the ability to identify linkages between existing knowledge and new information. Individuals who engage in integrative thinking are able to transfer knowledge within and beyond their current contexts.

CREATIVE THINKING – the capacity to synthesize existing ideas, images, or expertise in original ways and the experience of performing, making, thinking, or acting in an imaginative way that may be characterized by innovation, divergent thinking, and intellectual risk taking.

GLOBAL LEARNING – the intellectually disciplined abilities to analyze similarities and differences among cultures; evaluate natural, physical, social, cultural, historical, and economic legacies and hierarchies; and engage as community members and leaders who will continue to deal with the intricacies of an ever-changing world. Individuals should acquire the ability to analyze power; identify and critique interdependent global, regional, and local cultures and systems; and evaluate the implications for people's lives.

SOCIAL RESPONSIBILITY AND ETHICAL REASONING – the ability to assess one's own values within the social context of problems, recognize ethical issues in a variety of settings, describe how different perspectives might be applied to ethical dilemmas, and consider the ramifications of alternative actions. Individuals should acquire the self- knowledge

and leadership skills needed to play a role in creating and maintaining healthy, civil, safe, and thriving communities.

What component(s) of the course will help students achieve the General Education Learning Objectives covered in the course? Provide evidence that students in the course have adequate opportunities to achieve the identified learning objectives.

KEY LITERACIES: The students will be asked to identify, interpret, create, and communicate how artistic and psychological processes and methods shape and inform the creative process. Each week, various artistic practices and psychological theories will be discussed and explicitly linked to artistic creativity, either using historical examples, applying the practice to one's own work, or via discussion with other students about how to enhance one's creative potential. The exams and creativity exercises also will encourage and assess students ability to identify, interpret, create, and communicate how the arts and psychology inform creativity. A key element in this course is understanding the link between creativity, psychological well-being, and societal benefits. This theme is discussed throughout the course, with example including such topics as: what is creativity and why it is important (e.g. psychological well-being and societal benefits), the debatable link between creativity and mental illness, and the importance of the creative process as a key element of the self and as a means to achieve psychological well-being.

INTEGRATIVE THINKING: Students will be asked to synthesize knowledge across multiple domains and modes of inquiry within psychology and within art in order to understand creativity. Students will have the opportunity to do so via their creativity exercises, exams, and class discussion. For instance, the exams and assignments focus on not only learning, but critically evaluating and integrating artistic and psychological practices in order to develop a deeper understanding of the creative process. Each class focuses on students developing these connections. In addition, it is hoped that students will apply these ideas not only to their artistic practices, but also their lives more broadly. For instance, learning about what promotes and inhibits motivation is relevant not only to creativity, but also to accomplishing any type of goal.

CREATIVE THINKING: A key element of the course is to understand what creativity is and how to promote it. Students will be encouraged to apply many different artistic practices and psychological strategies toward their own creative works in order to promote innovation, divergent thinking, and intellectual risk taking. A goal is for students to apply this knowledge in order to bolster their own and others creative potential. This process will be assessed via students' creative works (part of the creativity exercises), assignments designed to encourage risk taking and divergent thinking (part of the creativity exercises, in class work), and via testing students understanding of the psychological and artistic processes and mechanisms involved in the creative process. Creative thinking will also be demonstrated via students works, in that the various assignments involved applying creative theories to one's own project. As the semester progresses, these creativity exercises will form a "portfolio" of work demonstrating the students' progression of thought from the first to the last week of the course. This portfolio will document students ability to critically evaluate their own work and what was the most and least helpful for them when it comes to enhancing creativity.

How will students be assessed to determine their attainment of the Learning Objective(s) of General Education covered in this course? This assessment must be included as a portion of the student's overall performance in this course.

Assessment of these goals will be primarily accomplished via exams and creativity exercises .

EXAMS: The exams will test students' knowledge of how psychology and art can inform one another to better understand creative thought. The exams will focus on KEY LITERACIES, in that students will have to think about creativity not only via a psychological and artistic lens, but also via a cultural and historical lens (what is creative sometimes depends on when it was created, who created it, and who is evaluating it). The exams also encourage INTEGRATIVE THINKING, in that students must synthesize and apply psychological and artistic concepts to one another. In addition, the exams will ask questions that encourage students to apply the concepts to and knowledge to new domains, in order to assess their ability to transfer this knowledge. Lastly, the exams are about CREATIVE THINKING, in that students are understanding the processes that will encourage risk taking, divergent thinking, and innovative thinking. For those who a skeptical about using multiple choice exams in very large classes, it is possible to devise multiple choice items that require students to integrate psychological theory with art and artistic practices to examine creativity (see sample items in the course objective section).

CREATIVITY EXERCISES: Students will complete a series of creativity exercises in which students are asked to apply artistic knowledge/practices and psychological theories to their own creative works. They would have to discuss the artistic practice/theory, apply it to a creative work, and then reflect upon what worked and what did not and why. To do so, students will be asked to engage INTEGRATIVE THINKING (via linking psychological theory to the artistic practice and vice a versa), CREATIVE THINKING (via the production of a creative output), and KEY LITERACIES (via their ability to identify, interpret, and communicate the extent to which the artistic and psychological perspectives effectively promoted or hindered the creative process). In addition, students will participate in activities in which they learn to ask for and provide feedback about how to improve creativity.

General Education Domain Criteria

General Education Designation: Inter-Domain

GA Criteria

- Explain the methods of inquiry in arts fields and describe how the contributions of these fields complement inquiry in other areas
- Demonstrate an expanded knowledge and comprehension of the role that the arts play in various aspects of human endeavor
- Demonstrate competence in the creation of works of art and design
- Demonstrate competence in analysis, critical thinking and interpretive reasoning through the exploration of creative works
- Identify and explain the aesthetic, historic, social, and cultural significance of important works of art and critically assess creative works, their own or others', through evaluative processes of analysis and interpretation

What components of the course will help students achieve the domain criteria selected above?

• Demonstrate an expanded knowledge and comprehension of the role that the arts play in various aspects of the human endeavor: Students will learn about the arts as part of the discussion of various elements of what, who, and how people are creative. These

discussions should expand their knowledge of the arts, especially with regards to what the artist is trying to do or say with regards to the human experience. A key element of this course will be learning about artists' reflections on what is creativity and how their creative process works. Many of the readings and videos that will be used in the course highlight how the artistic process is a core element of the self and integral to who one is and one's psychological well-being. In addition, the readings and video often discuss how art helps the artist and the viewers of the art to understand and find/make meaning out of the human experience. For instance, Frida Kahlo's work is an example of art helps the artist and other make meaning out of their pain.

- Demonstrate competence in analysis, critical thinking and interpretive reasoning through the exploration of creative works: The class is rather unique in that an students will put to practice concepts from art education, artists statements, and psychological theory as a means to help form creative, artistic works (e.g. via the creative exercises). The creative exercises and assignments are devised so that students not only have to reflect upon their own creative work and its evolution, but also on how the artistic and psychological principles may have shaped the work. To effectively do this, will require that the students engage in analysis, critical thinking, and interpretive reasoning. In addition, students will be exposed to artists' own explorations of their process (e.g. stages of various paintings, versions on the same theme, or how their art evolved over their life span) as a means to understand how artists analyze, think critically about, and interpret their own works.

- Identify and explain the aesthetic, historic, social, and cultural significance of important works of art and critically assess creative works, their own or others', through evaluative processes of analysis and interpretation: In this course, students will critically assess their own and others' creative works. In terms of important works of art, a key consideration will be how this work and views of it as creative or not can depend on the historic context, social context, and cultural context. Students also will learn, apply, and test the extent to which various artistic principles are applicable to their own and other's creative practice (see creative exercises and exam). In terms of their own work, the creativity exercises will encourage them to apply and try techniques and practices that artists, art educators, and psychology have identified as helping foster creativity. They will complete a number of these exercises, ideally many of them focusing one project, which should encourage student to evaluate and critically assess not only the exercise but also its influence on their creative outputs (e.g. they will have a portfolio based on these creative exercises, which will allow them to see how their ideas have developed as a result of the course). In addition, students will be asked to provide feedback to others, as a means to practice identifying creative elements and providing helpful and productive feedback to others.

GS Criteria

Explain the various methods of inquiry used in the social and behavioral sciences and describe how the contributions of these fields complement inquiry in other areas

Identify and explain major foundational theories and bodies of work in a particular area of social and behavioral sciences

Describe the ways in which many different factors may interact to influence behaviors and/or institutions in historical or contemporary settings

Explain how social and behavioral science researchers use concepts, theoretical models and data to better understand and address world problems

Recognize social, cultural, political and/or ethical implications of work in the social and behavioral sciences

What components of the course will help students achieve the domain criteria selected above?

- Explain the various methods of inquiry used in the social and behavioral sciences and describe how the contributions of these fields complement inquiry in other areas: A key element of this course is taking psychological theory and applying it to the creative process. A goal is to understand how use psychology, and as well as various artistic practices, as a method of inquiry can be used to identify and promote artistic creativity. Students will be exposed not only to psychological theory, but also the experiments and methods used to develop and test those theories. For example, the issue of whether creativity and mental illness are linked actually reflects an interesting methodological issue, in that strength of this link in part depends on the methods employed in the study.

- Identify and explain major foundational theories and bodies of work in a particular area of social and behavioral sciences: The course provides a general overview of how all of the major psychological disciplines (cognitive, developmental, clinical, personality, social, and industrial organizational) inform the creative process. Thus, the students will be exposed to major foundation theories in cognitive (e.g., divergent and convergent thinking), personality (e.g., big 5), clinical (e.g., manic depression), social (e.g., norms), developmental (e.g., Piaget, Erickson, Dweck) and I/O psychology (e.g. leadership, groups).

- Explain how social and behavioral science researchers use concepts, theoretical models and data to better understand and address world problems: Students will learn about theories and the scientific method as it applies to creativity (potentially a world problem, in that society wants to encourage innovation). They also will gain knowledge the scientific methods, and knowledge of how various psychological theories can be used to improve creativity. For instance, students will learn about flow theory and intrinsic motivation and how these studies have been used to understand not only how artists might feel and function in the midst of the creative process, but also how this work applies to other domains, such as achievement and psychological well-being.

Integrative Studies

Explain how the intellectual frameworks And methodologies of the two Knowledge Domains will be explicitly addressed in the course and practiced by the students.

Each of the three components of the course: creative products, creative people, and the creative process will be discussed using an artistic and a psychological lens. Each topic will be discussed using examples, readings, and video from art (artists, art educators, art historians) and psychology as means to discuss the topic and how it influences the creative process. In addition, assignments, exams, and activities will focus on merging these two key components in order to foster an understanding of what is creativity and how to best foster it.

Demonstrate that each Of the two domains will receive approximately equal attention, providing evidence from course topics, assignments, or other course components, and that students will integrate material from both domains.

All topics in the class will focus on both psychology and art. Each will receive equal treatment and be integrated with one another for all the exams, assignments, and class discussion. As already noted, the exams and assignments all involve integrating these two domains as a means to understand what is creativity.

Briefly explain the staffing plan. Given that each Inter-Domain course is approved for two Knowledge Domains, it will be taught by an instructor (or instructional team) with appropriate expertise in both domains.

The current plan is for Dr. Gasper to teach this course, but others in psychology possess similar backgrounds and hence may have the experience to teach it. Dr. Gasper is an expert in affect and motivation, with publications concerning how affect and motivation are applicable to the creative process. She has taught introduction to psychology, and has a Ph.D. in social, personality, and I/O psychology. Additionally, some of graduate work focused on developmental psychology as it applies to motivation and achievement. Her research on affect and emotion has also resulted in a range of knowledge about mood disorders (depression/manic depression). Art, especially visual arts, have been a passion for her since childhood. She has always been taking classes, whether it be color theory, metal work, animation, printmaking, and sculpture. In college, she originally desired to be an art major, resulting in coursework relevant to the practice of art and art history. Even though she ultimately decided to major in psychology, her love of art is event in her research on the creative process. For instance, as part of her research on creativity, she has read a range of works concerning artists/innovators and their self-reported struggles and insights into what is creativity and how to be creative.

Describe the assessments that will be used to determine students' ability to apply integrative thinking.

The two primary means of assessment will be via exams and creative exercises.

EXAMS. Students will complete exams, which depending on the size of the class, can involve multiple choice, quick response, and open ended essays. The exams will focus on testing knowledge, ability to understand and apply, and the ability to analyze and evaluate both the art and psychology related components in the course.

CREATIVE EXERCISES. Creative exercises also play a key role in the class. These exercises typically involve discussing a particular topic (e.g., openness to experience) in the course from both an art-relevant and psychological-relevant perspective, applying those views to a creative work (others or one's own) or producing one's own creative work, then reflecting upon the outcome. Thus, the assignments involve integrating both art and psychology and applying them to one's own creative process.

One possible format is to have 3 (drop lowest one) exams and 10 assignments.

Campuses That Have Offered () Over The Past 4 Years

semester	AB	AL	BK	BR	BW	CR	DS	ER	FE	GA	GV	HB	HN	HY	LV	MA	NK	PC	SH	SL	UP	WB	WC	WS	XC	XP	XS	YK
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UPLOADED DOCUMENTS FOLLOW:

The Psychology of Artistic Creativity

Course Abbreviation and Number: Psych 109N

Credits: 3

Prerequisites/Co-requisites/Concurrent Requirements/Recommended Preparation:
None

Course Attributes/Designations

GenEd (integrative course), GA, GS

General Education Learning Objectives

- **Key Literacies**
- **Integrative thinking**
- **Creative thinking**

Course Description

Creativity is an essential component of people's lives. It plays a critical part in advancing our society via art, design, and science. However, what is creativity? What contributes to it? Moreover, how can one become more creative? The goal of this introductory course is to answer these questions by integrating art and psychology. The course begins with a discussion of what is creativity. In the process, the class will discuss how context, culture, and narrative play a key role in answering this question. Next, the course will examine who is creative. Here, the class will discuss what, if anything, contributes toward a creative personality, what role developmental factors play in the creative process, and if there is a link between mental illness and creativity. Lastly, the course will discuss the creative process. Here, students will learn how the brain and body help people process, understand, and create information, how emotions influence thought and are conveyed to others, how motivational processes can both encourage and hinder creative endeavors, and how inter- and intra-personal processes can facilitate and destroy creative expression. Students will learn about these processes by examining creativity via two perspectives: the perspectives of various artists, art scholars, and art educators and from the perspectives of various disciplines within psychology, including personality, clinical, development, and social psychology. Students also will complete exercises that encourage critically evaluating these perspectives and actively applying their potential insights to their own artistic endeavors. Thus, a key element of this course is not only to understand more about creativity, but to be able to apply artistic and psychological practices and knowledge to better understand and improve one's own and other's creative potential.

Topic List

What is creative: Creative Products (3 weeks)

- Defining, identifying, and understanding what is creativity (1 week, but recurring theme)
- Role of context: historical and cultural context, narrative (1 week)
- Cognitive approaches (1 week)

Who is creative: Creative Persons (4 weeks)

- Personality (1 week)
- Development (2 weeks)
- Mental Illness and art (1 week)

How to be creative: Creative Processes: (8 weeks)

- Neurological and biological underpinnings (2 weeks)
- Emotional process (1 week)
- Motivational processes and psychological well-being (3 weeks)
- Social Processes (1 week)
- Organizations, Industry, and Business (1 week)

Course Learning Objectives

Students will learn about how art and psychology can shed light on understanding what is, who is, and how to be creative. The course learning objectives are:

1. Students will demonstrate basic knowledge about psychological disciplines, theories, and methods.
2. Students will demonstrate knowledge of how artists and art educators conceptualize, develop, and create artistic works.
3. Students will demonstrate critical thinking and analysis of both the artistic and psychological perspectives.
4. Students will be able to identify, explain, and apply the knowledge in this course in order to enhance their own and other's creative potential.

Evaluation and Assessment

Exams (40%): This course will have three exams (two during class and one final exam). The lowest of these exams will be dropped.

Creativity Exercises (40%): Students will complete almost weekly exercises (10 total exercises) designed to encourage students to integrate artistic and psychological practices to foster creative expression. Ideally, students should apply these exercises to an artistic project that they are currently trying to develop. This project can be painting, a sculpture, a musical piece, an architectural project, a dance – any project as long as it involves artistic creativity. If you don't have a project, then focus on a theme that you want to explore in an artistic way. For instance, you might want to explore social issues via your art, like sustainability or gun violence, or you might want to explore an idea or concept, like water, connection, technology, or faces. Then, as much as possible, use your project or theme in these exercises. By using the same project or theme, you will have a "portfolio" illustrating the development, refinement, and change in your creative process and outputs.

Artistic Feedback Assignments (10%): Your creative works and thoughts about them will occasionally be shared with other students. Students will be asked to provide feedback about the item, including information about what they liked, had concerns about, and most importantly constructive and helpful suggestions for how to improve this work. This assignment is designed to encourage you to learn how to identify and encourage creativity in others.

In Class Work (10%): Students will complete brief excises as a means to help teach a principle, provide reactions to ideas (e.g., watch a video of an artist discuss their work and provide reactions to it), or promote experiential learning. These assignments will help encourage active participation and serve as a measure of class engagement.