

**Course Title :** Creativity and Individual Difference: Theories and Applications

**Course Code :** BEH104

**Recommended Study Year :** 1 or 2

**No. of Credits/Semester :** 3

**Mode of Tuition :** Non-sectional Approach

**Teaching Hours :** 3 Hours per week

**Category in Major Prog. :** Elective in Cluster “Creativity” of the Core Curriculum

**Disciplines :** Cognitive Psychology, Personality Psychology

**Prerequisite :** Nil

**Instructor:** Kevin H C Cheng (tel: 2616 7412; email: chenghck@ln.edu.hk; URL:

<http://www.ln.edu.hk/socsp/staff/chenghck>)

### **Brief Course Description**

Imagine a psychologist who has creative insights about the human mind, or a businessman with a creative way of marketing his products, or a writer with a creative idea for a bestseller. Do they have something in common? The question of whether creativity is a general ability or whether it is domain specific is an important one that has remained baffled in creativity research. Before tackling these questions, this course will begin by exploring the nature of creativity, creative thinking, and creative problem solving process. The course arranges the topics in light with the 4 P's of creativity: the creative **p**ersons, the creative **p**rocess, the creative **p**roduct and the creative **p**lace (or environment). The course examines the psychological components of creative process, leadership, problem solving and general characteristics of creative people. From a cultural perspective, this course will explore the social context under which creativity is socially constructed. The students will examine how cognitive developmental factors are tied to differences in the definition of creativity. On the practical level, the course will give emphasis on: (1) creativity as a problem solving process, (2) learning how to use a six-step cognitive problem solving model, and 3) the use of individual and group techniques. A proportion of the course will be devoted to practicing creative and lateral thinking. The course is open to all students and to appeal to students who have a broad interest in the creative process, invention and entrepreneurship.

**Teaching Method:** There are one 2-hour lecture and one 1-hour tutorial per week. In tutorials, students are asked to give presentations and comment on each other's presentations. Students are required to attend all tutorial classes. Grades will be deducted if fall to do so.

### **Learning Outcomes**

The purpose of this course is to consider theory, research, and issues related to the definition, identification, and assessment of creativity. More specifically, the course will address (a) theories of creativity; (b) issues related to assessment of intelligence and creativity; (c) relationship between creativity and intelligence; and (d) frameworks for fostering creativity.

### **Indicative Content**

Module 1 (Reading: Csikszentmihalyi & De Bono)

Misconceptions of Creativity

Defining of Creativity

Module 2 (Reading: De Bono & Csikszentmihalyi)  
Sources of Creativity

Module 3 (Reading: Hughson & Hughson & Csikszentmihalyi)  
The process of Creativity

Module 4 (Reading: De Bono)  
Creative, Lateral & Parallel thinking

Module 5 (Reading: Csikszentmihalyi)  
The Creative Surroundings

Module 6 (Reading: Csikszentmihalyi)  
Creativity, Intelligence & Personality  
How to nurture creativity, intelligence, and creative personality?

Module 7 (Reading: Hughson & Hughson)  
Creativity and Abnormal Psychology

Module 8 (Reading: Lau, Hui & Ng)  
Creativity among Chinese People: An indigenous perspective

**Assessment of learning outcomes:**

- ⇒ Students' assessments are broken down into the following course works and final examination: Tutorial Participations (40%); Papers (20%); Final Exam (40%)
- ⇒ Students' comprehension and synthesis of ideas around the notion of creativity are assessed in term papers, tutorial participation and examination
- ⇒ Students' communication skills can be assessed by exploring collective aspects of the syllabus in detail. This may include: theories of creativity and individual difference, misconception of creativity and methods of facilitating creativity
- ⇒ Students' ability to think independently can be assessed by applying and discussing of creativity findings. Multi-media sources and supports are deployed

### **Required/Essential Readings**

Csikszentmihalyi, M. (1996). *Creativity: Flow and the Psychology of Discovery and Invention*. NY, USA: HarperPerennial.

De Bono, E. (1992). *Serious Creativity: Using the Power of Lateral Thinking to Create New Ideas*. New York: Harper Business.

Hughson, N. I. & Hughson, R. T. (2004). *Psychology of Creativity*. Tempe, Arizona, USA: Amazing Books. (*Photocopies in close reserves*)

Dartnall, T. (2002). *Creativity, Cognition, and Knowledge: An Interaction*. Westport, CT, USA: Praeger. Chapter 4 & 6.

Lau, S., Hui, A. N. N., & Ng, G. Y. C. (2004). *Creativity: When East Meets West*. River Edge, NJ, USA: World Scientific Publishing Company. Chapter 3, 4, 9 & 14.

Gladwell, M. (2000). *The Tipping Point*. Boston, Little, Brown. (Pp 3-133; 169-193;253-261.

### **Recommended/Supplementary Readings**

Kaufman, J. C., & Baer, J. (2004). *Creativity Across Domains: Faces of the Muse*. Mahwah, NJ, USA: Lawrence Erlbaum Associates. Chapter 12, 13, 15, 19, & 20.

Kotler, P., & Fernando, T. D. B. (2003). *Lateral marketing: new techniques for finding breakthrough ideas*. Hoboken, N.J.: Wiley.

Craft, A. (2002). *Creativity and Early Years Education*. London, NY, USA: Continuum.

Gardner, H. (1993). *Creating Minds*. NY, USA: BasicBooks.

Russ, S. W. (1993). *Affect & Creativity: The Role of Affect and Play in the Creative Process*. Hillsdale, NJ, USA: Lawrence Erlbaum Associates.

Sawyer, R. K., John-Steiner, V., Moran, S., Sternberg, R. J., Feldman, D. H., Nakamura, J., Csikszentmihalyi, M. (2003). *Creativity and Development*. Oxford Press, NY, USA.