

Course Code	HP4251
Course Title	The psychobiology of creative personalities
Pre-requisites	HP1000 Introduction to Psychology, HP1100 Fundamentals of Social Science Research, HP2500 Personality and Individual Differences
No of AUs	4

Course Aims

The increasingly sophisticated ideas and techniques of modern psychology are being applied to the study of scientific and artistic creativity. This class will help you to understand the current debates surrounding the psychology and neuroscience of creativity. The class will evaluate the latest results and theorizing on various aspects of creativity, and you will be guided in developing plans for potential scientific projects that will investigate outstanding questions in this area of research.

Intended Learning Outcomes (ILO)

By the end of this course, you (as a student) would be able to:

1. Evaluate the merits of different ways of defining and measuring creativity.
2. Critique an example of an integrative theory of creative personalities.
3. Create a brief research proposal that will make use of empirical techniques investigate a part of the theory.

Course Content

1. Argumentation in the science of creativity
2. The problem of defining creativity
3. The personality traits of creative personalities
4. Cognition and disorder in creativity
5. The emotional basis of creative personalities
6. The puzzle: The link between bad behavior and creativity
7. Techniques in the scientific study of creativity

Assessment (includes both continuous and summative assessment)

Component	Course LO Tested	Graduate Attributes	Weighting	Team/Individual
1. Project proposal	3	Competence, Communication, Creativity	40%	Team and individual
2. Continuous Assessment 1 (CA1): Midterm synthesis	2	Competence, Communication, Creativity	20%	Individual
3. CA2: Critical essay	2, 3	Competence, Communication, Creativity	20%	Individual

4. Small group discussion work sheets	1, 2	Competence, Communication, Creativity	20%	Individual
Total			100%	

Formative feedback

Students will be given feedback in class when they put forward arguments, identify gaps in arguments, and propose candidate hypotheses. They will also receive detailed feedback on their continuous assessment projects and on their final project.

Learning and Teaching approach

Approach	How does this approach support students in achieving the learning outcomes?
Group discussion	Students meet in small groups to help each other understand the reading material. The instructor then provides additional input, facilitates a larger discussion, and gives feedback on hypotheses.
Project	Allows students to engage in the design of a project that will investigate a particular scientific problem in the topic of creativity.

Reading and References

Damer, T. E. (2012). *Attacking faulty reasoning*. Cengage Learning.

Galang, A. J. R. (2010). *The prosocial psychopath: Explaining the paradoxes of the creative personality*.

Galang, A. J. R., Castelo, V. L. C., Santos, L. C., Perlas, C. M. C., & Angeles, M. A. B. (2016). *Investigating the prosocial psychopath model of the creative personality: Evidence from traits and psychophysiology*. *Personality and Individual Differences*.

Gino, F., & Wiltermuth, S. S. (2014). *Evil genius? How dishonesty can lead to greater creativity*. *Psychological science*,

Silvia, P. J., Kaufman, J. C., Reiter-Palmon, R., & Wigert, B. (2011). *Cantankerous creativity: Honesty–Humility, Agreeableness, and the HEXACO structure of creative achievement*. *Personality and Individual Differences*, 51, 687-689.

Simonton, D. K. (2012). *Teaching creativity: Current findings, trends, and controversies in the psychology of creativity*. *Teaching of Psychology*, 39(3), 217-222.

Weisberg, R. W. (2006). *Creativity: Understanding innovation in problem solving, science, invention, and the arts*.

Course Policies and Student Responsibilities

Absenteeism

Small group discussions during tutorial require the completion of worksheets. Students who miss this activity will not get credit for it unless they satisfy two conditions: (a) they have a valid reason for why they missed the activity, and (b) they complete the worksheet during consultation with the instructor.

Academic Integrity

Good academic work depends on honesty and ethical behaviour. The quality of your work as a student relies on adhering to the principles of academic integrity and to the NTU Honour Code, a set of values shared by the whole university community. Truth, Trust and Justice are at the core of NTU's shared values.

As a student, it is important that you recognize your responsibilities in understanding and applying the principles of academic integrity in all the work you do at NTU. Not knowing what is involved in maintaining academic integrity does not excuse academic dishonesty. You need to actively equip yourself with strategies to avoid all forms of academic dishonesty, including plagiarism, academic fraud, collusion and cheating. If you are uncertain of the definitions of any of these terms, you should go to the [academic integrity website](#) for more information. Consult your instructor(s) if you need any clarification about the requirements of academic integrity in the course.

Planned Weekly Schedule

Week	Topic	Course LO	Readings/ Activities
1	Argumentation in the science of creativity	1, 2	Chapter 2 and 3 of Damer, T. E. (2012). <i>Attacking faulty reasoning</i> . Cengage Learning. Small group exercise on a target article (C. Hammond, 2016, "Does mental illness enhance creativity?")
2	Defining creativity	1	Simonton, D. K. (2012). <i>Teaching creativity: Current findings, trends, and controversies in the psychology of creativity</i> . <i>Teaching of Psychology</i> , 39(3), 217-222. Small group discussion on Simonton. All group members accomplish a worksheet with guide questions to help them examine the arguments of the article.

3	<p>Creative personalities</p> <p>Openness and (dis)Honesty</p> <p>Why not Extraversion/Introversion?</p>	2, 3	<p>Silvia, P. J., Kaufman, J. C., Reiter-Palmon, R., & Wigert, B. (2011). Cantankerous creativity: Honesty–Humility, Agreeableness, and the HEXACO structure of creative achievement. <i>Personality and Individual Differences</i>, 51, 687-689.</p> <p>Small group discussion of Silvia, et al. (2011) and demonstration of instruments used in the study.</p>
4	<p>Cognition, disorder, and creativity</p> <p>Eysenck and latent inhibition</p>	2, 3	<p>Chapter 10 of Weisberg, R. W. (2006). <i>Creativity: Understanding innovation in problem solving, science, invention, and the arts</i>. John Wiley & Sons.</p> <p>Small group discussion of Weisberg, with worksheet on evaluating the arguments in the reading. Demonstration of a latent inhibition experiment.</p>
5	<p>The emotional basis of creative personalities</p> <p>Beyond positive and negative moods: Activating, approach, and avoidance</p>	2, 3	<p>Summary of Baas, et al.'s (2016) findings in the BPS Research Digest (https://digest.bps.org.uk/2016/04/21/is-this-why-the-research-on-creativity-and-mental-illness-is-so-contradictory/)</p> <p>Small group discussion of Baas et al., and a demonstration of meta-analysis.</p>
6	<p>Midterm review</p> <p>Critically evaluating scientific ideas</p>	1, 2, 3	Worksheet on a guided synthesis and critique of the studies and ideas encountered so far.
7	Submission of midterm synthesis paper	1, 2, 3	
Recess			
8	The puzzle of bad behavior and creativity	1, 2, 3	Gino, F., & Wiltermuth, S. S. (2014). Evil genius? How dishonesty can lead to greater

			creativity. Psychological science, 0956797614520714.
9	The prosocial psychopath model	1, 2	Small group discussion. Demonstration of the Iowa Gambling Task and electrodermal activity.
10	Critiquing the prosocial psychopath model	1, 2	In-class critical essay.
11	The creativity neuroscience toolbox	1, 2, 3	Lecture on various research techniques.
12	Creating a plan for a scientific investigation	1, 2, 3	Small group discussion and planning.
13	Extra period (for consultations)		