Subject Description Form

<table>
<tr><td>Subject Code</td><td>APSS484</td></tr>
<tr><td>Subject Title</td><td>Psychology of Creativity and Thinking: Enhancing Your Creative Talents</td></tr>
<tr><td>Credit Value</td><td>3</td></tr>
<tr><td>Level</td><td>4</td></tr>
<tr><td>Pre-requisite / Co-requisite/ Exclusion</td><td><u>Pre-requisite</u>
APSS111/APSS1A07 Introduction to Psychology</td></tr>
<tr><td>Assessment Methods</td><td>
<table>
<tr><td>100% Continuous Assessment</td><td>Individual Assessment</td><td>Group Assessment</td></tr>
<tr><td>Class Participation, Creativity Journal /Portfolio, and Creative Products</td><td>30 %</td><td>--</td></tr>
<tr><td>Group Seminar Project: Individual Presentation and Group Report</td><td>20%</td><td>20 %</td></tr>
<tr><td>Individual Evidence-based Take-home Project / Paper</td><td>30 %</td><td>--</td></tr>
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<tr><td>Objectives</td><td>This subject covers essential knowledge of a selected range of major psychological constructs and theories in the understanding of creativity and thinking, as an emerging and enlightening theme of psychology in the 21st century. Students can gain hands-on experience in major assessment methods of creativity and thinking; and examine how to apply the relevant theories based on the western models in the Chinese cultural contexts, such as promoting education for creativity and thinking in the Hong Kong Special Administrative Region. The subject is aimed at implanting in students an interest and insight in applying knowledge and skills of creativity and thinking in working with people of different disciplines and in various settings.</td></tr>
<tr><td>Intended Learning Outcomes
(Note 1)</td><td>Upon completion of the subject, students will be able to

1. comprehend knowledge of theoretical framework, research findings and representative work in the areas of creativity and thinking, and their relations to various disciplines/ professions; and

2. analyze creativity and thinking skills in working with people and positive attitudes to creative changes in different settings; and

3. apply the relevant theories and skills of creativity and thinking, mainly based on the western models, into daily lives and cultural contexts; and

4. synthesize the local and global trends and developments in creativity and thinking.</td></tr>
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Subject Synopsis/ Indicative Syllabus *(Note 2)*	**Part I: Theoretical Perspectives to Creativity and Thinking: An Overview** 1. The Psychological Dimensions of Creativity - Multi-faceted Concepts of Creativity - Historical Perspectives to Psychology of Creativity - Value and Contributions of Creativity to Human Life and Culture - Creativity as Variation and Selection: Some Critical Constraints 2. The Psychological Perspectives of Thinking - Different Aspects of Thinking - Historical Perspectives to Psychology of Thinking - Value and Contributions of Thinking to Human Life and Culture - Cognitive Processing Skills and Their Role in Creative Thought **Part II: Selected Themes in Psychology of Creativity and Thinking** 1. Idea Evaluation, Divergent Thinking, and Creativity 2. Creativity**,** Personality and the Convergent-Divergent Continuum 3. The Role of Intelligence in Creativity: - Toward a Theoretical Integration of Creative Intelligence 4. The Nature and Nurture Controversies on Creativity and Thinking - Are Creative Talents Trainable? - Teaching Creativity or Creative Teaching? - Debates on the Neuro-biological Basis and Ecological-cultural Stimulation 5. Critical and Creative Processes: - Teaching Invention as Critical Creative Processes: Techno-scientific Creativity - Thinking Critically about Creative Thinking - Creative Interaction as a Conceptual Schema for Producing Ideas and Judging the Outcomes - Development of Creative Thinking and Critical Reflection through Everyday Problem Finding - Creative Attributional Self-talk 6. Evaluative Thinking: - Pragmatic Psycholinguistics as a Framework for the Evaluation of Creativity - Creativity and Task Specificity - Evaluative Processes during Group Improvisational Performance

	Part III: Selected Models of Creativity and Thinking: An Overview and Their Applications 1. **E. DeBono**: Thinking Skills Strategies in Euro-Asia - Six Thinking Hats, Lateral Thinking, CoRT 2. **J. P. Guilford:** Divergent Thinking of the Structure of Intellect Model (SOI) in U.S.A. 3. **P. Torrance:** Creative Thinking and Assessment in U.S.A. 4. **D. Perkins:** Snow Flakes Model of Thinking in U.S.A. 5. **M. Csikszentmihalyi:** Flow Theory and the Psychology of Discovery and Invention 6. **J. Renzulli**: Creativity Productivity in the Three-Ring Model of Giftedness and the Total Talent Portfolio in U.S.A. 7. **R. Sternberg**: The Triarchic Theory and Creative Intelligence of the Theory of Successful Intelligence in U.S.A. 8. **C. Schitcher:** Productive Thinking of the Talents Unlimited Model in U.S.A. 9. **C. Urban**: Creative Intelligence Model in Germany 10. A. **Ziegler** & W. **Vialle**: The Actiotope Model of Giftedness and The Tower of Creativity (co-authored by scholars in Germany and Australia) 11. **Jiannong Shi**: Natural Creativity Model in China and **Weihua Niu** : Development of creativity research in Chinese societies 12. **Lun-An Chen: A**sk-**T**hink-**D**o-**E**valuate(**ATDE**) Model and Twelve Golden Keys to Creativity in Taiwan - Sensitivity, Fluency, Flexibility, Originality, Elaboration - Curiosity, Imagination, Risk-taking, Complexity - Analysis, Synthesis, Evaluation, Meta-cognition. 13. **Alex F. Osborn**: Creative Problem Solving (CPS) learning model in U.S.A 14. **Bob Eberle**: SCAMPER Technique in U.S.A.
Teaching/Learning Methodology *(Note 3)*	Face-to-face and Web-assisted Lectures 27 hours Seminars (Tutorials), Creative Journals and Creative Products 12 hours TOTAL 39 hours Interactive lectures and seminars are conducted to help students learn and enhance understanding of theoretical frameworks, research findings and representative work in the areas of creativity and thinking. Local and global case studies with audio-visual aids are used for learning and instruction. Students are reinforced by individual creative journals/porfolios, and seminar group projects to integrate knowledge, develop skills and foster positive attitudes to creative changes and innovative challenges in people, settings, organizations and things. Reflective creativity journals are also suggested for sharing creative ideas.

Assessment Methods in Alignment with Intended Learning Outcomes

(Note 4)

Specific assessment methods/tasks	% weighting	Intended subject learning outcomes to be assessed (Please tick as appropriate)					
		a	b	c	d		
1. Class Participation, Creativity Journal /Porfolio	30%	√	√	√	√		
2. Group Seminar Project: Individual Presentation and Group Report	40%	√	√	√	√		
3. Individual Evidence-based Take-Home Project / Paper	30%	√	√	√	√		
Total	100 %						

Explanation of the appropriateness of the assessment methods in assessing the intended learning outcomes:

1. **Class Participation and/ or Creativity Journal / Portfolio (30%)**
   Each student is reinforced to consolidate knowledge and skills learnt from lectures, and reflect insights / share creative ideas in class or in a journal.

2. **Group Seminar Project (40%)**
   About 4 to 6 members form into a seminar group, which represents teamwork. Students are assessed in terms of their team efforts in carrying out research-based group activities with support of relevant literature review, local and global sources of integrative information, preparing for individual presentations, and collaborate to compile and submit One Group Report with reflective insights.

3. **One Individual Evidence-based Project / Paper (30%)**
   Each student is asked to develop creative product(s) / write a paper with evidence-based support of theories/concepts of creativity and thinking and skills acquired from lectures and literature search. Student's creative and critical thinking, as well as their integrative ability are assessed.

   - The grade is calculated according to the percentage assigned;
   - The completion and submission of all component assignments are required for passing the subject.

Student Study Effort Expected	Class contact:		
	• Lecture	27	Hrs.
	• Seminar	12	Hrs.
	Other student study effort:		
	• Preparation for One Seminar Group Project	40	Hrs.
	• Completion of Individual Creative Journal/Portfolio, creative products	25	Hrs.
	Total student study effort	105	Hrs

Reading List and References

Essential

Kirby, G. R., & Goodpaster, J. R. (2007). *Thinking: An interdisciplinary approach to critical and creative thought.* (4th ed.). Upper Saddle River, NJ: Pearson Prentice Hall.

Plucker, J. A. (2022). *Creativity and Innovation: Theory, Research, and Practice* (2nd ed., Vol. 1). Taylor & Francis. https://doi.org/10.4324/9781003233923

Richards, R. (Ed.). (2007). *Everyday creativity and new views of human nature: Psychological, social, and spiritual perspectives.* Washington, DC: American Psychological Association.

Robert J. Sternberg. (2019). *Enhancing People's Creativity. In The Cambridge Handbook of Creativity* (pp. 88–104). Cambridge University Press. https://doi.org/10.1017/9781316979839.007

Starko, A. J. (2021). *Creativity in the Classroom: Schools of Curious Delight*. Routledge. https://doi.org/10.4324/9781003105640

Supplementary

Baer, John., Kaufman, J. C., & Baer, John. (2012). *Being creative inside and outside the classroom how to boost your students' creativity -- and your own.* Sense Publishers.

Clark, B. (2008). *Growing up gifted: Developing the potential of children at home and at school.* Upper Saddle River, NJ: Pearson Merrill Prentice Hall.

Csikszentmihalyi, M. (2007). *Creativity : flow and the psychology of discovery and invention.* HarperCollins.

Erickson, H. L., Lanning, L. A., & French, R. (2017). *Concept-Based Curriculum and Instruction for the Thinking Classroom* (2nd ed.). Corwin Press. https://doi.org/10.4135/9781506355382

	Horowitz, F.D., Subotnik, R.F., & Matthews, D.J. (Eds.). (2009). *The development of giftedness and talent across the life span.* Washington, DC: American Psychological Association. Kaufman, J. C., Baer, J., & Plucker, J. A. (2008). *Essentials of Creativity Assessment* (1. Aufl., Vol. 53). Wiley Kaufman, J. C., & Sternberg, R. J. (Eds.). (2021). *Creativity: An Introduction*. Cambridge University Press. Rimm, S. B., Siegle, D. B., & Davis, G. A. (2017). E*ducation of the Gifted and Talented* (7th ed.). Pearson Education. Osborn, A. F. (2009). *Your creative power: How to use your imagination to brighten life, to get ahead.* Lanham: Hamilton Books. Treffinger, D.J., Nassab, C.A., Schoonover, P.F., Selby, E.C., Shepardson, C., Wittig, C.V., & Young, G. (2009). *The creative problem-solving (CPS) kit: A practical tool for learning and applying CPS*. Sarasota, FL: Center for Creative Learning. **Recommended Academic Journals** Selected articles and special series in the following journals**:** *Creativity Research Journal* *Gifted Education Quarterly* <www.eric.ed.gov/ERICWebPortal/recordDetail?accno> or < education.mitrasites.com/gifted-education-quarterly > *High Abilities Studies* *Journal of Creative Behavior* *Journal of Psychology of Aesthetics, Creativity, and the Arts*

Note 1: Intended Learning Outcomes
Intended learning outcomes should state what students should be able to do or attain upon completion of the subject. Subject outcomes are expected to contribute to the attainment of the overall programme outcomes.

Note 2: Subject Synopsis/ Indicative Syllabus
The syllabus should adequately address the intended learning outcomes. At the same time over-crowding of the syllabus should be avoided.

Note 3: Teaching/Learning Methodology
This section should include a brief description of the teaching and learning methods to be employed to facilitate learning, and a justification of how the methods are aligned with the intended learning outcomes of the subject.

Note 4: Assessment Method
This section should include the assessment method(s) to be used and its relative weighting, and indicate which of the subject intended learning outcomes that each method purports to assess. It should also provide a brief explanation of the appropriateness of the assessment methods in assessing the intended learning outcomes.