



COURSE UNIT (MODULE) DESCRIPTION

Course unit (module) title in Lithuanian	Course unit (module) title in English	Code
KŪRYBOS PSICHOLOGIJA	PSYCHOLOGY OF CREATIVITY	

Description
This module seeks to introduce students to the notion of creativity in psychology. The module addresses the idea of creative processes in psychology as well as historical issues in conceptualising creativity and studying it in psychological research. Students learn about a wide array of topics, such as the link between creativity and psychopathology, trauma, social processes, psychotherapeutic processes, scientific advancements, contemporary art, and neuropsychological studies. The module encourages students to not only apply psychological theories to understand creative processes and personalities but also to explore creativity within psychology itself (including theory, research, and clinical practice).

Lecturer(s)	Department(s) where the course unit (module) is delivered
Coordinating: assoc. prof. dr. Greta Kaluževičiūtė	Institute of Psychology, Faculty of Philosophy, Universiteto str. 9/1, Vilnius

Study cycle	Study cycle
First	Optional

Mode of delivery	Period when the course unit (module) is delivered	Language(s) of instruction
Face-to-face	Autumn	English

Requirements for students	
Prerequisites: Introduction to Psychology course (minimum 32 hours) or equivalent, B2 level of English language proficiency	Additional requirements (if any): none

Course (module) volume in credits	Total student's workload	Contact hours	Self-study hours <input type="checkbox"/>
5	135	48	82

Purpose of the course unit (module)		
Throughout the course, students will analyse and critically assess psychological factors of creativity in artistic, scientific and day-to-day activities. Students will learn to explain the influence of psychosocial processes on creativity and personality formation. In preparation for assignments, students will practice working independently, searching and summarising psychological data from various sources, and presenting to their peers.		
Learning outcomes of the course unit (module)	Teaching and learning methods	Assessment methods
- Analysing psychological factors that influence creative processes	Case analysis and presentation, examination of problematic topics during lectures, group discussions	Presentation on a clinical case study or a creative artwork
- Analysing scientific research on creativity and critically evaluating research methods, results, and theoretical justification presented in the studies	Problem-based teaching and group discussions, engagement with compulsory literature	Exam (open-ended and close-ended questions)
- Being able to compare and critically evaluate different theoretical approaches toward creativity, its role in personality development and society	Problem-based teaching and group discussions, engagement with compulsory literature, case	Exam (open-ended and close-ended questions), scientific literature comprehension

Content: breakdown of the topics	Contact hours						Self-study work: time and assignments		
	Lectures	Tutorials	Seminars	Exercises	Laboratory work	Practice	Contact hours	Self-study hours	Assignments
1. Introduction. Module content and assignment requirements. A summary of discussed topics and scientific literature.	2		2				4		
2. Creativity in psychology. The problem of conceptualising creativity in scientific literature. Research methods assessing creativity. The history of creativity in psychology.	2						2		
3. Creativity and personality. The role of creativity in personality development, including childhood and adolescence. Creativity as a personality dimension.	2		2				4		
4. Creativity and psychopathology. The role of creativity in the context of clinical psychology. The relationship between personality and mood disorders and creative outputs.	2						2	4	Scientific literature comprehension (responding to written questions): Reddy et al. (2018), p. 168-174.
5. Creativity and trauma. Creativity as a form of expression for individuals with traumatic experiences. Creativity as a coping mechanism. Creativity as a factor in the psychoanalytic relationship between the analyst and the analysand. Resilience and post-traumatic growth.	2		2				4	5	Scientific literature comprehension (responding to written questions): Richman (2013), p. 362-376.
6. Creativity as a social process. Creativity in social psychology. Creativity amongst adolescents. Assessing the significance of creativity in groups and societies.	2						2		
7. Creativity and psychotherapy. The role of creativity in the development of therapeutic interpretations. Creativity and therapeutic alliance. The relationship between creative metaphors and symbols and unconscious experiences.	2		2				4	4	Scientific literature comprehension (responding to written questions): Holm-Hadulla (2020), p. 616-624.
8. Creativity in science. The role of creativity in developing therapeutic narratives in case studies. Creativity in hypothesis generation and scientific rhetoric.	2						2		
9. Creativity and contemporary art. The application of psychological concepts and theories in movies, video games, and music.	2		2				4		
10. Neuropsychological studies of creativity. Creativity at unconscious and conscious levels.	2						2	4	Scientific literature comprehension (responding to written questions): Kessler

								(2011), p. 201-204.
11. The assessment of creativity. The significance of creativity for personality development and the formation of societies.	2		2				4	
Addressing questions during scientific comprehension of the reading and lecture material								20
Overview of theories on creativity and preparation for presentations.	10		4				14	
Preparation for presentation								20
Preparation for exam								30
Total	32		16				48	87

Assessment strategy	Assessment weight (%)	Deadline	Evaluation criteria
Written exam (can take place in VU ELearning or Examination Centre)	50	Examination session	<p>The exam will consist of 10-20 open and closed questions from the material covered in lectures and required readings. The questions will be based on the learning objectives presented during each lecture ("What you need to know" slides).</p> <p><i>Note: Students can only take the exam if they have completed their other assignments.</i></p> <p>Exam rating scale:</p> <p>(95-100): 10 – excellent level of knowledge;</p> <p>(85-94): 9 – very good level of knowledge;</p> <p>(75-84): 8 – above average level of knowledge;</p> <p>(65-74): 7 – a good degree of knowledge has been demonstrated, however, there are some shortcomings;</p> <p>(55-64): 6 – some understanding of the module has been demonstrated, however, there are significant shortcomings in the way this knowledge has been applied;</p> <p>(45-54): 5 – responses to the questions are not detailed, questions are not fully answered, some of the essential knowledge about study materials is lacking;</p> <p>(44-0): 4 (and less) – questions are either not addressed or the provided responses are erroneous, demonstrating a significant lack of knowledge about the module and the study materials.</p>
A written report and oral presentation of <u>EITHER</u> a clinical case study <u>OR</u> a creative artwork of choice	30	Written report to be submitted by October 24th, 7pm + presentation during scheduled seminars	<p>Written report. Choose a clinical case study (examples will be presented during lectures and seminars) or a contemporary work of art (film, music, literature, theatre, dance, etc.). The work must describe the case study or a creative artwork on the basis of at least one approach to creativity discussed in the module (developmental psychology, clinical psychology, psychoanalysis, social psychology, psychotherapy, creativity in science and the arts, neuropsychology). The written report must follow an academic structure and must be 1000 words long.</p> <p>The following aspects of the report will be</p>

			<p>assessed:</p> <ol style="list-style-type: none"> 1. <i>The structure of the paper.</i> The clinical case or work of art should be described according to the guidelines and structure of an academic essay: the main idea should be clearly stated; the context of the clinical case or work of art should be defined; theories, scientific articles and authors referred to should be clearly identified and referenced; scientific assumptions or problematic issues related to the creative process should be presented. The structure should consist of an introduction, discussion and conclusion. 2. <i>The relevance of the theory that was used to interpret the creative processes in a case study or work of art.</i> The report must not be an abstract analysis of theoretical aspects of creativity, but rather an exploration of how these creative processes unfold in the case study or the work of art. 3. <i>The quantity and quality of the work involved (how much and what kind of work does the report reflect?).</i> The written work should reflect a sufficient understanding of the theoretical material of the module. 4. <i>Comprehensive presentation and language, compliance with citation rules.</i> <p>Evaluation criteria:</p> <ul style="list-style-type: none"> • 9-10: written work was submitted on time, reflects high-quality analysis of a clinical case or a creative artwork. The work is academically appropriate, interesting observations and significant problematic issues are presented. The structure of the presentation is logical and coherent. Theoretical material is drawn upon and adequately related to the case study or a work of art. • 7-8: The clinical case or work of art is well described and analysed, but there are some weaknesses: not all psychological aspects of the creative process are discussed, the theoretical aspects of the description are not sufficiently linked to the specific clinical case or work of art, the description is very narrow, laconic, hastily written, the writing is messy, and the citation rules are not followed. • 5-6: The clinical case or work of art is described, but there are important shortcomings: the description and theoretical application are superficial, hasty, the structure of the work has not been followed, the theoretical application is lacking along with poor/inconsistent referencing, the theory is not relevant to the case study or work of art, the text is not well organised, and the citation style is not followed. • 0-4: The work has not been submitted, or the work contains significant
--	--	--	---

			<p>shortcomings: the description is extremely short, disorganised, does not follow the provided academic outline, the text is unclear, and the work has not been submitted on time.</p> <p>Oral presentation. The main observations, questions and theoretical conclusions in the written report must be presented orally during one of the scheduled seminars. The presentation will last no longer than 10 minutes and will be followed by a discussion with the lecturer and students. The use of Powerpoint slides (if a clinical psychotherapy case is chosen), as well as the use of video or sound (if a work of art is chosen) is possible (but not obligatory).</p>
Scientific literature comprehension	20	During specific lecture weeks (no later than a week after each lecture)	Scientific analysis and comprehension of the required literature during specific lectures with questions provided in advance (see lecture topics: <i>Creativity and psychopathology, Creativity and trauma, Creativity and psychotherapy, Neuropsychological studies of creativity</i>). The assessment of scientific comprehension is based on the understanding of the scientific material and critical awareness of the issues central to the studies of creativity in psychology.

Author	Year of publication	Title	Issue of a periodical or volume of a publication	Publishing place	Access online
Compulsory literature					
Reddy, I. R., Ukrani, J., Indla, V., & Ukrani, V.	2018	Creativity and psychopathology: Two sides of the same coin?	<i>Indian Journal of Psychiatry</i> , 60(2), 168–174	https://www.ncbi.nlm.nih.gov/pmc/articles/PMC6102953/	Reddy, I. R., Ukrani, J., Indla, V., & Ukrani, V.
Richman, S.	2013	Out of Darkness: Reverberations of Trauma and its Creative Transformations	<i>Psychoanalytic Dialogues</i> , 23(3), 362–376	https://doi.org/10.1080/10481885.2013.794647	Richman, S.
Holm-Hadulla, R. M.	2020	Creativity and positive psychology in psychotherapy	<i>International Review of Psychiatry</i> , 32(7-8), 616–624	https://doi.org/10.1080/09540261.2020.1809355	Holm-Hadulla, R. M.
Kessler, R. J.	2011	Neuropsychanalysis, Consciousness, and Creativity	<i>Neuropsychanalysis</i> , 13(2), 201–204	https://doi.org/10.1080/15294145.2011.10773676	Kessler, R. J.
Suggested literature					
Eissler, K. R.	1978/2017	Creativity and Adolescence	<i>The Psychoanalytic Study of the Child</i> , 33(1), 461-517	https://doi.org/10.1080/00797308.1978.11822989	Eissler, K. R.
Carson, D.K. and Becker, K.W	2004	When lightning strikes: Reexamining creativity in psychotherapy	<i>Journal of Counselling & Development</i> , 82, 111–111	https://doi.org/10.1002/j.1556-6678.2004.tb00292.x	Carson, D.K. and Becker, K.W

edited by R. Keith Sawyer, Vera John-Steiner, Seana Moran, Robert J. Sternberg, David Henry Feldman, Howard Gardner, Jeanne Nakamura, and Mihaly Csikszentmihalyi	2003	<i>Creativity and Development</i>		Oxford University press	edited by R. Keith Sawyer, Vera John-Steiner, Seana Moran, Robert J. Sternberg, David Henry Feldman, Howard Gardner, Jeanne Nakamura, and Mihaly Csikszentmihalyi
edited by James C. Kaufman, Robert J. Sternberg.	2010	<i>The Cambridge handbook of creativity</i>		Cambridge University Press	edited by James C. Kaufman, Robert J. Sternberg.
Sawyer, K. W.	2012, 2005	<i>Explaining creativity: the science of human innovation</i>		Oxford University press	Sawyer, K. W.
Runco, Mark A.	2007	<i>Creativity: theories and themes: research, development, and practice</i>		Elsevier Academic Press	Runco, Mark A.
edited by Howard E. Gruber and Katja Bödeker	2005	<i>Creativity, psychology and the history of science</i>		VU access available: http://link.springer.com/book/10.1007%2F1-4020-3509-8	edited by Howard E. Gruber and Katja Bödeker