

This means you need to rely on your class notes as much as possible. Also →

- i. Plan to meet at least 2-3 times outside of class for preparation.
 - ii. Emphasize the presentation of scientific facts and aim for depth and a logical flow to your ideas.
 - iii. End the presentations with a 5 to 10 minute discussion (i.e. "Q and A") period. Create 1-2 discussion questions for the class to respond to during this section.
 - iv. Include at least one special enhancement to convey your presentation (guest speaker, video clips, PowerPoint, CDs or audio tapes, etc...)
- Specific Grading Criteria [100 points possible]: Each member needs to play an observable role and will be evaluated on the following criteria: (a) organization (written and verbal materials are clear, concise and without errors or omissions); (b) depth of content (how well did you cover the topic and how did you use your outside resources?); (c) overall professionalism (how well did you express yourself and how prepared were you?).

FOR STUDENTS ENROLLED in PSY 488: REQUIRED FINAL PAPER

Since we will be spending an entire semester delving into lives of genius-level individuals, there is a clear need to synthesize much material, both psychological and biographical. Accordingly, there are two main goals for this final paper: (1) Interact with the original works of genius-level creators to better illustrate our study of concepts in psychology, and (2) Delve into our own understandings of self-expression and self-analysis using art, literature and the natural sciences –

CHOOSE ONE of the following themes as the focus of your paper:

(a) Literature and Mental Illness →

- i. Do you think a writer's unique and often profound ability to express themselves (examples can be found in the life histories of Virginia Woolf and Ernest Hemingway, especially her suicide note found on pg. 226 of "Touched with Fire...") plays a negative, exacerbating role in the intensity of experiencing something like a depression or a manic episode? Why or why not? Given that writers are very adept at self-expression (and thus identifying their troubles), why is it that suicide becomes a desired option for some? Illustrate your conclusions with examples –

(b) Art and Expression of Genius →

- i. Reflect on Art as a means of personal expression: Using the Internet, view at least 6 websites (those associated with Museums such as The Metropolitan Museum of Art, The Louvre, MOMA, etc. are the best) that contain the works of the artists presented in class. This review will include Picasso, van Gogh, O'Keeffe, and Ansel Adams. Comment on the range and intensity of emotional reactions that arise within you as you view these works. Your paper should also reveal evidence of the creator's personality and/or mental state at the time of creation (especially Picasso and van Gogh?). The most important criterion for this theme will be the extent to which you are able to connect this 'virtual art tour' to the course itself.

(c) Science and Expression of Genius →

- i. Explore the contrasts offered through the lives of scientific brilliance. Using 2-3 biographies, compare genius and creativity in science to other domains such as poetry and painting (and others). Why is it that the natural and physical sciences usually witness an earlier emergence of exceptional creativity (prodigy) in the lives of the creators? Are the underlying creative processes of science and art/literature similar? Why or why not? Rely on biography and class lectures, along with your own investigations. The most important criterion for this theme will be the extent to which you illustrate your conclusions with case examples and related research.

Paper: Summarize your findings (4 to 6 pages typed, double-spaced, APA style with references) and include in the main heading of your paper, the theme you chose. Devote most of your effort to a deeper understanding of the relevant issues for your topic. Synthesize and critically analyze.....avoid simple re-statement of facts and opinions (100 points possible). Final paper **DUE: Wednesday, April 21st**.

SEMINAR OUTLINE

Please note: If you do not read the assigned readings and handouts, especially those on reserve, you will be ill-equipped to participate in class.

- WEEK ONE (January 7): Genius and Creativity Defined; Methods of Inquiry
- WEEK TWO (1/14): The Products of Genius: "Elements of Eminence"
TODAY'S READING: Please read Chapter 6 from Ludwig (1995): *The Price of Greatness...*
- WEEK THREE (1/21): Biological Factors and Contributors
TODAY'S READING: Please read Chapter 2 from Simonton (1994): *Greatness...*
- WEEK FOUR: (1/28): Cognitive Factors: Intelligence and Genius
- WEEK FIVE (February 4): Developmental Factors: The Life Span Perspective
TODAY'S READING: Please read Chapter 4 from Simonton (1994): *Greatness...*
- WEEK SIX (2/11): Birth Order and Family Variables
- WEEK SEVEN (2/18): Motivation and the Creative Process
- WEEK EIGHT (2/25): Genius: Born or Made?
TODAY'S READING: Please read Chapter 5 from Simonton (1999): *Origins of Genius...*
- March 1-5 Spring Break**
- WEEK NINE (March 10): Personality Theory
- WEEK TEN (3/17): The Creativity-Madness Debate: The Incidence of Mental Illness Among the Brilliant
TODAY'S READING: Please read Chapter 1 from Jamison (1993): *Touched with Fire...*
- WEEK ELEVEN (3/24): The Creativity-Madness Debate (continued)
- WEEK TWELVE (3/31): Guest Speaker (The Creativity-Madness Debate continued)
- WEEK THIRTEEN (April 7): The Creativity-Madness Debate (continued)
- WEEK FOURTEEN (4/14): Closing Remarks: Where is Research into Creativity and Genius Headed?
TODAY'S READING: Please read the final chapter from Sulloway (1996): *Born to Rebel...*
- WEEK FIFTEEN (4/21): **GROUP PRESENTATIONS begin**
FINAL PAPER DUE (for PSY 488 section)

FINALS WEEK (Monday, April 26-- 315pm to 515pm): GROUP PRESENTATIONS continue—

Policies and Evaluation Procedures

Plagiarism Statement: When using another source in a paper or exam, credit must be given. Plagiarism is the use of another's thoughts, words or ideas without providing appropriate and complete documentation of your sources. This includes, but is not limited to, use of text-based sources (books, articles, etc.), media sources (movies, videos, television and radio broadcasts, etc.), and electronic sources (CD-ROMs, Internet, WWW, e-mail, etc.) without proper documentation. In addition, it is inappropriate to submit work in this course that is currently being submitted or has in the past been submitted for another course. Plagiarism in any form is considered academic dishonesty and can result in a failing grade for the course.

Late Assignment Policy

Assignments will be considered late if not turned in (or completed) by the start of class on the date due. In fairness to your colleagues, late work will be **reduced 50 % in grade value** after it is DUE (up to one week late). Thereafter, no materials will be accepted for credit. This late policy will primarily affect those students enrolled in the PSY 488 section and are therefore required to complete a final paper. In the event that a group of students cannot present their work at the designated time (i.e., extenuating circumstances), students will need to consult with the instructor about making arrangements for completion of the course.

Evaluation Procedures: Scores on written work will determine the student's final grade for the course. All coursework will be evaluated according to the following grading scale (100 total points for PSY 288 section; 200 points for 488 section):

A	92 to 100%	B	82 to 91%	C	70 to 81%	D	60 to 69%	F	59% and below
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Required (and recommended) Readings List

A. The following are more scientific, academically-based resources:

Steptoe, A. (Editor). *Genius and the mind: Studies of creativity and temperament*. New York: Oxford University Press.

Csikszentmihalyi, M. (1996). *Creativity: Flow and the psychology of discovery and invention*. New York: Harper Collins.

Howe, M.J.A. (1999). *Genius explained*. New York: Cambridge University Press.

* Simonton, D.K. (1999). *Origins of genius: Darwinian perspectives on creativity*. New York: Oxford University Press.

* Sulloway, Frank J. (1996). *Born to Rebel: Birth Order, Family Dynamics, and Creative Lives*. New York: Pantheon Books.

B. The following are better suited for the general information (popular and professional audiences):

Gardner, H. (1993). *Creating Minds*. New York: Basic Books.

* Jamison, K.R. (1993). *Touched with fire: Manic-depressive illness and the artistic temperament*. New York: Free Press.

* Ludwig, A.M. (1995). *The price of greatness: Resolving the creativity and madness controversy*. New York: Guilford Press.

* Simonton, D.K. (1994). *Greatness: Who makes history and why*. New York: Guilford Press.

→ For the above resources, those marked with an asterisk (*) are REQUIRED and available on reserve in the library.

C. Selected List of Creators Used in the Seminar:

- * Albert Einstein, Charles Darwin, John Nash
- * Mozart, Beethoven, Mohandis Gandhi, Frank Lloyd Wright
- * Sigmund Freud, Ernest Hemingway, Ansel Adams, Pablo Picasso
- * Georgia O'Keeffe, Sylvia Plath, Virginia Woolf
- * Vincent Van Gogh, Michael Jordan