1. **Title of the module**

ARTS5200 (ART520) Psychology of the Arts

1. **Division or partner institution which will be responsible for management of the module**

Division of Arts and Humanities

1. **The level of the module (Level 4, Level 5, Level 6 or Level 7)**

Level 6

1. **The number of credits and the ECTS value which the module represents**

30 credits (15 ECTS)

1. **Which term(s) the module is to be taught in (or other teaching pattern)**

Autumn or Spring Term

1. **Prerequisite and co-requisite modules**

None

1. **The course(s) of study to which the module contributes**

Drama and Theatre, Film Studies, History of Art, Psychology, Media Studies

1. **The intended subject specific learning outcomes.  
   On successfully completing the module students will be able to:**
   1. Understand the history and current practice of psychological and cognitive research of the arts (visual art, music, theatre, dance, film, and others);
   2. Demonstrate understanding of empirical and arts-sciences interdisciplinary paradigms of arts research, including their aims, formats, and applications;
   3. Demonstrate understanding of current research on sensation, perception, cognition, and emotion and the applications of this research in cognitive studies of the arts;
   4. Demonstrate understanding of interdisciplinary arts-sciences research through analysis of artworks/performances/genres from a cognitive perspective;
   5. Demonstrate deeper understanding of artists’ creative processes and engagement with the minds of their works’ audiences;
   6. Understand the cultural dynamics that influence popular views and evaluation of interdisciplinary arts-sciences research.
2. **The intended generic learning outcomes.  
   On successfully completing the module students will be able to:**

9.1 Understand and interrogate various critical approaches and the theoretical assumptions that underpin the approaches covered;

9.2 Critically read, analyse and use a range of primary and secondary texts (academic books, journals and articles) across disciplines;

9.3 Apply enhanced intellectual skills of synthesis, summarisation, critical judgement and problem-solving;

9.4 Apply enhanced skills of oral and written communication;

9.5 Effectively utilise written academic formats and presentation technologies to present their work;

9.6 Manage workloads to meet deadlines, and sustain focus for extended periods working on independent creative projects, developing autonomy and self management;

9.7 Demonstrate independent learning abilities and responsiveness to feedback

1. **A synopsis of the curriculum**

This interdisciplinary course will examine historical and current theoretical ideas and research on the ways in which art is created and perceived. Artforms that will be considered include visual arts (painting, sculpture, architecture, popular art), performing arts (dance and theater), music, and film. Readings will interface with subdisciplines of psychology such as perception, psychoaesthetics, neurophysiology, social psychology, and studies of emotion. Principal areas of focus will include aesthetics, arts-experimental design, perception of art, meaning in art, the psychology of the creative process, social and cultural issues, and the ramifications of arts-sciences research. The primary focus will be on Western art forms, though other world art traditions and aesthetics will also be discussed. Assessment methods will test understanding through a summary and critical reflection on a selected text and the proposal, research, and design and oral presentation of a potential interdisciplinary research project.

1. **Reading list (Indicative list, current at time of publication. Reading lists will be published annually)**

Bacci, Francesca and David Melcher. 2011. *Art and the Senses*. Oxford University Press.

Blair, Rhonda and Amy Cook. 2016. *Theatre, Performance, and Cognition: Languages, Bodies and Ecologies*. Bloomsbury.

Hallam, Susan, Ian Cross and Michael Thaut. 2008. *The Oxford Handbook of Music Psychology*. Oxford University Press.

Mather, George. 2013. *The Psychology of Visual Art: Eye, Brain and Art*. Cambridge University Press.

Smith, Murray. 2017. *Film, Art, and the Third Culture: A Naturalized Aesthetics of Film*. Oxford University Press.

Tinio, Pablo. 2017. *The Cambridge Handbook of the Psychology of Aesthetics and the Arts*. Cambridge University Press.

1. **Learning and teaching methods**

Contact hours: 44 hours

Private study hours: 256 hours

Total study hours: 300

1. **Assessment methods**
   1. Main assessment methods

Summary and critical reflection on selected book-length text (1500 words), 20%

Research project presentation (7-8 minutes) 30%

Literature review of selected topic in cognitive arts research (3000 words) 50%

13.2 Reassessment methods

Summary and critical reflection: like for like submission

Research presentation: presentation to instructor only

Literature review: like for like submission

1. ***Map of module learning outcomes (sections 8 & 9) to learning and teaching methods (section12) and methods of assessment (section 13)***

|  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
| **Module learning outcome** | 8.1 | 8.2 | 8.3 | 8.4 | 8.5 | 8.6 | 9.1 | 9.2 | 9.3 | 9.4 | 9.5 | 9.6 | 9.7 |
| **Learning/ teaching method** |  |  |  |  |  |  |  |  |  |  |  |  |  |
| **Private Study** | **X** | **X** | **X** | **X** | **X** |  | **X** | **X** | **X** | **X** |  | **X** | **X** |
| Lectures | **X** | **X** | **X** |  | **X** | **X** |  |  |  |  |  |  |  |
| Seminars | **X** | **X** | **X** |  | **X** | **X** | **X** | **X** | **X** | **X** | **X** |  | **X** |
|  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| **Assessment method** |  |  |  |  |  |  |  |  |  |  |  |  |  |
| Summary and critical text reflection | **X** | **X** | **X** | **X** | **X** | **X** | **X** | **X** | **X** | **X** | **X** | **X** | **X** |
| Research project presentation | **X** | **X** | **X** | **X** |  | **X** | **X** |  |  | **X** | **X** | **X** | **X** |
| Literature review | **X** | **X** | **X** | **X** | **X** | **X** | **X** | **X** | **X** | **X** | **X** | **X** | **X** |

1. **Inclusive module design**

The Division recognises and has embedded the expectations of current equality legislation, by ensuring that the module is as accessible as possible by design. Additional alternative arrangements for students with Inclusive Learning Plans (ILPs)/declared disabilities will be made on an individual basis, in consultation with the relevant policies and support services.

The inclusive practices in the guidance (see Annex B Appendix A) have been considered in order to support all students in the following areas:

a) Accessible resources and curriculum

b) Learning, teaching and assessment methods

1. **Campus(es) or centre(s) where module will be delivered**

Canterbury

1. **Internationalisation**

Non-Western and cross-cultural art forms, aesthetics, and paradigms of understanding art perception will be presented and discussed (e.g. Ramachandran on cognitive parallels in classical Indian and Western art, Japanese aesthetics of light, space, time and agency, and the theoretical indications of African cultures’ conceptual linkage of dance and music).

**DIVISIONAL USE ONLY**

**Revision record – all revisions must be recorded in the grid and full details of the change retained in the appropriate committee records.**

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| Date approved | Major/minor revision | Start date of delivery of revised version | Section revised | Impacts PLOs (Q6&7 cover sheet) |
| 25/01/21 | Minor | 2012/11 | 7-9, 13-14, 17 | No |
|  |  |  |  |  |