



University of the West of England

ACADEMIC SERVICES

MODULE SPECIFICATION

Part 1: Basic Data					
Module Title	Psychology and the Arts				
Module Code	USPK6U-15-3	Level	3	Version	1
Owning Faculty	Health and Applied Sciences	Field	Psychology		
Contributes towards	Psychology - BSc(Hons) Psychology with Criminology - BSc(Hons) Psychology with Law - BSc(Hons) Psychology with Sociology - BSc(Hons) Sociology with Psychology – BSc (Hons) Law with Psychology – BSc (Hons) Criminology with Psychology (BSc Hons)				
UWE Credit Rating	15	ECTS Credit Rating	7.5	Module Type	Standard
Pre-requisites	None		Co- requisites	None	
Excluded Combinations	N/A		Module Entry requirements	N/A	
Valid From	September 2015		Valid to		

CAP Approval Date	
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Part 2: Learning and Teaching	
Learning Outcomes	<p>On successful completion of this module students will be able to:</p> <ul style="list-style-type: none"> • Synthesise information from a variety of sub-disciplines of psychology and methodologies (Component B) • Demonstrate knowledge of psychological approaches to, and aspects of, the arts (Component A and B) • Evaluate and critique different models of the arts/creativity (Component A) • Develop their analytical skills and presentation skills (through reflective writing and giving a seminar presentation) (Components A and B) <p>In addition the educational experience may explore, develop, and practise <u>but not formally discretely assess</u> the following:</p> <ul style="list-style-type: none"> • Reflect on their own creativity and problem solving skills • Develop debating skills and contribution to group discussion.

Syllabus Outline	<p>The psychology of the arts is a multidisciplinary field, enabling a synthesis of different levels of analysis and methodological approaches. These include social, neuropsychological, cognitive, psychometric, phenomenological and historiometric perspectives. The topic enables consideration of both theoretical and applied work.</p> <p>The course content will reflect this diversity, covering topics relating to the psychology of the production and perception of art (such as the perceptual mechanisms involved in art making and visual illusions); art and consciousness (such as film/the visual arts/the novel and their treatment of subjective experience); and creativity (such as 'can creativity be learnt?'). As such, the module will have three themes:</p> <p>Creativity What makes a person creative? How have psychologists attempted to understand the creative processes involved in art-making? In this section we will cover topics such as the nature of creativity and its measurement, creative cognition and the creative personality. Are creative geniuses born or made? Can we measure creativity?</p> <p>Psychology in the arts The arts have taken much of the conceptual work in psychology and explored these issues through making art of various kinds. With a focus on films, painting, sculpture and the novel, we will explore how the arts have dealt with issues such as point of view, sense of self, what it is to be a person, consciousness, how we know what we know, and the human condition, among others.</p> <p>The arts in psychology How can psychology help us to understand the arts? We will consider perceptual, attentional and cognitive processes involved in art. For example, can psychology describe the perceptual mechanisms involved in art making? Can consideration of how artists represent the world reveal much about our brain processes? What effect does brain damage have on art making in some cases?</p> <p>Throughout, the dyadic relationship between art and psychology will be considered more broadly, asking for example, what art can teach us about psychology in addition to the reverse?</p> <p>Students will be encouraged to take a critical and integrative approach and to examine their own creativity and problem-solving skills (for example, what does a creative psychologist do?), thus nurturing transferable skills for future employment.</p>
Contact Hours	<p>Material will be delivered through a combination of lectures and seminars. Each lecture (1.5-hour-long) will be immediately followed by a seminar (1.5-hour-long) to facilitate discussion and the analysis of case studies and key experiments.</p> <p>Students will also be required to demonstrate independent learning by regularly contributing to a reflective learning journal/blog, where they can explore ideas and develop upon lecture content, as well as share ideas and any links to relevant material and research that they have found with others.</p>
Teaching and Learning Methods	<p>Scheduled learning: Students will participate in a lecture followed by a seminar, which will orientate students to the key issues, debates and concepts in a given area, followed by further discussion and exploration of these by students. Total contact time will be 36 hours.</p> <p>Independent learning: Students will engage in independent thinking and research by keeping an online reflective learning journal throughout the module. Total time spent so doing will be about 30 hours.</p> <p>The remaining time (approximately 84 hours) will be spent engaging with essential reading and assignment preparation and completion.</p>

TEL: This module makes use of online journaling to facilitate independent learning and to give helpful feedback on the process as ideas are developing.

Key Information Sets Information

Key Information Sets (KIS) are produced at programme level for all programmes that this module contributes to, which is a requirement set by HESA/HEFCE. KIS are comparable sets of standardised information about undergraduate courses allowing prospective students to compare and contrast between programmes they are interested in applying for.

Key Information Set - Module data				
<i>Number of credits for this module</i>				
				15
Hours to be allocated	Scheduled learning and teaching study hours	Independent study hours	Placement study hours	Allocated Hours
150	36	114	0	

The table below indicates as a percentage the total assessment of the module which constitutes a -

Written Exam: Unseen written exam, open book written exam, In-class test

Coursework: Written assignment or essay, report, dissertation, portfolio, project

Practical Exam: Oral Assessment and/or presentation, practical skills assessment, practical exam

Please note that this is the total of various types of assessment and will not necessarily reflect the component and module weightings in the Assessment section of this module description:

Total assessment of the module:	
Written exam assessment percentage	0%
Coursework assessment percentage	50%
Practical exam assessment percentage	50%
	100%

Reading Strategy

Essential reading: Any essential reading will be indicated clearly, along with the method for accessing it, e.g. students may be expected to purchase a set text, be given a study pack or be referred to texts that are available electronically, or in the Library. The module guide will also reflect the range of reading to be carried out.

Further reading: Further reading is advisable for this module, and students will be encouraged to explore the titles held in the library on this topic plus relevant journal articles. A current list of such titles will be given in the module guide and revised annually. However, students will also be given guidance on how to identify relevant sources for themselves, for example through bibliographical databases.

Indicative Reading List

The following list is offered to provide validation panels/accrediting bodies with an indication of the type and level of information students may be expected to consult. As such, its currency may wane during the life span of the module specification. However, as indicated above, CURRENT advice on readings will be available via other more frequently updated mechanisms.

Indicative reading list

Indicative texts [Available in the university library]

- Arnheim, Rudolf (1986) *New Essays on the Psychology of Art*. Berkeley: University of California Press.
- Benson, C. (2001) *The cultural psychology of self*. London: Routledge.
- Berger, J. (1969) *The moment of Cubism and other essays*. London: Weidenfeld & Nicolson.
- Berger, J. (1972) *Ways of seeing*. London: BBC and Penguin Books.
- Boden, M. (2004) *The creative mind: myths and mechanisms*. London: Routledge.
- Conrad, P. (1998) *Modern times, modern places. Life and art in the 20th Century*. London: Thames and Hudson.
- Csikszentmihalyi, M. (2002) *Creativity: flow and the psychology of discovery and invention*. New York: HarperPerennial.
- Tudor, R. (2009) *The Routledge companion to creativity*. [online] London: Routledge.
- Elkins, J. (2003). *Visual studies: A skeptical introduction*. New York; London: Routledge.
- Foucault, M. (1982). *This is not a pipe*. Translated from the French and edited by James Harkness. Berkeley and LA: University of California Press.
- Fowles, J. (1969). *French Lieutenant's Woman*. London: Jonathan Cape.
- Gablík, S. (1970). *Magritte*. London: Thames and Hudson.
- Gombrich, E. (1950/Revised 1972) *The story of art*. London: Phaidon.
- Gombrich, E. (1977, reprinted 1992) *Art and illusion*. London: Phaidon.
- Holt, N. (2012). The muse in the machine: Creativity, anomalous experiences and mental health. In C. Simmonds-Moore (Ed.) *Exceptional experiences and health* Jefferson, NC: McFarland. (pp. 131-170).
- Joyce, J. (1922/1993) *Ulysses*. Oxford: Oxford University Press.
- Kaufman, J. C. (2009) *Creativity 101*. New York: Springer
- Kearney, R. (1988) *The wake of imagination: Ideas of creativity in Western culture*. London: Hutchinson Education.
- Lodge, D. (2002) *Thinks*. London: Penguin.
- Lodge, D. (2002) *Consciousness and the novel*. London: Secker & Warburg.
- Pope, R. (2005) *Creativity: theory, history, practice*. London: Routledge.
- Runco, M. (2007) *Creativity: Theories and themes: research, development, and practice*. Amsterdam; London: Academic Press.
- Sacks, O. (2008). *Musicophilia: Tales of music and the brain*. Vintage.
- Sarason, S. (1990) *The challenge of art to psychology*. London: Yale University Press.
- Sarbin, T. (ed.) (1986) *Narrative psychology: The storied nature of human conduct*. New York: Praeger.
- Sawyer, K. (2006) *Explaining creativity: the science of human innovation*. Oxford: Oxford University Press.
- Sternberg R. (1999) *Handbook of creativity*. Cambridge: Cambridge University Press.
- Sternberg, R. J. & Kaufman, J. C. (2010). *The Cambridge handbook of creativity*. Cambridge: Cambridge University Press.
- Thompson, L. (2006) *Creativity and innovation in organizational teams*. Mahwah, N.J.: Lawrence Erlbaum Associates. [
- Tudor, R. (2009) *The Routledge companion to creativity*. London: Routledge.
- Weisberg, R. (2006) *Creativity: Understanding innovation in problem solving, science, invention, and the arts*. Hoboken, N.J.: John Wiley & Sons.

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	<p>Indicative journal articles [Available as electronic resources] Belli, S. (2009) A psychobiographical analysis of Brian Douglas Wilson: Creativity, drugs, and models of schizophrenic and affective disorders. <i>Personality and Individual Differences</i>, 46, 809-819. Bogousslavsky, J. (2005) Artistic creativity, style and brain disorders. <i>European Neurology</i>, 54, 103-111. Cohen, D. J., & Jones, H. E. (2008). How Shape Constancy Relates to Drawing Accuracy. <i>Psychology of Aesthetics, Creativity, & the Arts</i>.2 (1), pp.8-19. Hoffman, L., & Calvert, C. (2007) Evolutionary and Neurocognitive Approaches to Aesthetics. <i>Creativity and the Arts: Psychology of Aesthetics, Creativity, & the Arts</i>, 1(4), pp.252-254. Ivcevic, Z. (2009) Creativity map: Toward the next generation of theories of creativity. <i>Psychology of Aesthetics, Creativity and the Arts</i>, 3(1), pp.17-21. Kohanyi, A. (2005) Four factors that may predict the emergence of creative writing: A proposed model. <i>Creativity Research Journal</i>, 17(2-3), pp.195-205. Metzl, E., S. (2009). The role of creative thinking in resilience after Hurricane Katrina. <i>Psychology of Aesthetics, Creativity, and the Arts</i>, 3(2), pp.112-123. Vartanian, O. (2009) Variable attention facilitates creative problem solving. <i>Psychology of Aesthetics, Creativity and the Arts</i>, 3(1), pp.57-59.</p> <p>Indicative specialist journals [Available as electronic resources] <i>Journal of Consciousness Studies</i>. (In particular special issues on 'Art and Brain') <i>Psychology of Aesthetics, Creativity, and the Arts</i> <i>Creativity Research Journal</i> <i>Personality and Individual Differences</i> (In particular special issues on creativity) <i>Thinking Skills and Creativity</i> <i>Creativity and Innovation Management</i> <i>Journal of Experimental Psychology, Human Perception and Performance</i> <i>Attention, Perception & Psychophysics</i> <i>Ceramics, Art and Perception</i> <i>Journal of Research in Personality</i></p>
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Part 3: Assessment	
Assessment Strategy	<ul style="list-style-type: none"> • Assessment has been chosen to encourage reflection, critical analysis and evaluation. It has been designed to enable students to think creatively and pursue independent, but approved, areas of interest in their assessment. • The summative assessment (assessment that contributes to module mark) includes two components: <ul style="list-style-type: none"> ○ 1) Regular completion of an online reflective learning journal. It is hoped that the reflective log will help students to develop their critical thinking, deepen their understanding, make connections and promote autonomy and exploration. The process of reflecting on what has been learnt in lectures and seminars and its wider implications and ramifications could lead to creative insights and students to see things from different perspectives. Reflecting on experience should also help them to digest, learn and remember. The reflective log should help students to collect and develop ideas and thereby act as a research aid for the second component of their assessment; ○ 2) A presentation in which students will present information in an informed and critical way that relates to a topic that they have found particularly interesting on the module. It is hoped that this will stimulate students' independent learning and

	<p>provide a supportive atmosphere where they can share ideas with each other in a 'conference-like' format as the controlled assessment.</p> <ul style="list-style-type: none"> • Opportunities for formative assessment (<u>does not contribute to module mark</u>) and feedback will arise through seminars, through work in pairs, in groups and in interaction with lecturers on a one-to-one basis. • The assessment criteria will follow the indicative qualities as outlined in the assessment guidelines in the Programme Handbook for Psychology. The presentation (in controlled conditions) will last for ten-minutes. Feedback on the online journal will be ongoing and will aim to improve students' writing and critical evaluation skills as well as to help encourage their independent learning and creative thinking.
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Identify final assessment component and element		
% weighting between components A and B (Standard modules only)	A:	B:
	50%	50%
First Sit		
Component A (controlled conditions) Description of each element	Element weighting (as % of component)	
1. 1 x 10-minute-long presentation on an approved topic of choice pertaining to creativity/psychology of the arts	100%	
Component B Description of each element	Element weighting (as % of component)	
2. Online reflective journal based on students' understanding of and ideas about the course content	100%	

Resit (further attendance at taught classes is not required)		
Component A (controlled conditions) Description of each element	Element weighting (as % of component)	
1. 1 x PowerPoint slides and 1000 word description of planned content of a presentation on an approved topic of choice pertaining to creativity/psychology of the arts	100%	
Component B Description of each element	Element weighting (as % of component)	
2. 1 x 2000-word reflective log based on students' understanding of and ideas about the course content	100%	
If a student is permitted an EXCEPTIONAL RETAKE of the module the assessment will be that indicated by the Module Description at the time that retake commences.		