Syllabus

Course title: Art appreciation and museum experience

Language of instruction: English
Study year and semester: fall 2020/21

Course coordinator(s) / lecturer(s): Aniko Illes PhD

Contact details: anikoilles@g.mome.hu

Level and Code: M-DM-303	Position in the Curriculum:	Recommended semester: 1-3	Credits: 5	Teaching hours: 3 Student workload:
Related codes: ER-THEO-BA M-SZ-301 M-AE-201	Type: lecture/ seminar/practice combined	Is it open to sign-up as an elective? yes	Specific pre-conditions to sign-up as an elective:	

Interlinkages: (prerequisites, parallel units)

Aims and Principles:

Introducing students to current issues and methods of designculture, critical studies, and social studies and enable them to apply this knowledge in their own fields of interest. In the case of this course mostly empirical psychology will be the leading discipline.

Intended learning outcomes (professional and transitive competencies):

Knowledge:

Skills:

Attitudes/attributes:

Autonomy and Responsibility:

Course content (topics and themes):

The course aims to offer an introduction to the empirical studies of art appreciation and museum experience. The scientific way of the applied approaches will be mainly cognitive psychology. Some further approaches will come from neuroasthetics and some form narrative psychology. The theoretical introduction and many examples of empirical studies will be presented by the lecturer. Following that the students have to present empirical papers themselves. After discussing many aspects of the theories and empirical results, students will try to design research plans in group investigating their own questions.
There will be enough time to understand that even to identify a good question is a big challenge. Furthermore, there are other issues around: finding the proper tool to collect data, reaching out the exact population etc.
On the last classes we try to reflect the challenges and the opportunities of empirical research.

Specificity of the learning process:

Teaching method:

Based on preliminary lectures, following seminar based readings, analysis of the recommended literature. Empirical study is planned to run in groups, depending on the given circumstances.

Schedule:

1-3 weeks lectures

4-7 weeks readings, presentations

8-10 weeks empirical studies (designing, starting to running it)

11-12 discussions

Tasks and assignments (with student notional workload):

Active listening on all the classes, preparing oral and visual presentation based on literature, working in groups on empirical plans and work out together, final paper

Learning environment: classroom and external spot / online platforms

Assessment:

The visual presentation is needed to be uploaded or sent to the teacher before the oral presentation, the oral presentation is needed to be done between the 4th and 7th weeks on classes, the research plan is ready for the 10th week (1 plan by group), the final paper contains the report of the process (1 paper by group) for the end of the 12th week.

Assignments:

active listening at classes (must)

presentation: 40%

plan: 30%

paper: 30%

Assessment method:

see above

Assessment criteria:

The most important is to prove the effort of understanding a scientific paper, trying to deal with the multifactorial nature of designing an empirical research and reflecting the challenges, mistakes and success of the whole process.

Calculation of grade: (weights of the achievements, assignments; ranges of rates or points)

presentation: 40%

plan: 30%

paper: 30%

Recommended readings:

Alexander, B. and Marks, L. (1983). Aesthetic preference and resemblance of viewer's personality to paintings. Bulletin of the Psychonomic Society, 21, 384-386.

Bényei, J., Illés, A., Pataky, G., Ruttkay, R., Schmidt,A. (2014) Which avatars comfort kids? In: Recent Advances of Neural Network Models and Applications Proceedings of the 23rd Workshop of the Italian Neural Networks Society (SIREN), May 23-25, Vietri sul Mare, Salerno, Italy, Series: Smart Innovation, Systems and Technologies, Vol. 26, Bassis, Simone; Esposito, Anna; Morabito, Francesco Carlo (Eds.), XIII, 446 p. 116 illus.

Bodor, P. and Illes, A. (2008) Possibilities of Analyzing Visual Conduct with an Eyetracker Device: Searching for Visual Dialects. Poznań Studies in Contemporary Linguistics. Volume 44, Issue 2, Pages 197–213, ISSN (Online) 1897-7499, ISSN (Print) 0137-2459, DOI: 10.2478/v10010-008-0010-2, July 2008

Chatterjee, A. (2013). The Aesthetic Brain: How We Evolved to Desire Beauty and Enjoy Art. New York: Oxford University Press

Fechner (1876/1997) Various attempts to establish a basic form of beauty: experimental aesthetics, golden section, and square. In: Empirical Studies of the Arts, 15, No.2. pp115-130. (eredeti megjelenés G.T. Fechner: Vorschule der Aesthetik c. könyvében, 1876)

Hekkert, P. van Dijk, M. (2011) Vision in Design: A Guidebook for Innovators. BIS Publishers.
Hekkert, P., Snelders, D. and van Wieringen, P. C. W.: (2003) 'Most advanced, yet acceptable': Typicality and novelty as joint predictors of aesthetic preference in industrial design. In: British Journal of Psychology 94, 111-124
Illés, A. (2012) Pictorial Representations of National Identity. In Heller, M. – Kriza, B. (eds): Identities, Ideologies, and Representations in Post-Transition Hungary. Budapest: Eötvös University Press, 2012. pp. 385-400
Locher, P., Martindale, C. and Dorfman, L., (eds. 2006). New Directions in Aesthetics, Creativity and the Arts. Baywood.
Rosenberg, S. and Jones, R.A. (1972) A method for investigating a person's inplicit theory of personality: Theodore Dreiser's view of people. In: Journal of Personality and Social Psychology, 22, pp. 372-386
Mastandrea, Stefano, Maricchiolo, Fridanna (eds.) The Role of the Museum in the Education of Young Adults. Motivation, Emotion and Learning. 219 p. Roma Tre-Press, 2016. http://romatrepress.uniroma3.it/ojs/index.php/museumSkov and Vartanian (Eds.) (2009) Neuroaesthetics. Baywood Publishing.
Pelowski, M. Forster, M., Tinio, P.P.L., Scholl, M., Leder, H. (2017): Beyond the Lab: An Examination of Key Factors Influencing Interaction With 'Real' and Museum-Based Art. *Psychology of Aesthetics, Creativity, and the Arts Vol. 11, No. 3, 245–264*
Pearce, M. T., Zaidel, D. W., Vartanian, O., Skov, M., Leder, H., Chatterjee, A. Nadal M. (2016) Neuroasthetics. The Cognitive Neuroscience of Aesthetic Experience. *Perspectives in Psychological Science.* Volume: 11 issue: 2, page(s): 265-279
Simon, N. (2010). *The Participatory Museum*. Museum 20. Santa Cruz
Smith J. K. (2014) *The Museum Effect: How Museums, Libraries, and Cultural Institutions Educate and Civilize Society.* Rowman and Littlefield, UK.
Smith, L. F., Smith, J. K., & Tinio, P. P. L. (2017). Time spent viewing art and reading labels. *Psychology of Aesthetics, Creativity, and the Arts, 11*(1), 77-85.
Tinio, P. P. L., Gartus, A. (2018) Characterizing the emotional response to art beyond pleasure: Correspondence between the emotional characteristics of artworks and viewers' emotional responses. *Progress in Brain Research*, Volume 237, pp 319-342
Tinio, P. P. L., Smith, J., & Smith, L. (2014). The walls do speak: Psychological aesthetics and themuseum experience. In Tinio P. P. L. and Smith J. (Eds.), *The Cambridge Handbook of the Psychology of Aesthetics and the Arts* (Cambridge Handbooks in Psychology, pp. 195-218). Cambridge: Cambridge University Press.
Vogt, S., Magnussen, S. (2007) Expertise in picturial perception: eye-movement patterns and visual memory in artists and layman. *Perception* 36(1) 91-100

Further readings, documents, sources:
Mostly journals:
International Journal of Design

Empirical Studies of the Arts

i-Perception

Psychology of Aesthetics, Creativity, and the Arts

Curator. The museum journal

Additional information:

Prior learning recognition (based on application): *partial recognition may apply*
Schedule and venue for personal consultation: Contact at anikoilles@g.mome.hu for personal consultation.