

Course description (topics)

Title of the course: Thesis seminar and communication training				
Tutors of the course, contact details: Gyopárka Lázár, lazar.gyoparka@mome.hu				
Code: M-AE-E-301	Related curriculum (programme/level): ES MA EN	Recommended semester within the curriculum: 3.	Credit: part of the diploma credit	Number of class hours: 2
Related codes:	Type: seminar	Can it be an elective course? No.	In case of elective what are the specific prerequisites: -	
Course connections (prerequisites, parallels):				
Aim and principles of the course: To support research on the theoretical background and implementation of the diploma work. The precise purpose is to provide the thesis written.				
Learning outcomes (professional and general competences to be developed): Students taking this course should be able to formulate their own research project, starting by identifying and clearly exposing a research question, offering a theoretical argument, and deducing observable implications. The course prepares students to approach research in a pragmatic way, reshaping the research question and the argument in iterations of repeatedly engaging in empirical data collection.				
Topics and themes to be covered in the course: The professional artist and designer is not only a medium sensitive to the vibrations of the personal and social psyche, not only an initiated user of its means of expression and design tools, not only an integral and active member of his professional environment and a conscious and responsible manager of its ecological, social and market capital, but at the same time - and also in the context of the successful implementation of the aforementioned goals - an insider of precise, logical, insightful and dialogical linguistic-conceptual communication. It is no coincidence that the diploma theses of MOME consist of two parts: In the diploma year of the MA program, students write their thesis in the fall semester, and then in the spring semester they write their master's thesis using the results of the thesis. The first major challenge in writing the thesis is to find the right topic, approach, and questions. This is followed by a research phase in which new knowledge and reflections, whether empirical, pragmatic, or philosophical, are developed. These must be structured, chosen, taken from, and added to, and then progress from rough forms to the finished piece of literature. At the end of the process, the creator will undoubtedly recognize that writing a thesis is not merely a formal obligation, an unneeded protocol, but a continuation of the design using additional means, leading to deeper, richer, and more effective design and art.				
Specificities of process organisation / organisation of learning: Learning environment: consultation held in classroom / online				
Assessment: The prerequisite of assessment is continuous consultation. The end result of the course should be a thesis that is ready to be submitted. The assessment is based on the exercises submitted for the consultations. Method of assessment: The student will receive a signature for attending the consultation sessions and completing the sub- tasks according to the pre-agreed schedule. They should be able to present their thesis and successfully defend it at the pre-presentation. The signature will be denied if the student fails to complete the thesis pre-presentation or fails to prepare a new version after the unsuccessful pre-presentation. The course is considered incomplete if the student does not participate in the consultations and/or does not submit a thesis.				

Required literature:

Costantini, M. (2014). Body perception, awareness, and illusions. *Wiley Interdisciplinary Reviews: Cognitive Science*, 5(5), 551–560. doi:10.1002/wcs.1309

Machajdik, J., & Hanbury, A. (2010). Affective image classification using features inspired by psychology and art theory. *Proceedings of the 18th ACM international conference on Multimedia*.

Ou, Q. (2017). A Brief Introduction to Perception. *Studies in Literature and Language*, 15, 18-28.

Solso, R., L. (2005). *The Psychology of Art and the Evolution of the Conscious Brain*. The MIT Press

Zittoun, T., & Cerchia, F. (2013). Imagination as Expansion of Experience. *Integrative Psychological and Behavioral Science*, 47(3), 305–324. doi:10.1007/s12124-013-9234-2

Other information:

Gyopárka Lázár expects students who are interested in the following fields of research:

- Visual perception processes, disorders, illusions, factors affecting perception, examination of vision at the biological, evolutionary, emotional, and cognitive levels
- Face and body perception, artistic and cognitive psychological aspects of social psychological phenomena
- Aesthetic judgments, what we see as beautiful, how this is influenced by perception, the environment in which we see it, our mood, artistic expertise, other factors, symmetry research
- Art psychology, the study of the creator, the recipient, the creation and the process of creation, cognitive, emotional, and social effects
- Study of school psychology, pedagogical psychology, cognitive, emotional, and social development
- Evolutionary background of relationship and family functioning

Recognition of knowledge acquired elsewhere / previously / validation principle:

- No exemption from attending and completing the course will be granted,
- Exemptions from the acquisition of certain competences and the completion of certain tasks may be granted,
- some tasks may be replaced by other activities,
- full exemption may be granted.

Out-of-class consultation times and location: Preliminary e-mail appointment is required.