



International Undergraduate Program
Faculty of Psychology
Universitas Gadjah Mada

COURSE OUTLINE

Psychology of Arts

Course Code	: PSY3217
Period	:
Credits	: 2
Class	: IUP
Perquisites	:
Course Instructor(s)	: Satwika Rahapsari, S. Psi., M.A. R-DMT
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Teaching Assistant	:
E-mail	:
Location and Time	:
Duration	: 100 minutes
Frequency of Meetings	: Weekly

Course Description

Art is both a product of behavior and mental activity, and art often reflects on human activity with brilliant analysis. This course emphasizes the concept and manifestation of the interdisciplinary study of psychology and arts, covered the discussion of examining art from the point of view of psychology, social, culture, neuroscience, creativity, and therapy perspectives. Students also provided and encouraged to explore case study/example/analysis on Indonesian local arts and culture. Through comprehensive lectures, students will be encouraged to widen their view about psychology and arts, exploring the human's unconsciousness and consciousness to feel, enjoy the aesthetic, and create arts.

Course Objectives/Learning Outcomes

The major objective of the course is for the student to develop the ability and to effectively use the study of psychology to gain greater understanding about arts. Upon completion of the course, the student's perspective should be sufficiently expanded to enable her/him to:

1. Understand and explain the definition of psychology of arts, and describe the background of psychology of arts
2. Understand and explain the psychological perspectives of arts
3. Comprehend how psychology, the science of mind, brain, and behavior, is used to illuminate the process of creating and/or experiencing art, and then apply that understanding to both the analysis of art and other human experiences

4. Understand the basic concept of creative arts therapies and able to apply the concept of creative arts therapies for themselves and for others, as a counselor
5. To be able to conduct a research project using the artistic inquiry method and create an artistic product as the research output

Required Readings

Main readings:

- Albers, P. M. (1999). Art education and the possibility of social change. *Art Education*, 52(4), 6-11.
- Augustin, M. D., Leder, H., Hutzler, F., & Carbon, C. C. (2008). Style follows content: On the microgenesis of art perception. *Acta Psychologica*, 128(1), 127-138.
- Barron, F. (1997). Introduction. In Barron, F., Montuori A., & Barron, A. (Eds). *Creators on creating: Awakening and cultivating the imaginative mind* (pp. 1-21). New York: Jeremy P. Tarcher/Putnam a member of Penguin Putnam Inc.
- Brown, C. (2008). The importance of making art for the creative arts therapist: An artistic inquiry. *The Arts in Psychotherapy*, 35(3), 201-208.
- Changeux, J. P., Mandelbrojt, J., Yves, B., & Lemeunier, Y. (1994). Art and neuroscience. *Leonardo*, 27(3), 189-201.
- Danielle Knafo Ph.D. (2012) Alone Together: Solitude and the Creative Encounter in Art and Psychoanalysis, *Psychoanalytic Dialogues*, 22:1, 54-71, DOI: 10.1080/10481885.2012.646605
- Glăveanu, V. P. (2012). *Creativity and culture: Towards a cultural psychology of creativity in folk art* (Doctoral dissertation, The London School of Economics and Political Science).
- Gorlick, K. (1987). Rapprochement between the arts and psychotherapies: Metaphor the mediator. *The Arts in Psychotherapy*, vol. 16, pp. 149-155.
- Jung, C. (1976). On the relation of analytic psychology to poetic art. In Rothenberg, A., and Hausman, C. (Eds.) *The creativity question* (pp. 120-126). Durham, NC: Duke University Press.
- Kreitler, H., & Kreitler, S. (1972). Theoretical background. In Kreitler, H., & Kreitler, S., *Psychology of the arts* (pp. 3-31). Durham, NC: Duke University Press.
- Leavy, P. (2015). Social research and the creative arts. In P. Leavy Method meets art: Arts based research practice (2nd ed). (pp.1-38). New York, NY: Guilford Press.
- Maslow, A. (1971). The creative attitude. In Maslow, A. *The farther reaches of human Nature* (pp. 55-68). New York, NY: The Viking Press.
- Parsons, M. (1998). [Review of Child development in art]. *Studies in Art Education*, 40(1), 80-91.
- Stern, D. (2005). Intersubjectivity. In Person, E.S., Cooper, A.M., & Gabbard, G.O. (Eds.) *The American psychiatric publishing textbook of psychoanalysis* (pp. 77-91). Arlington, VA: American Psychiatric Publishing Inc.
- Vygotsky, L. S. (1972). The psychology of art.

Additional readings:

- Bettelheim, B. (1975). Introduction. *The uses of enchantment: The meaning and importance of fairytales* [read pages. 3-19].
- Blum, H. P. (2001). Psychoanalysis and art, Freud and Leonardo. *Journal of the American Psychoanalytic Association*, 49(4), 1409-1425.

- Hervey, L. W. (2004). Artistic inquiry in dance/movement therapy. *Dance/movement therapists in action: A working guide to research options*, 181-205.
- Hopcke, R.H. (1999). *A guided tour of the collected works of C.G. Jung*. Boston & London: Shambhala.
- McNiff, S. (2011). Artistic expressions as primary modes of inquiry. *British Journal of Guidance & Counselling*, 39(5), 385-396.
- Maslow, A. (1971). Emotional blocks to creativity. In Maslow, A. *The farther reaches of human nature* (pp.78-91). New York, NY: The Viking Press.
- Metzel, E.S. and Morrel, M.A. *The role of creativity in models of resilience*
- Nachmanovitch, S. (1990). Mind at play. In Nachmanovitch, S. *Free play: Improvisation in life and art* (pp. 42-50). New York, NY: Jeremy P. Tarcher/Putnam, a member of Penguin Putnam Inc.
- Scheflen, A. (1982). Comments on the significance of interaction rhythms. In M. Davis (ed) *Interaction rhythms* (pp. 13-22). NY: Human Science Press.
- Seeley, W. P. (2006). Naturalizing aesthetics: art and the cognitive neuroscience of vision. *Journal of Visual Art Practice*, 5(3), 195-213.
- Symington, N. (1996) Imagination and curiosity of mind. In Symington, N. *The making of a psychotherapist* (pp.35-49). London: Karnac Books.
- Tolass, J. (1991). *Notes on the origin of some spatialization metaphors*.
- Tyler, C. W. (2000, February). The human expression of symmetry: Art and neuroscience. In *ICUS Symmetry Symposium, Seoul*.

Methods of Instruction:

- Lectures: 25%
- Discussion: 15%
- Presentations: 20%
- Role Playing/Experiential: 10%
- Group work/Independent study: 30%

Course Assessment

The final grade of the course will be compiled proportionally from the components below:

1. Examination (80%)
 - a. Paper (Mid-term exam)
 - b. Integrative essay (Final exam)
 - c. Group project and presentation
 2. Class Participation (20%)
- Total: 100%

Course Requirements/Methods of Evaluation:

1. Examinations (80%)

- a. Paper: Mid-term Exam (worth: 20%)

This paper supports the achievement of course objectives #2 and #3. The paper should be 3 – 5 pages (exclude reference page), Times New Roman, 12pt, double space, APA paper writing style and reference (please see sample). 2 points will be deducted for each day late submission.

Choose an art piece, could be a painting, music, song, dance, drama, etc. (local Indonesian art is preferred), then analyze the art piece using at least one of psychology theory covered in class. Your paper must include:

1. Detail explanation about the art piece (you may include picture in your paper), describe the origin, who is the artist, etc.
2. Analysis of the art piece/phenomenon using at least one of psychology theory covered in class.
3. Explain the psychological phenomena behind the art piece based on your analysis.
4. Don't forget to put in-text citation and references.

Grading Rubric:

Grading Indicators	Max Score
Reference and in-text citation, APA style	5
Correspond to the theme assigned	5
Integration of the material covered in the class: clear, concise, comprehensive	5
On-time Submission	5
TOTAL	20

b. Integrative Essay: Final Exam (worth 30%)

This essay supports the achievement of course objectives #1, #2, #3 and #4

Integrative essay should be no more than 5 pages (exclude reference page), Times New Roman 12pt, double space, APA paper writing style and reference (please see sample). 2 points will be deducted for each day late submission.

Write an integrative essay about your learning journey in this course. Your paper must include answers of the following questions:

1. What is art for you, and how your relation to arts in your everyday life?
2. What is psychology of arts, and what you learn from this course so far?
3. Which theory of psychology covered in the lecture that most reflecting your idea/understanding in explaining arts? Why? Explain with some examples (local Indonesian arts is preferred)
4. Which week/material that most meaningful for you and why?
5. What are your contributions to human and arts as a psychology graduate, and how will you use arts in your service in the future.

Grading Rubric:

Grading Indicators	Max Score
Reference and in-text citation, APA style	6
Correspond to the questions assigned	6
Integration of the material covered in the class: clear, concise, comprehensive	6

Example provided	6
On-time Submission	6
TOTAL	30

c. Group Project & Presentation: Artistic Inquiry (worth 30%)

Description:

This assignment support the achievement of course objectives #3 and #5

Each group, consist of 5 students will be conducting a research project using Artistic Inquiry method (theory covered in lecture week #2). Alongside with the research result presentation, the groups must also produce an artistic creation (can be painting, music, dance, film, etc.), and documented in a video form. Groups will be presenting their research result on the week 12 & 13. The best group (evaluation based on grading rubric) will be announced as the winner of the Faculty of Psychology Innovative Grant, worth 500,000 IDR.

Topics (optional):

1. Fluency language in Indonesian local arts and culture (i.e. Malay rhyme/poem, Batak debate skill, Chinese selling art, etc.)
2. Art, Culture, and Psychology (i.e. Javanese Macapat songs and local life-span development theory, Gejog Lesung as catharsis medium, etc.)
3. Art and transgender (i.e. Analysis of transgender performer of Lengger dance, Ludruk, etc.)
4. Art and symbolism of sexuality (i.e. Sinden, Traditional dance, etc.)
5. The influence of modern & postmodern arts toward youth (i.e. KPOP, etc.)
6. Art and Mental Disorders (i.e. The experience of people with schizophrenia, depression, etc.)
7. Art and Social Movement (i.e. Kartini Kendeng protest, etc.)

Grading Rubric:

Grading Indicators	Max Score
Time and work discipline, the breadth and comprehensiveness of the research topic	6
Correctly using the artistic inquiry method in the research project	6
Delivery method, presentation material, and research product: Creative, attractive and interactive	6
Answer/response to questions	6
Individual in-group contribution	6
TOTAL	30

- 0: inadequate achievement
- 1: marginal achievement
- 2: adequate achievement
- 3: good achievement
- 4: high achievement
- 5: very high achievement
- 6: outstanding achievement

2. Class Participations (worth 20%)

Students are expected to attend class, having required assignments prior to class time, and to actively contribute to the discussion with thoughtful responses, reflections, and questions about the readings.

To help create meaningful class discussions, students are encouraged to review the suggested course readings attached to this course outline.

My criteria assessing full 20% class participation include the following behaviors and characteristics:

- Regular class attendance (75%)
- Attentive, focused involvement in class discussion (as expressed verbally and non-verbally)
- Contributing thoughtful, reflective comments, questions, or observations about the theories discussed in class
- Listening to others with respect
- Asking questions for clarification
- Allowing yourself to be open-minded, curious, to make mistakes, and to recognize that there will be times when you simply won't be able to make sense of the material we cover. Please ask questions! Please come see me!

Grading:

- 20 Points = 100% attendance, consistent active participation, asks questions, provides insights, raises issues
- 15 - 19 Points = 90% attendance, frequent active participation, asks questions
- 11 – 14 Points = 80% attendance, infrequent active participation, answers questions when asked
- 1 – 10 Points Point = 75% attendance, passive participation, answers questions when asked
- 0 Points = Less than 75% attendance, no participation.

Course Policies

- Excused absences are described in Undergraduate Student Manual/Attendance Policy. Students should attend to 75% of the total lectures, otherwise permission to attend the final examination is not granted which in turn can lead to unsatisfactory grade obtained for this course Three or more absences (excused or unexcused) will necessitate a special advisement meeting with the course instructor and possibly the primary advise or to discuss the student's continuation in the course.
- Late papers will result in a two-point deduction from the paper grade itself for each day late.
- In the event of a cancelled class, the instructor reserves the right to schedule a make-up class during exam week.

Academic Integrity

Academic integrity is an ethical policy of academia in which students joining this course is not exempted from. Among the ethical behaviors highlighted in this course, but not limited to, are: (i) learning commitment, reflected as the students meet the attendance requirements, and (ii)

honest behavior, demonstrated as the students adhere to the non-plagiarism conduct. A breach of academic integrity can result in A FAILURE OF AN ENTIRE COURSE.

Attendance Policy

Attending to lectures demonstrates students learning commitments. As compliance to the Faculty Academic Regulation, students should attend to 75% of the total lectures, otherwise permission to attend the final examination is not granted which in turn can lead to unsatisfactory grade obtained for this course

Plagiarism Policy

Students should be fully aware that plagiarism is unethical behavior which breaches the academic integrity and therefore may cause serious sanctions, from an unsatisfactory grade to a failure of the entire course. Overall, plagiarism is simply defined as presenting someone else's thoughts or work as your own. This action can vary from having inappropriate academic referencing to deliberate cheating.

Below are the types of plagiarism, students should be aware of:

1. **Copying:** using the identical or very similar words to the original text or idea without acknowledging the source. Although most of the time, this action is subject to absentmindedness, it can be perceived as a deliberate action to present someone else's work as our own.
2. **Inappropriate paraphrasing:** changing a few words and phrases while still retaining the original structure and content without giving credits to the original sources.
3. **Collusion:** denying the contribution of others and claiming the work as a person's individual work. Collusion also includes making your work available to another student for them to copy it, stealing or obtaining another person's work to copy it, taking full responsibility of another person's academic work either voluntarily or with financial gain.

For more information about plagiarism, visit: <http://www.plagiarism.org/>

Changes to Syllabus:

As a student, you acknowledge receipt of this syllabus and the information herein by continuing to attend this course. As the instructor, I reserve the right to make changes to this syllabus if circumstances warrant such change. All major changes will be provided to you in writing.

Appropriate Use of Electronic Devices in the Classroom

The use of cell phones or other electronic devices during lectures and lab sessions for texting, talking or any other purpose is disruptive to the other students and, therefore, such use of electronic devices is prohibited. Please be courteous to your instructor and your fellow classmates and turn off all electronic devices and store them properly during class. The use of laptop computers and tablets during lectures and lab sessions must be limited to course activity only. Accessing any social media site (Facebook, Twitter, Instagram, etc.) or personal e-mail accounts during lectures and lab sessions is a violation of classroom policy. Students are prohibited from having cell phones or other electronic devices with them during examinations. During examinations, all electronic devices should be turned off completely and properly stored away.

Grading System: The table below shows grade totals and corresponding letter grades for the course. Course grade totals ending in .95 or higher are rounded up to the next whole number.

A+	98-100
A	92-97
A-	89-91
A/B	86-88
B+	80-85
B	77-79
B-	74-76
B/C	70-73
C+	67-69
C	64-66
C-	60-63
C/D	57-59
D+	54-56
D	50-53
E (T)	< 50

Course Calendar

Week	Day & Date	Topics	Learning & Teaching Methods	Assessment
1		Introduction, Presentation of the course outline.	Lecture, Video, Discussion, Groups formation for group presentation & group projects	-
2		Art Based Research methodology	Lecture, Discussion, Video Group project explanation	-
3		Art and psychoanalysis	Lecture, Video, Discussion	-
4		Art, Spirituality, and Collective Unconsciousness	Lecture, Discussion, In class experiential: Connecting Mandala	-
5		Art, perception, and cognition	Lecture, Discussion, In-class experiential: Analysis of “The Arrest of Pangeran Diponegoro” paintings	-
6		Humanistic perspective on arts and creativity	Lecture, Video, Discussion	-
7		Arts and Sexuality	Lecture, Video, Discussion	-
MID-TERM EXAM				
8		Arts as communication of culture	Field Visit, Lecture, Discussion	-
9		The Neuroscience of Arts	Lecture, Discussion, In class experiential: drawing your brain.	-
10		Basic Principals of Creative Arts Therapies:	Lecture, In class experiential: Art,	-

		Art Therapy, Music Therapy	Therapy & Music Therapy	
11		Basic Principals of Creative Arts Therapies: Dance/Movement Therapy, Drama Therapy	Lecture, Guest Lecture, In class experiential: Dance/Movement & Drama Therapy	-
12		Group project presentation	Group presentation, Discussion	Group project evaluation
13		Group project presentation	Group presentation, Discussion	Group project evaluation
14		Group project presentation Class Wrap-up	Group presentation, Discussion Wrap-up, Reflection, Closure Announcement of the Innovative Grant winner for the group project.	Group project evaluation
Final Exam Break				
FINAL EXAM				