# Psychology of Art

## Course Information Sheet (Syllabus)

### 2019/2020

<table>
<thead>
<tr>
<th>Name</th>
<th>Psychology of Art</th>
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<tbody>
<tr>
<td><strong>Teaching staff</strong></td>
<td>António Duarte (Professor in charge)</td>
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<tr>
<td><strong>ECTS</strong></td>
<td>6</td>
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<td><strong>Functioning</strong></td>
<td>1st Cicle/2nd year – 1st semester</td>
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<td><strong>Learning goals</strong></td>
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<tr>
<td>-knowledge of psychology of art theories</td>
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<td>-knowledge of psychology of art’s specificity of psychobiological, psychosocial, cognitive, developmental, personality and individual differences phenomena.</td>
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<td>-knowledge of psychology of art’s applications</td>
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<td>-knowledge of psychology of different arts</td>
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<td>-ability to analyze the psychological processes involved in appreciation and creation of art, the aesthetic encounter, and art works</td>
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<tr>
<td>-ability to research and critically analyze psychology of art’s information</td>
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<td>-motivation for learning and research in psychology of art</td>
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<td><strong>Skills to be developed</strong></td>
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<tr>
<td>-collecting and analysing psychology of art’s information from different sources</td>
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<tr>
<td>-understanding and critically analysing knowledge derived from psychological research, including critical reading and analysis of scientific literature in the area of psychology of art</td>
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<td>-scientific grounded analysis and reasoning on behaviour and mental processes involved in art appreciation and art creation</td>
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<td>-writing and oral presentation of literature reviews</td>
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<td>-autonomous and collaborative learning</td>
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<td>-knowledge transfer to new situations - research in Psychology</td>
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<td><strong>Prerequisites</strong></td>
<td>(precedences) *</td>
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<td><strong>None</strong></td>
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### Contents

1. Introduction
   1.1. Definition, Scope, Relevance History and Currents of Psychology of Art
   1.2. Research Methodology of Psychology of Art

2. Psychology of Art Appreciation
   2.1. Emotional Aspects of Art Appreciation
   2.2. Cognitive Aspects of Art Appreciation
   2.3. Behavioral Aspects of Art Appreciation
   2.4. Psychosocial Aspects of Art Appreciation
   2.5. Development of Art Appreciation
### III. Psychology of Art Creation

- III.1. Origin and Evolution of Art Creation
- III.2. The Creative Process in Art Creation
- III.3. Development of Art Creation

### IV. Psychology of the Work of Art

#### IV.1. Psychology of Visual Arts, Literature and Music

#### IV.2. Psychology of Theatre, Film and Dance

#### IV.3. Psychology of Photography, Comics and Video Games

#### IV.4. Psychology of Architecture, Design and Body Adornment

### Bibliography


A more specific bibliography will be recommended in the classes.

### Teaching methods

- Lectures with presentation of commented examples (works of art, documentary records and other relevant materials)
- Exercises for applying acquired knowledge
- Analysis of artists’ and experts’ testimonies
- Visits to museums and other relevant sites
- E-Learning (based on multimedia resources available on the course’s website)

### Evaluation Regimes

#### General

- Literature review (with introduction, subtopics and conclusion) on an area of choice, from a to be given set of alternatives (70% of the final mark):
  - a) introduction and conclusion of each review are written by working groups (35% of the final mark)
  - b) each sub-theme of each review will be individually authored by one of the elements of each working group (35% of the final mark)
- Presentation in class, based on the literature review, by each working group (10% of the final mark)
- Realization of classroom exercises (10% of the final classification – under delivery of all exercise sheets)
- Participation on an ongoing Psychology of Art’s study/exhibition (10% of the final mark)

#### Rules for grade improvement

The literature review can optionally be subjected to a grade improvement try

#### Rules for students having previously failed the course unit *

The previous attainment of the 1st / 2nd or 3rd evaluation element dispenses the presentation

#### Requirements on attendance and punctuality

Mandatory attendance of at least 2/3 of the classes – Punctual attendance to classes

#### Rules for special students (workers, elite athletes, student body leaders, military, fathers/mothers, with special needs) *

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*LISBOA UNIVERSITY OF LISBOA
Faculdade de Psicologia
UNIVERSIDADE DE LISBOA*
Literature review (with introduction, topic and conclusion) on an area of choice, from a to be given set of alternatives (100% of the final mark)

**Language of instruction**
English/Portuguese. Erasmus students can speak and write in Spanish or English

**Disciplinary violations and penalties**
According to the Evaluation of Learning Regulation of the Faculty of Psychology of the University of Lisbon, the following behaviors are considered as disciplinary offenses subject to disciplinary action:

- a) To use or attempt to use materials, information, notes, study resources or other objects and equipment not authorized in academic exercises;
- b) To help or try to help a colleague in committing a disciplinary offense;
- c) To submit the same written work for evaluation in different course units without permission from the instructors, even if with minor changes;
- d) To present someone else’s work as one’s own;
- e) To forge, or change without permission from the author, any information or citation in an academic work;
- f) To interfere, change or attempt to change grades;
- g) To try to prevent or interfere with the proper functioning of classes, research or other academic activities;
- h) To make false accusations regarding instructors, governance bodies, other students or non-teaching staff of the FPUL;
- i) To falsify signatures in attendance sheets, documents relating to evaluation elements or in any official document relating to an academic process or status.

Disciplinary offenses committed in any assessment element can lead to its annulment, and must be reported to the Pedagogical Council or, considering their gravity and repetition, may lead to other penalties, to be determined by the Rector of the University of Lisbon.