



Universitas Negeri Surabaya
Faculty of Languages and Arts
Fine Arts Undergraduate Study Program

Document Code

SEMESTER LEARNING PLAN

Courses	CODE	Course Family	Credit Weight	SEMESTER	Compilation Date												
Neuroaesthetics	9020102102		T=2 P=0 ECTS=3.18	5	July 16, 2024												
AUTHORIZATION		SP Developer	Course Cluster Coordinator		Study Program Coordinator												
			Dra. Indah Chrysanti Angge, M.Sn.												
Learning model	Case Studies																
Program Learning Outcomes (PLO)	PLO study program that is charged to the course																
	Program Objectives (PO)																
	PLO-PO Matrix																
		P.O															
	PO Matrix at the end of each learning stage (Sub-PO)																
	P.O	Week															
		1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16
Short Course Description	This course provides knowledge, understanding, and case study of the interdisciplinarity between art and psychology. Furthermore, this course studies art in the human neurological system, and explains how human consciousness develops to perceive and create art; studying aspects of memory, emotion, rationality, and human awareness of art; explore the aspects that make us interested in fine art aesthetics; opens students' insight into a number of art theories that intersect with psychology and health, both currently and historically across various fields of science. The interpretation of the work will summarize a variety of readings ranging from psychoanalysis, personality development, social psychology, and neuroaesthetics, with discussion strategies, case studies, and literature studies																
References	Main :																
	<ol style="list-style-type: none"> 1. Robert L. Solso. 2003. The Psychology of Art and The Evolution of the Conscious Brain. MIT Press. 2. Mihaly Csikszentmihalyi. 1990. Flow: The Psychology of Optimal Experience. Harper Collins. 3. Lev Semenovich Vygotsky. 1974. The Psychology of Art. MIT Press. 4. Rudolf Arnheim. 1974. Art and Visual Perception: Psychology of The Creative Aye. University of California Press. 5. E.H. Gombrich. 1960. Art and Illusion: A Study in the Psychology of Pictorial Representation. Phaidon Press. 6. Eric Kandel. 2016. Reductionism in Art and Brain Science: Bridging the Two Cultures. Columbia University Press. 7. Joseph P. Huston. 2015. Art, Aesthetics, and the Brain. Oxford University Press. 8. @font-face {font-family:"Cambria Math"; panose-1:2 4 5 3 5 4 6 3 2 4; mso-font-charset:0; mso-generic-font-family:roman; mso-font-pitch:variable; mso-font-signature:3 0 0 1 0;}@font-face {font-family:Calibri; panose-1:2 15 5 2 2 4 3 2 4; mso-font-charset:0; mso-generic-font-family:swiss; mso-font-pitch:variable; mso-font-signature:-469750017 -1073732485 9 0 511 0;}p.MsoNormal, li.MsoNormal, div.MsoNormal {mso-style-unhide:no; mso-style-qformat:yes; mso-style-parent:""; margin:0cm; mso-pagination:widow-orphan; font-size:12.0pt; font-family:"Calibri",sans-serif; mso-ascii-font-family:Calibri; mso-ascii-theme-font:minor-latin; mso-fareast-font-family:Calibri; mso-fareast-theme-font:minor-latin; mso-hansi-font-family:Calibri; mso-hansi-theme-font:minor-latin; mso-bidi-font-family:"Times New Roman"; mso-bidi-theme-font:minor-bidi;}MsoChpDefault {mso-style-type:export-only; mso-default-props:yes; font-family:"Calibri",sans-serif; mso-ascii-font-family:Calibri; mso-ascii-theme-font:minor-latin; mso-fareast-font-family:Calibri; mso-fareast-theme-font:minor-latin; mso-hansi-font-family:Calibri; mso-hansi-theme-font:minor-latin; mso-bidi-font-family:"Times New Roman"; mso-bidi-theme-font:minor-bidi;}div.WordSection1 {page:WordSection1 																
	Supporters:																
Supporting lecturer	Dr. Drs. Djuli Djatiprambudi, M.Sn.																
Week	Final abilities of each learning stage (Sub-PO)	Evaluation	Help Learning, Learning methods, Student Assignments, [Estimated time]	Learning materials [References]	Assessment Weight (%)												

		Indicator	Criteria & Form	Offline (offline)	Online (online)	J	
(1)	(2)	(3)	(4)	(5)	(6)	(7)	(8)
1	Introduction to lectures, lecture contracts, lecture point of view	understand the viewpoint and positioning of neuroaesthetics		lecture, discussion 2 X 50			0%
2	understand the introduction of psychology to get into neuroaesthetics: Understanding psychology towards neuroaesthetics The main philosophy of psychology towards neuroaesthetics The aim of studies in psychology towards neuroaesthetics Perspectives/Seven schools of psychology towards neuroaesthetics (Neuropsychology/biopsychology, Evolutionary, Psychoanalytic, Behavioral, Humanistic, Cognitive & Socio-cultural	describe and discuss the introduction of psychology to enter neuroaesthetics:		lecture, discussion 2 X 50			0%
3	understand the introduction of psychology to get into neuroaesthetics: Understanding psychology towards neuroaesthetics The main philosophy of psychology towards neuroaesthetics The aim of studies in psychology towards neuroaesthetics Perspectives/Seven schools of psychology towards neuroaesthetics (Neuropsychology/biopsychology, Evolutionary, Psychoanalytic, Behavioral, Humanistic, Cognitive & Socio-cultural	describe and discuss the introduction of psychology to enter neuroaesthetics:		lecture, discussion 2 X 50			0%
4	understand the introduction of psychology to get into neuroaesthetics: Understanding psychology towards neuroaesthetics The main philosophy of psychology towards neuroaesthetics The aim of studies in psychology towards neuroaesthetics Perspectives/Seven schools of psychology towards neuroaesthetics (Neuropsychology/biopsychology, Evolutionary, Psychoanalytic, Behavioral, Humanistic, Cognitive & Socio-cultural	describe and discuss the introduction of psychology to enter neuroaesthetics:		lecture, discussion 2 X 50			0%
5	able to explain the concept of neuroaesthetics	able to explain the interrelation of psychology, art, philosophy and neuroscience. As well as discussing it within the scope of neuroaesthetics		lectures, discussions, case studies 2 X 50			0%
6	able to explain the concept of neuroaesthetics, able to explain the interrelation of psychology, art, philosophy and neuroscience. As well as discussing it within the scope of neuroaesthetics	able to explain the interrelation of psychology, art, philosophy and neuroscience. As well as discussing it within the scope of neuroaesthetics		lectures, discussions, case studies 2 X 50			0%
7	able to explain the concept of neuroaesthetics, able to explain the interrelation of psychology, art, philosophy and neuroscience. As well as discussing it within the scope of neuroaesthetics	able to explain the interrelation of psychology, art, philosophy and neuroscience. As well as discussing it within the scope of neuroaesthetics		lectures, discussions, case studies 2 X 50			0%
8	understand lectures 1-7	reflections and essays related to material 1-7		reflection and essay/opinion 2 X 50			0%
9	able to gain initial knowledge about the brain	1.describes the position of neuroscience in art 2.describe nerves and art 3.describe neuroscientific paradigms in art 4.describe the creative brain		lectures, discussions, case studies, reviews 2 X 50			0%

10	able to gain initial knowledge about the brain	1.describes the position of neuroscience in art 2.describe nerves and art 3.describe neuroscientific paradigms in art 4.describe the creative brain		lectures, discussions, case studies, reviews 2 X 50			0%
11	able to gain initial knowledge about the brain	1.describes the position of neuroscience in art 2.describe nerves and art 3.describe neuroscientific paradigms in art 4.describe the creative brain		lectures, discussions, case studies, reviews 2 X 50			0%
12	Can understand the questions: art-psychology-neuroaestheticpsychological interventionneuroaesthetic intervention	1.describe and understand the position: art-psychology-neuroaesthetics 2.psychological intervention 3.neuroaesthetic interventions		lecture, discussion, case study, review 2 X 50			0%
13	Can understand the questions: art-psychology-neuroaestheticpsychological interventionneuroaesthetic intervention	1.describe and understand the position: art-psychology-neuroaesthetics 2.psychological intervention 3.neuroaesthetic interventions		lecture, discussion, case study, review 2 X 50			0%
14	understand context, co-text, and content in neuroaesthetics and apply them in the study and practice of art	able to explain context, co-text, and content in neuroaesthetics and apply them in the study and practice of art		discussion, lecture, review, case study 2 X 50			0%
15	understand context, co-text, and content in neuroaesthetics and apply them in the study and practice of art	able to explain context, co-text, and content in neuroaesthetics and apply them in the study and practice of art		discussion, lecture, review, case study 2 X 50			0%
16							0%

Evaluation Percentage Recap: Case Study

No	Evaluation	Percentage
		0%

Notes

- Learning Outcomes of Study Program Graduates (PLO - Study Program)** are the abilities possessed by each Study Program graduate which are the internalization of attitudes, mastery of knowledge and skills according to the level of their study program obtained through the learning process.
- The PLO imposed on courses** are several learning outcomes of study program graduates (CPL-Study Program) which are used for the formation/development of a course consisting of aspects of attitude, general skills, special skills and knowledge.
- Program Objectives (PO)** are abilities that are specifically described from the PLO assigned to a course, and are specific to the study material or learning materials for that course.
- Subject Sub-PO (Sub-PO)** is a capability that is specifically described from the PO that can be measured or observed and is the final ability that is planned at each learning stage, and is specific to the learning material of the course.
- Indicators for assessing** abilities in the process and student learning outcomes are specific and measurable statements that identify the abilities or performance of student learning outcomes accompanied by evidence.
- Assessment Criteria** are benchmarks used as a measure or measure of learning achievement in assessments based on predetermined indicators. Assessment criteria are guidelines for assessors so that assessments are consistent and unbiased. Criteria can be quantitative or qualitative.
- Forms of assessment:** test and non-test.
- Forms of learning:** Lecture, Response, Tutorial, Seminar or equivalent, Practicum, Studio Practice, Workshop Practice, Field Practice, Research, Community Service and/or other equivalent forms of learning.

9. **Learning Methods:** Small Group Discussion, Role-Play & Simulation, Discovery Learning, Self-Directed Learning, Cooperative Learning, Collaborative Learning, Contextual Learning, Project Based Learning, and other equivalent methods.
10. **Learning materials** are details or descriptions of study materials which can be presented in the form of several main points and sub-topics.
11. **The assessment weight** is the percentage of assessment of each sub-PO achievement whose size is proportional to the level of difficulty of achieving that sub-PO, and the total is 100%.
12. TM=Face to face, PT=Structured assignments, BM=Independent study.