

**PSYCHOLOGY 490 (SEC 2):  
PSYCHOLOGY AND THE ARTS**

Professor: Amy Herstein Gervasio, Ph.D. Email: [agervasi@uwsp.edu](mailto:agervasi@uwsp.edu).

Office: Sci B-339. Office Telephone (715) 346-3954.

Meeting Times: T,R,F from 11:00-11:15, in SCI-D 217 Final Exam: Thurs, 12/21, 10:15-12:15.

Tentative drop-in office hours (will decide on permanent hrs. by 10/2): T, R, 1-1:30, W 11-12.

**IF YOU AREN'T DOING WELL IN CLASS, DON'T WAIT UNTIL WEEK 9 RIGHT BEFORE YOU HAVE TO DROP THE CLASS TO COME TO OFFICE HOURS!**

**Overview.** This writing intensive, research-based course focuses on the psychology of aesthetics including art, music, dance, and literature. It integrates concepts in aesthetics, perception, neuroscience, cognitive, social, and clinical psychology. Students will view and listen to important pieces of art, music, and dance, as well as read modern fiction, in order to understand recent findings in the empirical study of the arts. This upper level seminar serves as a WE and UWSP Capstone Experience in the Major, as defined below by UWSP.

"A capstone experience is either a single seminar or a broader culminating experience designed to be offered near the completion of the student's program of study. It is meant to provide students the opportunity to make connections between the key learning objectives of their majors and the General Education Program Outcomes, and to consider how their educations have prepared them for the world beyond the university.

To fulfill this requirement students will:

- Complete a project that integrates knowledge skills and experiences related to those General Education Program Outcomes appropriate to the discipline.
- Demonstrate skills, processes and resources needed to make a successful transition from college to the world beyond."

To fulfill the requirements outlined above, students in Psychology and the Arts will:

- Demonstrate high level writing skills through completing a paper that integrates aesthetics and the arts with research from various areas of psychology, depending upon the topics chosen, such as cognitive/memory, social and cultural psychology, perception, neuroscience, psychology of emotion, learning, evolutionary psychology, clinical psychology, and assessment. Students will have opportunities for extensive rewriting of the paper.
- Demonstrate the ability to think critically and write about aesthetic experiences such as live music and dance performance, art exhibitions, etc.
- Present information orally at a professional level. (The oral presentation requirement is part of a Psychology Department requirement for capstone courses.)

At the conclusion of the semester students will be able to meet the following APA goals:

- Identify major themes in the psychology of aesthetics for four modes of art, music, dance, and literature. (APA Goals 1.1, 2.5, 4.1)
- Review the research methods used to study the above areas and understand basic statistics used in studies. (APA Goal 2.1)
- Integrate material from several areas of psychology pertinent to one of the above four modes of artistic expression. (APA Goals 2.2, 2.3)
- Locate and evaluate professional resources in the field including books, journal articles, and performance material. (APA Goal 2.5)
- Synthesize previous research and identify areas for future research. (APA Goal 4.1)

- Write an APA style review article. (APA Goal 2.5)
- Exhibit effective presentation skills for different purposes in conjunction with other students (APA Goal 4.2, 5.4)

**REQUIRED READING FROM TEXT RENTAL.**

- 1) Landrum, R.E. (2012). *Undergraduate writing in psychology: Learning to tell the scientific story*. Washington, D.C.: American Psychological Association. Designated as “W”. For writing. You will find the APA tutorials at the following URL online helpful. <http://www.apastyle.org/learn/tutorials/basics-tutorial.aspx>.)
- 2) Levitin, D. J. (2006). *This is your brain on music*. NY: Plume/Penguin. Designated as “M” for music.
- 3) Livingston, M. (2014). *Vision and art: The biology of seeing (Revised and expanded)*. NY: Harry N. Abrams. Designated as “A” for art.

**REQUIRED READING ON E-RESERVE/D2L. Under “e-Reserve reading module”.**

Designated as e-R. (In rough order of place in the syllabus.)

<b>Theories of Emotion</b>
Niedenthal, P. M., & Ric, F. (2017). Expression of emotion. In <i>Psychology of emotion</i> (2nd ed.; Ch 5, pp. 99-116). New York: Psychology Press.
Johnson-Laird, P.N. & Oatley, K. ( 2008). Emotions, music, and literature. In L.M. Lewis, J.M. Haviland-Jones, L.F. Barrett (Eds.), <i>Handbook of emotions</i> (Ch 7, pp. 102-113). NY: Guilford Press.
<b>Research Methods, Statistics, and Writing—also look at <a href="http://www.apastyle.org/learn/tutorials/basics-tutorial.aspx">http://www.apastyle.org/learn/tutorials/basics-tutorial.aspx</a>.)</b>
Galvan, J.L. (1999). Selections from <i>Writing literature reviews</i> (pp. 23-25 and Ch 4 pp. 29-37). Los Angeles: Pyrczak Publishing.
Patten, M.L. (2005). Selections from <i>Understanding research methods</i> . Glendale, CA: Pyrczak Publishing. These are 16 one-page topics reviewing research methods.
<b>Studies of Art</b>
Cutting, J.E. (2003). Gustave Caillebotte, French Impressionism and mere exposure. <i>Psychonomic Bulletin &amp; Review</i> , 10, 319-343.
Leder, H., Genger, G., Dressler, S.G. & Schabmann, A. (2012). How art is appreciated. <i>Psychology of Aesthetics, Creativity, and the Arts</i> , 6, 2–10.
<b>Gestalt Concepts and Visual Form Perception for Units on Art And Dance</b>
Solso, R.L. (1996). Visual cognition. In R.L. Solso, <i>Cognition and the visual arts</i> (Ch 4, pp. 73-100). Cambridge, MA: MIT Press.
Other portions from Solso, R.L. (1996) may also be assigned depending upon the needs of the class; these are found in: Context, cognition and art (Ch 5, pp. 101-129) in the above book.
<b>Studies of Music</b>
Chaffin, R., Lisboa, T., Logan, T., & Begosh, K. (2010). Preparing for memorized cello performance: The role of performance cues. <i>Psychology of Music</i> , 38, 3-30. OnlineFirst, published on June 26, 2009 as doi:10.1177/0305735608100377
Justin, P.N. & Isaksson, S. (2014 ). Subjective criteria for choice and aesthetic judgment of music: A comparison of psychology and music students. <i>Research Studies in Music Education</i> , 36, 179–198.
Lonsdale, A.J. & North, A.C. (2011). Why do we listen to music? A uses and gratifications analysis. <i>British Journal of Psychology</i> , 102, 108-134.
<b>Studies of Dance</b>
Christensen, J.F., & Calvo-Merino, B. (2013). Dance as a subject for empirical aesthetics. <i>Psychology of Aesthetics, Creativity and the Arts</i> , 7, 76-88.

<b>e-Reserve continued</b>
Gervasio, A.H. (2012). Toward a psychology of responses to dance performance. <i>Research in Dance Education</i> , 13, 257-278.
<b>Talent and Practice</b>
Ericsson, K. A., & Charness, N. (1994). Expert performance: Its structure and acquisition. <i>American Psychologist</i> , 49, 725-747. doi:http://dx.doi.org.ezproxy.uwsp.edu/10.1037/0003-066X.49.8.725
Sacks, O. (2008). Selections from Williams Syndrome: A hypermusical species. In <i>Musicophilia</i> (Ch 28, pp.317-334). NY: Vintage.
<b>Literature</b>
Selections from fiction: James Joyce and Marcel Proust on D2L
Troschianko, E.T. (2013). Cognitive realism and memory in Proust's madeleine episode. <i>Memory Studies</i> , 6, 437-456.
Johnson, D. R., Cushman, G. K., Borden, L. A., & McCune, M. S. (2013). Potentiating empathic growth: Generating imagery while reading fiction increases empathy and prosocial behavior. <i>Psychology Of Aesthetics, Creativity, And The Arts</i> , 7, 306-312. doi:10.1037/a0033261

**REQUIRED VIDEOS FROM VARIOUS SOURCES.**

*There will also be required video and music linked via YouTube, Films on Demand etc. or to D2L.*

**POSSIBLE FIELD TRIP: Birds in Art Exhibition at the Leigh Yawkey Woodson Art Museum in Wausau.** (Free exhibit runs September 9 through November 26, 2017.)

Members of the class may choose to go as a group to an art museum in Wausau, Madison, or Milwaukee and write about the experience. Travel will be at the student's own expense and no one will be penalized for not being able to attend, although there may be a substitute writing assignment for people who cannot attend.

**ATTENDANCE.** Attendance is expected but I will not take roll every day. As noted below, attendance is part of your class participation grade. Participation is encouraged and rewarded. This is a small class where students will be presenting material, so an absence of one person can hurt the class as a whole.

**Prof. Gervasio & Jury Duty.**

I am on call for jury duty during the month of November. I have no control over whether I will be called to serve on any given day. I will announce as soon as I know if there is other homework to be turned in via email or a D2L drop box if I have to miss class. If this happens, there may be more brief assignments than those listed in the syllabus.

**ASSIGNMENTS AND GRADING.** Grades will be based on two brief exams and a final; three drafts of a research paper; a group oral panel presentation; two written responses to a live art exhibition, dance or music performance, or literature reading; several homework and/or in-class assignments; and general participation.

**1) Exams.** Quizzes will primarily use essay format, although on occasion short answers and labeling of diagrams will be included.

**2) Paper and oral presentation of paper.** (See separate handout for details.) Your APA style paper will be a literature review and critique of research methods. It will encompass 7-10 professional, empirical articles on a specific topic related to one of seven areas: psychology of

aesthetics, psychology of art, music, dance, literature; the development of talent or creativity; the relation of psychological disorder or well-being to the arts. You will have leeway to develop your own topic. Examples: the role of personality in painting preferences; memory processes used in recall of words of music; relation of the structure of music or dance to evoked emotions. Most likely we will be turning in the first two drafts of the paper using PDF files and email. The final draft will have a hard copy as well.

Two to three students with related topics will be part of a panel discussion presenting findings of your papers.

**3) Responses to art.** Twice during the semester, once during the first eight weeks and once during the second, students will attend a live performance or exhibition and write a response paper that integrates principles learned in this class. The two different papers have to be on different types of art or performance (i.e. if you write about an art show for response #1 you must write about music or dance, or a public reading or play for response # 2.) You are encouraged to attend performances or visit museums outside of Stevens Point. (The Art Institute of Chicago owns some of the paintings found in our text.) If you participate in a performance, you may be allowed to write about that by asking for special permission beforehand.

**4) Homework.** Brief essay topics based on readings, peer writing, revision of Wikipedia information, or general topics of interest will be assigned several times during the semester. Some of these will receive specific points or letter grades; others will receive a "check-off" for a "good faith effort" but will not be given a letter grade, although they must be turned in.

**5) Facilitators.** Students will serve as facilitators for discussion on specific topics such as e-reserve articles or portions of the texts. Facilitators will also turn in brief written homework. This process will help you read the material beforehand, wrestle with important concepts, and afford chances to clarify what you do not understand. Typically, specific questions will be given to the students designated as facilitators one week before the date stated in the syllabus. Facilitators will *individually* turn in written answers to the questions and any other information they want to provide, but the rest of the class must participate orally as well.

**6) Student choice of their own favorite works (not graded *per se* except as part of participation grade).** In the past every student has demonstrated and analyzed various arts in the class, utilizing principles learned in class. These demonstrations have included bringing in their own works of art, performing music, teaching a dance, performing a play, and even organizing a diving exhibition. These presentations are not graded but students in the past have learned a lot from each other.

**7) General participation grade.** THERE ARE ONLY NINE PEOPLE IN THIS CLASS. LET'S MAKE THIS CLASS A TRUE SEMINAR! Participation is worth about the same percentage of your final grade as all tests combined; excellent participation typically will enhance your final grade. The grade includes my estimation of your preparedness, your willingness to spontaneously apply your experience to readings, as well as asking questions of me or other students, answering questions posed by me or other students, responding with a good-faith effort when called upon, volunteering for in-class exercises, and bringing in and discussing your own art, music, writing or dance. (Participation grades will be lowered if you "text" while in class, pass notes, talk with your friends while I'm lecturing or others are discussing, work on material not pertaining to the class, repeatedly come in late or fall asleep, or exhibit other inappropriate "high school" behavior and deportment.) Note that while exact points are determined at the end of the semester, I usually post your tentative participation grade around the 8<sup>th</sup> week of the

semester and then post the final grade at the end. Typical participation grades are based on the following criteria.

**A-/A:** You have excellent attendance, are clearly prepared for class, spontaneously ask or answer questions during class, bring in interesting works of art or music; serve as leader in group discussion, volunteer for in-class exercises; demonstrate your own art. The person who receives a full "A" for participation would be seen by others as one who "carries the class". It is entirely possible for all students to receive A's for participation.

**B/B+:** You have excellent attendance and deportment and occasionally spontaneously ask or answer questions during class. You respond in good faith when called upon by the instructor.

**B-/C+:** You have excellent attendance and deportment but rarely participate in discussion. You rarely ask or answer questions during class, rarely spontaneously volunteer for homework discussion or bring information back to the class during group exercises. Your non-verbal behavior makes it clear that you do not want to be called upon.

**C/D:** You repeatedly miss class, regularly come into class late or rarely speak in class; you exhibit bad deportment such as passing notes; you regularly fall asleep or "text" during class; you continually make excuses or ask for favors regarding due dates or make-up tests.

(Some students miss a lot of class without good excuses but are prepared when they come and ask and answer questions. Participation grade for these students at my discretion, but is rarely more than a B-.)

**Final grade.** Your grade will be out of 510 points. (There will probably be 520 points available with "built-in" extra credit.) I generally grade using typical percentages (i.e. 93% and above 510 points available is an A). I record points only, not letter grades; if your test score is 45/50, your grade is roughly a 90% or an A-. If you "fail" a test, you will still receive points, but if you don't take a test or turn in an assignment you will receive 0 points.

<b>A = 93-100%</b>	<b>A- = 90-92.9%</b>	<b>B+ = 88%-89.9%</b>	<b>B = 83-87.9%</b>
<b>B- = 80-82.9%</b>	<b>C+ = 78%-79.9%</b>	<b>C = 73%-77.9%</b>	<b>C- = 70-72.9%</b>
<b>D = 65-69.9%</b>	<b>F = &lt;65%</b>		

#### **ABSENCE and LATE ASSIGNMENT POLICY.**

Medical emergencies are understandable, especially during flu season. However, HUNTING SEASON, PERSONAL OR FAMILY VACATIONS, WORKING FOR CHARITY, INCREASED JOB HOURS, CAR TROUBLE, FAILURE TO SET YOUR ALARM, AND BEING ON A SPORTS TEAM DO NOT CONSTITUTE DIRE MEDICAL EMERGENCIES and will not be counted as excuses for missing tests, assignments or papers, etc. Being on a team does not automatically excuse you from class.

Not all family problems or psychological problems are true emergencies; these do not automatically excuse you from missing tests or allow you to turn in late assignments.

**MILITARY DEPLOYMENTS ARE ACCOMODATED AS MUCH AS POSSIBLE.**

1) There will be no make-up tests unless there is a dire, documented medical emergency. Make-up tests are at the discretion of the professor. Late assignments will not be accepted except for # 2-3 below.

2) Late Drafts 1 and 2 of your paper will lose one full letter grade (e.g. an A becomes a B, etc.) for each day it is late. A late Draft 1 will only be accepted because of a reasonable medical or family emergency until one week past the due date. A late Draft 2 will only be accepted because

of a reasonable medical or family emergency until one week past the due date. **LATE FINAL DRAFTS (Draft 3) OF THE PAPER WILL NOT BE ACCEPTED.** You must turn in all three drafts of the paper in order to pass the class, regardless of other points.

3) Everyone is allowed to turn in **ONE** late homework, facilitator paper, or response to art paper (but not all three) with **NO QUESTIONS ASKED**, for full credit. (You may not receive credit for the facilitator paper if you didn't show up to facilitate on the assigned day.) If there is a **documented medical or family emergency, you are allowed a second late homework assignment, but no more.**

Late assignments will only be accepted one class period (or day) after it was due—in the same week. Put it in my mailbox in the psychology department. This means that if it was due on Tuesday, it will not be accepted after the Thursday class of the same week. Late homework will still lose points such that you cannot earn more than a B (e.g. 7/8, 13/15 or 17/20). However if an assignment was due on Thursday, it will not be accepted **after Friday, 1 pm. Put a hard copy of the late homework in my department mailbox in D240.**, (This is different from D2L drop box homework.) E-mail files for late homework will not be accepted unless there is a dire medical emergency, *and* unless I give you permission to email me.

**Note:** if you have a chronic illness or need surgery or treatment that makes it probable that you will repeatedly miss class, please inform both me the Disability Service and Assistive Technology offices at 715-346-3365, in the LRC. DS is a great department that can inform your professors of a prolonged illness so that you will not have to discuss your health with each of your professors. Do this early in the term. **Don't miss a full week of class without informing your advisor or a professor of the problem.** If you need to withdraw from a class for medical reasons after the 10<sup>th</sup> week withdrawal deadline, contact **Enrollment Services** at 715-346-3300.

**EMAIL POLICY.** I will check email during normal business hours. I generally **do not** reply to email from students after 4:30 pm M-F or on weekends. If there is a paper or test due I will announce whether I will read email in the evening prior to the test or paper. Do not expect me to reply to any email you send at 10 pm or 2 am!

**ACADEMIC INTEGRITY AND PLAGIARISM.** Academic misconduct (i.e., cheating) will result in an automatic zero on that exam or assignment for all people involved. I will follow up on all cases in the manner described in "UWS/UWSP Chapter 14, Student Academic Standards and Disciplinary Procedures"; see <http://www.uwsp.edu/stuaffairs/Documents/RightsRespons/SRR-2010/rightsChap14.pdf>).

#### **PLAGIARISM AND UNAUTHORIZED COLLABORATION.**

Plagiarism includes but is not limited to the following situations relevant to Psy 490.

- 1) Copying or paraphrasing the work of other students and passing it off as your own. This kind of plagiarism will result in an automatic "F" for the assignment. (Note: I SERVE AS YOUR EDITOR; USING MY SUGGESTIONS FOR WRITING IS NOT PLAGIARISM.)
- 2) Copying the information in published literature or on the internet verbatim, without quotes and without citation of sources, leading the reader to believe that the writing and ideas are your own. This kind of plagiarism will result in an automatic "F" for the assignment.

3) Littering your papers with closely paraphrased information in published literature (i.e. changing only one verb in a sentence, whether cited or not), leading the reader to believe that the writing and ideas are your own, even if other portions of the paper are entirely your own. This kind of plagiarism will result in an automatic "D" for the assignment. HOPEFULLY, IN THIS CLASS YOU WILL LEARN HOW TO PARAPHRASE APPROPRIATELY.

4) Unauthorized collaboration.

(I encourage students to study together for tests. However, students may **not** work together if there is a take-home portion of the final exam.)

Unauthorized collaboration includes, but is not limited to, asking for or giving information to other students for tests, papers, projects, etc. when prohibited by the professor, and/or not explicitly stating that you asked for or received the information from someone else. Actual examples of unauthorized collaboration which I have encountered at UWSP follow.

Resource collaboration. Student A and Student B choose the same topic for their papers. Student A finds all the references and gives them to student B, who finds nothing of her own. Both list exactly the same references in the reference list. (Note: IF I SUGGEST A RESOURCE TO YOU, IT IS PERMISSIBLE TO USE IT.)

Writing collaboration. Student C and Student D are in the same class. They choose the same topic for their paper. They each write separate first drafts, then trade them. In the final draft, Student C adds information from D and vice versa. They hand in very similar, but not exact, papers, complete with the same erroneous information. (I do encourage you to have a friend not in the class read your first draft to advise you on organization, argumentation, and grammar. If your friend reads a paper, please let me know. The Writing Center tutors in the IMC can also help you. Having someone read your paper for grammatical errors is not the same as collaboration.)

Take-home exam. Unless otherwise noted, there is to be no discussion with other students about a take-home exam. Example 1) Student E has trouble organizing a take-home final. E phones Student F who has completed it already. F, trying to be nice, "gives some ideas" to student E who takes notes while on the phone. E and F turn in very similar finals, complete with the same opening sentences and basic arguments. Example 2) Student H was absent for a presentation on group therapy. He asks for a copy of Student G's paper in order to complete a final exam question on group therapy. Other students did not have the benefit of reading that paper. Example 3) Two questions for the final exam are given to the class prior to the exam. It is explicitly stated that students may not discuss the questions with each other. Four students get together in a group to discuss the answers.

### ***STUDENT RIGHTS AND RESPONSIBILITIES.***

Understanding your rights and responsibilities as students is an important aspect of your education here at UWSP. Your instructor expects you to understand and adhere to these rights and responsibilities in accordance with UWSP policy. Accordingly, students are encouraged to visit the Community Rights and Responsibilities document on-line at the listed URL below:

<http://www.uwsp.edu/Admin/stuaffairs/rights/rightsChap14.pdf>

**Course Withdrawal.** Students must withdraw from class in a timely manner in accordance with published deadlines. Failure to do so could result in a failing grade or the loss of reimbursable tuition fees. The published deadlines can be found at:

<https://www.uwsp.edu/regrec/pages/calendars.aspx>

<https://www.uwsp.edu/regrec/Pages/Withdrawals.aspx>

***Required Addendum to Syllabus Regarding Report of Criminal Activity and Use of Electronic Devices***

**"Mandatory Reporting.** Under several federal and state laws, and according to several university guidelines, I am required to report acts of a criminal or offensive nature. This includes acts of sexual harassment and assault, bias and hate crimes, illicit drug use, and acts of violence. Any disclosure or description of these incidents – both current and in the past – may be reported to the Dean of Students office (<http://www.uwsp.edu/dos/>) or the local authorities.

**Using Electronic Devices.** To maintain the integrity of in-class exams, the use of electronic devices will not be permitted during exams without prior documented approval from the Disability Services office or other pertinent offices on campus. This includes, but is not limited to, requests to use cellular or wireless network-enabled mobile devices for foreign language translation assistance. Students who are found using these devices will be dismissed and receive a zero for their exams. Other penalties will be considered under the misconduct policy. Moreover, students who arrive late to an exam will only be allowed to take it if they arrive before the first student finishes and leaves the room. After that point, requests to take exams will be declined unless they are consistent with the makeups policy."



## 490 Psychology and the Arts Syllabus Fall 2017

Note: there may be changes in readings for topics and homework due dates depending upon class needs and availability of guest lecturers; exam and paper due dates generally will not change.

- 1) Landrum, R.E. (2012). *Undergraduate writing in psychology: Learning to tell the scientific story*. Washington, D.C.: American Psychological Association. Designated as "W" for writing
- 2) Levitin, D. J. (2006). *This is your brain on music*. NY: Plume/Penguin. Designated as "M" for music.
- 3) Livingston, M. (2014). *Vision and art: The biology of seeing (Revised and expanded)*. NY: Harry N. Abrams. Designated as "A" for art.
- 4) Various reserve articles on D2L. Designated as "e-R" with first author's last name.

Wk/Date	Day	Topic	Readings/Assignments for that day
<b>Introduction to art and aesthetics: Commonalities</b>			
1. 9/5	T	Introduction: Commonalities in the study of the arts/In-class writing about art	
	R	Commonalities and a brief history of visual art	[read before class] A: Preface etc. & Ch 1; <b>e-R: Neidenthal</b> on emotion, esp. pp. 111-116; <b>BRING YOUR ART BOOK</b> to class; Look at D2L "First slides"
<b>Art: Enlightened eyes and heads [Specifics may be changed based on lectures]</b>			
2. 9/12	T	Art & the eye/ Writing issues	A: Ch 2-3; [W: Ch 1, pp. 8-11]
	R	Brain overview and the visual system	A: Ch 4 A: Ch 5, esp. pp. 48-59; Ch 6, esp. pp. 67-77;. Brain slides on D2L
3. 9/19	T	Review of research methods	<b>Homework 1 on research due</b> ; <b>e-R: Galvan lit review</b> ; Look at a review article [W: Ch 3] <b>e-R: Patten</b> ; D2L research hints module
	R	Continue with visual system/ Facilitators 1 on art articles	<b>e-R: Cutting</b> on Caillebotte; <b>e-R: Leder</b> on art appreciation
4. 9/26	T	<b>[Poss Guest lecture on art]</b> Art: Depth perception	A: Ch 7-8; esp. pp.81-94; Ch 14 esp. pp. 180-201 <b>Turn in paper topic sheet</b>
	R	Art: Fundamental forms & Luminescence/ Gestalt principles	<b>e-R: Solso</b> Ch 4 Visual cog & gestalt; A: Ch 9, esp. pp. 120-121;125-127 [W: Ch 4]; <b>Homework 2 on Gestalt principles due</b>
5. 10/3	T	Art continued/ Library resources hints <b>[Poss Guest lecture on art]</b>	A: Ch 10, esp. pp. 134-141; Ch 11 esp. pp. 158-171; Ch 12 pp.184-193; Ch 15 pp. 202-209

	R	Library resources: meet in Lib Rm 316	<b>Homework 3 for library due</b> ; Bring preliminary ref list [W: Ch 5]
<b>Music: Memory and emotion</b> [Specifics may be changed based on lectures]			
6. 10/10	T	Features of Music/ Facilitators 2 on Juslin	M: Ch 1-2 Features of sound & music and Appendix B pp. 273-6; <b>e-R: Juslin</b> on preferences; [W: Ch 7]; <b>Homework 4 on music features due</b>
	R	<b>Quiz # 1 (30 min)/</b> Music and your brain/ Writing clinic/	TBA: Listen to specific pieces via D2L beforehand; M: Appendix A brain; Ch 3-4 Brain and Mind
7. 10/17	T	Categorizing music/ Writing clinic <b>[Poss Guest lecture on music]</b>	M: Ch 4-5 Expectations and categorizations; <b>e-R: Johnson-Laird</b> on emotion
	R	More on music, brain and emotion/ Facilitators 3 on Lonsdale <b>[Poss Guest lecture on music]</b>	M: Ch 6 esp. pp. 173-183; 189-192; Ch 8 Favorites <b>e-R: Lonsdale</b> on gratification; <b>Draft 1 due</b>
8. 10/24	T	Music and Memory/ Facilitators 4 on Chaffin	<b>e-R: Chaffin</b> on memory and cello
	R	Music catchup continued/ Student choice 1/ Writing clinic	<b>1) Reference List of 7 articles due via dropbox Wed 10/25</b> <b>2) Response to the arts # 1 due 10/26 in class</b>
<b>Dance: Moving with empathy</b>			
9. 10/31	T	Watching contemporary dance in class/ Facilitators 5 on Christensen	<b>e-R: Christensen</b> on dance esp. on mirror neurons and the brain
	R	Dance and psychology/ Writing	<b>e-R: Gervasio</b> on dance
10. 11/7	T	Student choice 2/ Catch up on Dance	+ poss reading TBA
	R	Writing clinic on abstracts	<b>Homework 5 on abstract due</b>
11. 11/14	T	Talent and practice/ Facilitators 6 on Ericsson/ Student choice 3/	<b>e-R: Ericsson</b> on expert performance
	R	Disorder and the arts/ Writing clinic	<b>e-R: Sacks</b> on Williams syndrome; Bring your drafts to class for help; <b>Actual Draft 2 due</b> Fri 11/17 via email, time TBA
12. 11/21	T	<b>Quiz # 2 (30 min)/</b> Intro to Literature	Joyce and Proust excerpts on D2L for in-class writing
<b>Thanksgiving vacation 11/23-24</b>			

Wk/Date	Day	Topic	Readings/Assignments for that day
<b>Literature: Fictive dreams of the world</b>			
13. 11/28	T	Literature	e-R: P. Johnson et al. on empathy;
	R	Literature/Facilitators 7 TBA	e-R: Troscianko on Proust
14. 12/5	T	Catch up literature/ Plan presentations in class	<b>Homework 6 due</b>
	R	<b>Paper Presentations</b>	
15. 12/12	T	<b>Paper presentations</b>	<b>Final draft 3 w/ hard copy due, time TBA</b>
	R	Integration of the arts & Discussion	<b>Response to art #2 due</b>
<b>Finals</b>		<b>Thurs Dec 21, 10:15 am</b>	Possible tk-hm assignment & meeting

Date	Recap of Assignments		Approx Points	Approx % of grade
	<b>Paper [3 drafts total]</b>		150 total	30%
	<b>Short writing</b> including Homework		80 total	15-16%
	<b>Response to the arts</b>		50 total	10%
various	<b>Facilitators</b> and annotated readings	___/25	25	5%
9/19	Hmwrk 1			
9/26	• <i>Paper topic choices</i>		--	Not graded
9/28	Hmwrk 2			
10/5	Library hmwrk 3 relating to paper			
10/10	Hmwrk 4			
10/12	<b>Quiz 1</b>		90 tot [3 tests]	16-18%
10/19	• <i>Paper draft 1 due time TBA via email w/ special pdf file</i>	___/40	[40]	[8%]
10/26	Arts response paper 1	___/25		
11/9	Hmwrk 5 on abstract for paper			
11/17	• <i>Paper draft 2 due time TBA via email w/ special pdf file</i>	___/65	[65]	[12%]
11/21	<b>Quiz 2</b>			
various	<b>Student choice presentation of own or favorite art (1)</b>		--	Not graded
12/5	Hmwrk 6			
12/7, 12/12	<b>Group panel presentation of paper</b>	___/25	25	5%
	<b>General Participation: 1<sup>st</sup> 8 weeks; 2<sup>nd</sup> 8 wks</b>	___/50 ___/50	100 total	20%
12/12	• <i>Paper final draft 3 [hard copy due in class+ pdf file via email time TBA]</i>	___/45	[45]	[9-10%]
12/14	Arts response paper 2	___/25		
12/21, 10:15-12:15 am-- Final exam or writing and meeting in lieu of exam				
	<b>Total</b>		<b>520</b>	<b>100</b>
<b>Your score</b> ___/520. <b>Grade=</b> ___/510 even if more points are available.				

