

PSYC-4025 (S3) Topics in Psychology Prof. H. Strub
2017 Topic: PSYCHOLOGY AND THE ARTS (aka Psycarts)

Psycarts Course Syllabus

Instructor: Prof. Harry Strub: Rm. **5L29; 204-786-9327**

E-mail: From [only your UW Webmail address]

 To: h.strub@uwinnipeg.ca

 Subject: PSYCARTS-your name-Topic Code.

Psychology and the Arts: this course focuses on the arts and artistic expression as universal aspects of human nature - like language. The neuroscientific basis of music and dance, and the visual and language arts, are examined, as well as their evolutionary origins. Topics include children's pretend play, creative storytelling, virtuosity, expressive individuality, aesthetic pleasure, and the validity of music and art therapies. (*Normal prerequisite: One Honours course*)

PSYCARTS GOALS AND OBJECTIVES:

1. *The Seminar Experience:* To have an intellectually rich opportunity to express yourself.
2. *Weekly Written Assignments:* To develop clear writing skills.
3. *The Major Essay (main course objective):* To learn how to research, write and present a review of the empirical literature on a Psycarts topic.
4. *Neuroaesthetics:* To introduce you to a new field on the brain and beauty.
5. *The Arts and Human Nature:* To understand Homo Sapiens - "A species obsessed with creating artistic experiences with which to amuse, shock, titillate, and enrapture ourselves." (Dutton, p. 2)
Q. And so, Mr. Darwin, how does that enable survival and fitness/reproductive success? (Stay tuned)

A. Required Texts:

1. D=Denis Dutton, *The Art Instinct*
2. S=Oliver Sacks, *Musicophilia*

B. Final Grades*:

Summa Cum Laude	A+	90-100%
Excellent	A	85-89%
Superior	A-	80-84%
Very Good	B+	75-79%
Good	B	70-74%
Above Average	C+	65-69%
Average	C	60-64%
Marginal Pass	D	55-59%
Fail	F	0-54%

****University Policy:**
Normally, only the person who is clearly at the top in the 90-100% range will receive the A+. All others scoring 90-100% will receive A, but at the instructor's discretion.

*N.B.: Final grades if posted early are preliminary and are subject to possible change.

C. Grade Components: *(No quizzes or tests)*

1. 30% Seminar Participation (as of week 2)
2. 30% Weekly Written Mini-Reports
3. 40% Major Essay

D. Grade Components Explained:

1. 30% Seminar Engagement (as of week 2): *-Full attendance is required*

a. 10% - The Seminar Experience: I will award up to 100 points each session based on your overall active support of the seminar experience. I shall judge whether you appear to have come to the seminar prepared to serve - as presenter, as discussant, and as an inquiring mind helpfully engaged with the oral presentations of your peers. When you are a presenter, the main criteria for me are clarity and succinctness - more important than thoroughness (which would be too boringly repetitious of the text).

b. 10% - Peer Rankings: In addition, up to 100% points each session will be based on your averaged peer rankings (using my special form). I will convert each student's averaged rank by the class into a score out of 100. Thus, each student ranks the others (*as high/middle/low*) using your own criteria, but I determine the grade. Obviously, you must be in full attendance to submit the form at the end of the class and thereby avoid a 50% penalty to your score out of 100. *(No peer rankings for final 2 seminars on the major papers.)*

-Engagement Grade Calculation: The student with the most points (in a and b) serves as the anchor and gets full marks (10%). *Formula: Your grade = (your total points/the anchor's) x 10%* (resulting in a more generous grade than reliance on the maximum possible points.)

c. 10% - Essay Oral: My evaluation of your major essay oral presentation in the final 2 seminars. You are expected to arrange a meeting with me 1-2 weeks before to examine your power-point slides and your 1-page outline to be handed out to the class.

2. 30% Brief, Weekly, Written Mini-Reports: These are frequent, but brief and informal. They are intended to help build writing confidence and competence for your major essay. They are each expected to be merely 1-2 paragraphs in length to capture the essence of the reading. Always begin with: "**The main point of this chapter is...**" Conciseness is the key! *Best Criterion:* Can a friend read your mini-report and understand what the chapter was about? Could s/he discuss it with you? All mini-reports must be submitted on-time, on the day indicated (*not earlier, please*) and will be graded generously.

- a. *Sacks Chapters:* Due on Mon. by 11 pm, *pre-seminar* @200 points
- b. *Dutton Chapters:* Due on Wed. by 11 pm, *post-seminar* @100 points
- c. *Psycartsfest Evaluation:* Due Thurs. by 11 pm, *post-fest* @100 points
- d. *Virtuosi Concerts Review:* Due Sun. by 11pm, *post-concert* @100 points

-- *No submission:* 100 point penalty; *Late submission:* @ 50% penalty

- *Grade Calculation*: As per *Class Engagement* above, the student with the most points serves as the anchor and gets full marks (30%). Otherwise, your grade = your points/anchor x 30% - again resulting in an enhanced grade.

HOW TO SUBMIT:

- a. *Only from*: your UW webmail, not personal email, not Nexus; only on date due.
- b. *Subject Line*: Psycarts; your name; Topic Code (e.g., D#3, or S#4)
- c. *Text*: Only as part of the body of the email text with 12-point font; not as a separate Word document. Thus, I can simply click REPLY with my comments and grade.
- d. *Text Header*: Be sure that your text always begins with the chapter number and the title of each chapter.

3. 40% Major Essay: This is a critical review of the empirical literature on an arts topic. It is the primary objective of this course! You examine the research and eschew most theory, philosophy and speculative accounts, including most evolutionary explanations. You will learn style by mimicking the Introduction of your research articles – summarizing just enough details to describe what was done and the results obtained. Be especially clear on what is being measured and how. I will help.

a. 10% - Tutorials: You will schedule 3-4 meetings with me. They are designed to serve as tutorials to guide your progress and to improve your grade prospects on the essay. My evaluation is based on your preparation for each meeting. You must print out a hard copies which I can red-ink. It is no good for me to examine your computer screen. *Always bring your prior red-inked draft to the next meeting.*

b. 30% - The Paper: APA-style and format, especially for citations and references. Length = c. 8-10 pages; 12-point font, double-spaced, 1-inch margin all around. No separate title page, please.

Electronic and hard-copy due by Thursday, Dec. 7, noon. Submit your hard copy + the *prior* red-inked draft in an envelope deposited in the Psychology Department Drop-Box outside of 4L41.

E. Psycartsfest (*Part of the Seminar Experience*)

1. *A Re-Creative Retreat*: An artistic and aesthetic encounter to inspire and foster your creative imagination.

2. *Date/Time/Place*: **Wed., Nov. 8, 6-10 pm**, 205 Lockwood St. - (*no class at 1:30*). Light supper/wine included. (*Dietary restrictions? Let me know.*)

3. *Agenda*: Arrive c. 5.50pm

a. 6pm - Supper

b. 7pm - Seminar (*with normal ranking procedure*)

c. 8pm - Performance (*no ranking; no evaluation*): We will each of us volunteer to perform something, or display artwork, *all in consultation with me*. *Default*: For those who claim to have nothing to offer we

will arrange a dramatic or comedic reading (but with one preliminary coaching session from me required.)

4. *Goals*: Fun, discovery, mutual appreciation.

5. *Applause*: Kindly supply, with love.

6. *Evaluation*: What is your personal opinion about the value of our Psycartsfest for a serious Honours course? Is it worthwhile, and why? Is Prof. Strub-the-Scientist deluded? Should it be dropped from the course in the future? Could it be improved? Let me know all your thoughts in 1-2 paragraphs, by Thursday, 11pm @ 100 points (*pass/fail*).

F. Virtuosi Concerts Review: You are invited as my paid guest to one Virtuosi Concert (Sat., 7.30pm, in Oct/Nov), compliments of the Psychology Department. Write a brief review (1-2 par.), due the following day, Sunday, by 11pm, @100points (*pass/fail*).

G. Your Personal Psycarts Journal (*recommended*)

1. Buy a suitable bound journal for your course notes and readings.
2. Your seminar experiences should interact with your everyday experiences. Pay attention to art, music, and/or beauty all around you - in faces and bodies, in nature, in architecture and decoration, in film, TV, photography, literature, etc. - and record questions and curiosities which arise as you observe the world with a fresh mind. Think scientifically about how to measure our artistic experiences.
3. ASSAIL the seminar (or me) with your ideas and questions, even if off the beaten track.
4. P.S. Your journal is personal and private. I will not ask to see it.

H. Example of Grade Calculation for Joe the Artist

1.30% Seminar Presentation:

	Points	Anchor	Pts/Anchor	%
a. Seminar Experience (10%)	925/(1100)	1025	(925/1025)x10%	9.0%
b. Peer Rankings (10%)	950/(1100)	1000	(950/1000)x10%	9.5%
c. Essay Oral (10%)				8.6%
d. Total = a+b+c				27.1%

2.30% Written mini-reports:

	Points	Anchor	Pts/Anchor	%
a. D chapters	1650/(2000)			
b. S chapters	1725/(1900)			
c. Psycartsfest	100/(100)			
d. Virtuosi Review	100/(100)			
e. Total = a+b+c+d	3575/(4100)	3875	(3575/3875)x30%	27.7%

3. 40% Major Essay

a. Tutorials (10%)				8.4%
b. The Paper (30%)	A; 87% @ 30%			26.1%
c. Total = a+b				34.5%

4. Final Grade = 1d + 2e + 3c = 88.7% = A

I. Seminar Protocols

1. **Dutton:** See *The Dutton Presentation Guide* (appended):

How to Present?? *In your own words:* Tell what is the main point? Be succinct. Be interesting for your listeners who have also read the material. Illustrate to illuminate.

a. *Dutton Presenters are part of a Presenting Team.* They will divide up the presenting tasks. They know the whole chapter but are especially masters of their small assigned sections and how a section relates to the chapter as a whole. The Team must present succinctly and efficiently, with clear and interesting statements on their sections.

b. A *Seminar Captain* collates all of the team's powerpoints on one flashdrive, downloaded to the computer, *well before the class* - in order to save class time and have speedy transitions. The team rotates this duty each week. Cooperate with your Captain.

c. *Presenting Creatively - It's a PERFORMANCE:* I want you to be mindful of speaking from the heart in order to connect with others. Like making a wedding toast, a smile and a little creative humour will help. I will provide a friendly, supportive, noncompetitive environment. There are no negative repercussions

for a flop (so long as the effort is apparent). In other words, *I try to evaluate you on your best efforts, not your worst!* Your goal as a presenter is always to clarify our understanding. *What is the main point?* There is no sin in confessing what you do not understand! Assume it is Dutton's fault, not yours. It can stimulate discussion. *The worst thing that you can do is bluff about something you don't understand!*

e. *Powerpoint*: Reading from notes or slides is a surefire way to kill the seminar experience. SO - Focus on only 1-3 points as simple cues on your powerpoint slides. Don't be thorough; be interesting and selective. The fewer points the better, but please, *always include the page numbers from the text*. The powerpoint liberates you so that you can talk in your own words, without reading, without talking to the screen, with good eye contact with classmates (not the prof), and with being mindful of how you are connecting with other minds. Also, be mindful of valley-speak/up-talk at the end of a statement?!

f. *Enhance Your Talk*: Whenever possible, you might enrich your talk by presenting some of the artwork alluded to by Dutton, or your own relevant examples, or perhaps even a tiny musical snippet as well. (*Check the End-Notes*); you must coordinate with your Captain who will operate the computer on your cue, thus freeing you up from looking at the keyboard or monitor.

g. *How to Quote*: DON'T! But occasionally, when you judge that a concept or wording is so precious, so vital, so god-like in its truth-value that you feel you cannot avoid a quote of a sentence or more, you may read it *,expressively, with gravitas,* from the book. Then you must explain the quote in your own words. So your rule of thumb is typically: *"Do not quote!!"* But if you do, show off!

h. *Continuity*: Be mindful of seamless and speedy transitions between presenters as we review an entire chapter quickly. It's usually helpful to repeat the prior presenter's main point in your own words, e.g., *"As Mary indicated..."*, and then indicate how your main point follows from it. It shows that you were actively listening. Similarly, your final point will be an introduction to what *"Joe" will be saying* in the next section. THUSLY, a coherent and integrated team presentation is created.

i. *Rehearse*: Be sure to *over-prepare* by rehearsing at home, and review with your team.

2. Sacks: Individuals will be assigned each week (See Sec. L). You will have already submitted your summary to me on Monday. Be prepared to be called upon to summarize or comment upon a chapter, from your seat, with no powerpoint. *What's the main point? Tell the story in your own words. Be clear about what each case study is supposed to be revealing to us about **the brain and human nature**.* You are allowed to have it in front of you as a security blanket, but *do not read*. Rehearse at home.

3. Two Articles from your Major Essay (M.E.#1, #2). (see *Schedule*): In your first tutorial with me, bring a bunch of *printed* abstracts (with complete citations). We'll select a goodie or two for your two presentations, with powerpoint. Duration: 5-10 min.

J. Some University Regulations and Policies

Students with documented disabilities, temporary or chronic medical conditions, requiring academic accommodations for tests/exams (e.g., private space) or during lectures/laboratories (e.g., note-takers) are encouraged to contact Accessibility Services (AS) at 204-786-9771 or accessibilityservices@uwinnipeg.ca to discuss appropriate options. All information about a student's disability or medical conditions remains confidential. <http://www.uwinnipeg.ca/accessibility>

All students, faculty and staff have the right to participate, learn, and work in an environment that is free of harassment and discrimination. The UW Respectful Working and Learning Environment Policy may be found online at www.uwinnipeg.ca/respect

Students may choose not to attend classes or write examinations on holy days of their religion, but they must notify their instructors at least two weeks in advance. Instructors will then provide opportunity for students to make up work examinations without penalty. A list of religious holidays can be found in the 2017-18 Undergraduate Academic Calendar or at <http://uwinnipeg.ca/academics/calendar/docs/important-notes.pdf>

Please read the appropriate items in the Regulations & Policies section of the Course Calendar, including Senate appeals and academic misconduct (e.g. plagiarism, cheating) <http://uwinnipeg.ca/academics/calendar/docs/regulationsandpolicies.pdf>

K. 1. Psycarts Seminar Schedule (Subject to change) [Nov. 10: Deadline for withdrawal without academic penalty]

Wk.	Date	Theme	D.#	S.#
1	Sept. 6	A Darwinian Theory of Beauty	YouTube	
2	Sept. 13	Overview; Landscape	Intro; 1	Preface; 1, 2, 3
3	Sept. 20	Art & Human Nature	2	4, 8
4	Sept. 27	What Is Art?; Art Across Cultures	3, 4	16, 20
5	Oct. 4	Art & Nat. Sel. [+ ME #1 – GRP. A]	5	25, 29
6	Oct. 8-14, 2017—Reading Week			
7	Oct. 18	Fiction [+ ME article #1 – GRP. B]	6	24, 27
8	Oct. 25	Sexual Selection [+ME #2 – GRP. A]	7	15, 18
9	Nov. 1	Creation /Re-creation [+ME #2 – GRP. B]	8	12, 13
10	Nov. 8 6-10 pm	Psycartsfest; Some Aesthetic Values	9	5, 6
11	Nov. 15	What Makes It Great?	10	7, 19
12	Nov. 22	Essay Orals I @25 min. - GRP. A	-	-
13	Nov. 29	Essay Orals II @25 min. – GRP. B		
		-Then, postclass to Rm. 4L28 for passing-out ceremonies (c. 45 min.)		
Dec. 7, noon		Final essay due		

K. 2. Class Rules:

1. *Nameplate*: Make a nameplate from stiff cardboard, 8.5 x 11, folded. Print your registered first name, with letters 4 inches tall, with a thick, black marker. Bring nameplate to each class.
2. *All Communication Devices*: Off and Out of Sight. They are Banned. No photography; no earbuds; no checking emails in the classroom at any time, only in the hallway. Laptop for notes only; no messaging or checking messages.
3. No food allowed, but drinks ok (non-alcoholic).

K. 3. Essay Tutorial Schedule Guideline:

1. **Sept. 11**—by Monday noon; submit forms (*last three pages of syllabus*)
2. **Sept. 13**—Essay and **GRP.** assigned ; schedule 1st tutorial meeting.
3. 1st meeting for M.E. #1: Bring references, abstracts, and 1-2 articles – PRINTED.
 - a. **GRP. A** - Week of Sept. 14-19: b. **GRP. B** - Week of Sept. 21-26:

4. 2nd meeting: Preliminary rough essay outline; more articles, references – PRINTED.
 - a. **GRP.A** – Week of Sept 28 – Oct.3; **GRP. B** – Week of Oct. 5-10
5. You are now well on your way. Continue every 2 weeks (or weekly) as our schedules permit, headed towards a **rough 1st draft by Oct. 31**. You now know there is no mystery about what I want. I invite you to meet with me to help build a strong paper, with more drafts, but I will no longer push you.
6. Orals – Nov. 22/29: See me with your powerpoints, and a draft of your Outline for the class handout. **GRP. A – Nov. 16-20; GRP. B – Nov. 23-27**
7. Nov. **24**: Final Day for a scheduled meeting to review a draft of your essay.

L. Sacks Presenters

Chapter #

1. _____

2. _____

3. _____

4. _____

8. _____

16. _____

20. _____

25. _____

29. _____

24. _____

27. _____

15. _____

18. _____

12. _____

13. _____

5. _____

6. _____

7. _____

19. _____

M. The Dutton Presentation Guide

N.B. 1. Before each class, please review Dutton’s Introduction, especially the evolutionary ideas (pp. 3-7) See also pp. 7-9 for animal art, and pp. 9-12 for cultural relativism.

N.B. 2. Also, systemically check End Notes for gems (p. 250 ff.)

Ch. 1—Landscape & Longing—Caps_____

TEAM

Page

- 13-18: Blue landscapes; calendar art, and “atavism” (p. 18)
- 19-23: The Savanna Hypothesis
- 23-28: Role of Emotions

Ch. 2—Art & Human Nature—Caps_____

- 28-31: Universals
- 31-38: Signposts in history of aesthetic theory (*Abstract the major points*)
- 39-41 Philosophers note “need for art”
- 41-46 Universals

Ch. 3—What is Art?—Caps_____

- 37-51: The “fun” of philosophical argument vs. empirical, descriptive core elements of arts.

- 51-52 The arts defined
- 52 1. Pleasure
- 53 2. Skill and Virtuosity
- 53-54 3. Style
- 54 4. Novelty & creativity
- 54-55 5. Criticism
- 55 6. Representation
- 55-56 7. Special Focus
- 56 8. Expressive individuality
- 56-57 9. Emotional saturation
- 57 10. Intellectual challenge
- 58 11. Tradition
- 59-60 12. Imaginative experience
- 59-61 Exclusions from above
- 61-63 Further rationalizations

Ch. 4—Cross-Cultural—Caps

<u>TEAM</u>	<u>Page</u>	
	64-65	Anthropological malpractice?
	65-67	Art-talk
	67-70	Indigenous aesthetic principles?
	70-72	More examples
	72-74	Dutton's critique of pp. 67-72
	74-76	More critique
	76-84	A too-long thought experiment screaming for a succinct summary

Ch. 5—Art and Natural Selection—Caps

85-87	Do the arts promote survival and reproductive success?
88-90	Instinct: the incest-avoidance model
90-95	Adaptations and by-products; function of orgasm; spandrels
95-99	Cheesecake?
99-102	Is there a unique aesthetic-pleasure state?

Ch. 6—Fiction—Caps

103-105	Why are stories interesting?
105-109	Decoupled cognition: pretend play; the love of fiction
109-110	Stories
110-112	Chess
112	Sex & Death (2 paragraphs)
112-114	Fictional storytelling
114-116	Lessons learned from fiction
116-117	Information transmission and problem solving
117	<u>Human life</u>
118-119	Agency and feeling; human relationships
119	Mind-reading
119-120	Zunshine on mind-reading
120-121	Joseph Carroll
121-122	Emotional saturation
122-124	Templates & mental maps
124-125	Communicative transaction between reader and author
125-126	A sense of achieved intimacy
126	Gossip
127-129	A catalogue of situations
129-130	Archetypes

Cont'd...

<u>TEAM</u>	<u>Page</u>	
	130	Jung vs. Darwin
	130-132	Nature of plots
	132-134	Enchanted by cinema/video

Ch. 7—Sexual Selection—Caps

135-136 (mid.)	Evolution & the arts
136-137 (bot.)	Sexual selection
137-138 (bot.)	Handicapping
138-140	Sexual vs. Natural Selection
140-141	Females as selectors
141-142	Male vs. Female
142-144	Two “mirror” asymmetries
144-145	Mate attributes
145-146	Evolution of language
146-149	Language & courtship
149-152	The sexually selected mind
152-154	A diamond is forever
154-156 (bot.)	Conspicuous consumption
156-157	Art: skillful & wasteful
157-159	Enchantment and meticulous craftsmanship
159-162	Aesthetics and human nature
162-163	Survival of the wittiest

Ch. 8—Copies and Forgeries—Caps

164-167	Evolution & human virtues; aesthetics
167-168	Intentionalism
168-170 (bot.)	Mad critics?
170-172 (bot.)	Literary irony
172-174	Three functions of language
174-177	Does the “text” supercede the author?
177-180	The perfect art forgery
180-181	The perfect faker
181-183	Musical fakes
184-185	Artistic crime?
185-188	Authenticity
188-189	The inauthentic as betrayal?
190-192	“Admiration” in Darwinian aesthetics

Cont’d...

<u>TEAM</u>	<u>Page</u>	
	192-193	Authenticity and communion with the creator's soul
	193-196	The most influential work of art of the 20 th century...
	196-200	1. ...Explained...
		2.
		3.
		4.
		5.
		6.
		7.
		8.
		9.
		10.
		11.
		12.
	200-202	Conclusion, & the example of "Artist's shit"

Ch. 9—Some Aesthetic Values—Caps_____

203-206	Universality
206-212	Rhapsodies of smell?
212-219	Rhapsodies of sound

Ch. 10—Greatness in the Arts—Caps_____

220-221	Artistic vs. other pleasures
221-222	To Mount Everest?
223-226	1. Arts not social
226-229	2. Arts not just crafts
229-232	3. Arts not religious/moral/political
232-235	4. High-Art & individuality
236-237	Greatness and...
	1. Complexity
237-239	2. Serious content
239-240	3. Purpose
240-243	4. Distance
243	Ecstasy

Afterword

248	Final paragraph; (Review Introduction as well)
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Name *(last.first)*: _____

Email _____

Attend one of the 2 Virtuosi Concerts offered, pre-paid by the Psychology Dept. *(See Brochure.)*

Indicate your availabilities on the right.

1. I would like most of you to attend Sat/Oct 14, 7.30pm Available? Yes____; No____.
2. If you cannot, our alternate is Sat/Nov 4, 7.30pm Available? Yes____; No____.

Submit in 4L41 Drop-Box, by this Monday, NOON

PSYCARTS TOPICS FOR MAJOR ESSAY:

Submit pp 15-16 by noon, MONDAY, in Assignment Drop-Box, 4L41

Name (last/first): _____

Email: _____

A) **CIRCLE** the numbers of **four** topics of primary interest for your major essay.

B) Then **RANK** them from 1 to 4 in order of preference.

<u>Rank</u>	<u>Topic:</u>
_____	1. Measuring creativity in the arts
_____	2. Artistic virtuosity and expertise: Talent vs. Practice
_____	3. Assessing musical and/or artistic talent
_____	4. The developmental role of play and pretend play in adult arts interests/talents
_____	5. Love of fiction (stories, novels, film)
_____	6. Music therapies
_____	7. Art therapy and drama therapy
_____	8. The developmental origins of musicality
_____	9. Dance and movement therapy
_____	10. The relationship between music and spoken language
_____	11. The development and meaning of children's drawings
_____	12. Art and emotion
_____	13. Music and emotion
_____	14. Acquired Savant Syndrome (especially for art/music)
_____	15. Faces: The brain and beauty
_____	16. Art and illusion
_____	17. Sign language and artistic expression
_____	18. Neuro-aesthetics
_____	19. Other? (<i>Indicate</i>) _____

