

**PsycArts Course Syllabus, 2018:** *PSYC-4025.Topics in Psychology  
Psychology And The Arts (aka PsycArts)*

**Prof. H. Strub**

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

**E-mail:** From [Only from your UW Webmail address]

To: [h.strub@uwinnipeg.ca](mailto:h.strub@uwinnipeg.ca)

Subject: PsycArts-Your Name-Topic Code (eg, D3; S9)

**Assignment Drop-Box:** Outside Rm. 4L41

**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) **Note - Full attendance is required; it is inappropriate to schedule medical, work-related or other appointments at class-times.**

**PsycArts Course Objectives:**

1. *The Arts and Human Nature:* To understand why Homo Sapiens is... “A species obsessed with creating artistic experiences with which to amuse, shock, titillate, and enrapture ourselves.” (Dutton, p. 2)
2. *What is art?* Range = from “trash entertainment” to culturally enduring “High Art”
3. *Neuroaesthetics:* To introduce you to a new field on the brain and beauty.
4. *The Seminar Experience:* To enjoy an intellectually rich learning opportunity to express yourself.
5. *Weekly Written Assignments:* To develop incisive writing skills.
6. *The Major Essay (main course objective):* To learn how to research, write and present a review of the empirical literature on a PsycArts topic, with the aid of individualized tutorials.

**A. Required Texts:**

1. Denis Dutton, *The Art Instinct* [For emails: Subject Line Topic Code=D ( eg, D3)]
2. Oliver Sacks, *Musicophilia* [For emails: Subject Line Topic Code=S (eg, S9)]

**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 all at the instructor’s discretion.*

**C. Grade Components:**

1. 20% Seminar Engagement
2. 30% Weekly Written Mini-Reports (in lieu of tests or quizzes)
3. 50% Major Essay

## D. The Three Grade Components Explained:

### 1. **Seminar Engagement – 20%:** - 11 sessions; 100% attendance is required

**a. The Seminar Experience – 10%:** Do you help create a compelling seminar for all? I will award up to 100 points in each of 9 sessions based on your overall active engagement with the seminar experience. I shall judge whether you appear to have come to the seminar prepared to contribute – *i. as a presenter* creating a “teachable moment” (Sec. L, #1-4); and, *ii. as a discussant/ questioner* interactively engaged with the oral presentations of your peers (ie, not as a passive listener).

**b. Peer Evaluation – 10%:** Designed to minimize favoritism (in a.) *i.* In Sessions 2-9, you rank your peers (*merely as high/middle/low*) using your own criteria; I translate your averaged rank by the class into a score out of 100; *ii.* For the final two sessions (10-11), you rate, on a normal grade scale (p. 1); I take the median rating (to avoid crazy outliers). *Obviously, you must not leave early in order to submit your evaluations at the end of the class, and thereby avoid a 50% penalty to your score out of 100.*

### 2. **Brief, Weekly, Written Mini-Reports – 30%:** (In lieu of tests or quizzes)

These are brief and informal. They help to build writing confidence and competence for your major essay, and to minimize writer’s block. Each is merely 1-2 paragraphs in length. You must interpret and capture the essence of the chapter while reflecting/assimilating the chapter title. Always open with: “**The main point of this chapter is...**”. Illustrate to illuminate. Conclude with an impactful recapitulation. Be concise, informative and interesting, not thorough!! Best Criterion: Could a friend understand what the author was intending without reading the chapter? Could s/he actually discuss it with you? *All mini-reports must be submitted on time, on the day/time indicated. Please do not be late.*

a. *Sacks Chapters: Due on Mon. by 8 pm, pre-seminar* @100 points

b. *Dutton Chapters: Due on Wed. by 11 pm, post-seminar* @ 200 points (see Sec. L, 2d)

c. *Psycartsfest Evaluation: Due Thurs. by 9 pm, post-fest* @100 points (pass/fail)

d. *Virtuosi Concerts Review: Due Sun. by 11pm, post-concert* @100 points (pass/fail)

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

-- Grade Calculation: Students’ total points are rank ordered. The student with the most points serves as the anchor and gets full marks (30%)!! Formula: Your grade = Your Points/Anchor Points x 30%.

-- Submission Procedures:

a. *Only from:* your UW webmail: Only on date due (not earlier, please).

b. *Subject Line:* PsycArts; your name; Topic Code (e.g., D#3, or S#4)

c. *Text:* In the body of the email, with 12-point font; not as an attachment. Thus, I can simply click REPLY with my grade and comments (IN CAPS). Be sure that your text always begins with the chapter number and title. Where there is more than one chapter, include all of it in same email.

**3. Major Essay – 50%:** *Purpose:* It’s a critical review of the recent empirical research on an arts topic (p.14). It is the primary objective of this course! You examine the research and eschew most theory, philosophy and speculative accounts, including most elaborations from evolutionary psychology. You will acquire journal-quality science-writing style by mimicking the Introduction in your research articles – summarizing just enough detail, in short sentences, to describe what was done and what was found, and what was measured and how. My tutorials will help you. *Tips: To avoid deadly writer’s block, start writing immediately after reading your 1<sup>st</sup> article. Begin with a sketchy essay outline of main topics. Revise continuously after each article. Don’t wait till you’ve read everything!!! P.S. Write your Introduction last!*

**a. Tutorials for the Essay – 10%; Monday, Friday, or Wednesday after class (see Sec. J).**

*Purpose: To guide progress on your essay via individualized mentoring. You are responsible for scheduling approximately 5-7 meetings with me, at least every 2 weeks. Most are very brief, except when correcting drafts. My evaluation is based on your preparation for each meeting. *First Meeting:* Selection of M.E.#1 and #2. Always print out hard copies of abstracts, article, drafts and outlines, 1-sided, 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. To facilitate teachable moments for the class, I also expect to critique a draft of your powerpoints for M.E. #1 and #2, as well as for your final oral presentation (M.E.#3), at least 1 week before each oral. P.S. Update your References weekly to show me.*

**b. Essay-Oral - M.E.#3 – 10%:** This is your last chance to create a smashing, impactful and memorable teachable moment – with my tutorial help. A 1-page outline is also required as a class handout, which I will critique with your powerpoint slides at least one week before your talk.

**c. The Written Essay – 30%:** APA-style and format, especially for citations and references; about 9-12 pages; 12-point font, double-spaced; 1-inch margins all around. No separate title page, please.  
-- **Essay Submission:** Two copies: **a.** electronic (as a WORD attachment), with title in Subject line;  
**b.** paper copy along with the prior red-inked draft - in an envelope, deposited in the Psychology Department Drop-Box outside of 4L41. **Due by Thursday, Dec. 5, noon.**

**E. PsycArtsfest - A Re-Creative Retreat:**

1. *Purpose:* To inspire and foster your creative imagination, via an original, group aesthetic encounter.

2. *Date/Time/Place:* **Wed., Nov. 7, 6-10 pm**, 205 Lockwood St. - (no class at 1:30).

3. *Agenda:*

a. Arrive ontime, 5.45-5.50pm, for a preliminary glass of wine or other.

b. 6pm sharp – Pizza+. (*Dietary or liquid restrictions? Let me know asap.*)

c. 7pm – Seminar – No powerpoints! (*Rankings immediately following, as usual*).

d. 8-10pm - Performance (*free expression; no assessment*): We will each of us volunteer to perform something, or display artwork, all in consultation with me at a tutorial meeting in October. *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 by Friday, Nov. 2.)

4. *Goals:* Fun, discovery and appreciation of our normally hidden artful depths.

5. *Applause:* In abundance.

6. *Informal PsycArtsfest Evaluation:* What is the value of our “fest” for a serious Honours course? Was it worthwhile, and why? Could it be improved? Is Prof. Strub-the-Scientist deluded? Should it be dropped from the course in the future? Let me know all your thoughts as a “Reflection Paper” of 1-2 paragraphs. **Due:** On or before the following day, Thursday, by 11pm (*while it’s still fresh*) @ 100 points (*pass/fail*).

**F. Virtuosi Concerts Review:** You are invited as my paid guest, compliments of the Psychology Department, to one Virtuosi Concert (Sat., 7.30pm; Oct. 20 or Nov. 30),. Write a brief review as a “Reflection Paper” of 1-2 paragraphs. **Due:** On or before the following day, Sunday, by 11pm (*while it’s still fresh*), @100points (*pass/fail*).

### G. Example of Grade Calculation for Joe the PsycArtist

1. 20% Seminar Presentation:

	Points	%
a. Seminar Experience (10%)	925/(1100)	9.0%
b. Peer Rankings (10%)	950/(1100)	9.5%
c. Total = a+b	18.5%	

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. 50% Major Essay

a. Tutorials (10%)		8.4%
b. Oral (10%)		9.0%
c. The Paper (30%)	A; 87% @ 30%	26.1%
d. Total = a+b+c		43.5%

4. Final Grade = 1c + 2e + 3d = 18.5 + 27.7 + 43.5 = 89.7 = A+ (Congrats to Joe!)

### H. Your Private PsycArts Journal (recommended)

1. Buy a suitable bound journal for your course notes/readings/ideas/and prof's points.
2. PsycArts should interact with your everyday experiences. **Beauty and art are all around you** - in faces and bodies, in social interactions and flirtations, in nature, in architecture and decoration, in film, TV, photography, literature, etc. **Record questions and curiosities** which arise as you observe the world with fresh-mind. Think scientifically about how to ever measure artistic experiences. Perhaps an idea for your Hons.Thesis may emerge?
3. *ASSAIL* us 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.

**I. Seminar Schedule:** (Note: Nov. 9 - Deadline for withdrawal without academic penalty)

Wk.	Date	Theme	D.#	S.#
1	Sept. 5	A Darwinian Theory of Beauty	YouTube	
2	Sept. 12	Overview; Landscape	Intro; 1	Preface; 1, 2, 3
3	Sept. 19	Art & Human Nature	2	4, 8
4	Sept. 26	What Is Art?; Art Across Cultures	3, 4	16, 20
5	Oct. 3	Art & Natural Selection [+ GRP. A - ME #1]	5	25, 29
6	<b>Oct. 7-13, 2018—Reading Week</b>			
7	Oct. 17	Love of Fiction [+ GRP. B - ME #1]	6	24, 27
8	Oct. 24	Sexual Selection [+ GRP. A - ME #2]	7	15, 18
9	Oct. 31	Creation & Re-creation [+ GRP. B - ME #2]	8	12, 13
10	Nov. 7 6-10 pm	PsycArtsfest. + Some Aesthetic Values (no 1.30 class)	9	5, 6
11	Nov. 14	What Makes It Great?	10	7, 19
12	Nov. 21	GRP. A – M.E.#3 @25 min.	-	-
13	Nov. 28	GRP. B – M.E.#3 @25 min. -Then, postclass to Rm. 4L28 for passing-out ceremonies (c. 45 min.)		
<b>Dec. 5, noon</b>		<b>Major Essay (M.E.) due</b>		

**J. Tutorial Schedule:**

1. **Sept. 7** - by Friday noon; submit **“3 assignments”** (see below)
2. **Sept. 12** - a. Essay and **GRP. A/B** assigned in class ;  
b. Schedule 1st tutorial meeting: **Monday, Friday, or Wednesday after class.**
3. **1<sup>st</sup> meeting:** M.E.#1: Bring reference list, abstracts, and 1-2 articles – PRINTED, 1-sided.  
a. **GRP. A** – By Sept. 21: b. **GRP. B** – By Oct. 5
4. **2<sup>nd</sup> meeting:** M.E.#2 + Preliminary essay outline; more articles – PRINTED, 1-sided.  
a. **GRP. A** – By Oct. 15; b. **GRP. B** – By Oct. 19
5. You are now well on your way. Continue every 2 weeks (or weekly) as our schedules permit.
6. **By Nov. 2:** Rough 1<sup>st</sup> draft + outline – all students.
7. **Nov. 8-30:** 2<sup>nd</sup> and 3<sup>rd</sup> drafts: I invite you to meet with me weekly to help build a stronger paper.
8. **Nov. 12-20** – M.E.#3 Orals: Bring your powerpoints and a draft of your outline-handout;  
a. **GRP. A** – Nov. 12-20; b. **GRP. B** – Nov. 19-27 --- (or earlier)
9. **Nov. 30:** Final Day for a scheduled tutorial meeting to review a final draft of your essay.

**K. Three Assignments by FRIDAY NOON, Sept. 7:**

- #1. P. 12 – Background/Passions
- #2. P. 13 – Concert availability
- #3. P. 14 - Essay Preferences

## L. Presentations: Creating a “Teachable Moment” – Collaboration, not Competition.

1. **DUTTON:** *As per the Dutton Presentation Guide (Sec. N, appended):*

a. **Chapter Summary:** (See Sec. D2.) Prepare a rough draft before the seminar. Revise for mini-report, reflecting seminar discussion (as warranted), by 11pm (*as per Sec. D2.*)

b. **How to Present:** What is the main point? Illustrate to illuminate. Connect with how this fits the chapter’s main point (and title). Conclude with strong recapitulation about your main point.

*Goal:* In general, describe/explain/recapitulate as necessary for clarity. Typical Duration: 1-2 min.

c. **The Dutton Team:** The Team divides the presenting duties. They know the whole chapter, of course (*see 1a above*), but are especially masters of their small assigned section and how it relates to the chapter’s main point.

d. **Dutton Captain:** Before 1.25pm, the Captain collates all of the team’s powerpoints and downloads a single batch to the computer, to enable smooth continuity and save class time with speedy transitions. **Please cooperate** with your Captain’s requests.

e. **Continuity:** 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 to others, not just waiting with a blank mind for your turn.

Similarly, your final point should be a lead-in to the next section where “*Joe will be showing that...*”.

f. **Final Presenter:** Recapitulates the main idea of the chapter → “*What we have all shown today is that...*” THUSLY, with meaningful recapitulations from multiple voices, an integrated teachable moment is created – for the benefit of the whole class, and your post-seminar mini-report.

2. **SACKS:** Maximum Total Duration: 10 min. Pre-seminar, your mini-report was already submitted. For the seminar, pairs are assigned a chapter, one as the presenter (8 min. max.), and the other as the discussant (2 min. max.) who may provide critique and some supplemental points, time permitting.

i. **Presenter:** Pre-load powerpoint to computer before 1.25pm. Slides: (*See #4b. below*). What’s the main point? Tell the story of the chapter in your own words. Be clear about what each case study is supposed to be revealing to us about the brain and human nature. Be mindful of the chapter title. Conclude with a chapter recapitulation.

ii. **Discussant:** (No powerpoint.) Anything interesting to add or emphasize?

iii. **Collaboration?** Not critical, but definitely helps, if your time allows. (A good show might impress the class.)

3. **Two Articles: (M.E.#1, #2).** (*see Schedule*): In your first tutorial with me (*see Sec. D3a*), we’ll select articles for your two presentations. Maximum Duration: 10 min.

#### **4. Tips on General Presenting Style – Training for the Final Essay Oral:**

- a. In Your Own Words: Presenting is like Improv. It's a performance! Describe/explain with confidence, and a little humour. The main criteria for me are clarity, succinctness and a coherent message which fairly reflects the text. These criteria are more important than thoroughness (which would be too boringly repetitious of the text.). You judge what's important. There is no sin in confessing what you do not understand! Assume it is the author's fault, not yours. It can stimulate discussion. *The worst sin*: Repeating something you don't understand, mindlessly falling back on the author's words. *Mode*: Rehearse being loud, not soft-spoken; Also, be assertive, and mindful of "up-talk" at the end of a statement?! (*Please: Help to correct this annoying valleyspeak error in others, with discretion. Better if it comes from you, not me.*)
- b. Powerpoint: Reading from notes is guaranteed to kill the seminar experience. Focus on only 1-3 points per slide as simple cues – the fewer the better - with very little reading required by the audience or you. Use **extra large font**, and always include the page numbers from the text on each slide. Powerpoint liberates you so that you can talk in your own words, without talking to the screen or monitor. Be mindful of whether you are truly connecting with your class-mates, with good eye contact with them (not the prof!).
- c. Enhance Your Talk: Always check the End-Notes/Footnotes. Whenever feasible, enrich your talk by presenting some of the artwork alluded to by the author, or your own relevant examples - whatever might facilitate an intellectual entertainment. ( However, avoid musical snippets.)
- d. How to Quote: DON'T! But occasionally, when you feel you cannot avoid a quote of a sentence or more, you may read it, *expressively*. Then you must explain the quote in your own words. So your rule of thumb is: *"Do not quote!!"* But if you do, translate and show off!
- f. Rehearse: Be sure to over-prepare by rehearsing your improve style and voice at home.

#### **M. Some University Regulations and Policies:**

##### **1. My Classroom: No food allowed. Drinks ok. Cellphones off. Laptops for notes only; no messaging or checking for messages. Powerpoint setup done BEFORE 1.30pm.**

2. 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](mailto:accessibilityservices@uwinnipeg.ca) to discuss appropriate options. All information about a student's disability or medical conditions remains confidential.

<http://www.uwinnipeg.ca/accessibility>

3. 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](http://www.uwinnipeg.ca/respect)

4. 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>

5. Please read the appropriate items in the Regulations & Policies section of the University Calendar, including Senate appeals and academic misconduct (e.g. plagiarism, cheating)

<http://uwinnipeg.ca/academics/calendar/docs/regulationsandpolicies.pdf>

## **N. The Dutton Presentation Guide**

*P.S. 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.*

*P.S. 2. Also, systemically check End Notes for gems (p. 250 ff.)*

Ch. 1—Landscape & Longing—Caps 1 \_\_\_\_\_ 2 \_\_\_\_\_ 3 \_\_\_\_\_

### **TEAM**

#### **Page**

13-18: Blue landscapes; calendar art, and “atavism” (p. 18)  
19-23: The Savanna Hypothesis  
23-28: Role of Emotions  
*Ch. 1 Final Presenter* \_\_\_\_\_

Ch. 2—Art & Human Nature—Caps 1 \_\_\_\_\_ 2 \_\_\_\_\_ 3 \_\_\_\_\_

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. 2 Final Presenter* \_\_\_\_\_

Ch. 3—What is Art?—Caps 1 \_\_\_\_\_ 2 \_\_\_\_\_ 3 \_\_\_\_\_

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. 3 Final Presenter* \_\_\_\_\_

Ch. 4—Cross-Cultural—Caps1 \_\_\_\_\_ 2 \_\_\_\_\_ 3 \_\_\_\_\_

**TEAM**

**Page**

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 1-min. summary
Ch. 4	<i>Final Presenter</i> _____

Ch. 5—Art and Natural Selection—Caps1 \_\_\_\_\_ 2 \_\_\_\_\_ 3 \_\_\_\_\_

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. 5	<i>Final Presenter</i> _____

Ch. 6—Fiction—Caps 1 \_\_\_\_\_ 2 \_\_\_\_\_ 3 \_\_\_\_\_

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

Cont'd...



**TEAM**

**Page**

192-193	Authenticity and communion with the creator's soul
193-196	The most influential work of art of the 20 <sup>th</sup> 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. 8	<i>Final Presenter</i> _____

Ch. 9—Some Aesthetic Values—Caps1\_\_\_\_\_2\_\_\_\_\_3\_\_\_\_\_

203-206	Universality
206-212	Rhapsodies of smell?
212-219	Rhapsodies of sound
Ch. 9	<i>Final Presenter</i> _____

Ch. 10—Greatness in the Arts—Caps1\_\_\_\_\_2\_\_\_\_\_3\_\_\_\_\_

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
Ch. 10	<i>Final Presenter</i> _____

Afterword

248	Final paragraph; Presenter:_____
	(Re-examine <i>Introduction</i> as well)

**O. 3 ASSIGNMENTS**

**#1. – BACKGROUND/ PASSIONS/ PLEASURES: EMAIL BY FRIDAY, NOON.**

**A. NAME:** \_\_\_\_\_

**B.** Please list the Psychology courses you have *completed* beyond Intro. Psyc., by course number and name.

**C.** What are your professional goals beyond graduation?

**D.** Please describe your “training” and/or background in the arts, and the instrument(s) you can play.

**E. Passions/Pleasures:** What thrills you most, especially in music/art/drama/literature/films/etc., and even in past courses.

**Please organize neatly; single-space; fit all on one page; preferably 12-point font.**

Name *(last.first)*: \_\_\_\_\_

**ASSIGNMENT #2 FOR H. STRUB**

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 20, 7.30pm      Available? Yes\_\_\_\_; No\_\_\_\_.
2. If you cannot, our alternate is Sat/Nov 24, 7.30pm      Available? Yes\_\_\_\_; No\_\_\_\_.

*Submit in Drop-Box outside Rm 4L41, by FRIDAY, NOON*

**#3. H.STRUB -PSYCARTS TOPICS FOR MAJOR ESSAY:  
Submit by noon, FRIDAY, 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.

<b><u>Rank</u></b>	<b><u>Topic:</u></b>
_____	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 therapies
_____	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> ) _____