



Course Outline

PSYCHOLOGY 275 – MUSIC PSYCHOLOGY

Instructor:	Dr. R G Tonks
Office & Contact info	Fisher 308B (250) 370-3308 tonks -at- camosun.bc.ca
Office Hours: 1:00-2:00	Wed 11:30-12:20; Tues & Thurs

Course Description:

This course provides a survey of the study of music and psychology, including the application of traditional domains of psychology to the study of music and our experience of it. Topics covered will include: Music & the Brain, Perception of Music, Music and Human Development & Learning, Social Facilitation & Control, Culture & Ritual, Behaviour & Movement, Wellness & Therapy.

Prerequisites: Psyc 110 or Psyc 130 or Mus 121

Learning Outcomes:

At the end of the course, the student shall:

1. apply the terminology of the topics in music & psychology covered in the course
 2. demonstrate the skills involved in interrelating psychological and musical concepts presented in the course
 3. apply the psychological theories and concepts of the topics covered in the course
 4. understand how musical knowledge and skill are acquired and modified
 5. demonstrate knowledge of psychological process involved in musical experience
 6. recognize and critique the difficulties inherent in psychological research on music
 7. demonstrate skills in presenting research and musical composition to other students
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Course Format: This course is a hybrid of both lecture and seminar with an emphasis on seminar and applied activities in psychology

and music. There will also be an online component through Desire 2 Learn (D2L).

As a survey course it will begin with an overview and "setting the stage" for students to explore topics of their choice within a range of activities and assignments. As a class we will be exploring a wide variety of topics around music and psychology as seen in the [course syllabus](#). The class will meet weekly for three hours during which we will have a mini-lecture, seminar presentations, as well as listening period. Students will be expected to make significant contributions to the class content and activities, including reviews of research, discussion of theoretical topics,. Each class will also include music to share during the listening period as well as discourse on meanings, stories, contexts, and other impressions and interpretations of musical experience.

Students are expected to take responsibility for their own education and do the assigned reading prior to class as the class discussions will be based on the readings. Being prepared for class is important. Good attendance and participation are necessary for learning and to achieve a passing mark.

All written assignments should be typed and submitted on time both in-class and on the D2L website. The instructor reserves the right to refuse or penalize late assignments. Please see me before it is due if you have problems.

Recommended Text: Readings will be varied from the following texts:

Levitin, D.J. (2006). [This is your Brain on Music](#). New York: Dutton.

Optional Texts:

Levitin, D.J. (2008). [The world in six songs](#). New York: Plume.

Specific chapters and sections taken from among these and other sources are listed on the course syllabus.

Students will also search and report on other readings as part of their course activity.

Additional Resources

Parncutt, R. (2006). [The Psychology of Music](http://www-gewi.uni-graz.at/staff/parncutt/musicpsychology.html). <http://www-gewi.uni-graz.at/staff/parncutt/musicpsychology.html>. Retrieved May 12, 2009.

Peretz, I & Zatorre, R. (2009). The cognitive neuroscience of music. Don Mills: Oxford university Press.

Ross, A. (2007). The rest is noise: Listening to the twentieth century. New York: Farrar, Straus & Giroux.

Sacks, O. (2007). Musicophilia: Tales of music and the brain. Toronto: Knopf.

Evaluation:

Seminar Research / Information Sharing	30%
Music Contributions	15%
Project / Paper / Presentation	30%
In-class (15) & Online Discussions (10)	25%
Total	100%

The Seminar Research / Information Sharing portion of the course will occur in each class where students will research specific issues related to the general topics we are covering. For example in the topic of Music and the Brain students will search PSYC-INFO, EBSCO or other *Academic* data bases to find research and theory reviews on such issues as: musicophilia and the brain, synesthesia, tone representation in the auditory cortex, etc. Students will be expected to present a research review on each of the three major sections covered in the syllabus. Each section has two or three topics within it, as such students will present on average once every three weeks. Along with each research review, students are also expected to produce a short (1-page max) handout written in APA style for other members of the class.

Musical Contributions will also be expected from each student per topic in the course. This will include a piece of music to be played in class that suits the topic covered. For example, in the topic of Music and Therapy, students will play a piece of music that has some therapeutic merit or contributes to a therapeutic system using music. These contributions to the class will vary in format, ranging from live performance to you-tube or mp3 clips posted on the [D2L](#) Discussion Board.

Project / Paper / Presentation

Each student will select a topic in the study of music psychology about which they will write a longer research paper or conduct some research. The topics will vary but will remain within the domain of music psychology as covered by the course. Students will submit a topic *outline* by week 5 of the semester in order to ensure clarity and appropriateness of their selected topics. The written paper will be 8-10 page typed double spaced and formatted according to APA style. In addition to the written portion of the project, students will also provide the class with a presentation of their work during one of the last two weeks of class. These presentations also will vary in style and format, but are expected to demonstrate the student's knowledge of their topic in an *Oral* or *Performance-based* format.

Online Discussions and Activities

In supplement to the in-class activities and research sharing there will be continued discussion online through the use of D2L. Here students will be prompted to continue class discussion online as well as to search for, post, and discuss relevant issues. Occasionally a survey or other forms of assessing psychological experience of music will be done through this tool.

Camosun Standard Grading System (GPA)

Percentage	Grade	Description	Grade Point Equivalency
90-100	A+		9
85-89	A		8
80-84	A-		7
77-79	B+		6
73-76	B		5
70-72	B-		4
65-69	C+		3
60-64	C		2
50-59	D	Minimum level of achievement for which credit is granted; a course with a "D" grade cannot be used as a prerequisite.	1
0-49	F	Minimum level has not been achieved.	0

LEARNING SUPPORT AND SERVICES FOR STUDENTS

There are a variety of services available for students to assist them throughout their learning. This information is available in the College Calendar, Registrar's Office or the College web site at <http://www.camosun.bc.ca>

ACADEMIC CONDUCT POLICY

There is an Academic Conduct Policy **which includes plagiarism**. It is the student's responsibility to become familiar with the content of this policy. The policy is available in each School Administration Office, Registration, and on the College web site in the Policy Section.

Syllabus of Topics and Readings

Psyc 275 Winter 2012

Week	Date	General Topics
TIYBOM		
1	Jan 11	Introduction & Overview
Intro		
2	18	History & Music Basics
Chap 1, 2		
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Section I		
3	25	Brain, Perception & Emotions
Chap 3 ,6		
4	Feb 1	(cont'n
...)		
8		
5	Feb 8	Ontogeny & Phylogeny
Chap 7		
(development & evolution)		
6	15	(cont'n ...)
Chap 9		
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Section II		
7	22	Culture, Communication &
Technology		
8	29	(cont'n...)
9	Mar 7	Social Movement & Social
Change		
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Section III		

**10 14 Behaviour &
Movement**

11 21 Arts, Creativity & Expression

12 28 Wellness, Therapy & Healing

13 Apr 4 Project Presentations

14 Apr 11 Project Presentations
