

LSC Use Only No:	LSC Action-Date:	UWUCC USE Only No.	UWUCC Action-Date:	Senate Action Date:
		09-51a.	App 3/2/10	App-3/23/10

**Curriculum Proposal Cover Sheet - University-Wide Undergraduate Curriculum Committee**

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Proposing Department/Unit Psychology	Phone 7-4522

Check all appropriate lines and complete information as requested. Use a separate cover sheet for each course proposal and for each program proposal.

**1. Course Proposals (check all that apply)**

- New Course                       Course Prefix Change                       Course Deletion  
 Course Revision                       Course Number and/or Title Change                       Catalog Description Change

*Current Course prefix, number and full title*

PSYC389 Psychology of Music

*Proposed course prefix, number and full title, if changing*

**2. Additional Course Designations: check if appropriate**

- This course is also proposed as a Liberal Studies Course.                       Other: (e.g., Women's Studies, Pan-African)  
 This course is also proposed as an Honors College Course.

**3. Program Proposals**

- New Degree Program                       Program Title Change                       Program Revision  
 New Minor Program                       New Track                       Other

*Current program name*

*Proposed program name, if changing*

**4. Approvals**

		Date
Department Curriculum Committee Chair(s)	<i>Walter M...</i>	1/5/2010
Department Chair(s)	<i>Ryan Paul</i>	1/5/10
College Curriculum Committee Chair	<i>Anne Kondo</i>	1/29/10
College Dean	<i>Mary...</i>	1/29/10
Director of Liberal Studies *		
Director of Honors College *		
Provost *		
Additional signatures as appropriate: (include title)		
UWUCC Co-Chairs	<i>Gail Sedquist</i>	3/2/10

\* where applicable

Received

2-1-10

Liberal Studies

## Syllabus of Record

### I. Catalog Description

PSYC 389 Psychology of Music	3 class hours
	0 lab hours
Prerequisite: PSYC 101	3 credits
	(3c-0l-3cr)

An overview of theory and research on the psychological foundations of music, including music cognition, music perception, and the social psychology of music.

### II. Course Outcomes

Students will be able to

1. describe the physical properties of sound and the process of transduction.
2. explain cultural and social influences on music cognition.
3. explain the psychological and neuropsychological basis for perception and processing of pitch, harmony, melody, and rhythm.
4. describe factors related to development of musical ability and judge the relative contributions of talent and experience to musical development.
5. identify the psychological factors that influence music performance.
6. summarize the relationships between music and emotion.

### III. Course Outline

#### **Unit One**

A. Origins and functions of music (Total of 4 50-minute academic hours – 4ah)

1. Language, music and emotion – 1ah
2. Music's role in cultural identity, maintenance, and transmission – 1ah
3. Music in everyday life – 2ah

B. Psychoacoustics (Total: 6ah)

1. Physical properties of sound and transduction (3ah)
2. Neural representation and cortical maps of pitch, loudness, and timbre (3ah)

TEST 1 (1ah)

#### **Unit Two**

C. Cognitive models of the foundations of music (Total: 10ah)

1. Rhythm and timing (3ah)
2. Scales and melody (2ah)

3. Harmony (3ah)
4. Role of expectancy (2ah)

TEST 2 (1ah)

### ***Unit Three***

- D. Musical ability (Total: 5ah)
1. Definition and influences (1ah)
  2. Development of ability (2ah)
  3. Atypical ability – savants, disorder with musical disabilities, and musical disorders (2ah)
- E. Performance (Total: 5ah)
1. Characteristics of expertise (1ah)
  2. Performance anxiety (2ah)
  3. Performance enhancement (2ah)

TEST 3 (1ah)

### ***Unit Four***

- F. Emotion and music (Total: 5ah)
1. Listener's responses to music (2ah)
  2. Emotion regulation (1ah)
  3. Relationship between music structure and emotion (2ah)
- G. Social psychology of music (Total: 4ah)
1. Music preference and personal characteristics (2ah)
  2. Music and social influence (2ah)

FINAL EXAM: TEST 4

## **IV. Evaluation Methods**

Course grade will be based on scores on examinations, assignments and quizzes. There will be four examinations each worth 50 points, one for each unit. The exams will consist of multiple choice and short answer questions. There will be 16 assignments, four per unit and each worth 10 points. These assignments will consist of questions that require a brief essay answer and are designed to require critical thinking and information integration across the lectures and reading assignments. Finally, there will be eight 5-point on-line quizzes, two for each unit. These quizzes are designed to enhance learning rather than provide a rigorous method of evaluation. Each quiz will consist of 10 to 20 multiple choice questions. Students will be permitted to take the quiz an unlimited number of times and only the highest grade will be recorded. Immediate feedback will be provided for the quiz so the student can identify areas of weakness.

## **V. Grading Scale**

There are 400 points for the course (200 for the four exams, 160 for the 16 assignments, and 40 points for the eight quizzes). Grading Scale: A – 90-100% (360-400 points); B – 80-89% (320-359 points); C – 70-79% (280-319 points); D – 60-69% (240-279 points); F < 60% (0-239 points).

## VI. Attendance Policy

Although there is no formal attendance policy, student learning is enhanced by regular attendance and participation in class discussions.

## VII. Required textbooks, supplemental books and readings

Radocy, R. E., & Boyle, J. D. (2003). *Psychological foundations of musical behavior*. (4<sup>th</sup> ed.). Springfield, IL: Charles C. Thomas.

Levitin, D. J. (2006). *This is your brain on music: The science of a human obsession*. New York: Penguin.

## VIII. Special resource requirements

There are no special resource requirements.

## IX. Bibliography

- Broughton, M., & Stevens, C. (2009). Music, movement and marimba: An investigation of the role of movement and gesture in communicating musical expression to an audience. *Psychology of Music, 37*, 137-153.
- Deutsch, D. (1999). *The psychology of music*. (2<sup>nd</sup> ed.). San Diego: Academic Press.
- Deutsch, D., Dolson, M., & Henthorn, T. (2004). Absolute pitch, speech, and tone language: Some experiments and a proposed framework. *Music Perception, 21*, 339-356.
- Fedorenko, E., Patel, A., Casasanto, D., Winawer, J., & Gobson, E. (2009). Structural integration in language and music: Evidence for a shared system. *Memory & Cognition, 37*, 1-9.
- Hargreaves, D. J., & North, A. C. (1997). *The social psychology of music*. New York: Oxford University Press.
- Huron, D. (2006). *Sweet anticipation: Music and the psychology of expectation*. Cambridge, MA: MIT Press.
- Juslin, P. N., & Sloboda, J. A. (2001). *Music and emotion: Theory and research*. New York: Oxford University Press.
- Kenny, D. T. (2005). A systematic review of treatments for music performance anxiety. *Anxiety, Stress, and Coping, 18*, 183-208.
- Mithen, S. (2006). *The singing Neanderthals: The origins of music, language, mind, and body*. Cambridge, MA: Harvard University Press.
- Parncutt, R., & McPherson, G. E. (2002). *The science and psychology of music performance*. New York: Oxford University Press.
- Sacks, O. (2007). *Musicophilia: Tales of music and the brain*. New York: Alfred A. Knopf.
- Schellenberg, E. G. (2004). Music lessons enhance IQ. *Psychological Science, 15*, 511-514.

## Course Analysis Questionnaire

### Section A: Details of the Course

- A1 This course is designed as an elective for majors and minors in psychology. Psychology majors are required to take two electives in psychology; minors are required to take four electives. The material cannot be incorporated in to an existing course because of its breadth (topics are related to content of several courses, for example development, sensation and perception, and social psychology) and specificity (many of the topics are not typically addressed in other courses, for example development of absolute pitch, the tritone paradox and Shepard tones, what properties of musical compositions and characteristics of the social context are related to emotion).
- A2 This course does not require changes in the content of existing courses or program requirements.
- A3 Psychology of Music was offered as an honors program seminar (PSYC480) in the 2006 spring semester. Fifteen students were enrolled. It was also offered as an on-line special topics course (PSYC481) in the 2009 summer session; 15 students were enrolled.
- A4 This course is not intended to be a dual-level course.
- A5 This course cannot be taken for variable credit.
- A6 Similar courses are offered at the following universities:  
 University of Oregon: PSY 410 The Psychology of Music  
<http://psychweb.uoregon.edu/courses/musicbrain>  
 University of Minnesota: PSY 4032 Psychology of Music  
<http://onestop2.umn.edu/courses/courses.jsp?designator=PSY&submit=Show+the+courses&campus=UMNTC>  
 University of California – Davis: PSYC 136 Psychology of Music  
<http://registrar.ucdavis.edu/UCDWebCatalog/programs/PSC/PSCcourses.html>  
 University of Texas at Austin: PSY341K Cognitive Psychology of Music  
<http://homepage.psy.utexas.edu/homepage/class/Psy341K/Gilden/syllabus.htm>
- A7 The content and skills of this course are not recommended or required by any professional society, accrediting authority, or external agency.

### Section B: Interdisciplinary Implications

- B1 This course will be taught by one instructor.
- B2 This course does not overlap with any other at the University (see Appendix).
- B3 This course is not cross-listed.
- B4 Seats will be made available to qualified students including those in the School of Continuing Education.

### Section C: Implementation

- C1 No new faculty member is required to teach this course. When the course is taught during the summer, there would be no impact on current schedules. The Department has added faculty in the last three years so that we are, for the first time in a decade, at full complement. This permits us to offer a full selection of required courses as well as electives. The additional courses will have the effect of reducing or eliminating waiting lists and decreasing time to graduation. Should the course be taught during the regular semester, it could alternate with other electives.
- C2 No additional new resources are required.  
 a. Existing classrooms with multimedia equipment are adequate.  
 b. No new equipment is necessary.

- c. This is not a laboratory course so no laboratory supplies or other consumable goods are required.
  - d. Library holdings are adequate.
  - e. No special travel funds are required.
- C3 This course is not grant funded.
- C4 The course will typically be offered once a year during the summer.
- C5 One section will be offered at a time.
- C6 Approximately 35 students will be accommodated for this course. This number is typical for upper level electives in the department.
- C7 No professional society recommends enrollment limits or parameters for a course of this nature.
- C8 Approval as a distance education course is being requested at this time.

**Section D: Miscellaneous**

No additional information is necessary.