



UNSW
THE UNIVERSITY OF NEW SOUTH WALES

**Arts and
Social Sciences**

CRICOS PROVIDER No: 00098G

SCHOOL OF EDUCATION

SCHOOL OF THE ARTS AND MEDIA

COURSE OUTLINE

GENT0508: Music on my Mind

EDST2092: Psychological Perspectives on Music Education

MUSC3102: Psychology of Music

Semester 1, 2015

STAFF CONTACTS

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COURSE INFORMATION

Credit Points: 6

Course Summary

Music psychology asks questions about music cognition and behaviour:

- Why can music move us to tears or to feelings of ecstasy?
- What is the relation between music, sex and cheesecake?
- Can music make you smarter, and what is the Mozart Effect?
- How do people learn music and become musicians?

These and related questions are addressed through examination of music psychology and education, and the critical evaluation of the student's own musical tastes, preferences, beliefs and behaviours. Students will develop a critical understanding of music they listen to every day, and gain insights into what it is like to be a musician.

Course Aim

For students to gain an understanding of psychological aspects of music perception, cognition, production, and skill acquisition.

Learning Outcomes

By the end of the course, students will be able to:

1. Explore the way musical abilities are defined from a psychological point of view including the debate on their evolutionary sources;
2. Identify the sources of their preferences for music and compare those with that of others;
3. Know the sources and ways in which musical ability is attained, and compare these with folk psychological and intuitive understandings;
4. Understand why many students initiate and sustain involvement in music learning, while others drop out inexplicably;
5. Understand from a psychological point of view issues related to becoming and being a musician.

Teaching Strategies

The course will be presented through face-to-face lectures, face-to-face tutorials (Wks 2-5) and online tutorials (Wks 8-11). Lectures are the core teaching method used for delivering content, while tutorials are designed to deepen understandings about lecture content and to learn by reflecting on one's own musical preferences and tastes, as well as interacting with other class members in discussions and debates.

Graduate Attributes

2. An in-depth engagement with the relevant disciplinary knowledge in its interdisciplinary context will be developed through lectures and readings, with engagement being further developed and demonstrated through online tutorial assignments.
3. The capacity for analytical and critical thinking and for creative problem-solving will be developed in lectures, and be the focus of an assignment where students are to prepare responses to dilemmas and questions raised by parents regarding the psychological benefits of music learning.
6. The capacity for enterprise, initiative and creativity will be developed by asking students to track and analyse their music listening habits, and to compare these with the research literature. The selection of music items will be where students have opportunity to identify creatively and use their enterprise and initiative.
9. The skills required for collaborative and multidisciplinary work will be developed through group interactions with clear ground rules through online tutorials, with topics that are necessarily multidisciplinary, as science and arts intersect through music psychology.
12. The skills of effective communication will be developed through lecture time interactions, and with a scholarly focus during online tutorials, where students interact with each other while demonstrating the ability to digest the views and research of others, and present their own.

Information for SAM students

Essential information for SAM students can be found at <https://sam.arts.unsw.edu.au/students/resources/policies-guidelines/>

ASSESSMENT

Further information about individual assessment tasks can be found on the Moodle site for this course.

Assessment	Date assessed	Weight	Grad Attributes
1. Tutorial Tasks	Continuous	60%	9, 12, 6, 3
2. Quizzes (2)	Week 7 and Week 13	40%	2, 3

1. Tutorial Tasks (60%)

Online tutorials involve a range of activities designed to help facilitate learning of lecture material, discuss and debate various issues and themes that arise throughout the course, experience and understand the research process, and to clarify any questions about assigned readings. Contributions to tutorials are assessed through various tasks. The tasks are listed in the Course Schedule and will be available each week on Moodle.

2. Quizzes (40%), Thursday Week 7 and Week 13

Two online quizzes will take place, one in Week 7 and one in Week 13. The quizzes will be based on the lecture material and associated readings. Each is worth 20%. They will take the form of a take-home exam, where you will be provided a window of time (e.g., 24 hours) to complete the quiz. The quiz will include multiple choice and short-answer questions.

Academic Honesty and Plagiarism

The regular policies of the University apply.

For more information visit <https://student.unsw.edu.au/plagiarism>

You are assumed to have an understanding of the university's plagiarism policy. Students involved in plagiarism will have action taken against them.

COURSE SCHEDULE

Week	Lecture Topic <i>Complete readings before the lecture (access via Moodle or UNSW library)</i>	Tutorial Activities <i>All activities must be completed before the lecture (e.g., Week 2 activities must be completed before the lecture on Friday in Week 2)</i>
1	Introduction to the course Music, sex and cheesecake: The origins of music Davidson, J. W., & Garrido, S. (2014). <i>My life as a playlist</i> . Perth: UWA Publishing. <u>Chapter 2</u> : 'Why does music touch us?' (pp. 25-45)	<i>No tutorial</i>
2	'The minor fall and the major lift': Music and emotion Thompson, W. F. (2009). <i>Music, thought, and feeling: Understanding the psychology of music</i> . Oxford: Oxford University Press. <u>Chapter 6</u> : 'Music and Emotion' (pp. 119-150)	Attend Listening Lounge* on Mon 9 March Complete 2 online surveys (see Moodle), including reflective diary (200 words) *Listening Lounge is a face-to-face activity related to music psychology and the course, running on Mondays for four weeks (Wks 2-5). Session times are booked via Moodle.
3	Personality and music preference Rentfrow, P. J. (2012). The role of music in everyday life: Current directions in the social psychology of music. <i>Social and Personality Psychology Compass</i> , 6(5), 402-416.	Attend Listening Lounge on Mon 16 March Complete 1 online survey (see Moodle) and 1 face-to-face study** **The 1 hour face-to-face study will run from 16-20 March (Wk 3 only) and will include the reflective diary (200 words). Session times are booked via Moodle.
4	The musical mind: Music and cognition Stevens, C. J. (2012). Music perception and cognition: A review of recent cross-cultural research. <i>Topics in Cognitive Science</i> , 4(4), 653-667.	Attend Listening Lounge on Mon 23 March Complete 2 online surveys (see Moodle), including reflective diary (200 words)
5	<i>No lecture (Good Friday public holiday)</i>	Attend Listening Lounge on Mon 30 April Complete 2 online surveys (see Moodle), including reflective diary (200 words)
<i>Mid-semester break</i>		
6	The musical brain: Neuroscience perspectives Revision for Quiz 1 Tan, S. L., Pfordresher, P., & Harré, R. (2010). <i>Psychology of music: From sound to significance</i> . New York: Psychology Press. <u>Chapter 4</u> : 'Neuroscience and music' (pp. 53-70) [UNSW ebook link: http://bit.ly/1uxs2zY]	<i>Revise for Quiz 1</i>

7	<p>Musical development across the lifespan: Prenatal, infant, childhood, and adolescent musical development</p> <p>Parncutt, R. (2006). Prenatal development. In G. E. McPherson (Ed.), <i>The child as musician: A handbook of musical development</i> (pp. 1-31). Oxford: Oxford University Press.</p>	Complete Quiz 1 on Thursday 23 April
8	<p>Musical talent Biographical approaches to studying how people become musicians</p> <p>Howe, M. J. A., Davidson, J. W., & Sloboda, J. A. (1998). Innate talents: Reality or myth? <i>Behavioral and Brain Sciences</i>, 21, 399-442.</p>	Complete online survey based on musical experiences and motivation (to be discussed in Wks 11-12)
9	<p>Practice makes perfect: The deliberate practice approach to understanding musical expertise Limitations on the deliberate practice approach and contemporary debates about the nature of expertise</p> <p>Ericsson, K. A., Krampe, R. T., & Tesch-Romer, C. (1993). The role of deliberate practice in the acquisition of expert performance. <i>Psychological Review</i>, 100, 363-406.</p> <p>Hambrick, D. Z., Oswald, F. L., Altmann, E. M., Meinz, E. J., Gobet, F., & Campitelli, G. (2013). Deliberate practice: Is that all it takes to become an expert? <i>Intelligence</i>. doi: 10.1016/j.intell.2014.04.001</p>	Complete online discussion in Moodle
10	<p>Perfect practice makes perfect: How the quality of musical practice makes a difference in the acquisition of musical skills The motivational constraint and how to address it</p> <p>McPherson, G. E. (2005). From child to musician: Skill development during the beginning stages of learning an instrument. <i>Psychology of Music</i>, 33, 5-35.</p>	Complete online discussion in Moodle
11	<p>The motivational constraint (continued)</p> <p>Evans, P. (2015). Self-Determination Theory: An Approach to Motivation in Music Education. <i>Musicae Scientiae</i>. doi: 10.1177/1029864914568044</p>	Complete online discussion in Moodle
12	<p>Summary of musical training and development Revision for Quiz 2</p>	Revise for Quiz 2
13	No lecture	Complete Quiz 2 on Thursday 4 June

EXPECTED RESOURCES FOR STUDENTS

Resources regarding School Policy and Essential Information for SAM students can be found at <https://sam.arts.unsw.edu.au/students/resources/policies-guidelines/> This document lays out the default position for student matters regarding MUSC3102 and GENT0508 courses. EDST2092 should refer to General Information, School Policies and Procedures (pdf) at <https://education.arts.unsw.edu.au/students/courses/course-outlines/>

The online components of the course will all be administered using Moodle. Moodle can be accessed via myUNSW (<https://my.unsw.edu.au/>).

Please remember that attendance at face-to-face components of the course is required, and substituting recordings for actual attendance at lectures is time-consuming, difficult, boring, and violates the attendance policy. We make every attempt to make lectures enjoyable and engaging, and we take your feedback about them seriously.

Recommended resources

Readings for each week are listed in the Course Schedule and will be made available in Moodle or through the UNSW library.

Hallam, S., Cross, I., & Thaut, M. (Eds.). (2009). *The Oxford handbook of music psychology*. Oxford: Oxford University Press. [UNSW ebook link: <http://bit.ly/1v15gGw>]

Juslin, P. N., & J. A. Sloboda (Eds.). (2010). *Handbook of music and emotion: Theory, research, applications*. Oxford: Oxford University Press. [UNSW ebook link: <http://bit.ly/1CwQS9B>]

Tan, S. L., Pfordresher, P., & Harré, R. (2010). *Psychology of music: From sound to significance*. New York: Psychology Press. [UNSW ebook link: <http://bit.ly/1uxs2zY>]

Thompson, W. F. (2009). *Music, thought, and feeling: Understanding the psychology of music*. Oxford: Oxford University Press. See Chapters 2 & 4-8. **Copies of this book are available in the UNSW library High Use Collection.** [call number 781.11/59]

Thompson, W. F. (Ed.). (2014). *Music in the social and behavioral sciences: An encyclopedia*. Thousand Oaks, CA: Sage Publications. [UNSW ebook link: <http://bit.ly/1E7wexR>]

Other recommended websites and resources will be posted on Moodle and suggested during lectures.