

UBC Psychology PSYC 208 2020 W Term 2 Syllabus

1. Course Description

Music is everywhere. Many people wake up to a musical alarm, encounter it in elevators and stores, and select special playlists for workouts, dates, or studying. Music is a part of religious ceremonies, weddings, and sports events. The question of why it is such a big part of our lives is hotly debated but contemporary psychology knows a lot already about how music intersects with our society, the way it influences us when we grow up and age, and what it may tell us about what we are like and what we know. This course will not only illustrate how music is relevant to social, developmental, and personality psychology, but also include content on music cognition and the biological underpinnings of music listening.

1.1 Course Instructor

Your course instructor for PSYC 208 004 is Dr. Anja-Xiaoxing Cui. She is a postdoctoral fellow at the School of Music. She received her Ph.D. in Psychology at Queen's University. You can email her at anja.cui@ubc.ca. Office hours will be held on Tuesdays, from 11 am to 12 pm Pacific. You can also arrange a meeting at another time to accommodate the time zone you are in – please include the course code in the subject line when emailing her.

1.2 Course Teaching Assistant

Your teaching assistant for PSYC 208 004 is Lucas Calderhead. You can email him at lmcubc@student.ubc.ca. Office hours will be held on Wednesdays, from 9 am to 10 am Pacific. Access the link to office hours via the Zoom tab of the PSYC 208 004 Canvas site.

1.3 Course “Mentor”

If you have questions or concerns you would rather not bring directly to the instructor or teaching assistant you can reach out to Taylor McKee via tmckee01@student.ubc.ca. Taylor took this course last year and should be able to point you in the right direction and is able to liaise with the course instructor as an “outside observer”.

2. Learning Objectives

At the end of this course you will have gained an overview of the field of music psychology. Through weekly assignments you will also learn to critically read journal papers and synthesize information.

3. Course Format

This course takes place online weekly, on Wednesdays, from 4 pm to 7 pm Pacific. Please access the course via the Zoom tab of the PSYC 208 004 Canvas site.

4. Course Evaluation

60%: 10 online quiz assignments each worth 6%, due before the lecture (4 pm Pacific on Wednesdays – see Section 5 for specific due dates). You will be asked to summarize and synthesize the assigned reading prior to each week so make sure you read the papers before doing the quiz (see section 5 of this syllabus for a breakdown of readings by week). These assignments are meant to prepare you to think about music psychology research in a systematic manner – something you will be asked to do in the final exam. Please access these quiz assignments via Canvas. Your two lowest assignment grades will be dropped. This means that you can miss up to two of these assignments without penalty. Note, that if you have added the course late, unfortunately the two “freebies” are used on the first two weeks.

5%: 1 one-page reflection paper worth 5%. You will be asked to attend an online music show (of your choice – there many free live streams, and some via paid subscription services, e.g., Netflix). In your paper, describe the show (2% of your total grade) and relate your experience to this course by describing how your experience may illustrate any of this course’s topics (3% of your total grade). Please submit via Canvas by April 7 2021.

35%: 1 final online, open-book exam quiz worth 35%. The exam will consist of multiple-choice and open-ended questions. The exam is meant to assess the knowledge and transferrable skills you gained from this course. This includes the papers you were assigned to read as well as the lectures. Note that some critical information may not appear on the lecture slides. You will have 24 hours to complete this final exam via Canvas on TBA.

4.1 Academic Integrity

Please read carefully through the “Psychology Department’s Position on Academic Misconduct”:

Cheating, plagiarism, and other forms of academic misconduct are very serious concerns of the University, and the Department of Psychology has taken steps to alleviate them. In the first place, the Department has implemented software that can reliably detect cheating on multiple-choice exams by analyzing the patterns of students’ responses. In addition, the Department subscribes to TurnItIn – a service designed to detect and deter plagiarism. All materials (term papers, lab reports, etc.) that students submit for grading will be scanned and compared to over 4.5 billion pages of content located on the Internet or in TurnItIn’s own proprietary databases. The results of these comparisons are compiled into customized “Originality Reports” containing several sensitive measures of plagiarism; instructors receive copies of these reports for every student in their class.

In all cases of suspected academic misconduct the parties involved will be pursued to the fullest extent dictated by the guidelines of the University. Strong evidence of cheating or plagiarism may result in a zero credit for the work in question. According to the University Act (section 61), the President of UBC has the right to impose harsher penalties including (but not limited to) a failing grade for the course, suspension from the University, cancellation of scholarships, or a notation added to a student’s transcript.

All graded work in this course, unless otherwise specified, is to be original work done independently by individuals. If you have any questions as to whether or not what you are doing is even a borderline case of academic misconduct, please consult your instructor. For details on pertinent University policies and procedures, please see Chapter 5 in the UBC Calendar (<http://students.ubc.ca/calendar>) and read the University's Policy 69 (available at <http://www.universitycounsel.ubc.ca/policies/policy69.html>).

What does academic integrity look like in this course?

1. Complete assignments yourself: the assignments should reflect what *you* have learned in the course, not what your classmates or friends have learned.
2. Feel free to co-create study notes: sometimes it's nice to have someone else's perspective on lecture materials, please only use the Canvas Discussion tab to upload and share notes.
3. Respect the work of others: do not share the course materials that are provided to you – lecture slides, quizzes, etc., are provided for *your* learning only. Please respect intellectual property and follow copyright law.

4.2 Grade Scaling

The Department of Psychology sets departmental grade standards to standardize grading across sections and courses. Your instructor and teaching assistant may have to scale grades up or down to comply.

The departmental grade standards are included here for your review.

Class performance	Mean	Standard Deviation	% Grade A	% Grade B	% Grade C + Grade D	% Fail
Good	72	14	18	29	42	11
Average	70	14	14	28	44	14
Weak	68	14	11	25	46	18

The Department of Psychology offers a way to improve your grade independent of grade scaling. For each hour of experimental participation you can earn one credit up to 3% towards your final grade. You can sign up for studies by visiting <https://ubc-psych.sona-systems.com/>. If you prefer, you can earn these same extra credits by completing a library-writing project, in which you read and summarize a peer-reviewed research article. You can find out more about how you can earn extra credits at <https://psych.ubc.ca/hsp>. There you will find a detailed guide about how to participate in the HSP, how-to videos, and a list of frequently asked questions.

4.3 Academic Concessions

Any submissions received after the due date will be marked with 0%. If you believe you have a valid reason (e.g., medical/psychological diagnosis) to miss a deadline, let your instructor know as soon as possible (ideally **before** the deadline).

Please see students.ubc.ca/enrolment/academic-learning-resources/academic-concessions for information on academic concessions. If you require an academic concession the instructor will arrange a later deadline for the assignments or reflection paper or a make-up date for the final exam.

If you disagree with the grade you received on any evaluation write to the instructor with specific reasons why you disagree within 1 week of receiving the grade. Please note the departmental scaled grading guidelines (see section 4.2).

5. Course Materials

All readings are available through UBC resources. To find an online paper, connect via VPN to the UBC secure network (<https://it.ubc.ca/services/email-voice-internet/myvpn>) or log into your CWL account while visiting the UBC library website. Visit library.ubc.ca and type in the name of the paper into the search bar.

Dates	Topic	Required Readings
Jan 13 '21	Course Overview	Syllabus
Lecture and Due Date for 1 st quiz: Jan 20 '21	Music and Society	Kirschner, S., & Tomasello, M. (2010). Joint music making promotes prosocial behavior in 4-year-old children. <i>Evolution and Human Behavior</i> , 31(5), 354-364. Cirelli, L. K., Wan, S. J., & Trainor, L. J. (2014). Fourteen-month-old infants use interpersonal synchrony as a cue to direct helpfulness. <i>Philosophical Transactions: Biological Sciences</i> , 369(1658), 1-8.
Lecture and Due Date for 2 nd quiz: Jan 27 '21	Music and Personality	Chamorro-Premuzic, T., & Furnham, A. (2007). Personality and music: Can traits explain how people use music in everyday life? <i>British Journal of Psychology</i> , 98(2), 175-185. Delsing, M. J. M. H., Bogt, T. F. M. t., Engels, R. C. M. E., & Meeus, W. H. J. (2008). Adolescents' music preferences and personality characteristics. <i>European Journal of Personality</i> , 22(2), 109-130.
Lecture and Due Date for 3 rd quiz: Feb 3 '21	Music and Development: Infancy	Unyk, A. M., Trehub, S. E., Trainor, L. J., & Schellenberg, E. G. (1992). Lullabies and simplicity: A cross-cultural perspective. <i>Psychology of Music</i> , 20(1), 15-28. Mehr, S. A., Song, L. A., & Spelke, E. S. (2016). For 5-month-old infants, melodies are social. <i>Psychological Science</i> , 27(4), 486-501.
Lecture and Due Date for 4 th quiz: Feb 10 '21	Music and Development: Childhood and Adolescence	Thompson, W. F., Schellenberg, E. G., & Husain, G. (2001). Arousal, mood, and the Mozart effect. <i>Psychological Science</i> , 12(3), 248-251. Slater, J., Strait, D. L., Skoe, E., O'Connell, S., Thompson, E., & Kraus, N. (2014). Longitudinal effects of group music instruction on literacy skills in low-income children. <i>PloS One</i> , 9(11), e113383.
Feb 17 '21	Reading Week!	

Lecture and Due Date for 5 th quiz: Feb 24 '21	Music and Development: Aging	Simmons-Stern, N. R., Budson, A. E., & Ally, B. A. (2010). Music as a memory enhancer in patients with Alzheimer's disease. <i>Neuropsychologia</i> , 48(10), 3164-3167. Parbery-Clark, A., Strait, D. L., Anderson, S., Hittner, E., & Kraus, N. (2011). Musical experience and the aging auditory system: Implications for cognitive abilities and hearing speech in noise. <i>PLoS One</i> , 6(5), e18082.
Lecture and Due Date for 6 th quiz: Mar 3 '21	Music and the Brain	Margulis, E. H., Mlsna, L. M., Uppunda, A. K., Parrish, T. B., & Wong, P. C. M. (2009). Selective neurophysiologic responses to music in instrumentalists with different listening biographies. <i>Human Brain Mapping</i> , 30(1), 267-275. Chen, J. L., Penhune, V. B., & Zatorre, R. J. (2008). Listening to musical rhythms recruits motor regions of the brain. <i>Cerebral Cortex</i> , 18(12), 2844-2854.
Lecture and Due Date for 7 th quiz: Mar 10 '21	Music and Mental Health	Wesseldijk, L. W., Ullén, F., & Mosing, M. A. (2019). The effects of playing music on mental health outcomes. <i>Scientific Reports</i> , 9(1), 12606-9. No second paper this week!
Lecture and Due Date for 8 th quiz: Mar 17 '21	Music and Cognition: Music Perceptual Abilities	Bergeson, T. R., & Trehub, S. E. (2002). Absolute pitch and tempo in mothers' songs to infants. <i>Psychological Science</i> , 13(1), 72-75. Frieler, K., Fischinger, T., Schlemmer, K., Lothwesen, K., Jakubowski, K., & Müllensiefen, D. (2013). Absolute memory for pitch: A comparative replication of Levitin's 1994 study in six european labs. <i>Musicae Scientiae</i> , 17(3), 334-349.
Lecture and Due Date for 9 th quiz: Mar 24 '21	Music and Cognition: Liking and Disliking	Margulis, E. H. (2013). Aesthetic responses to repetition in unfamiliar music. <i>Empirical Studies of the Arts</i> , 31(1), 45-57. Cui, A., Collett, M. J., Troje, N. F., & Cuddy, L. L. (2015). Familiarity and preference for pitch probability profiles. <i>Cognitive Processing</i> , 16(2), 211-218.
Lecture and Due Date for 10 th quiz: Mar 31 '21	Music and Cognition: Language	Fedorenko, E., Patel, A., Casasanto, D., Winawer, J., & Gibson, E. (2009). Structural integration in language and music: Evidence for a shared system. <i>Memory & Cognition</i> , 37(1), 1-9. Patel, A. D., & Daniele, J. R. (2003). An empirical comparison of rhythm in language and music. <i>Cognition</i> , 87(1), B35-B45.
Lecture and Due Date for Reflection Paper: April 7 '21	Music Psychology “in the Wild”: Guest lecture by Deanna H. Choi on sound design + Review Session	

Apr 18 '20 – Apr 29 '20	Final Exam (date TBA)
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Lecture slides will be distributed after the lecture via Canvas. Here is how I recommend you structure your participation in this course each week:

1. Read the required reading and complete your online assignment
2. Attend lecture and participate in the lecture activities
3. Download the lecture slides and annotate them while watching the lecture again
4. Review your last online assignment before starting at Step 1. again

This cycle ensures that you complete all assignments in time, and you end up having great study notes when it's time to study for the final exam!

Attendance of the lecture is not mandatory though it is strongly recommended you attend all lectures. Not all lecture material may appear on the slides. Your participation is not graded, though it will probably be more fun and more educational for you if you actively participate in the online classroom. Group activities are not included in the lecture recordings for technical reasons, so attending the lecture will ensure that you can participate in those activities. Some of the final exam questions will test you on the skills you acquire in these activities.