OFFICIAL UNDERGRADUATE COURSE OUTLINE

COURSE NAME/NUMBER: PSYC 309

FACULTY/DEPARTMENT: Arts/Psychology

UFV CREDITS: 3

COURSE NAME/NUMBER: Introduction to the Psychology of Music

COURSE DESCRIPTIVE TITLE: PSYC 309

CALANDER DESCRIPTION: An interdisciplinary introduction to research in the psychology of music, including the physical, perceptual, cognitive, social, and emotional properties of music; music processing in the brain; the evolution of music, learning, and memory in music; and development of music perception and production. A basic understanding of music may be helpful, but is not required.

Note: Students with credit for PSYC 200R cannot take this course for further credit.

PREREQUISITES: 45 university-level credits including PSYC 101 and 102.

COREQUISITES: 

PRE or COREQUISITES: 

SYNONYMOUS COURSE(S): 
(a) Replaces: PSYC 200R
(b) Cross-listed with: 
(c) Cannot take: PSYC 200R for further credit.

TOTAL HOURS PER TERM: 45

TRAINING DAY-BASED INSTRUCTION:
Length of course: 
Hours per day: 

STRUCTURE OF HOURS:
Lectures: 30 Hrs
Seminar: 10 Hrs
Laboratory: Hrs
Field experience: Hrs
Student directed learning: Hrs
Other (specify): In class participation: 5 Hrs
Voice and percussion: 

OTHER:
Maximum enrolment: 25
Expected frequency of course offerings: Annually
every semester, annually, every other year, etc.)

WILL TRANSFER CREDIT BE REQUESTED? (lower-level courses only) 
☐ Yes ☐ No

WILL TRANSFER CREDIT BE REQUESTED? (upper-level requested by department) 
☒ Yes ☐ No

TRANSFER CREDIT EXISTS IN BCCAT TRANSFER GUIDE: 
☐ Yes ☐ No

COURSE IMPLEMENTATION DATE: January 2013
COURSE REVISED IMPLEMENTATION DATE: May 2013
COURSE TO BE REVIEWED: (six years after UEC approval) May 2019

OFFICIAL UNDERGRADUATE COURSE OUTLINE INFORMATION

Students are advised to keep course outlines in personal files for future use.

Shaded headings are subject to change at the discretion of the department – see course syllabus available from instructor.

PSYC 309

Dr. Zoe Dennison

Department Head: Dr. Zoe Dennison

Date approved: October 2012

Campus-Wide Consultation (CWC)

Date of meeting: October 26, 2012

Curriculum Committee chair: Tetsuomi Anzai

Date approved: December 2012

Dean/Associate VP: Jacqueline Nolte

Date approved: December 2012

Undergraduate Education Committee (UEC) approval

Date of meeting: February 1, 2013
LEARNING OUTCOMES:
Upon successful completion of this course, students will be able to:

- identify and understand the research methods and design issues in the psychology of music
- identify and understand the main components of music perception and production
- outline the main areas of research and summarize the current results in the psychology of music
- articulate current debates in the field such as evolution and music, cross cultural universals, and relationship between music and emotion
- discuss the process of thinking critically about claims in the media for the benefits and dangers of various forms of music

METHODS: (Guest lecturers, presentations, online instruction, field trips, etc.)

This course may be offered as a hybrid (mixed classroom and online delivery) or as an online course.

For the hybrid course, the classroom time is primarily lecture. In addition, there will be 3-5 guests during the term. Some guests will lecture, but at least 2 will provide a participatory experience where students will have an opportunity for hands on learning about voice, pitch, rhythm and percussion. The online component will consist of support materials, discussions (in a seminar style of reading and discussing), and evaluations such as assignments, student presentations, quizzes, and exams.

For the online course, the participatory component will be arranged at flexible times for local students and by using other community resources (such as performances, drum circles, etc.) for distance students. Videos of guest speakers will also be used.

METHODS OF OBTAINING PRIOR LEARNING ASSESSMENT RECOGNITION (PLAR):

- [x] Examination(s)
- [ ] Portfolio assessment
- [ ] Interview(s)

- [ ] Other (specify):

PLAR cannot be awarded for this course for the following reason(s):

TEXTBOOKS, REFERENCES, MATERIALS: [Textbook selection varies by instructor. Examples for this course might be:]


Additional readings are also required, for example:


SUPPLIES / MATERIALS:

None.
STUDENT EVALUATION: [An example of student evaluation for this course might be:]

Example One:
- Midterm: 20% (written online)
- Online discussions: 35% (includes short research assignments; 7 modules at 5%)
- In class or online presentation: 10%
- Participation reports (2 @ 2.5%): 5%
- Final exam: 30% (written in a UFV computer lab or proctored for distance students)

Example Two:
- Module quizzes: 20% (written online)
- Online discussions: 25% (includes short research assignments; 7 modules at 5%)
- In class or online presentation: 20%
- Final exam: 35% (written in a UFV computer lab or proctored for distance students)

COURSE CONTENT: [Course content varies by instructor. An example of course content might be:]

Week 1: Introduction to the Psychology of Music, Research Methods and Design Issues
Week 2: Sound (Stimulus) and Brain (Perception), Psychoacoustics,
Week 3: Foundations: Pitch, melody, rhythm
Week 4: Neuropsychology; Evolution and Music
Week 5: Cognition: Perception and production of musical structure
Week 6: Cross cultural study of music, Cognitive universals
Week 7: Development of music perception and production (guest speaker)
Week 8: Emotion, meaning and preference
Week 9: Music and Health Psychology; Voice, Pitch, Scales and Modes (guest speaker: participatory exercise)
Week 10: Music and Social Psychology; Gendered Music
Week 11: Music Therapy (guest speaker)
Week 12: Music and Manipulation: 3 Cases
Week 13: Conclusions; Drumming and Rhythm (guest speaker: participatory exercise)