

SYLLABUS
School of Music
University of Florida

Psychology of Music

MUS 6685 (3 credit hours)

Spring 2022
Mondays 4:05-7:05 pm
MUB 145

Professor: Dr. Barry Hartz

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COURSE DESCRIPTION

This course surveys the literature in the psychology of music with applications to music teaching and learning. Specific topics may include basic psychoacoustical processes, auditory perception, cognitive organization of musical sound, tonal and musical memory, neuromusical research, affective and physiological responses to music, learning theory, musical aptitude, developmental processes, and motivation.

REQUIRED TEXTS

American Psychological Association. (2020). *Publication manual of the American Psychological Association* (7th ed.). Author.

Galvan, J. L., & Galvan, M. C. (2017). *Writing literature reviews* (7th ed.). Routledge.

Hallam, S., Cross, I., & Thaut, M. (Eds.). (2018). *The Oxford handbook of music psychology* (2nd ed.). Oxford University Press.

Woody, R. H. (2019). *Becoming a real musician: Inspiration and guidance for teachers and parents of musical kids*. Rowman & Littlefield.

OTHER RESOURCES

1. Online resources have been established for use in this course. To access them use a World Wide Web browser and open the following URL: <https://ufl.instructure.com/>
2. Selected readings and other resources may be placed on reserve in the Architecture and Fine Arts Library: <http://cms.uflib.ufl.edu/afa/>
3. A UF Libraries Music Education Resource Guide can be located here: <http://guides.uflib.ufl.edu/MusicEducation>
4. The *Scholarly Resources in Music Education* website can be located here: <http://scholarly.billbauer.me>

GOALS AND OBJECTIVES

By the conclusion of this course, the graduate music education student will:

1. read, reflect on, and discuss selected literature related to the psychology of music teaching and learning;
2. acquire a depth of understanding in an area of interest relevant to the psychology of music;
3. utilize printed and electronic sources of music education and psychology of music reference materials;
4. demonstrate growth in writing skills;
5. utilize proper APA style;
6. present psychology of music content to the class.

UNIVERSITY OF FLORIDA POLICIES

UNIVERSITY POLICY ON ACCESSIBILITY

Students with disabilities who experience learning barriers and would like to request academic accommodations should connect with the Disability Resource Center (DRC) by visiting [<https://disability.ufl.edu/students/get-started/>]. It is important for students to share their accommodation letter with their instructor and discuss their access needs, as early as possible in the semester.

UNIVERSITY ACADEMIC HONOR POLICY

UF students are bound by The Honor Pledge which states, “We, the members of the University of Florida community, pledge to hold ourselves and our peers to the highest standards of honor and integrity by abiding by the Honor Code. On all work submitted for credit by students at the University of Florida, the following pledge is either required or implied: “On my honor, I have neither given nor received unauthorized aid in doing this assignment.” The Honor Code [<https://sccr.dso.ufl.edu/process/student-conduct-code/>] specifies a number of behaviors that are in violation of this code and the possible sanctions. Furthermore, you are obligated to report any condition that facilitates academic misconduct to appropriate personnel. If you have any questions or concerns, please consult with the instructor of this class.

HEALTH AND WELLNESS RESOURCES

- U Matter, We Care: If you or a friend is in distress, please contact umatter@ufl.edu or 352-392-1575 so that a team member can reach out to the student.
- Counseling and Wellness Center
<http://www.counseling.ufl.edu/cwc/Default.aspx>, 352-392-1575;
and the University Police Department: 352-392-1111 or 9-1-1 for emergencies.
- Sexual Assault Recovery Services (SARS)
Student Health Care Center, 352-392-1161
- University Police Department
352-392-1111 (or 9-1-1 for emergencies) [<http://www.police.ufl.edu/>]

COURSE EVALUATION PROCESS

Students are expected to provide professional and respectful feedback on the quality of instruction in this course by completing course evaluations online via GatorEvals. Guidance on how to give feedback in a professional and respectful manner is available at <https://gatorevals.ua.ufl.edu/students/>. Students will be notified when the evaluation period opens, and can complete evaluations through the email they receive from GatorEvals, in their Canvas course menu under GatorEvals, or via

[<https://ufl.bluera.com/ufl/>]. Summaries of course evaluation results are available to students at [h\[ttps://gatorevals.aa.ufl.edu/public-results/\]](https://gatorevals.aa.ufl.edu/public-results/).

EXPECTATIONS

WORKLOAD

This graduate-level course requires considerable reading, along with discriminating reflection, writing, and discussion. Be prepared to devote the time necessary to be successful.

ATTENDANCE

Prompt attendance is expected as a demonstration of professional commitment. The heart of education at the University of Florida is the teaching/learning interaction between you, your fellow students, and your instructors. Because of this, class attendance is regarded as an essential part of the "contract" between you and the University. You are expected to attend all classes for which you are registered. If you know you must be absent from this class, you should speak with Dr. Hartz before your absence, stating the reasons for your absence and agreeing upon a way to make up the work. If you have a valid reason for an absence on an examination day, you will be permitted to make up the test at a mutually convenient time. Exams must be made up as soon as possible after your return to class, and no later than one week following your return.

CLASS PARTICIPATION

Because active and articulate oral interchange increases verbal skills and promotes a stimulating classroom atmosphere, the instructor will evaluate the quality, quantity, and appropriateness of each student's oral contributions to the class. Although no attempt will be made to translate this evaluation into an objective number of points, the instructor will use his subjective judgment of this behavior in the determination of borderline final grades. The dynamics of this class, and its ultimate value to you, require you to come to class prepared (read assignments), bringing questions and comments to stimulate discussions.

EMAIL

Your UFL email account is the official email address used by the University, where official correspondence is sent. Important communication regarding this course may also take place via email, and your UFL email address is what will be used. All students need to regularly check their email, at least one time per day. Make checking it part of your daily routine. Likewise, unless there are extenuating circumstances, when you send me an email during the week (M-F) you can expect a reply within 24 hours. I will reply on weekends as I am able.

ASSIGNMENTS

Completing work thoroughly and on time is another fundamental aspect of professionalism essential to success as a student or teacher. Assignments are due on the announced due date. Late work will not be accepted without the prior approval of the instructor and no work will be accepted later than two weeks beyond the due date. Please make arrangements with Dr. Hartz if you experience extenuating circumstances that you feel necessitate any modification to an assignment or due date. Due dates published in this syllabus are subject to change based on the progress of the class.

In addition to all assigned course readings, students will complete the following assignments and projects. Additional information about them will be provided in class.

SHORT & SWEET READING REFLECTIONS

You will be asked to complete the Short & Sweet Reading Reflection template for most of the weekly readings (see the course calendar). These are to be submitted to Dr. Hartz via Canvas by 11:59 PM each Sunday that they are due. You should also have access to your reflection (either in digital or hard copy form) during class, as you may be asked to share them as a basis for a full class discussion. Please be sure to clearly identify the source and the specific passage to which you are referring when responding to each prompt.

APPLIED PROJECTS

The psychology of music can provide important information for everyone involved with music. However, the reason this course is part of a graduate degree program in music education is that the psychology of music has important applications for music teaching and research. We will engage in three projects where you will be asked to apply some specific aspect of the psychology of music. In each instance you will be provided with specific materials and instructions for a brief activity. These have been designed to enable you to “test” some basic principle of the psychology of music and/or to give you an opportunity to employ the scientific “method” of investigation that is used by psychologists investigating human interactions with music. After completing each teaching application, you will document your experience in a brief report and engage in dialogue with others in the class about that experience. Further details about each of these will be provided.

CHAPTER PRESENTATIONS

Choose a chapter from *The Oxford Handbook of Music Psychology* (2nd ed.) that is of interest to you and is not assigned as a class reading. Read the chapter and present it to the class. Plan your chapter presentation/discussion to take approximately 20 minutes and engage the members of the class in discussion of the important topics from the chapter. Prepare a handout of 1-2 pages on your chapter to distribute to the class as part of your presentation. Include the citation (APA style) of the chapter on the handout. The handout should be a useful reference on your topic. Each person will read a *different* chapter, so let Dr. Bauer know the chapter you’d like to present as soon as you know it. *First come, first served.*

REVIEW OF TWO RESEARCH ARTICLES RELATED TO YOUR REVIEW OF LITERATURE

Choose two research articles and review them according to the following criteria:

(a) Introduction –Is it clear what’s being studied (what is the purpose of the study)? Was the previous research (i.e., the review of literature) adequately synthesized? Is a need for the study demonstrated? (b) Methodology – How did the author go about studying this topic? Could you replicate this study? Do you have a sense of the limits regarding generalizability given the sample, procedures, and/or context of the

design? (c) Results – What type of data analysis was utilized? What were the findings of the study? (d) Discussion – Do you agree with the author's conclusions? Are they justified?

Respond to each of these points. Then, in a single paragraph summarize the article much like you might do in a review of literature. See the course calendar for due dates for each article review.

REVIEW OF LITERATURE PAPER

Complete a thorough review of the literature on any topic related to the psychology of music teaching and learning. This review of literature will be a synthesis of the literature, followed by your interpretation of it. The paper will conclude with your insights on the applications of the research you've reviewed to music teaching and learning.

- Define and clarify the problem/question.
- Summarize previous investigations/articles in order to inform the reader of the current state of research (i.e., review the literature).
- Identify relations, contradictions, gaps, inconsistencies and/or implications found in the literature.
- Suggest the next step or steps in solving the problem and provide an example of an application to a specific teaching situation.

The paper should be approximately 20 pages in length (including the cover page, abstract, and references), written in APA style. You will present your paper to the class using a visual aid (e.g., PowerPoint or Keynote), providing each class member and Dr. Bauer with a handout. Confirm your topic with Dr. Bauer no later than the date on the course calendar.

ASSESSMENT

ASSIGNMENT

Article Analyses (3) – 10 points each / 30 points total	14%
Points for Discussion (9) – 5 points each / 40 points total	18%
Online Discussion – 5 points	2%
Chapter Presentation – 10 points	5%
Applied Projects (3) – 10 points each / 30 points total	14%
RofL Paper and Presentation – 70 points total	31%
<ul style="list-style-type: none">• Topic & Annotated Bibliography – 10 points• Topic outline – 5 points• Sentence outline – 5 points• Introduction + First section – 5 points• Peer-review draft – 10 points• Peer-review feedback – 5 points• Presentation – 10 points• Final draft – 20 points	
Test #1 – 20 points	9%
Test #2 - 20 points	9%

GRADING SCALE	
93-100	A
90-92	A-
87-89	B+
83-86	B
80-82	B-
77-79	C+
73-76	C
70-72	C-
67-69	D+
63-66	D
60-62	D-
59 & below	F

COURSE CALENDAR

KEY

G = Galvan, J. L., & Galvan, M. C. (2017). *Writing literature reviews* (7th ed.). Routledge.
H = Hallam, S., Cross, I., & Thaut, M. (Eds.). (2018). *The Oxford handbook of music psychology* (2nd ed.). Oxford University Press.
O = Access from the *Syllabus* page in Canvas
W = Woody, R. H. (2019). *Becoming a real musician: Inspiration and guidance for teachers and parents of musical kids*. Rowman & Littlefield
Z = Found in our shared Zotero library

DATE	TOPIC	ASSIGNMENT
	Advance Reading	<p>Please read prior to first class meeting:</p> <p><i>A Brief Guide to Writing the Psychology Paper</i> – Olson & Meyersburg</p> <p>Music Psychology and Music Education: What's the Connection? (Hodges, 2003)</p>
WEEK 1 Jan 10	Introduction to the Psychology of Music: Where Music & Science Meet	<p>ZOTERO: Get started with Zotero - https://tinyurl.com/Zotero-UF</p> <p>READ: G – 1 & 2; W – 1; Annotated version of <i>Research on the Professional Development of Experienced Music Teachers</i> – Bauer</p> <p>Choose a different review of literature to read and analyze from those posted in Canvas (or another review of literature, with approval of Dr. Hartz).</p> <p>DUE SUN, JAN 23: S&S Reflection 1 Review of Literature Analysis</p>
WEEK 2 Jan 17	MLK Day – No class meeting	
WEEK 3 Jan 24	How Humans Become Musical	<p>READ: G – 3; W – 2; H – 1, 27 Z – <i>Musical Development and Learning Characteristics of Students: A Compilation of Key Points from the Research Literature Organized by Age</i> – Gooding & Standley</p> <p>DUE SUN, JAN 30: S&S Reflection 2 Review of Literature Topic Applied Project #1: Early Experiences in Music</p>

WEEK 4 Jan 31	Musical Motivation	READ: G – 4; W – 3, H – 30 DUE SUN, FEB 6: S&S Reflection 3 <i>Note:</i> If you have extra time, you may want to get a head start on next week’s reading.
WEEK 5 Feb 7	Musical Perception, Preferences, and Listening	READ: G – 5; W – 6; H – 17; O - <i>The Auditory System / Hearing Loss & Deafness</i> , Z – <i>Making Listening Instruction Meaningful</i> - Todd & Mishra, <i>Music Listening is Creative</i> – Kratus In Class: Choose presentation chapters (Chapter presentations will be given in class WK 9/MAR 14) DUE SUN, FEB 13: S&S Reflection 4 Annotated Bibliography
WEEK 6 Feb 14	Musical Performance	READ: G – 6; W – 7, H – 28, 39 DUE SUN, FEB 20: Research Article Analysis #1
WEEK 7 Feb 21	Passion and Perfectionism in Musicians	READ: Z – <i>Passion at the Heart of Musicians’ Well-being</i> - Bonneville-Roussy & Vallerand <i>Is there an antidote to perfectionism?</i> – Greenspon DUE SUN, FEB 27: Applied Project #2 RoL topic outline
WEEK 8 Feb 28	Test #1	READ: G – 8 DUE in class FEB 28: TEST #1
March 7	Spring Break	
WEEK 9 Mar 14	Chapter Presentations	READ: G – 9 DUE SUN, MAR 20 Chapter presentation; RoL Topic sentence outline
WEEK 10 Mar 21	Music Reading	READ: G – 10; H – 21 Z – <i>From Sound to Sign</i> – McPherson & Gabrielsson <i>Sight-reading</i> - Lehmann & McArthur <i>Playing by Ear: Foundation or Frill?</i> – Woody

		DUE SUN, MAR 27: Research Article Review #2; S&S Reflection 5 RoL Introduction + First Section
WEEK 11 Mar 28	Creative Thinking in Music	READ: G – 11; W – 4 <i>Z – The Celebration of Thinking – Eisner</i> <i>Children’s Creativity: A Theoretical Framework and Systematic Review - Kupers et. al</i> <i>Rethinking music education: Encouraging creative thinking in sound across all musical experiences - Webster, Creative Thinking in Music – Hickey & Webster</i> DUE SUN, APR 3: S&S Reflection 6
WEEK 12 Apr 4	Improvisation	READ: G – 12; W – 5, H – 41 <i>Z – The Music Curriculum as Lived Experience: Children's “Natural” Music-Learning Processes – Green</i> <i>Teaching Improvisation in Elementary General Music: Facing Fears and Fostering Creativity - Whitcomb</i> <i>Improvisation and Composition – Azzara</i> <i>Developing Musical Creativity through Improvisation in the Large Performance Classroom – Norgaard</i> DUE SUN, APR 10: S&S Reflection 7 RoL Draft to Peer Reviewer
WEEK 13 Apr 11	Composition	READ: G – 13; H – 42 <i>Z –Creative Thinking in Music: Developing a Model for Meaningful Learning in Middle School General Music – Menard</i> <i>Developing Musical Creativity: Student and Teacher Perceptions of a High School Music Technology Curriculum – Neilsen</i> DUE SUN APR 17: S&S Ref 8 Applied Project #3: Music Composition Feedback on peer-reviewed papers
WEEK 14 Apr 18	Music Teaching & Learning	READ: W – 8 <i>Z – How to Apply Research to Improve Music Teaching from A to Z – Asmus & Zdzinski;</i>

		Music Library (on reserve)– <i>The Teacher</i> (Chapter 10) in Lehmann, A. C., Sloboda, J. A., & Woody, R. H. (2007). <i>Psychology for musicians</i> . Oxford University Press.
SUN, Apr 24	(No Class Meeting)	DUE: Final Review of Literature Paper submitted in Canvas by 11:59 PM
MON, Apr 25	(No Class Meeting)	DUE: Take Home Test #2 submitted in Canvas by 11:59 pm.
April 29 UF-assigned Final Exam Time 10 am–12 pm	RoL Paper Presentations * We may reschedule this event if we can identify a mutually agreeable time.	

This syllabus is a guide. It may be varied as needed.