



# Art, Meaning, and Perception

FND182, Spring 2008

T,Th 12:00 – 1:20

Professor Seeley, LSP 169

Franklin & Marshall College

Office Hours: T/W/Th 10:30-11:45 & by appointment

## Course Description:

*Art, Meaning, and Perception* is an Interdisciplinary Foundations Seminar in philosophy and cognitive science of art. The course focuses on a fundamental question in 20<sup>th</sup> C philosophy of art: “What is the nature of the relationship between spectator’s aesthetic and interpretive responses to artworks?” In order to evaluate this issue we will look at the influence of contemporary research in philosophy, psychology, and cognitive neuroscience on theories of painting, music, and dance. The goals of the course are to introduce students to the interdisciplinary field of cognitive science and to investigate the variety of ways researchers in the humanities and the natural sciences can collaborate in the study of human nature.

## Course Goals:

- Introduce students to basic philosophical methods & central issues in the philosophy of art.
- Introduce students to contemporary interdisciplinary research in cognitive science on the nature of art and aesthetic experience.
- Investigate the variety of ways researchers in the humanities and natural sciences can collaborate in studies of human nature.

## Texts:

- Stephen Davies, *Philosophy of Art* (Malden, MA: Blackwell), 2006. **PA**
- eDisk or electronic library resources

\* This course does not presuppose any specialized knowledge of philosophy or cognitive science. Unless otherwise specified all readings but those in Davies **PA** are in the eDisk Distribution Folder for the class.

## Art, Meaning, and Perception

### Requirements:

- A. Students will be required to write 4 papers:
- two 2-3 page response papers (20%)
  - a short paper (6 pages) on an assigned topic due at the midterm (30%)
  - a term paper (6-8 pages) on a topic of their own choice due at the end of the semester (30%).
  - class participation - includes participation in the group installation project (10%)
- B. You will be required to attend one musical performance at Barshinger & two dance performances at the Roschel performing Arts Center (see below, "Required External Events").
- C. We will put on short exhibition in the Curriculum Gallery at the Phillips Museum the week of November 12. There will be two components of the exhibition: art & cognitive science.
- We will produce a series of Sol LeWitt style "location drawings" & "automatic drawings" as a group installation for the artistic component. Each drawing will consist of a set of instructions in a randomly assigned order (class participation grade).
    - *Location Drawings* (8 x 20 feet): Each location drawing is constructed from a set of 3-10 instructions that define a) the mark to be made & b) the body motion to be used to make that mark. We will draw instructions from a hat and complete the drawings in the gallery during the exhibition. Although the formal structure of each of these works is strictly defined by the instructions their realization is determined by uncoordinated (neither pre-determined nor jointly planned) sets of choices made by the individual participants the productive process. The result is a set of formally identical, but perceptually distinct 8 x 20 foot abstract drawings.
    - *Automatic Drawings*: Automatic drawings are constructed from a small set of formally identical marks whose orientation and placement on the paper is determined in advance by a sequence generator. Each drawing is constructed from a set of rules for that define a pattern of overlapping marks. The form emerges from the pattern of rules that is pre-determined by the sequence generator.
    - *Computer Drawing*: If time & technology permits we will program a computer to continuously generate automatic drawings for the duration of the installation.
- D. I will divide the class up into 4 groups. Your responsibility as a group will be to produce a conference poster describing the research in one of the scientific papers we have covered in class and explain how this research ties into our discussion of art, perception and meaning. You should be able to find examples of conference posters in the hallways of the Psychology and Biology Departments in the LSP building (10%)
- E. Lastly, I invite students to volunteer to participate in a short psychology of art experiment in the Perception Lab, "Effects of Interpretation of Energetic & Emotional Costs in Picture Perception." Participation as a subject is purely voluntary. We will evaluate the results of the study as a class in order to gain hands-on experience with the way empirical research and philosophical analysis are integrated in the new field of Aesthetics & Cognitive Science.

### **Some Miscellaneous Notes and Guidelines:**

Moral behavior is the grounds for, and the framework of, a healthy society. In this regard it is each of our responsibility as individuals within the community of our classroom to act responsibly. This includes following the rules and guidelines set out by the College for academic behavior. Plagiarism is a serious matter. It goes without saying that each of you is expected to do his or her own work and to cite EVERY text that is used to prepare a paper for this class. In general philosophy papers are NOT research papers. Your preparations for papers and presentations should focus on material from the syllabus, assigned supplemental readings, and class discussion.

I ask that you not use the internet for your research except as assigned in class.

The written assignments are designed to give you a chance to stretch your legs a bit while you learn about cognitive science & aesthetics (and to give me a chance to assess your understanding of the material). Your job for each of the writing assignments is to offer a ***philosophical defense*** of your take on the issue at hand. However, this does not mean that they are a free forum for opinions. Make sure that your discussions remain focused on the philosophical problems that surround the assigned question or topic.

Finally, the reading list for this class is arranged to guarantee that we keep up with the schedule for our group and individual projects. However there is some flexibility built-in to the reading schedule so that we can spend more time on issues that are of particular interest to you. In this regard, I will occasionally upload supplementary materials to eDisk for students who want to pursue particular issues beyond class discussion. I also reserve the right to modify the syllabus as needed to accommodate our interests as a group.

**Topic 1: Art, Aesthetics, and Interpretation**

The goal of this section of the course is to introduce students to a fundamental divide in contemporary Philosophy of Art. *Aesthetic theories of art* argue that what individuates artworks from ordinary objects is the unique phenomenal character of aesthetic experience. *Cognitivist & contextualist theories of art* argue to the contrary that our engagement with art is primarily interpretive, involves categorizing artworks relative to art historical knowledge, and cannot be adequately explained by aesthetic theories of art.

01/22	Seeley:	“Naturalizing Aesthetics: Art & the Cognitive Neuroscience of Vision”
01/24	Bell:	“The Aesthetic Hypothesis”
	Davies	“Definitions of Art” (PA)
01/29	Danto:	“Art & Meaning” “The Work of Art and the Historical Future”
	Davies:	“Aesthetics & the Theory of Art” (PA)
01/31	Carroll:	“Neoformalism” “Form & Function”
02/05	Lamarque:	“On Perceiving Conceptual Art”
02/07	<b>Soi LeWitt</b>	<b>Wall Drawings (Group Project)</b> “LeWitt Drawings” “Paragraphs on Conceptual Art” < <a href="http://www.sfmoma.org/msoma/artworks/408.html">http://www.sfmoma.org/msoma/artworks/408.html</a> > < <a href="http://www.guggenheim.org/artscurriculum/lessons/sf_lewitt.php">http://www.guggenheim.org/artscurriculum/lessons/sf_lewitt.php</a> >

**Paper due: What is Danto’s argument against formalism?**

02/12 Discussion days

01/29- 02/07 Voluntary participation in psychology of art experiment in the Psychophysics Lab (139 LSP)

**Topic 2: Art & Neuroscience**

The goal of this section of the course is to a) introduce students to a general model for cognitive science and aesthetics, b) introduce students to recent research on the role of memory & attention in visual perception; and c) discuss the potential impact of this research on the debate between aesthetic and cognitivist theories of art.

Neuroaesthetics:

02/14	Seeley:	Can Neuroaesthetics Earn It’s Keep?
	Zeki:	<i>Inner Vision</i> (excerpts): Chapters 1-3;7-8; 11
02/19	Ruskin:	<i>The Elements of Drawing</i> (excerpt)
	Zeki:	<i>Inner Vision</i> (excerpts): Chapter 16
02/21	Latto:	“The Brain of the Beholder” (excerpts)
	Gombrich:	“The Story of Art” (excerpt)
	Livingstone:	“Acuity& Spatial Resolution: Central & Peripheral Vision”

Imagination, Interpretation, & Attention:

02/26	Danto:	“Seeing & Showing”
	Carroll:	“Modernity & the Plasticity of Perception”
	Koivisto & Revonuso:	“How Meaning Shapes Seeing”
02/28	Kosslyn:	“Visual Imagery”
	Thompson & Kosslyn:	“Neural Systems Activated During Mental Imagery”

**MID-TERM ASSIGNED**

03/03-09	<b>Group Project,</b>	<b>“Movements &amp; Marks: Drawings after Cage, Cunningham, &amp; Lewitt” Phillips Museum, Curriculum Gallery,</b>
	Movie in ATS	“Merce Cunningham: A Lifetime of Dance” (ATS reserve)
	Davies:	“The Varieties of Art” (PA)

## Art, Meaning, and Perception

03/11	Chun & Marois: Kastner:	"The Dark Side of Visual Attention" "Attentional Response Modulation in the Human Visual System"
03/13	Carroll: Fodor: Davies	"Actual and Hypothetical Intentionalism" "Déjà-Vu All Over Again" "Chapter 5: Interpretation" ( <i>PA</i> )
<b>03/15-23</b>	<b>SPRING BREAK</b>	
03/25 03/27	Proffitt: Seeley: & Waughtel	"Embodied Perception & the Economy of Action" "Effects of Interpretation of Energetic Costs in Picture Perception"

### **Topic 3: Dance, Movement, & Imagination**

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It has been argued recently that motor simulation contributes to the perception of events & actions. This process is often thought to involve mirror neurons & motor imagery. The goal of this section is to a) introduce students to a range of issues in the philosophy of dance, b) introduce students to recent research on the role of mirror neurons and motor simulation in the categorization and perception of actions; and c) evaluate whether this research can contribute to discussions in the philosophy of dance.

<b>04/01</b>	<b>Professor Vail</b> Cunningham: Cage: Reich:	<b>Movement &amp; Dance Class (<i>Roschel, Large Dance Studio</i>)</b> "The Impermanent Art" "Cagean Esthetics" "Music as Gradual process"
04/03	Langer: Beardsley:	"Virtual Powers" "What is Going on in Dance?"
04/08	Decety & Greves: Ruby & Decety:	"The Power of Simulation: Imagining One's Own and Other's Behavior" "Effect of Subjective Perspective Taking on the Simulation of Action"
04/10	Calvo-Merino: Cole & Montero:	"Action Observation & Acquired Motor Skills" "Affective Proprioception"
	<b>Paper Due:</b>	<b>Evaluate the relationship between motor imagery &amp; the perception of dance.</b>

### **Topic 4: Music, Imagination, & Emotion**

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The meaningfulness of music is arguably tied to its capacity to express emotions. The goal of this section of the course is to a) evaluate whether the general model introduced in the last section art can be generalized to music perception, b) introduce students to philosophical debates about the expression of emotion in music; and c) discuss how cognitive neuroscience can contribute to these debates

#### *Musical Imagery & Auditory Attention:*

04/15	Zatorre & Halpern: Janata:	"Mental Concerts: Musical Imagery and Auditory Cortex" "Neurophysiological Mechanisms Subverting Auditory Imagery for Music"
	<b>Posters:</b>	<b>Rough Draft Due</b>
04/17	Zatorre et al:	"Neural Mechanisms Underlying Melody Perception & Memory for Pitch"

#### *Music & Emotion:*

04/22	Davies: Robinson:	"Philosophical Perspectives on Music's Expressiveness" "The Expression & Arousal of Emotion in Music"
04/24	Trainor & Schmidt:	"Processing Emotions Induced by Music"
04/29 05/01 <b>Exam Date</b>	Discussion day <b>Posters:</b> <b>Paper Due:</b>	<b>FINAL POSTERS DUE</b> <b>POSTER PITCH</b> <b>Term Paper, Final Draft</b>

## **Assignments:**

**Project 1: First Collaborative Artwork - Location Drawings** We will use the blackboards in class to begin experimenting with Sol LeWitt's location drawings. Lewitt would write out a series of instructions for an abstract geometric drawing on a piece of scrap paper and then fax them to the museum or gallery. Here are some examples:

- Wall Drawing #248: The location of a straight, not straight, and a broken line, a square, a triangle, and a circle (The specific locations are determined by the draughtsmen).
- Wall Drawing #118: Fifty randomly placed points all connected by straight lines.
- Wall Drawing #123: Copied Lines (The first drafter draws a not straight vertical line as long as possible. The second drafter draws a line next to the first one, trying to copy it. the third drafter does the same, as do as many drafters as possible. Then the first drafter, followed by the others, copies the last line drawn until both ends of the wall are reached.

The drawing would be realized by gallery/installation staff without his supervision. Each installation, therefore, reflected the formal choices and interpretations of the gallery staff. Interestingly the result is a set of drawings that are formally identical but perceptually distinct - the opposite of the works in Danto's proposed Brillo Boxes exhibition.

Assignment: Produce a 5 drawing instructions. We will divide into two groups the following class, draw instructions from a hat, and spend the class using the chalkboards to experiment with this style of drawing.

NOTE: These drawings work best if the instructions involve simplified geometric forms, e.g. triangles, squares, circles, tangent lines, cross-hatchings, & etc., and proportions measured in body-sized units, e.g. draw a triangle whose base is as wide as your arm is long, draw a circle as tall as your torso, or start from your nose and draw a line to the end of your arm.

Due Date: February 05, 2008

**Project 2: First Paper - Formalism & Aesthetics** Please write a 3 page (900 word) paper on the following topic. Your paper should be double-spaced in 12 point font with 1" margins. The purpose of this assignment is to demonstrate your understanding of the debate about the nature of our aesthetic responses to artworks.

Paper Topic: Danto famously claims that one cannot "eyeball" art. Evaluate his argument against formalism? Make sure to fully describe the argument and explain its key premises.

Due Date: February 07, 2008 in the eDisk dropbox & my mailbox in the Philosophy Department.

**Project 3: Second Collaborative Artwork - "Movements & Marks: Drawings after Cage, Cunningham, & Lewitt"** We will meet in the Curriculum Gallery in the Phillips Museum the week of 03/03. During this time we will construct a series of drawings as described above. Each student will produce 5 drawing instructions. We will use a random number generator to generate a several sets of drawings instructions from this list. We will also work with Professors Brooks & Vail to generate a set of stylized motions for making marks on the page in order to investigate the relationship between movements, marks and intentions in art.

I hope that we will be able to involve the larger F&M community in this project. I propose that we invite folks from outside of the class to come and participate in the construction of a series of location drawings on Friday 03/07. We will talk about the logistics of realizing this type of open ended group collaboration in class as we prepare for the exhibition.

Exhibition Dates: 03/03-09, *Phillips Museum, Curriculum Gallery*

Instructions Due: February 28, 2008

**Project 4: Midterm Paper - Art, Aesthetics, & Cognitive Neuroscience** Write a 6 page paper on one of two topics to be announced on the distribution date for the midterm. Your paper should be double-spaced in 12 point font with 1" margins. The purpose of this paper is twofold: a) evaluate a standard argument in the literature; and b) demonstrate that you can synthesize the diverse range of material covered in the first half of the semester into a coherent position.

Topics Distributed: February 28, 2008

Due Date: March 14, 2008 in the eDisk dropbox & my mailbox in the Philosophy Department

**Project 5: Movement & Dance - Dance Class with Professor Vail, Theater, Drama, & Dance** We will meet with Professor Vail of the Theater, Dance, & Film Department. She will talk to us about Merce Cunningham's collaboration with John Cage and lead us through some exercises to teach us about movement. A central theme in this course is the idea that the meaning of an artwork is inextricably tied to the process of artistic production in its medium. The goal of our meeting with Professor Vail is to learn a little bit about what goes in choreography and dancing.

Date: April 01, 2008, 12:30-1:20 pm

Location: Roschel 112, Main Dance Studio

**Project 6: Third Paper - Motor Simulation & Dance** Please write a 3 page (900 word) paper on the following topic. Your paper should be double-spaced in 12 point font with 1" margins. The purpose of this assignment is to evaluate whether the diagnostic recognition framework developed for visual art generalizes to dance.

Paper Topic: Evaluate the relationship between motor imagery & the perception of dance. Langer & Beardsley argue that dance abstractly expresses, represents, or embodies the intentionality or agency of human actions. What is the relationship between this claim and the literature we read on motor imagery and the interpretation/understanding of others? Does this support the claim discussed in class that the diagnostic model for our engagement with visual artworks generalizes to dance?

Due Date: April 10, 2008

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**Project 7: Cognitive Science & Aesthetics Posters** I will divide the class up into 4 research groups. Your responsibility as a group is to produce a poster describing the research in one of the scientific papers we have covered in class and explain how this research ties into our discussion of art, perception and meaning.

Conference posters are a common means to present and gain feedback on research in the sciences. You should be able to find examples in the hallways of the Psychology and Biology Departments in the LSP building. We will discuss poster design in class and I will work closely with each group.

Your posters will be exhibited in the Curriculum Gallery alongside our collaborative installation. We will have a "poster pitch" session during which time each group will have 2 minutes to pitch the arguments illustrated in their poster.

Topic Meetings: Week of April 1, 2008

Rough Draft Due: April 15, 2008

Final Draft Due: April 29, 2008

**Project 8: Final Paper** Write a 6 page (2000 word) paper on a topic of your choosing. Your paper should focus on the solution of a problem (or the evaluation of a debate) that we encountered over the course of the semester. All students need to see me to discuss paper topics the week of April 14th.

Topic Meeting: Week of April 14

Due Date: The scheduled day of our final exam (although there is no final in this class)

### **REQUIRED EXTERNAL EVENTS:**

***(you must attend both dance performances and one musical performance)***

#### **Hip Hop Theater Festival**

***Olive Dance Theater,***

Roschel Performing Arts Center

February 29<sup>th</sup>, 8pm

#### **Spring Dance Concert**

***Student Dance Production***

Roschel Performing Arts Center

April 24<sup>th</sup>, 25<sup>th</sup>, & 26<sup>th</sup> 8pm

#### **Armenia's Shoghaken Ensemble**

Barshinger Musical Arts Center

February 8<sup>th</sup>, 8pm

#### **Philadelphia Virtuosi Chamber Orchestra**

Barshinger Musical Arts Center

March 1<sup>st</sup>, 8pm

#### **YCA Violinist, Timothy Fain**

Barshinger Musical Arts Center

April 4<sup>th</sup>, 8pm

## **Bibliography:**

### **Topic 1: Art, Aesthetics, and Interpretation**

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- W. P. Seeley, "Naturalizing Aesthetics: Art & the Cognitive Neuroscience of Vision," *Journal of Visual Arts Practice*, 5(3), 2006, pp. 195-213.
- Noël Carroll, "Art as Form," *Philosophy of Art* (New York: Routledge, 1999), 108-125
- Clive Bell, "The Aesthetic Hypothesis," *Art* (New York: Perigree Books, 1981) reprinted in eds. G. Dickie, R. Sclafani, & R. Roblin, *Aesthetics: A Critical Anthology* (New York: St. Martin's Press), 73-83.
- Stephen Davies, "Chapter 2: DefinignArt," *The Philosophy of Art* (Malden MA: Blackwell, 2006), 26-51.
- Arthur Danto, "Art & Meaning," *The Madonna of the Future* (Berkeley: University of California Press, 2000), xvii-xxx.
- Arthur Danto, "The Work of Art & the Historical Future," *The Madonna of the Future* (Berkeley: University of California Press, 2000), 416-431.
- Stephen Davies, "Chapter 3: Aesthetics & the Philosophy of Art," *The Philosophy of Art* (Malden MA: Blackwell, 2006), 52-81.
- Noël Carroll, "Neoformalism," *Philosophy of Art* (New York: Routledge, 1999), 125-136.
- Noël Carroll, "Form & Function," *Philosophy of Art* (New York: Routledge, 1999), 137-153.
- Peter Lamarque, "On Perceiving Conceptual Art," in eds. Peter Goldie & Elisabeth Shellekens, *Philosophy & Conceptual Art* (New York: Oxford University Press, 2007), 3-16.
- Sol Lewitt, "Paragraphs on Conceptual Art," in ed. Richard Kostelanetz, *Esthetics Contemporary* (Buffalo, NY: Prometheus Books, 1989), 432-435.

### **Topic 2: Art & Neuroscience**

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#### *Neuroaesthetics:*

- W. P. Seeley, "Art, Aesthetics, & Cognitive Neuroscience," *Arts & Neuroscience Review*, forthcoming.
- Semir Zeki, *Inner Vision* (New York: Oxford, 1999), Chapters 1-21; 57-80.
- John Ruskin, *The Elements of Drawing* (Mineola, NY: Dover Publications, Inc., 1857/1971), 27-29.
- Semir Zeki, "The Receptive Field," *Inner Vision* (New York: Oxford, 1999), 99-103.
- Semir Zeki, "Kinetic Art," *Inner Vision* (New York: Oxford, 1999), 143-164.
- Richard Latta, "The Brain of the Beholder," in eds. R. Gregory, J. Harris, P. Heard, D. Rose, *The Artful Eye* (New York: Oxford Press, 1996), 66-75.
- E. H. Gombrich, *The Story of Art* (New York: Phaidon Press, Inc., 2002), 300-303
- Margaret Livingstone, "Acuity & Spatial Resolution: Central & Peripheral Vision," *Vision and Art: The Biology of Seeing* (New York: Harry N. Abrahams, Inc., 2002), 68-74

#### *Imagination, Interpretation, & Attention:*

- Arthur Danto, "Seeing & Showing" *Journal of Aesthetics and Art Criticism*, 59(1), 2001, 1-9.
- Noël Carroll, "Modernity & the Plasticity of Perception," *Journal of Aesthetics and Art Criticism*, 59(1), 2001, 11-17.
- Mika Kovisto & Antti Revonuso "How Meaning Shapes Seeing," *Psychological Science*, (18(10), 2007, 845-849.
- Stephen Kosslyn, William Thompson, & Giorgio Ganis, "Visual Mental Imagery in the Brain," *The Case for Mental Imagery* (New York: Oxford University Press, 2006), 134-173.
- William Thompson & Stephen Kosslyn, "Neural Systems Activated During Visual Mental Imagery," in eds. Arthur W. Toga & John C. Mazziotta, *Brain Mapping: The Systems* (New York: Academic Press, 2000), 535-560.
- Stephen Davies, "Chapter 4: Varieties of Art," *The Philosophy of Art* (Malden MA: Blackwell, 2006), 81-108.
- Marvin Chun & Renee Marois, "The Dark Side of Visual Attention," *Current Opinion in neurobiology*, 12(22), 2002, 1-6.
- Sabine Kastner, "Attentional Response Modulation in the Human Visual System" in ed. Michael Posner, *The Cognitive Neuroscience of Attention* (New York: The Guilford Press, 2004), 144-156.
- Noel Carroll, "Actual and Hypothetical Intentionalism," *Metaphilosophy* 31 (1/2), 2000, 75-90.
- Jerry Fodor, "Déjà-Vu All Over Again: How Danto's Aesthetics Re-capitulates the Philosophy of Mind," in ed. Mark Rollins, *Arthur Danto & His Critics* (Malden Mass: Blackwell Publishers), 1993, 41-54.
- Stephen Davies, "Chapter 5: Interpretation," *The Philosophy of Art* (Malden MA: Blackwell, 2006), 109-134.
- Dennis Proffitt, "Embodied Perception & the Economy of Action," *Perspectives on Psychological Science*, 1(2), 2006, 110-122.
- William P. Seeley & Jes Waughtel, "Effects of Interpretation of Energetic & Emotional Costs in Picture Perception, 19<sup>th</sup> Annual Meeting of the Massociation for Psychological Science, May 2007.

### Topic 3: Dance

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- Suzanne Langer, "Virtual Powers" (excerpts from *Feeling and Form*), in eds. D. Goldblatt & L.B. Brown, *Aesthetics* (Upper Saddle River, New Jersey: Prentice Hall, 1997), 277-282.
- Monroe Beardsley, "What is going on in dance?" *Dance Research Journal*, 15, 1982, 31-36.
- Merce Cunningham, "A Lifetime in Dance," Dir. Charles Atlas.
- Jean Decety & Julie Greves, "The Power of Simulation: Imagining One's Own & Other's Behavior," *Brain Research*, 1079, 2006, 4-14.
- Perrine Ruby & Jean Decety, "Effect of Subjective Perspective Taking During Simulation of Action," *Nature Neuroscience* 4(5), 2001, 546-550.
- B. Calvo-Merino, D.E. Glaser, J. Grèzes, R.E. Passingham & P. Haggard, "Action Observation & Acquired Motor Skills: An fMRI Study with Expert Dancers," *Cerebral Cortex*, 15, 2005, 1245-1249.
- Jonathan Cole & Barbara Montero, "Affective Proprioception," *Janus Head* 9(2), 2007, 299-317.

### Topic 4: Music & Emotion

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#### *Musical Imagery & Auditory Attention*

- Robert J. Zatorre & Andrea R. Halpern, "Mental Concerts: Musical Imagery and Auditory Cortex," *Neuron* 47, 2005, 9-12.
- Petr Janata "Neurophysiological Mechanisms Underlying Auditory Imagery Formation in Music," In eds. R. I. Godøy & H. Jørgensen, *Elements of Musical Imagery* (Lisse: Swets & Zeitlinger Publishers, 2001), 1-16.
- Robert J. Zatorre, Alan C. Evans, & Ernst Meyer, "Neural Mechanisms Underlying Melody Perception & Memory for Pitch," *The Journal of Neuroscience*, 14(4), 1994, 1908-1919.

#### *Music & Emotion*

- Stephen Davies, "Philosophical Perspectives on Music's Expressiveness" in *Themes in the Philosophy of Music* (New York: Oxford, 2005), 169-191.
- Jenefer Robinson, "The Expression and Arousal of Emotion in Music," *The Journal of Aesthetics and Art Criticism*, 52(1), 1994, pp. 13-22
- L. J. Trainor & L. A. Schmidt, "Processing Emotions Induced by Music," in eds. I. Peretz & R. J. Zatorre, *The Cognitive Neuroscience of Music* (New York: Oxford University Press, 2003), 311-324.

### Supplemental Texts:

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#### **Art, Aesthetics, and Interpretation**

Noël Carroll, "Art, Practice, Narrative," *The Monist*, Volume 71(2), 1988, 140-156.

Noël Carroll, "Art & Interaction," *Journal of Aesthetics and Art Criticism*, 45(1), 1986, 57-68.

Arthur Danto (2000) "The Work of Art and the Historical Future," *The Madonna of the Future* (Berkeley: University of California Press, 2001), 416 -431.

Stephen Davies, "Functional & Procedural Definitions of Art," *Definitions of Art Today* (Ithaca, NY: Cornell University Press, 1991), 23-49.

Noël Carroll, "Aesthetic Experience Revisited," *British Journal of Aesthetics*, 42(2), 2002, pp. 145-168.

Sol Lewitt's Obituary:

<<http://www.nytimes.com/2007/04/09/arts/design/09le Witt.html?pagewanted=1&ei=5088&en=322bf3b728a306f2&ex=1333771200&partner=rss>>

#### **Neuroaesthetics**

Margaret Livingstone, "Is It Warm? Is It Real? Or Just Low Spatial Frequency?" *Science*, 290, 2000, 1299.

Semir Zeki & M. Lamb, "The neurology of kinetic art," *Brain*, 117, 1994, 607-636.

**Imagination, Interpretation, & Attention:**

- Mark Rollins, "What Monet Meant: Intention and Attention in Understanding Art," *Journal of Aesthetics and Art Criticism*, 62(2), 2004, 175-188.
- Alex Neill, "Empathy & (Film) Fiction," in eds. David Bordwell & Noel Carroll, *Post-Theory* (Madison, WI: University of Wisconsin Press, 1996), 175-194.
- Noel Carroll, "Simulation, Emotions, and Morality," reprinted in *Beyond Aesthetics* (New York: Cambridge University Press, 2001), 306-316.
- Stephen Kosslyn, "Mental imagery," in eds. S. M. Kosslyn, and D. N. Osherson, *An Invitation to Cognitive Science: Visual Cognition (Volume 2), 2nd Edition* (Cambridge, MA: MIT Press, 1995), 267-296.
- Stephen Davies, "Beardsley and the Autonomy of the Work of Art," *Journal of Aesthetics and Art Criticism*, 63(2), 2005, 179-183.
- Aaron Kozbelt & William Seeley Integrating Art Historical, Psychological, and Neuroscientific Explanations of Artists' Advantages in Drawing and Perception," *Psychology of Aesthetics, Creativity, and the Arts*, 1(2), 2007, 80-90.
- Phillipe Schyns, "Diagnostic Recognition: Task Constraints, Object Recognition, and Their Interactions," *Cognition*, 67(1-2), 1998, 147-151 (excerpts).

**Dance**

- Noel Carroll & Sally Banes, "Working and Dancing: A Response to Monroe Beardsley's "What Is Going on in a Dance?" *Dance Research Journal*, 15(1), 1982, pp. 37-41.
- Vittorio Gallese & Alvin Goldman, "Mirror Neurons and the Simulation Theory of Mind Reading," *Trends in Cognitive Science*, 2:12, 1998, 493-501.
- Sarah-Jayne Blakemore & Jean Decety, "From the Perception of Action to the Understanding of Intention," *Nature Reviews Neuroscience* 2, 2001, 561-567.
- Barbara Montero, "Proprioception as an Aesthetic Sense," *Journal of Aesthetics and Art Criticism*, 64:2, 2006, 231-142.

**Musical Imagery & Auditory Attention:**

- Andrea Halpern, "Cerebral Substrates of Musical Imagery," in eds. I. Peretz & R.J. Zatorre *The Cognitive Neuroscience of Music* (New York: Oxford University Press, 2003), 217-230.
- Andrea Halpern & Robert Zatorre, "When That Tune Runs Through Your Head: A PET Investigation of Auditory Imagery for Familiar Melodies," *Cerebral Cortex*, 9, 1999, 697-704.
- Isabelle Peretz, "The Nature of Music from a Biological Perspective," *Cognition*, 100, 2006, 1-32.
- A. R. Halpern, R. J. Zatorre, M. Bouffard, & J. A. Johnson, "Behavioral and Neural Correlates of Perceived and Imagined Musical Timbre," *Neuropsychologia*, 42, 2004, 1281-1292.
- Robert J. Zatorre, "Neural Specifications for Tonal Processing," in eds. I. Peretz & R. J. Zatorre *The Cognitive Neuroscience of Music* (New York: Oxford University Press, 2003), 231-246.
- Robert. J. Zatorre & Jeffery R. Binder, "Music, Auditory Attention, & Auditory Imagery," excerpt from "Functional and Structural Imaging of the Human Auditory System," in eds. A. W. Toga & J. C. Mazziotta, *Brain Mapping: The Systems* (New York: Academic Press, 2000), 365-402.

**Music & Emotion:**

- Ralph Adolphs, "Emotional Vision," *Nature Neuroscience*, 7(11), 2004, 1167-1168.
- A. J. Blood & R. J. Zatorre, "Intensely Pleasurable Responses to Music Correlate with Activity in Brain Regions Implicated in Reward and Emotion," *Proceedings of the National Academy of Science*, 95(20), 11818-11823.
- Stephen Davies, "Is Music the Language of Emotions" in *Themes in the Philosophy of Music* (New York: Oxford, 2005), 121-133.
- Isabelle Peretz, "The Nature of Music from a Biological Perspective," *Cognition*, 100(1), 2006, pp. 1-32.
- Isabelle Peretz, "Listening to the Brain: A Biological Perspective on Musical Emotion," in eds. P.N Juslin, & J. A. Sloboda, *Music and Emotion* (New York: Oxford University Press, 2001), 105-134.
- Stephen Davies, "The Expression of Emotion in Music" in *Themes in the Philosophy of Music* (New York: Oxford, 2005), 134-151.
- J. A. Sloboda & P. N Juslin, "Psychological Perspectives on Music & Emotion," in eds. P. N Juslin & J. A. Sloboda, *Music and Emotion: Theory and Research* (New York: Oxford University Press, 2001) 71-104.

## Art, Meaning, and Perception

Date	Readings	Assignments
01/22	Seeley, "Naturalizing Aesthetics"	
01/24	Bell "The Aesthetic Hypothesis"; Carroll, "Introduction"	
01/29	Danto, "Art & Meaning"; "The Work of Art & the Historical Future"	
01/31	Carroll, "Neoformalism"; Carroll, "Form & Function"	
02/05	Lamarque, "On Perceiving Conceptual Art"	Drawing instructions due
02/07	LeWitt Drawings; Lewitt, "Paragraphs"	First collaborative artwork First short paper due
01/29-02/07	Effects of Energetic Costs	Voluntary participation in psychology of art experiment, Psychophysics Lab, 139 LSP.
02/12	Discussion days	
02/14	Seeley, "Can Neuroaesthetics?"; Zeki, Chapters 1-3, 7-8, 11	
02/19	Ruskin, <i>Elements of Drawing</i> ; Zeki, Chapter 16	
02/21	Latto, "The Brain of the Beholder"; Gombrich, <i>The Story of Art</i> ; Livingstone, "Acuity & Spatial Resolution"	
02/26	Danto, "Seeing & Showing"; Carroll, "Modernity & the Plasticity of Perception"; Koivisto & Revonuso, "How Meaning Shapes Seeing";	
02/28	Kosslyn, Visual Imagery"; Thompson & Kosslyn, "Neural Systems Activated During Mental Imagery"	Midterm topics assigned;
03/03-09	"Movements & Marks: Drawings after..." "Merce Cunningham: A Lifetime in Dance" (Film, Reserve in ATS)	Curriculum Gallery, Phillips Museum
03/11	Chun & Marois, "The Dark Side of Visual Attention"; Kastner, "Attentional Response Modulation"	
03/13	Carroll, "Actual v. Hypothetical Intentionalism"; Fodor, "Deja-vu"; Davies, "Beardsley & Autonomy"	
03/15-23	<b>SPRING BREAK</b>	Midterm due <b>03/14 @ 5pm</b>
03/25	Proffitt, "Embodied Perception";	
03/27	Seeley & Waughtel, "Effects of Energetic Costs in Picture Perception"	
04/01	Cunningham, "The Impermanent Art"; Cage, "Cagean Esthetics"; Reich, "Music as a Gradual Process"	Prof. Vail, Movement & Dance Class, Roschell 113, Hooper Dance Studio
04/03	Langer, "Virtual Powers"; Beardsley, "What is Going on In Dance"	Poster Topic Meetings 03/31-04/04
04/08	Decety & Greves, "The Power of Simulation"; Ruby & Decety, "Effect of Subjective Perspective Taking"; Calvo-Merino et al, "Action Observation & Acquired Motor Skill"	
04/10	Discussion days	Second short paper due
04/15	Zatorre & Halpern, "Mental Concerts"; Janata, "MusiNeurophysiological Mechanisms"	Topic Meetings: Final Paper 04/14-18 Posters: Rough Draft Due
04/17	Zatorre et al, "Neural Mechanisms"	
04/22	Davies, "Philosophical Perspectives on Musical Expressiveness"; Robinson, "The Expression & Arousal of Emotion in Music"	
04/24	Trainor & Schmidt, "Processing Emotions Induced by Music"	
04/29	Discussion Day	Final Posters Due
05/01	POSTER PITCH	
Exam Week	Scheduled Date of Final Exam	Final Paper Assignment Due