

Recent Work in Philosophy of Psychology: Art & Altered States

PHI 535
Thursday, 1:30—4:20
Zoom

Instructor

Dr. Grace Helton
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Course Policies

Except for the first lecture of the term, *I expect that you complete all readings before the lecture in which they are discussed.* Readings will be posted on the Canvas website unless otherwise stated. ***Note that the provided list of readings is tentative and subject to change! Please always refer to Canvas for the most recent version.***

Classmates should be treated with respect at all times. Addressing peers by their names and responding directly to their concerns is highly encouraged. This course is to be viewed as a shared effort to understand some very difficult material.

Please do not use phones in class.

Coursework (How To Get a Graduate Unit For the Course)

- Submit a first draft, of a minimum of 3,000 words, by the Friday before Spring break.
- Submit a final paper, ~7,000-12,000 words, by Dean's Date.

Student Presentations are encouraged! Let me know if you'd like to make a presentation. The last session will be reserved for these.

Week 1: Jazz Improvisation, The Sense of Agency, & The Nature of Action

Bayne, "The Phenomenology of Agency"
Norgaard, "Descriptions of Improvisational Thinking by Artist-Level Jazz Musicians"
Misc. quotes from jazz artists – see Canvas
Brownstein, M. "Rationalizing flow: Agency in skilled unreflective action."

Week 2: The Nature & Epistemology of Psychedelic Experience & Psychedelic Transformation

Amada et al., "Psychedelic Experience and the Narrative Self: An Exploratory Qualitative Study"
Letheby, "The Varieties of Psychedelic Epistemology"
Letheby, "The Philosophy of Psychedelic Transformation"
Optional: Carhart-Harris, "How Do Psychedelics Work?"
Optional: Lyons, T., & Carhart-Harris, "More realistic forecasting of future life events after psilocybin for treatment-resistant depression"

Week 3: Why Do We Enjoy Sad Music?

Smuts, "Art and Negative Affect"
Garrido, *Why Are We Attracted to Sad Music?*, excerpts
Kawakami et al, "Sad Music Induces Pleasant Emotion"
Robinson, *Deeper Than Reason: Emotion and Its Role in Literature, Music, and the Arts*, excerpts

Week 4: Why Do We Enjoy Horror?

Bantinaki, K. "The Paradox of Horror: Fear as a Positive Emotion"
Carroll, *Philosophy or Horror, or Paradoxes of the Heart*, excerpts
Smuts, "Cognitive and Philosophical Approaches to Horror"
Optional: "Clasen & Kjeldgaard-Christiansen, "Horror, Personality, & Threat Simulation: A Survey on the Psychology of Scary Media"

Week 5: The Nature of Film Experience

Terrone, "Imagination and Perception in Film Experience"
Wilson, "Seeing Fictions in Film: The Epistemology of Movies"

Curran, "Fictional Indeterminacy, Imagined Seeing, and Cinematic Narration"

Week 6: Presence in Film Experience: Whose Presence?

Terrone, "Neither Here nor There, but Now"

Aronowitz & Helton, "Perspectives in Film: Mine, Yours, & No One's"

Week 7: Presence & Illusion in Virtual Reality

Chalmers, *Reality 2.0*, excerpts

Week 8: Cold-Hot Empathy Gaps

Van Boven et al., 2012. "The illusion of courage in self-predictions: Mispredicting one's own behavior in embarrassing situations."

Read & Loewenstein, "Enduring Pain for Money: Decisions Based on the Perception and Memory of Pain"

Ariely & Loewenstein, "The Heat of the Moment: The Effect of Sexual Arousal on Sexual Decision Making"

Loewenstein, "Hot-Cold Empathy Gaps and Medical Decision Making"

Woodzicka & LaFrance, "Real Versus Imagined Gender Harassment"

Week 9: The Spinozan View of Belief-formation, Norms of Belief, and The Efficacy of Propaganda

Mandelbaum, "The Spinozan View of Belief Formation," excerpts

Street & Richardson, *Descartes versus Spinoza: Truth, uncertainty, and bias*

Helton, "Experimental Psychology & Norms of Rationality"

Week 10: TBD

Week 11: TBD

Week 12: Student Presentations & General Discussion