Recent Work in Philosophy of Psychology: Art & Altered States

PHI 535
Thursday, 1:30—4:20
Zoom

Instructor
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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?
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**
Read & Loewenstein, “Enduring Pain for Money: Decisions Based on the Perception and Memory of Pain”
Ariely & Lowenstein, “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**