Overview of the Advanced Seminars. Successful people navigate complex political, social, cultural and economic environments that challenge more traditionally limited concepts of higher education and competencies. To help students better understand the demands of contemporary life, instructors teach advanced seminars based in their area of expertise and passion. The topic will be approached from multiple perspectives in a course designed for nonmajors. Studying in this setting, students demonstrate their ability to integrate different perspectives and synthesize diverse ideas through intensive writing on that topic. This course must be taken at the University of Denver. Students must complete all other common curriculum requirements before taking the Advanced Seminar.

ASEM courses are capped at 15 students, to foster interaction between professors and students and to allow significant writing. Course that were approved as “Writing Intensive” in the previous Core program are automatically transferred into ASEM. Faculty will receive $1000 to develop a new ASEM course, and they will be eligible for new course development funding every two years or after having taught three offerings of a one course. Faculty who haven’t previously completed a Core Writing Intensive course are required to participate in a Seminar on Writing in ASEM. They will receive an additional $1000 stipend for their efforts. Additional professional development funding is also available.

Application Process. 1) Please answer all of the questions below. 2) Please create a course syllabus. Together, these materials should reflect considerable thought and preparation, sufficient to guide the members of the ASEM Committee in their review.

Send an electronic copy of the completed proposal and your syllabus to amy.kho@du.edu. Also, send a paper copy of the proposal, with required signatures, and a paper syllabus to Doug Hesse, Chair, ASEM Committee, University Writing Program, Penrose 202.

Part 1: Basic Information

Name(s) of Proposer(s): Kateri McRae
E-mail and Telephone: Kateri.McRae@du.edu, 415-218-8374
Department(s): Psychology
Name(s) of Department Chair(s): Rob Roberts
Department Chair’s Email and Telephone: rroberts@du.edu, 303-871-3792

Course Title (titles may be no longer than 30 characters (including spaces)): Emotions in Theatre and the Brain

Quarter offered (place in X before the appropriate quarter):
___x__Fall 2010  ____ Winter 2011  _____Spring 2011  ____Summer 2011

Have you completed a Writing Intensive Core Workshop?
_____ Yes  ___x__ No

If “no,” I plan to attend the following ASEM Writing Workshop
___x__ June 7,8,9 (9-noon)  ____ Sept 17,24 (9-2)  ____ Oct 15,22 (9-2)  ____ Dec 6,8,9 (9-noon)

Is this proposed course based on an already-existing course (if yes, please explain)? No.

1 Summer courses are scheduled for no fewer than three weeks.
2 If your course is scheduled for fall 2010, you must attend the June workshop. If your course is scheduled for winter 2011, you must attend the June, September, or October Workshop.
Part 2: Course Description

1. Please describe your course

Your narrative should provide ASEM Committee members who are not familiar with your topic a clear understanding of the content, objectives, and approaches of the course. Please be sure to explain how the course will include multiple perspectives, and clearly show why and how it will be both challenging and exciting for non major students from an array of disciplines and interests.

This course introduces students to human emotions from two distinct perspectives: an introspective, experiential standpoint and an objective, scientific standpoint. To cultivate the intuitive, introspective, subjective perspective, students will engage in group activities derived from acting exercises. In addition, reading material used to teach the Stanislavski method will supplement this subjective perspective on emotion. To cultivate the objective, scientific perspective, students will learn about the way in which psychologists induce, operationalize, and measure emotion in a laboratory setting. They will use empirical evidence to discover how scientists move from results of individual studies to making broad claims about the nature of human emotion. The distinction between subjective and objective perspectives will be further reinforced by the writing assignments. Students will be required to write about the course topics from introspective and scientific perspectives separately, and the final paper will involve an integration of these two perspectives in a multi-faced exploration of one aspect of human emotion.

2. Please explain how the Course will have students integrate and apply knowledge.

Students in ASEM courses must “integrate and apply knowledge and skills gained from general education courses to new settings and complex problems.” This requirement should guide the development of course learning outcomes. Please list your course learning outcomes and describe how you will assess each. (For an explanation of learning outcomes, the options available for assessment, and some examples, please see “Learning Outcomes for ASEM.”)

The course has two main learning objectives:
1. Students' knowledge in the study of human emotion will be enhanced.
   To achieve the first objective, students will learn about the history of scientific studies of emotion, the definitions of emotion and proposed neurobiological mechanisms of various aspects of emotion. For example, specific topics include emotional memory, emotional expression, and how our feelings interact with our thoughts.

2. Students will be able to identify and distinguish the contributions of subjective and objective knowledge when studying human nature (specifically emotion).
   To achieve the second objective, students will directly integrate their experiences and personal theories about emotion (cultivated in group exercises) with empirical evidence regarding emotions (discussed in class).

The writing assignments will achieve both objectives, by requiring students to explore a topic in human emotion from both subjective and objective points of view. Writing instruction will be devoted to identifying the difference between (and the strengths and weaknesses of) these writing styles and how to use them together to communicate ideas.

3. Please explain how the Course will help students write effectively.

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3 There is no definitive rule as to what constitutes “multiple perspectives.” You might, for example, include different viewpoints or bodies of knowledge, different theoretical lenses, different methodological approaches, different disciplinary orientations, or so on. Please highlight how students will understand that this course includes multiple perspectives.
A second requirement of ASEM courses is that they help students “write effectively, providing appropriate evidence and reasoning for assertions.” To those ends, ASEM courses must include four writing elements:

1. Students will write a minimum of 20 pages (about 6000 words), some of which may be informal, but some of which must be revised, polished, and intended for an educated readership.
2. Students will complete a minimum of three writing projects that are distributed over the quarter; exceptions might include a cumulative project completed in multiple stages.
3. Students will revise some of their work based on feedback from their professor.
4. There will be some instructional time given to writing.*

Describe how your course will include these elements and help students write effectively. Probably the best way to do this is to describe each assignment, describe how revision will be built into the course, and explain some of the class activities you plan to include.

*For a discussion of each criterion (including illustrations and explanations, especially of “instructional time given to writing”), please see http://www.du.edu/writing/core.htm.

1. Students will write a total of at least 22 pages. 10 of these are half-page response papers due after each class. 4-6 of these will be two 2-3 page papers that are expansions of one of these half-page response papers. Students will consult with the professor to determine which of these to expand into a larger paper, and submit an outline for approval. This 10-page final paper will be an even further expansion of one (or both) of the 2-3 page papers. The writing assignments are designed to build upon one another, so that students can have an opportunity to turn a brief curiosity into a longer consideration and then a length and scholarly discussion of a particular topic.
2. Three major writing assignments will be given (two 2-3 page papers, one 10-page paper).
3. Students will receive feedback from the professor on the 2-3 page papers and will be required to get the professor’s approval of an outline for the expansion of one of these papers into the 10-page final paper. In addition, students will work in small groups under the professor’s instruction to develop their 10-page final paper. Students have the option to turn in their final paper up to 10 days before the deadline to receive feedback on this assignment.
4. The entirety of week 5 will be devoted to writing instruction. The first course meeting will involve small group meetings for students to discuss their 2-3 page papers and their ideas for developing them into the 10-page final paper. The second course meeting will be a discussion and demonstration of the difference between writing in the two different perspectives upon which the course is based: subjective and objective perspectives.

Part 3: Signatures

_________________________________________________________
Signature(s) of proposer(s); date

_________________________________________________________
Signature of department Chair (approves this Core course to be taught on load); date

_________________________________________________________
Signature of second department Chair of team-taught course (if applicable); date

_________________________________________________________
Signature of Dean; date

_________________________________________________________
Signature of second Dean (if applicable); date
Part 4: Syllabus

Please attach a syllabus. Your proposal will not be considered without a syllabus.

Send an electronic copy of the completed proposal form and your syllabus to
amy.kho@du.edu

Also, send a paper copy of the proposal, with required signatures, and syllabus to
Doug Hesse, Chair,
ASEM Committee,
University Writing Program
Penrose 202
To Hold the Mirror Up to Nature: Emotions in Theatre and the Brain
Instructor: Kateri McRae, Ph.D.
Kateri.McRae@du.edu

Course Description

William Shakespeare described the actor's task as “to hold... the mirror up to nature.” William James described the psychologist’s job as “to carve nature at its joints.” The two have a shared interest, therefore, in discovering the truth in human nature. This course explores the principles that can be discovered about human nature from introspection, experience, and performance and those that can be discovered from regimented scientific discovery.

This course takes several different perspectives on one core aspect of human nature: emotion. The goal of this course is to introduce students to the idea that even something as personal and seemingly intangible as human emotion can be quantified and studied objectively. Likewise, the course will also emphasize the value of introspection and subjective experience in the scientific study of emotion.

We will explore definitions of emotion from the perspectives of philosophy, psychology, neuroscience, and theatre. We will discuss the nature of emotion, how it is defined by different disciplines, and how it relates to character and the self. In addition, we will explore the difference between holding a mirror up to nature (as actors and other artists do) and carving nature at its joints (as psychologists and other scientists do).

Course Format

This course will meet twice a week. The first meeting every week will be a hands-on discovery of the material for that week. To introduce the topic, we will share lay conceptions of that week's material, as well as engage in group exercises derived from both acting and introspective traditions. Please wear comfortable clothes that you can move in for this first class of the week. The second meeting of the week will be a structured discussion of the scientific study of emotion and how it relates to the representations of emotion that were brought to light earlier in the week.

Reading Materials

We will several short books. We will be reading almost all of the following books:
- *An Actor Prepares*, Constantin Stanislavski
- *Improv Wisdom: Don’t Prepare, Just Show Up*, Patricia Ryan Madsen
- *Unmasking the Face*, Paul Ekman
- *The Emotional Brain*, Joseph LeDoux

We will read short sections of the following:
- *Acting Emotions*, Elly A. Konijn
- *The Psychology of the Performing Arts*, Glenn Wilson
Course Schedule

<table>
<thead>
<tr>
<th>Week</th>
<th>Day</th>
<th>Topic</th>
<th>Reading Assignment</th>
<th>Due In Class</th>
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</thead>
<tbody>
<tr>
<td>1</td>
<td>Mon</td>
<td>What is emotion? Definitions, theories, history</td>
<td>Stanislavski, Ch 3</td>
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<tr>
<td></td>
<td>Wed</td>
<td></td>
<td>LeDoux, Ch 3</td>
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<tr>
<td>2</td>
<td>Mon</td>
<td>Quantifying emotion: Inducing and measuring emotion in the laboratory</td>
<td>Ekman, Ch3</td>
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<td></td>
<td>Wed</td>
<td></td>
<td>LeDoux, Ch 4</td>
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<tr>
<td>3</td>
<td>Mon</td>
<td>Expressing emotions and theories of acting: Is it the outside or the inside that counts?</td>
<td>Konijn, Ch 3-4</td>
<td>2-3 pg paper</td>
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<tr>
<td></td>
<td>Wed</td>
<td></td>
<td>Ekman, Ch 2</td>
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<td>LeDoux, Ch 6</td>
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<td>4</td>
<td>Mon</td>
<td>Emotional learning and memory: Emotional recall and autobiographical memory</td>
<td>Stanislavski, Ch 9</td>
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<td></td>
<td>Wed</td>
<td></td>
<td>LeDoux, Ch 7</td>
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<td>5</td>
<td>Mon</td>
<td>Writing subjectively and objectively: Narrative and scientific writing</td>
<td>Ryan Madson, Ch 1-13</td>
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<td></td>
<td>Wed</td>
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<td>Olsson &amp; Phelps, Psych Sci</td>
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<td></td>
<td></td>
<td>Phelps &amp; LeDoux, Neuron</td>
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<tr>
<td>6</td>
<td>Mon</td>
<td>Emotional expression II: Emotional language, facial expression, &amp; behaviors</td>
<td>Stanislavski, Ch 6</td>
<td>2-3 pg paper</td>
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<tr>
<td></td>
<td>Wed</td>
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<td>Ekman, Ch 4-9, Konijn Ch 5</td>
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<tr>
<td>7</td>
<td>Mon</td>
<td>The emotional self: Emotions in self and others, authenticity, empathy and character</td>
<td>Stanislavski, Ch 8</td>
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<td></td>
<td>Wed</td>
<td></td>
<td>Ekman Ch 11&amp;12</td>
<td>Outline for final</td>
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<tr>
<td>8</td>
<td>Mon</td>
<td>Emotion and cognition: Thoughts vs. feelings, awareness and control of emotion</td>
<td>Stanislavski, Ch 7</td>
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<tr>
<td></td>
<td>Wed</td>
<td></td>
<td>LeDoux, Ch 7</td>
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<tr>
<td>9</td>
<td>Mon</td>
<td>Psychology in performance: Emotional manipulation in art</td>
<td>Konijn, Ch 7</td>
<td>Draft (optional)</td>
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<td></td>
<td>Wed</td>
<td></td>
<td>Wilson, Ch 4 &amp; Ch 9</td>
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<tr>
<td>10</td>
<td>Mon</td>
<td>Psychology of performers: The drive to express</td>
<td>Konijn, Ch 8, Wilson Ch 10</td>
<td>10 pg final paper</td>
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<td></td>
<td>Wed</td>
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<td>LeDoux, Ch 8</td>
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Student Evaluation

15% of the grade in the course will be based on attendance and participation. Only one absence will be granted without consequence– each subsequent absence will result in a 5% deduction from your participation grade unless prior arrangements have been made. Merely showing up does not guarantee full credit – engagement in the workshops, exercises and discussions held in class is required.

20% of the grade in the course will be based on half-page writing assignments that are due by email 24 hours following each class meeting. If students wish to stay for up to 10 minutes after class and turn these in as hand-written entries, that is acceptable. These are reactions to either the assigned reading or the activities and discussion in class that day. These are used as a forum for you to express your understanding of or enthusiasm for the course material, relate it to other ideas or courses you’re taking, as well as provide an opportunity to ask for clarification on a topic. 5% of your class writing grade will be deducted for each writing assignment not turned in within 24 hours unless prior arrangements have been made. If you need to miss a class, you may turn in these assignments based on the reading. It is also acceptable, although not recommended as regular practice, to turn in these responses to the reading alone before class is held.

30% of the grade in the course will be from two 2-3 page papers that are due, one at the end of week 3 and one at the beginning of week 6 (15% each). These papers should be more substantive extensions of one of your class writing assignments, and should allow you to explore a concept you’re interested in more depth. One of these papers should explore the concept you’re interested from an introspective, intuitive, lay perspective, using a narrative style of writing. One should explore a different concept from an empirical, scientific perspective, using a scientific style of
writing. We will review in class the difference between writing in these two styles (Week 5). 33% of the grade for each paper will be deducted for every 24-hour period that passes after the deadline.

35% of your grade in the course will be from a 10-page paper that explores one core concept from BOTH an introspective and an empirical standpoint. This paper should describe the emotional phenomenon from a personal, introspective perspective as well as briefly review the scientific literature that has described this phenomenon. If possible, this paper should also focus on how the two perspectives can inform and compliment each other. An outline is due at the beginning of week 7 and must be approved before you proceed with the final assignment. You may turn in a draft of this paper until 10 days before the final deadline to receive feedback from the instructor. 33% of the grade for each paper will be deducted for every 24-hour period that passes after the deadline.