

Brain, Mind, and Film

Fall 2019, Chapman University

Course information

Class: HON 329-05 (1424); Period: August 26, 2019 to December 14, 2019;
Meeting: Fridays, 13-15:50 at Demille Hall Seminar Room (146).

Instructor:

Dr. Amir Raz (raz@chapman.edu)
Professor of Psychology and Brain Sciences
Director of the Brain Institute.

Office Hours: Fridays, noon and by appointment.
Location: 561 N Glassell, Orange / 14725 Alton Parkway, Irvine.

If you need to contact the instructor outside of lecture or office hours, please email brain@chapman.edu with the following subject header, "Chapman HON 329". We will typically email you back within two business days.

TA:

Ms. Alice Wong (sowong@chapman.edu)
Office Hours: Fridays, 4-5pm
Location: 561 N Glassell

Prerequisites:

None

Restrictions:

Faculty Consent Required

Course Description

This class will explore the cognitive neuroscience of film from several perspectives: First, how films represent advanced brain research; second, how modern cognitive neuroscience explains the experience of watching a movie; third, what are the interrelationships between what happens in the brains of the screenwriter/cinematographer/editor/director when they create a scene, what happens in the brain of the actor who plays in the scene, and what happens in the brain of the filmgoer when they watch the scene.

Throughout the course we will discuss the relation between the movie watcher as a participant in, and as an observer of, the action. We will also discuss how each movie contributes to a social cognitive neuroscience model of human consciousness. The readings will be about relevant clinical neuropsychological syndromes, neuroimaging experiments in humans, and cognitive film theory,

Throughout the course we will discuss the relation between the audience as a participant in, and as an observer of, filmed action. We will outline how movies shape a social cognitive neuroscience model of human consciousness.

Course readings span relevant clinical neuropsychological syndromes, neuroimaging experiments of the living human brain, and cognitive film theory.

This course explores aspects of the psychological and brain sciences through the lens of motion pictures. As such, the material covered engulfs interdisciplinary topics from neuroscience, psychology, and film studies, but also draws on aspects of medicine, physiology, and clinical interventions, philosophy, anthropology, sociology, and the computational and engineering sciences.

We examine several domains of the brain-film interface:

1. How films feature findings from brain research: when are they off- and when they are on-target? What are the implications of these depictions and how do they influence both science and society? What can brain science offer to the film industry? How about the other way around?
2. How modern cognitive neuroscience unravels the experience of watching a movie. For example, is there a difference between watching alone versus in company? On a big or small screen? With or without subtitles? Dubbed or in original form?
3. What are the interrelationships between what happens in the brains of the screenwriter, cinematographer, editor, and director when they create a scene? What happens in the brain of the actor who plays in the scene, and what happens in the brain of the audience when they watch the scene?

With the exception of the first lecture, each session focuses on one (or more) film(s): watching the movie(s) together in the classroom, followed by a lecture dissecting the science and empirical findings to support, relate, or inspire it. Attendance during movie/clip screening is mandatory even if you have (or claim to have) seen it before. Some students will miss class or otherwise promise to watch these materials at home; that's fine but hardly replaces the class experience. For repeat viewing, please make your own arrangements.

NOTE: Although brain and film is an exciting topic, this course is not an easy ride. You will have to read and be familiar with complex and sophisticated materials in cognitive neuroscience, including topics such as brain imaging (e.g., functional Magnetic Resonance Imaging) and issues related to research design and hypothesis testing. If you do the assignments entirely and make sure you understand the material, you will learn new ways to watch movies, to learn about the brain, and to reason about consciousness.

What will you learn in this course?

How to think critically, in general.
How to improve your digital literacy.
How to write analytically about general topics.
How to think critically about psychology, neuroscience, and related fields.
How to find and read scientific articles.
How to synthesize scientific results.
How to evaluate descriptive and inferential statistics.
How to evaluate scientific reliability and validity.
How to evaluate alternative research hypotheses.
How to communicate engagingly through narrated presentations.
How to review and apply what you've learned.

How will you learn in this course?

The pedagogy of this course follows empirically proven principles of learning, including the ideas of 1) active learning, which is more beneficial than passive learning; and 2) frequent incremental practice, which is more beneficial than sporadic practice (Gernsbacher, 2014). Therefore, in this course, you will acquire skills every day by completing multiple incremental assignments across the term. We expect you to engage with the course, and with your peers, daily (via online discussion and text-based chats). There are NO timed exams in this course, just quizzes to ascertain you are keeping up with your load. All course materials are available on the Blackboard website.

How to “survive” this course:

A) Keep this overview and notify me of any trouble you are having in this course.

B) Read all sections of the two texts plus anything that comes up or is posted on the website to supplement the lectures—sometimes we will hardly have the time to cover all the material in class. Please remember that lectures make more sense if you read the material before the date on the schedule. Sometimes you will also want to re-read materials or re-watch movies after we discuss them in class.

C) Give yourself plenty of time outside of class to review your notes, read the materials, work on assignments, and study. If possible, set up a study group of 1-3 other students. Studying with others can help you with questions you may find difficult and force you to communicate solutions to other students. The best way to learn a subject is to teach it.

D) Focus on concepts. Don't fall behind. Keep a positive attitude. Get help when you need it early on.

How to be successful in this course:

Here are some helpful characteristics of a successful student:

1. Turn off your cell phone and attend class – regularly and on time. If you miss a lecture, make sure you get all assignments and consult with your classmates to understand better what we covered in class.
2. Demonstrate that you care about this course, about your grade, and that you are willing to improve your standing. Speak out in class when you feel you can contribute. If you feel that your contributions are a bit clumsy or difficult to make, do something about it and actively work on making them better. Ask questions concerning assignments. Do **not** wait until an exam or deadline is forthcoming.
3. Successful students turn in assignments that are neat and sharp. They take time to produce a final product that reflects a caring attitude and pride in their work.
4. Please see me or the TA(s) before or after class about grades and upcoming tests and other academic problems. Never be afraid to engage in meaningful conversation with any of us.
5. Make sure that you are attentive in class. Do not text, chat, read or eat. In other words, be your sweet, polite, and graceful self. Submit all work and assignments on time. Complete all work—no exceptions.

Successful students work on all the above-mentioned characteristics. They also serve as models for their fellow students, who may be less experienced, and help them with the business of becoming a serious student (a requirement of this course and of this professor).

Why is this Course Important?

Because it teaches you how to perform an integrative synthesis of information drawing on an interdisciplinary array of materials revolving around the human brain.

Required texts:

[Casting Light on the Dark Side of Brain Imaging, 1st Edition \(2019\), Amir Raz & Robert Thibault](#)

[eBook ISBN: 9780128163092](#)

[Paperback ISBN: 9780128161791](#)

[How \(not\) to train the brain: Enhancing what's between your ears with \(and without\) science, Amir Raz and Sheida Rabipour, Oxford University Press, 2019.](#)

Additional Materials:

- Check Blackboard regularly (daily) for new readings/videos, tips, and announcements.
- When you work on an assignment: read the instructions carefully and THINK before you do it.
- Explore Extra Credit options. We encourage you to go for Extra Credit whenever you can.

Field Trip:

As part of this course, we will meet at least once (and possibly more) at the Brain Institute on the Rinker Campus of Chapman University: 14725 Alton Parkway, Irvine, CA 92618.

How can you do well in this course when not in class?

First, log in and work on the course every day. The best way to acquire any skill is to practice every day. Similarly, the best way to do well in this course is to practice and go over the material (i.e., log-in and work on the course) every day. Do NOT plan to cram in a lot of work at the end of the term. A hang-back strategy is unlikely to work in this course. The second way to do well in this course is to keep up. Remember, once you miss a deadline, the associated assignment will be forever gone. Don't miss assignments. The third way to do well in this course is to always work ahead. Working ahead will allow you to avoid the consequences of any unexpected mishap.

To be safe, you should budget spending about one (1) HOUR per DAY, six days a week, during each of the 15 weeks of the Fall/Spring term. You should NOT register for this course if you are unable to commit to these time loads.

Caveats:

In this class, we meet only once every week—for a loooong session. In addition, it falls on Friday afternoons when the scent of weekend is in the air. For some students this is a recipe for disaster and a bad way to transition into the weekend; for most students (even for me), multiple shorter sessions would have been preferable (both didactically and pedagogically). But for logistical reasons, this is the best way to run this course. I will do my best to show up—at times I will be away on pre-planned travel (e.g., early

September and late October)— and keep you engaged/entertained; you should do your best to show up and study as best you can.

Cell Phone Policy:

All cell phones and electronic communication devices must be “OFF”—in other words, not on “silent,” not on “vibrate,” not on “airplane mode”, and certainly not “on”—during the entire class period. They should also be away in a place where they cannot be visible, not by you, not by me, not by any of the students in the class. I truly believe electronic devices are a distraction to me—the professor teaching the class—to other students, as well as to you, the user. My goal is to create the most effective environment conducive to learning. If you really need, exceptionally, to keep your phone on, you must inform me before class begins. If you are incapable of holding off on texting or simply cannot turn off your phone and put it away for the duration of lectures, this class is not for you: please find another course.

Controversy Disclaimer:

This course deals with many controversial topics related to deeply held beliefs, including (but not limited to) sex, drugs, god, religion, science, technology, politics, economics, morality, ethics, social attitudes, and transcultural differences. I hope to challenge you to think about your beliefs. My goal is to teach you **how** to think about your beliefs, not **what** to think about them. I have my own set of beliefs that I have developed over the decades, which I do not attempt to hide or suppress; indeed, as a scholar and a public intellectual I am regularly called upon to present and defend my beliefs in lectures, debates, interviews, articles, reviews, and opinion editorials. But in the classroom my goal is not to convince you of anything other than to think about your own beliefs. I am often asked “why should we believe you?” My answer: “You shouldn’t.” Be skeptical, even of me.

In this sense, my classroom is not a “safe space” from politically incorrect ideas. All ideas are subject to analysis and critical thought, including the idea that some ideas should not be discussed or challenged. There will be no “trigger warnings” in this course other than that this class may trigger you to think, and I deem that a very good thing [from Michael Shermer].

Class Rules & Guidelines

Academic Integrity

Chapman University is a community of scholars that emphasizes the mutual responsibility of all members to seek knowledge honestly and in good faith. Students are responsible for doing their own work and academic dishonesty of any kind will be subject to sanction by the instructor/administrator and referral to the University Academic Integrity Committee, which may impose additional sanctions including expulsion. Please see the full description of Chapman University’s policy on Academic Integrity at www.chapman.edu/academics/academicintegrity/index.aspx.

Technology Use

Using electronic recording or any other communications devices (such as MP3 players, cell phones, pagers, recording devices, etc.) in the classroom to record lectures or during exams without the explicit permission of the instructor is strictly prohibited. If you are caught doing so, you will be asked to leave the classroom and will not be granted points for any assignments or exams that are associated with that day. Exceptions will be made for students that have a note from Disability Services.

Technology Requirements

In this course, you are required to have access to a reliable internet enabled computer or mobile device, preferably with a large screen. The following is a sampling of technologies that will be used in the class.

- Zoom online video conferencing (e.g., for office hours)
- Blackboard (for daily course material)
- Google Suite (for collaborations)
- Poll Everywhere (for in-class and online polling/surveys)
- YouTube (for videos)

Students with Disabilities Policy

In compliance with ADA guidelines, students who have any condition, either permanent or temporary, that might affect their ability to perform in this class are encouraged to contact the Disability Services Office. If you will need to utilize your approved accommodations in this class, please follow the proper notification procedure for informing your professor(s). This notification process must occur more than a week before any accommodation can be utilized. Please contact Disability Services at (714) 516-4520 or visit <https://www.chapman.edu/students/health-and-safety/disability-services/> if you have questions regarding this procedure or for information or to make an appointment to discuss and/or request potential accommodations based on documentation of your disability. Once formal approval of your need for an accommodation has been granted, you are encouraged to talk with your professor(s) about your accommodation options. The granting of any accommodation will not be retroactive and cannot jeopardize the academic standards or integrity of the course.

Equity and Diversity Policy

Chapman University is committed to ensuring equality and valuing diversity. Students and professors are reminded to show respect at all times as outlined in Chapman's Harassment and Discrimination Policy. Please see the full description of this policy at

<http://www.chapman.edu/faculty-staff/human-resources/eoo.aspx>. Any violations of this policy should be discussed with the professor, the dean of students and/or otherwise reported in accordance with this policy.

Grade Disputes

If students are concerned about the grade they received on an exam or paper, they should feel comfortable talking to their instructor about it. Students must submit a typed request explaining the rationale for the grade change. Students must dispute their grade within five (5) business days of receiving it or the instructor will not consider the dispute. Decisions regarding grade disputes are made at the discretion of the instructor.

Attendance

Attendance is mandatory at every lecture. If you no longer want to be in the class, **you** must drop the class. Although attendance does not count towards your grade, if you miss class, you may lose points. Students can miss one class for any reason. After that, each absence leads to -5% from your final overall grade (e.g., from 98% to 93% to 88%, etc.).

If you have to miss class after your first absence, the only acceptable reasons are: (a) ill health (only with an official note from a doctor), (b) jury duty or mandatory court appearances (with documentation), or (c) university sanctioned events (e.g., sports, religious holidays).

Class starts exactly on time. Please don't be late. If you show up late, tardy points apply. As they say in Vienna, "If you are not 15 minutes early, you are late." Think about it.

Make up policy

If you miss an exam/quiz for an acceptable reason (see above), you must provide documentation/proof to the instructor within three (3) business days from the time the exam was given in class. You are responsible for setting up a time to make-up the exam. Please submit all Movie Reviews and Question assignments (see below) on or before the day noted on the syllabus. Kindly consult the posted due dates below.

Blackboard

A very limited version of PDFs and other materials will appear online and include: (a) links to videos, (b) updated versions of key documents (e.g., syllabus), and (c) any other relevant materials.

Submitting Assignments

All assignments should be submitted: (1) via Blackboard for a plagiarism check on or before the due date, and (2) in-class as a paper copy. When printing your assignment, you may use recycled paper and/or print on both sides of the page.

Writing Center

Written submissions are a large part of your grade; please write concisely and deliberately. You may want to consult with the Writing Center and other such resources. For more information: <https://www.chapman.edu/wilkinson/english/orgs-publications/writing-center/>

Learning Objectives:

Knowledge of Core Psychological Fields

- Identify the current and historical core content of and what is known therein
- Differentiate the various areas of psychology and identify what is known in each
- In a chosen topic area in psychology demonstrate clear understanding of operational definitions in that area and use those to clarify what is and what is not presently known, and what is the certainty of each type of knowledge
- In a chosen topic area in psychology, integrate what is presently known to explicate the status of this area of knowledge, design further inquiry, and conclude the present and possible future impact of this knowledge on society
- Evaluate research skills as adequate for a science career

Critical Reasoning

- Demonstrate ability to construct and critically analyze complex arguments, and distinguish good reasoning from bad
- Evaluate lay and professional literature related to psychological issues and distinguish appropriate and valid information from specious and flawed information
- Organize and construct a formal critique of a major psychological issue

Writing

- Identify the writing format of science
- Recognize when writing is and is not in conformance with appropriate format
- Demonstrate ability to write and critique work by others
- State and operationally define a formal hypothesis and produce a written thesis/research report that applies knowledge of critical reasoning, accurately interpret behavioral science and related sources, and communicate in writing a balanced account and definitive conclusion of whether hypothesis is proven or not proven.

Global Perspective

- Identify and/or observe the role of personal and cultural diversity on the behavior of an individual and recognize the necessity and advantages of this information and its impact on individuals and societies.

Course Structure

Although this Honors course feels very brainy or psychological, I teach it in a way that would make it appropriate for students who come from different programs, departments, and backgrounds. An initial goal, therefore, will be to get us all on “common ground” regarding terminology, concepts, and background for discussing this research area.

This course is based on the principles of Universal Design, which prescribes that instructional accommodations are built into the environment and available to all students (just like elevators and curb cuts) rather than needing to be requested ex post facto or available to only some students. Accordingly, in this course all lecture videos also include written transcripts and all PDFs are screen-readable (and voice-able with text-to-speech software, as well as searchable and highlightable). This course offers many grading opportunities, rather than only three or four, and the timeline for assignments is highly structured with explicit due dates. We have introduced these accommodations into this course to facilitate your success.

This course has a built-in flexibility accommodation available to all students. In other words, all students have the opportunity to work ahead, to miss an occasional quiz, and to still earn a good final grade. In addition, we offer extra credit. Flexibility is built into this course to aid all students, including students with disabilities, chronic health conditions, religious conflicts, care-giving responsibilities, unpredictable work schedules, and student athletes—everyone.

To take advantage of the flexibility accommodation, you must do three things. First, take advantage of the opportunity to work ahead. The entire course is available at, if not before, the start of the term. Take advantage of the opportunity to work ahead and complete as many assignments in advance as you can. If, for example, you are a student with a chronic health condition, the work you do in advance when you are feeling well will be like money in the bank for the times later in the term when you might not be feeling well.

Note: It is unnecessary to ask for an extension on any assignment because we do not grant extensions. Instead, you can plan ahead from the beginning or choose to make up missed grades or otherwise bolster your score by opting for extra credit opportunities.

Take advantage of the feature permitting you to miss an in-class quiz, if needed. If you carefully consider the various opportunities available, you will realize that between dropping your lowest in-class quiz scores and extra-credit options, all students can miss a bit and still earn an A in the course. Take advantage of this built-in flexibility accommodation.

Posting on the Discussion Board

In this course, posting to the discussion board is a serious business. Believe it or not, we actually read what you write. You should think seriously and carefully about your posts. Each response you write to another student MUST be at least 200 words long

and must include AT LEAST TWO of the following: A COMPLIMENT: I like how ... I like that ... A COMMENT: I agree that ... because ... I disagree that ... because ... A CONNECTION: I have also read that ... I have also seen that ... I have also heard that ... I have also thought that ... A QUESTION: I wonder why ... I wonder how ... I wonder who ... I wonder what ... I wonder when ... I wonder where ...

Commented [MOU1]: Still relevant? There are no scheduled discussion board activities.

Grading

Here is how we come up with the final grade:

<u>Grade component</u>	<u>Percentage</u>
Homework Assignments (e.g., questions, movie recommendation)	20%
Movie Reviews	20%
Presentations, Class Participation, Attendance Record, and Group Activities	20%
In-class Quizzes	20%
Final Paper or Final Exam	20%
Total:	100%
Maximum extra credit possible	3%

Letter Grade	%
A	94-100
A-	90-93.99
B+	87-89.99
B	83-86.99
B-	80-82.99
C+	77-79
C	73-76
C-	70-72.99
D+	67-69
D	63-66
D-	60-62.99
F	59.9 or less

Homework Assignments (20%):

1) Questions about Reading Material, Movie, and Lecture

Consult the calendar for an itemized reading list. To help you keep up with your reading, after each lecture, we will ask you to create and submit three (3) multiple-answer questions: one about the movie that you saw; one about a chapter that you read; and one about material presented in the lecture.

We are looking for witty multiple-choice questions, with five (5) answer choices but only one correct answer. The questions should be clear, creative, integrative, and, if possible, whimsical. You must indicate the correct answer to each question you submit alongside a brief (no more than two sentences) explanation/rationale why each answer choice is correct or incorrect.

The asterisk system for ranking questions:

One question should test basic, but not trivial, understanding (*); one question should probe average or above-average reasoning (**); and one should demonstrate higher-order thinking, meta-cognition, or making connection across domains and topics (***). Please make sure to rate your questions accordingly.

We will grade questions (and answers) on quality, clarity, originality thoughtfulness, and insight.

Examples of **unreasonable** questions:

(*) If you choose an answer to this question at random, what is the chance you will be correct?

- A) 25%
- B) 50%
- C) 0%
- D) 25%

(**) Which of the following films echoes the disorder of [patient H.M.](#)?

- A. Rashôman (1950), Akira Kurosawa
- B. Hiroshima, Mon Amour (1959), Alain Resnais
- C. Blade Runner (1982), Ridley Scott
- D. Three Colors: Blue (1993), Krzysztof Kieślowski
- E. Memento (2000), Christopher Nolan

Examples of **reasonable** questions:

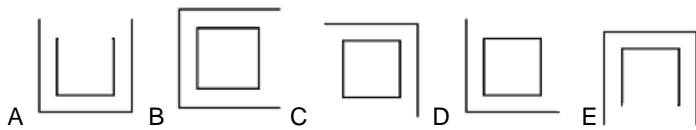
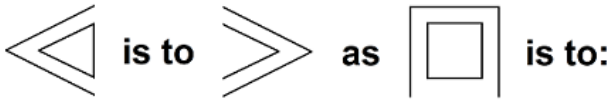
(*) Which one of the following makes the best comparison?
BROTHER IS TO SISTER AS NIECE IS TO:

- A. Mother
- B. Daughter
- C. Aunt
- D. Uncle
- E. Nephew

(*) If you rearrange the letters "MANGERY", you'd have the name of a/an:

- A. Ocean
- B. Country
- C. State
- D. City
- E. Animal

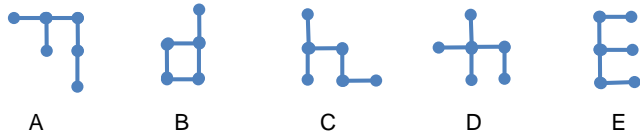
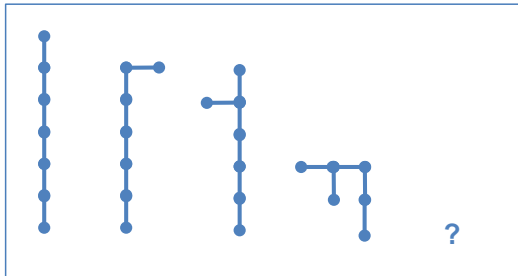
(**) Which one of the following five designs makes the best comparison?



(**) John, twelve years old, is three times as old as his brother. How old will John be when he is twice as old as his brother?

- A. 15
- B. 16
- C. 18
- D. 20
- E. 21

(**) Look at this pattern and determine what should appear in place of the question mark.



(**) What answer would least relate to the Nobel Laureate who studied [split brains](#)?

- A. California Institute of Technology
- B. Eran Zaidel
- C. Michael Gazzaniga
- D. Commissurotomy
- E. Marco Iacoboni

2) Recommending a movie that would illustrate the topic:

After every lecture, you will submit the name of one film, **which you must have watched**, that illustrates the topics we have covered and may be a better movie choice than the one we watched in class. You should include the name, year, director and writer, alongside the official trailer or a way to watch it, if possible. More importantly, you should justify your choice, in a free-form abstract of no more than 100 words.

Here is an example:

[The Brain That Wouldn't Die, 1962](#)

Directed By: Joseph Green; Written By: Rex Carlton, Joseph Green

Abstract:

A brain surgeon accidentally decapitates his fiancée in a car accident. He keeps her head/brain alive in his laboratory and tries to fit it with an attractive new body to match. But her brain finds a way to communicate, using telepathy, with an "agent" to get back at the mad-doctor boyfriend. However, no scientific basis supports the supposed transmission and reception of thoughts or ideas by means other than the known senses;

telepathy isn't a real sense. With ample debunking information to discredit it, this Z-budget cheapie is telepathically bad—an old and entertainingly-tiresome comedy about a spurious brain-telepathy rapport.

Movie Reviews (20%)

A movie review is an opportunity for you to showcase your understanding based on lectures and the reading material in the course. Please provide an integrative synthesis through a written critique of the movie screened each week.

We expect you to write (and submit) one Movie Review (MR) for every movie we watch in class throughout the course. You should submit an original Movie Review (MR)—relevant to themes related to class materials, discussions, and the living human brain—after each movie screening. MRs should be at least 300 words and no longer than 500 words. They should provide an integrative synthesis of the film in light of lectures, assigned readings, and in-class activity.

Reasonable MR submissions, through TurnItIn only, will receive 10 points. A fair computer program will randomly select a few students for careful MR scoring each week. Throughout the semester, each student can expect several such selection hits. For each hit, TA(s) will ascertain the quality of the MR and provide a grade out of 100 points. No submission = 0 points; unreasonable submission (e.g., poorly written, inconsistently formatted, containing typos, lacking in direction or content) = **minus 5 points** (i.e., you wasted our time reading something that's half-baked or that should not have been submitted in the first place).

Your grade for movie reviews will be calculated based on how many total points you would have received if you had turned in all movie reviews with perfect quality. For example, if you turned in 14 out of 15 movie reviews, and the missed movie review did not occur on a week your review was selected for careful scoring, you would be graded out of 150 points (15 reviews x 10 points each). If you turned in 14 out of 15 movie reviews and the missed movie review occurred on a week your review **was** selected for careful scoring, you would be graded out of 250 points (15 reviews x 10 points, plus 100 points from the careful scoring).

Please read the following two sample MRs to get an idea of what we are looking for:

About 300 words:

<https://www.nytimes.com/2018/02/08/movies/review-the-female-brain-flattens-the-female-experience.html?searchResultPosition=1>

About 500 words:

<https://www.nytimes.com/2004/05/08/arts/television-review-battling-brain-injury-and-heartache.html?searchResultPosition=8>

Grade Boost (extra credit):

At the end of the course, you can choose one of your MRs, which has been duly submitted through TurnItIn during the semester but has not been ascertained for quality by the TA(s), for careful grading out of 100 points.

Some tips for writing:

- Craft a clear message, focus tightly on one idea or argument and tell readers, high up in the piece, why they should care.
- Write in strong, lively language, but don't rant.
- Provocative or contrarian viewpoints are more likely to grab attention.
- Keep sentences and paragraphs short and simple.
- Choose a strong title for your piece.
- Weave in relevant facts and statistics to bolster your case but try to avoid using too many of them.
- Anecdotes and examples may help illustrate points and add color to the piece.
- If you have a good graphic to drive home a point, offer it.
- Avoid academic jargon and technical terms; if readers have to labor to figure out what you're saying, you've lost them.
- Consider working in a "to be sure" paragraph, to anticipate and preempt objections.
- If you're focusing on a problem, propose ways to fix it.
- Finish on a note that reinforces your message.

You can find further examples of movie reviews in the *New York Times* (<https://www.nytimes.com/reviews/movies>). Consider those examples for format and writing style. You will turn in your assignment electronically on Blackboard through Turnitin before **Friday at noon** AND provide a hard copy in-person no later than **the very beginning of class**. Your Turnitin submission serves as the official record. Any discrepancies between the electronic and printed versions will void the assignment.

Presentations, Class Participation, Attendance Record, and Group Activities (20%)

Each student will give two 5-minute in-class presentations chosen from either of the class textbooks. Each student must pick a different chapter/topic from the textbooks (i.e., no two presentations with the same topic). We will provide instructions on how to

select your topic in class. In addition to summarizing the information in an engaging and creative way, you must integrate information from at least two additional sources in your presentation. Your presentation should be interactive, engaging, accurate, and entertaining. I will give a sample presentation in class. Each of you will be drawing a randomly-assigned number that will determine presentation order.

Most group activities will serve to reinforce concepts and provide hands-on experience with different aspects of the material. Group activities provide an opportunity to experience and digest an applied facet of class discussions.

Quizzes (20%)

Throughout the semester, we will hold about three (3) quizzes. I will drop the grade of the lowest quiz (only if you have taken them all). Each quiz will cover material from the entire course (e.g., cumulative assigned paper(s), book chapter(s), movies, etc.). Thus, it is your responsibility to have read any assigned material and be on top of things.

Note: the main purpose of the quizzes is to permit us to provide you with feedback on how you are doing. We have no intention of stressing you out or unnecessarily adding to your load. We would like you to have an opportunity to showcase what you have learned.

There will be no make-ups for quizzes.

FINAL PAPER/EXAM (20%):

The final paper is **due by Friday, December 6th, 2019, at NOON**. It may have one of two formats. The first is an integrative synthesis of the current state of a particular research topic involving the brain (e.g., consciousness). The paper should be evaluative: neither a concatenation of studies nor an annotated bibliography. You must cull, synthesize, and evaluate the literature by presenting a compelling narrative on a circumscribed topic. Alternatively, you may propose an experiment that resolves a theoretical issue in a research area we have covered. Describe the theoretical issue, the methodology of the proposed experiment, and the theoretical implications involving different patterns of possible results.

Your paper must relate to things we have covered in class. You must find a way to weave in and incorporate topics and themes that we have mulled over in discussions and that appeared in your readings and assignments.

The final paper must be typed and should not exceed **1500 words**, excluding References and any Figures/Tables (papers beyond this length will incur a disadvantage). A hardcopy of the paper must be hand-delivered on **Friday, December 6th, 2019 BEFORE CLASS IS IN SESSION**, and an electronic copy must be submitted via Blackboard **BEFORE NOON the same day**.

Writing assignment guidelines (e.g., Final paper, movie reviews)

- ALL written assignments should be formatted in accordance with APA, typed with full double spacing and in a font that is 14-point in size.
- Upload all discussion posts as text on the discussion board, and all homework assignments as a text submission through the (homework) assignment link.
- Upload assignments and the Final Paper onto Turnitin through Blackboard.
- Non-text submissions can be uploaded as a document.
- All assignments should be turned in on Blackboard before the start of the class session it is due. Our policy: Friday at NOON.

We will rely on peer-commentary input as part of grading.

Extra Credit Opportunities (up to 3% in total)

As per announcements made in class from time to time.

2019 Fall: Brain, Mind and Film Class Weekly Calendar

NOTE: This calendar is subject to change. We will go over any modifications in class and update this calendar on Blackboard, if the need arises.

Month	Sun	Mon	Tue	Wed	Thu	Fri	Sat
Aug 2019	4 Week No 31	5	6	7	8	9	10
	11 Week No 32	12	13	14	15	16	17
	18 Week No 33	19	20	21	22	23	24
	25 Week 1	26	27	28	29	30 First day of class: Introduction	31
Sep 2019	1 Week 2	2	3	4	5	6 Guest lecture: Alice Wong	7
	8 Week 3	9	10	11	12	13	14
	15 Week 4	16	17	18	19	20	21
	22 Week 5	23	24	25	26	27 Quiz 1	28
	29 Week 6	30	1	2	3	4	5
Oct 2019	6 Week 7	7	8	9	10	11	12
	13 Week 8	14	15	16	17	18	19
	20 Week 9	21	22	23	24	25 Guest lecture: Amber Hopkins	26
	27 Week 10	28	29	30	31	1 Quiz 2	2
Nov 2019	3 Week 11	4	5	6	7	8	9

Month	Sun	Mon	Tue	Wed	Thu	Fri	Sat
	10 Week 12	11	12	13	14	15	16
	17 Week 13	18	19	20	21	22	23
	24 Week 14	25	26	27	28	29 Thanksgiving	30
Dec 2019	1 Week 15	2	3	4	5	6 Final Paper Due	7
	8 Week 16: Finals Week	9	10	11	12	13 Last Class and Quiz 3	14
	15 Week No 50	16	17	18	19	20	21
	22 Week No 51	23	24	25	26	27	28
	29 Week No 52	30	31	1	2	3	4