

Psychology 347 (13335): PERCEPTION



WINTER TERM 2021 ONLINE:

January 4 – March 19, 2020

**ZOOM CLASSES meet on d2l,
Mondays/Wednesdays 10:15 – 11:15am;
TA REVIEWS Fridays 10:15 – 11:15am**

OFFICE HOURS ONLINE:

**By appointment, ZOOM (Bill & Jeff)
By appointment, ZOOM (Jennifer)**

Bill Griesar, Ph.D., **Instructor**; griesar@pdx.edu

Jeff Leake, M.F.A., **Instructor**; jleake@pdx.edu

Please use these email
addresses, *NOT d2l*

Harper Thomas, **Undergraduate Teaching Assistant**; hath2@pdx.edu

Jasmin Mabry, **Undergraduate Teaching Assistant**; mabry@pdx.edu

Jennifer Saucedo, **Graduate Teaching Assistant**; jsaucedo@pdx.edu

OPTIONAL TEXTBOOK (NOT REQUIRED): Sensation & Perception, 2nd Edition, Wolfe et al. **No text is required.** We list an old edition, because the material is similar, and it costs a lot less. Newer editions are fine; read chapters that correspond to topics.

*****NOTE THAT ALL REQUIRED RESOURCES ARE AVAILABLE ONLINE...**

ADDITIONAL BOOK (*highly recommended*): Hallucinations, by Oliver Sacks

ART SUPPLIES (required): Sketchbook (standard 11" x 14" drawing, 80 pound weight paper, with at least 24 sheets), colored pencils (basic set, 12 assorted colors), Assorted graphite sticks, Pink pearl eraser, pipe cleaners (though these can be replaced with any found objects). *See d2l course website for more details on what you'll need.*

GOAL OF THE COURSE: Perception involves the routing, identification, and interpretation of energy and information in our environment, both external and internal. Typically, it begins with detection of stimuli by sensory neurons, and the relay of this information to specific neural networks in the brain.

In this class we will investigate the mechanisms that underlie sensory detection of specific categories of stimuli (e.g., in visual, auditory, olfactory, gustatory, somatosensory (including touch, proprioception, nociception), and vestibular realms) and the CNS networks involved in perceptual discrimination, interpretation, and complex cognitive responses. We'll also look at how these critical, adaptive networks develop, and how they are influenced by drugs and, ultimately, decay...

We'll also explore how artists have approached, understood and integrated aspects of sensory detection and perception into often extraordinary works that compel, move, inspire, and affect our understanding of ourselves and our world. We'll visit online museums to view art with an eye towards the neural mechanisms involved in perception, and we'll create objects designed to help reflect on and understand the concepts we'll discuss...

GRADES: Grades are based on a point scale: 90 points and above = A; 80 – 89 points = B; 70 – 79 points = C; 60 – 69 points = D; 59 points or below = F. ***An A or B is ABOVE AVERAGE, a C is AVERAGE, and a D is BELOW AVERAGE.*** You can earn points (a maximum of 105, which includes 5 points of extra credit) in the following ways...

****** DEADLINES ARE IMPORTANT: LATE WORK RECEIVES HALF CREDIT. ******

QUIZZES (40 points)

Quiz One: Psychophysics, neurons, and synapses (10 points)

Quiz Two: Gustation, olfaction, and somatosensation (10 points)

Quiz Three: Visual system (10 points)

Quiz Four: Auditory and vestibular systems (10 points)

ART PROJECTS (25 points)

Art Project 1: Neuron model building (5 points)

Art Project 2: Neuron metaphor drawing (5 points)

Art Project 3: Tactile Drawings (5 points)

Art Project 4: Grid Drawing (5 points)

Art Project 5: Sensory neuron model (5 points)

DISCUSSION FORUMS (30 points)

Students are required to post their own responses to questions in our ten weekly discussion forums, which cover topics we'll be learning about in Zoom class meetings, online video lectures and other resources and links on d2l.

Each post must be at least 100 words (~300 max) and you must respond to TWO peers in at least 50 words each. FORUM POSTS ARE DUE THURSDAYS (by 11:59pm); peer responses DUE by SUNDAY (by 11:59pm). NOTE: ONE forum post + responses can be missed without penalty ☺

FINAL ART PROJECT (10 points)

The final gestalt poster project consists of two parts.

Part One: prepare four collages or drawings that are examples of gestalt grouping principles followed by a written explanation of how those principles are working.

Part Two: prepare a formal analysis of a well-known work of art, identifying the principles you chose for your collages or drawings within the image and clearly stating where and how those are operating within that work of art. The gestalt collages, famous artwork, and written descriptions for both will be fixed to an 18"x24" (minimum size) poster and submitted online as a *.jpg or *.pdf file.

ACADEMIC HONESTY: Any evidence of cheating or plagiarism will lead to serious academic consequences, including possible failure of the course and/or dismissal from school. Plagiarism is also a violation of the PSU Code of Student Conduct. For more information see: <http://www.pdx.edu/dos/psu-student-code-conduct>

STUDENTS WITH DISABILITIES: If you are a student with a documented disability and registered with the Disability Resource Center (DRC), please contact the instructor immediately to facilitate arranging academic accommodations. If you have a disability and have not yet registered with the DRC, please contact the DRC.

INCOMPLETES: Incompletes are rarely given, and are based on criteria described in the university catalog. Incompletes are not appropriate when less than ¾'s of the course work has been scored. No incomplete will be assigned without a written formal agreement and timeline related to course completion.

COVID-19: *Portland State has been working diligently to address the health, safety, and well-being of the entire PSU community during the COVID-19 pandemic. Every effort is being made to provide an accurate and efficient flow of communication to students, staff, and faculty. As questions and concerns arise, many campus resources are available. If you are ever unsure how to find a resource you need or want, explore the College of Liberal Arts and Sciences' website at pdx.edu/clas/covid-19-resources-for-students. Help is near. Reach out.*



CHALLENGES: *Look over the course requirements in our syllabus, and on d2l. If you are unclear about what's expected for an assignment, or assessment, please let me know. Life DEFINITELY has ups and downs, and everyone struggles sometimes with family, work, and other personal concerns and commitments. But not everyone has access to the same resources, or experiences the world in the same way. If there is a serious, unexpected, documented and significant emergency, please get in touch! But be aware that I am obligated to treat all students fairly, and that means each of you should ask questions, think ahead and plan for when assignments are due. Everyone is subject to the same course expectations.*

THE CLASSES

WEEK ONE (1/4 – 1/8): Introduction

READ (optional): Text, Chapter 1 (Introduction)

Introductions, syllabus; History of perception; philosophical considerations; Psychophysics, measuring the threshold, signal detection theory

WEEK TWO (1/11 – 1/15): Sensory detection

READ (optional): Text, Chapter 1 (Introduction)

* ART PROJECT 1: Neuron model (pipe cleaners - or any found objects)

Neurons carry information-rich electrical messages and communicate with each other by releasing chemical messengers (neurotransmitters). Neurons, membranes, protein machines, forces, resting potentials, the action potential, synapses

WEEK THREE (1/18 – 1/22): Synapses & Neuroesthetics

* ART PROJECT 2: Neuron metaphor (drawing supplies)

** NO ZOOM SESSION MONDAY: Happy MLK Junior Day!

** **QUIZ ONE:** History, psychophysics, neurons and synapses

- AVAILABLE 1/20 – 1/27

Neuroesthetics (the biology of beauty and art)

WEEK FOUR (1/25 – 1/29): Chemical senses

READ (optional): Text, Chapters 13 (Olfaction), 14 (Taste)

** ART PROJECT 1 DUE BY FRIDAY

Introduction to chemical senses, gustation and olfaction; taste and smell versus flavor; differences with other senses (ipsilateral projection, limbic/paralimbic targets); taste receptor cells, taste buds and papillae; basic tastes; labeled line vs. pattern coding; a few receptor mechanisms gustatory pathways); Olfaction (smell); flavor is so much more than taste; olfactory neurons, glomeruli, bulb, and CNS projection targets; vomeronasal organ and the Flehmen response

WEEK FIVE (2/1 – 2/5): Somatosensation & Gestalt

READ (optional): Text, Chapter 12 (Touch)

* ART PROJECT 3: Tactile Drawings

** ART PROJECT 2 DUE BY FRIDAY

Mechanical senses (touch, proprioception) vs. protective senses (temperature, pain, itch, deep sensual touch); mechanoreceptor physiology & mechanisms (e.g., Meissner's, Pacinians, Ruffini's, Merkel's receptors, muscle spindle receptors, Golgi tendon organs); Dorsal column system/trigeminal nerve for CNS delivery of mechanoreception; Anterolateral system for detection, delivery and mapping of emotionally salient stimuli;

receptors/ receptor mechanisms (nociceptors, thermoreceptors, itch-sensitive neurons, deep touch receptors), pathways (spinothalamic, spinoreticular, spinomesencephalic); Hypothalamic detection/response, and CNS cortical networks for somatosensory integration (S1/S2 (parietal lobe), insula, anterior cingulate); Lecture on Gestalt (important for final project)

WEEK SIX (2/8 – 2/12): Vision & Gestalt

READ (optional): Text (Vision)

**** QUIZ TWO:** Gustation, olfaction, somatosensation

- AVAILABLE 2/10 – 2/17

**** ART PROJECT 3 DUE BY FRIDAY**

Nature of the stimulus (narrow range of electromagnetic energy), eye anatomy (cornea, pupil, iris, lens, retina); presbyopia, myopia; retinal network physiology (e.g., photoreceptors, bipolar cells, ganglion cells, horizontal and amacrine cells); rods vs. cones (S, M, L), Ishihara testing; Lecture on Gestalt

WEEK SEVEN (2/15 – 2/19): Vision

* ART PROJECT 4: Grid Drawing

Intrinsically photosensitive ganglion cells, circadian cycles; sensitivity vs. acuity, center/surround receptive fields, parvocellular vs. magnocellular pathways; central visual targets (LGN to V1, superior colliculi, hypothalamus, pre-tectal region); visual hemifields, nerves vs. tracts; Optimal stimuli, receptive fields; columnar organization of neocortex; functional organization of V1 (orientation specificity); P pathways & object recognition in ventral temporal lobe, visual agnosia, prosopagnosia; M pathways & spatial mapping in parietal lobe

WEEK EIGHT (2/22 – 2/26): Audition

READ (optional): Text, Chapter 9 (Hearing: Physiology and Psychoacoustics)

**** ART PROJECT 4 DUE BY FRIDAY**

Physical features of stimulus (frequency, amplitude, complexity) vs. perceptual experiences of sound (pitch, loudness, timbre); ear anatomy (outer, middle, inner; pinna, tympanic membrane, ossicles, oval window, cochlea); structure and function (e.g., pinna size vs. frequency/amplitude detection); acoustic reflex; Physiology of cochlea; inner/outer hair cells; stimulus transduction mechanism; frequency coding (tonotopy); physical coding of frequency, amplitude and complexity in the cochlea; central pathways for audition; sound localization

WEEK NINE (3/1 – 3/5): Vestibular Function

READ (optional): Text, Chapter 10 (Hearing in the environment)

**** QUIZ THREE:** Visual system

- **AVAILABLE 3/3 – 3/10**

Physiology of vestibular organs (semicircular canals, otolith organs); vestibulo-ocular reflex; detection for three vestibular “modalities” (angular motion/acceleration and semicircular canals, gravity/tilt and linear acceleration and otolith organs); anatomy of vestibular organs (canals, vestibules, ampullae, cristae, hair cells; utricle/sacculle and macula, otolithic membrane, otoconia); CNS pathways for vestibular perception

WEEK TEN (3/8 – 3/12): Museum Tour & Hallucinations

READ (highly recommended): Oliver Sack’s “Hallucinations”

**** QUIZ FOUR: Auditory and vestibular systems**

- **AVAILABLE 3/10 – 3/17**

*** VIRTUAL MUSEUM TOUR WEDNESDAY**

Hallucinations, drug effects, and other sources of perceptual distortion

Charles Bonnet Syndrome; Musical Ear Syndrome, sensory deprivation experiments...

FINAL PROJECT DUE ONLINE BY WEDNESDAY, MARCH 17th

*** ART PROJECT 5 DUE **SAME WEDNESDAY (3/17)****

A REMINDER: I am obligated to treat all students fairly, and that means each of you should ask questions, think ahead and plan for when assignments are due. *Everyone is subject to the same course expectations.* Note that sometimes, for a myriad of reasons, life intervenes to create ongoing difficulties with class attendance, and meeting academic requirements. *In these cases, it’s often best to withdraw from the course, and perhaps re-enroll at a less stressful time...*

Title IX

Title IX is a federal law that requires the university to appropriately respond to any concerns of sex/gender discrimination, sexual harassment or sexual violence.

To assure students receive support, faculty members are required to report any instances of sexual harassment, sexual violence and/or other forms of prohibited discrimination to PSU’s Title IX Coordinator, Julie Caron.

If you would rather share information about these experiences with an employee who does not have these reporting responsibilities and can keep the information confidential, please contact one of the following campus resources (or visit this [link](#)):

Women’s Resource Center (503-725-5672) or schedule on line at <https://psuwrc.youcanbook.me>
Center for Student Health and Counseling (SHAC): 1880 SW 6th Ave, (503) 725-2800 Student Legal Services: 1825 SW Broadway, (SMSU) M343, (503) 725-4556

PSU's Title IX Coordinator and Deputy Title IX Coordinators can meet with you to discuss how to address concerns that you may have regarding a Title IX matter or any other form of discrimination or discriminatory harassment. Please note that they cannot keep the information you provide to them confidential but will keep it private and only share it with limited people that have a need to know. You may contact the Title IX Coordinators as follows:

PSU's Title IX Coordinator: Julie Caron by calling 503-725-4410, via email at titleixcoordinator@pdx.edu or in person at Richard and Maureen Neuberger Center

Deputy Title IX Coordinator: Yesenia Gutierrez by calling 503-725-4413, via email at yesenia.gutierrez.gdi@pdx.edu or in person at RMNC, 1600 SW 4th Ave, Suite 830

Deputy Title IX Coordinator: Dana Walton-Macaulay by calling 503-725-5651, via email at dana26@pdx.edu or in person at Smith Memorial Union, Suite, 1825 SW Broadway, Suite 433

For more information about the applicable regulations please complete the required student module [Creating a Safe Campus](#) in your D2L.

Recordings in Zoom classes

We will use technology for virtual meetings and recordings in this course.

Our use of such technology is governed by FERPA, the [Acceptable Use Policy](#) and PSU's [Student Code of Conduct](#). A record of all meetings and recordings is kept and stored by PSU, in accordance with the Acceptable Use Policy and FERPA.

Your instructor will not share recordings of your class activities outside of course participants, which include your fellow students, TAs/GAs/Mentors, and any guest faculty or community based learning partners that we may engage with.

You may not share recordings outside of this course.

Doing so may result in disciplinary action.