

# IDS 2935: Artistic Revelation

## Quest 1: The Examined Life

N.B. This syllabus is subject to change

### I. General Information

#### Class Meetings

- Spring 2025
- In-Person Instruction
- MWF | Period 4 (10:40 AM – 11:30 AM)
- MUB 120

#### Instructor

- Dr. Colleen Cole Beucher
- MUB 355
- Office hours: MWF, 2<sup>nd</sup> period, 8:30-9:20 or by appointment
- cbeucher@ufl.edu

#### Graduate Assistant

- Jens Watts
- Office: by appointment
- Office Hours: by appointment
- jenswatts@ufl.edu

#### Course Description

*What can great works of poetry, prose, and music teach us about ourselves: who we are, where we've come from, and where we're going? Great works of art push boundaries. They are not only of their time but continue to speak through the years. Throughout history, composers and songwriters have used the written word to inspire and give meaning to their music. In this course, students will examine the world through the lens of "song" and use what they learn to help answer questions about how they think about the world; how they want to fit into the world; and how or why they should seek to change it.*

*Students in this course will examine texts that composers set to music, identify elements in the text that influence the way the words are set to music, explore what the poet and composer/songwriter were trying to express, and evaluate whether the musical settings are successful. The repertoire selected for study in this course is primarily from, but not exclusive to, the Western canon. Students will learn how to interpret the meaning of both the text and music, what poets and musicians were attempting to convey through their art, and what it means for us as the audience of that art. Through this process, students must necessarily learn rudimentary poetic and musical active listening techniques. However, students will not simply use these skills to understand a few*

select works of poetry or music. Instead, students will use the skills to consider what the world was like in a particular time and place so they can answer questions like: how is my world different? how is it the same? what has changed? and what should change?

## Quest and General Education Credit

- Quest 1
- Humanities

This course accomplishes the [Quest](#) and [General Education](#) objectives of the subject areas listed above. A minimum grade of C is required for Quest and General Education credit. Courses intended to satisfy Quest and General Education requirements cannot be taken S-U.

## Required Readings and Works

All readings and links for listening assignments are available in Canvas under “Modules” and “Files.”

Materials and Supplies Fees: n/a

## II. Graded Work

### Description of Graded Work

<b>Graded Work</b>	<b>Due Date</b>	<b>Points</b>	<b>% of Overall Grade</b>
<b>Attendance and Participation</b>	Students will be notified of the status of this grade after the midterm assignment is returned.	Attendance: 80 pts Participation: 20 pts Total: 100 pts	30%
<b>Homework Assignments</b>	1-2 Homework assignments per week  Assignments are due by 10AM Late assignments will not be accepted	5 pts / Assignment	25%
<b>Group Song Project</b>	Group presentation dates assigned within 1-2 weeks of class.  Song choice approved a week before presentation date.	Group Grade: 80 pts Individual Grade: 20 pts Total: 100 pts	10%
<b>Mixtape Midterm</b>	5pm Sunday, March 9	Form: 60 pts Parameters: 40 pts Total: 100 pts	10%
<b>Experiential Learning Essay (500-1000 words)</b>	One week after guest presentation  No papers will be accepted past 5pm April 25	Essay: 100 pts	10%
<b>Final Thesis-Driven Analytical Essay (1,000-1,500 words)</b>	Topics Submitted for approval April 11  5pm April 27	100 pts	15%

## Attendance and Participation (30% of Overall Grade)

Attendance and Participation Grade: 100 points

Attendance: 80 points

Participation: 20 Points

Attendance will be taken at every class meeting and recorded in the Canvas gradebook. You are allowed two unexcused absences for the semester. Each absence that does not meet university criteria for “excused” will result in a 5-point reduction to the student’s attendance grade. Three tardies will equate to one unexcused absence. See section VI of this syllabus for excused absence policy.

*Example: Student X has 3 unexcused absences and 4 tardies.*

*Attendance: 70/80*

*Participation: 18/20*

*Attendance and Participation Grade: 88/100*

### **Participation Rubric**

Consistent, informed, thoughtful, and considerate class participation is expected and will be evaluated using the rubric below. The instructor will inform you of your participation grade to date when mid-term assignments are returned and schedule a conference if you are earning below 60% of the possible points.

NOTE: If you have personal issues that prohibit you from joining freely in class discussion, e.g., shyness, language barriers, etc., see the instructor as soon as possible to discuss alternative modes of participation.

Excellent 17-20 pts	Good 14-16 pts	Average 11-13 pts	Below Average 8-10 pts	Unsatisfactory 1-7 pts
Shows knowledge of having done assigned work.  Carefully evaluates issues raised in assigned work and class discussion.  Takes the perspectives of others into account and listens attentively.	Shows knowledge of having done most of the assigned work.  Carefully evaluates issues raised in most assigned work and class discussion.  Mostly takes perspectives of others into account. Listens attentively most of the time.	Shows knowledge of having done half of assigned work.  Carefully evaluates issues raised in half of assigned work and class discussion.  Generally takes perspectives of others into account. Listens attentively half of the time.	Shows less than average knowledge of having done assigned work.  Below average evaluation of issues raised in work and class discussion.  Has show less than average ability to take the perspective of others into account. Student does not appear to be listening attentively.	Shows little to no knowledge of having done assigned work.  Little to no evaluation of issues raised in work and class discussion.  Student shows little to no ability to take perspectives of others into account. Student is rarely listening attentively.

## Homework Assignments (25% of Overall Grade)

Students will receive a total of 20 Homework assignments over the course of the semester, averaging 1-2 per week. These assignments will be posted to canvas by the Friday of the week beforehand. *For example, a Homework assignment for Mon. 9/16, Wed. 9/18, or Fri. 9/20 will be posted to Canvas on or before Fri. 9/13.*

Canvas homework assignments will present in one of four formats:

1. Short essay response to the assigned reading and/or listening
  - 250-500 words
2. Completion of a survey or poll
  - Students will be provided with a link to complete a survey.
3. Quote/Question/Comment or “QQC”
  - In response to an assigned reading, the student will submit the following:
    - i. Quote: Choose a quote from the reading which was particularly illuminating to you.
    - ii. Question: Pose a question for discussion in class.
    - iii. Comment: Comment on a specific passage or the overall takeaway from the text.
4. Discussion Post
  - Students will be asked to give a short response to a discussion question and then read and comment on 2-3 responses from classmates.

Homework assignments are due by 10AM on the assigned class day. Students will receive a grade from 0-5 for their submissions. Late submissions are not accepted; however, two of your lowest Canvas Assignment scores will be dropped at the end of the semester.

### **Homework Assignment Grading Rubric**

5	4-3	2-1	0
Student completed all components of the assignment.  Student exhibits thorough and thoughtful engagement with the material.	Student left out 1-2 components of the assignment.  Student shows limited engagement with materials.	Student left out 2-3 components of the assignment.  Student shows almost no engagement with materials	No assignment was completed.  Student turned in the assignment after 10AM the morning it was due.

## Group Song Project (10% of Overall Grade)

Groups will be assigned within the first two weeks of class. Approximately 1-2 groups will present per week over the course of the semester. Each group will give a 10-12 Minute presentation on a song which relates to the theme of their assigned week/day.

The song choice and recording must be approved a week before the groups assigned presentation date. *For example, if you are presenting on a Monday, the song choice and recording must be approved by the prior Monday.* Groups who elect to present a live performance for the class will not be required to submit a recording ahead of time.

Each group member will receive separate grades for their project which will reflect a combination of their group's overall performance (80%) and the student's individual performance (20%). Groups may be asked to give a detailed description of how they collaborated as a group and how work was delegated.

Individual Final Grade on Group Song Project: 100 pts

Group Grade: 80 pts

Individual Grade: 20 pts

### **Group Presentation Grade Rubric (80 pts)**

<b><u>Graded Components</u></b>	<b><u>Details</u></b>	<b><u>Points</u></b>
Historical Context	What are the birth & death years for the composer and poet? What are the dates of writing/composition? Was there a significant historical or life event which led to the composition of this work? How might one interpret this song now vs. when it was composed?	10 pts
Poetic Analysis	Discuss the structure and content of the poem. This may include the meter, rhyme scheme, metaphors, imagery, poetic devices, and message/ meaning.	10 pts
Musical Analysis	How does the composer interpret the text? What are elements that we can hear with active listening? Discuss the overall form of the song and any other relevant musical devices.  <i>Short excerpts may be played during the presentation – Keep in the time limit in mind</i>	10 pts
Performance	Students may perform their piece in class, or they may provide classmates with a YouTube link for a specific recording. Tell us what led to your choice of format (in-class performance or digital link). Why did you choose this specific performance to share with the class? What does the performer add to the listening experience?	10 pts

Hand-out/ Listening Guide	The handout can be in print or digital format. It should contain important information, visual aids, definitions, etc. Part of the handout should include a listening guide that will help the class better identify the elements you discuss as the piece is performed.	10 pts
Time Limit	10-12 minutes  Groups will be graded on how they cover the material within the time limit. Were you organized? Did you rehearse to ensure you would complete your presentation within 12 minutes?  If groups elect for a live performance, the timer will start after completion of the live performance.  If groups elect to use a digital link, classmates will be asked to listen to the song in preparation for that day's class.  Q & A will take place after the timed presentation.	10 pts
Question and Answer	Prepare 2-3 questions for discussion amongst classmates. Be prepared to field questions from the class.	10 pts
Organized and Equitable Work Distribution	Every group member should be an active participant within the presentation. No one member should have completed the bulk of the work.	10 pts.

### **Individual Grade Rubric (20 pts)**

Graded Components	20 pts
Individual shows knowledge of the presented material	5 pts
Individual communicates this information clearly to the audience	5 pts
Individual presents their material in an organized fashion.	5 pts
Individual makes an equitable contribution to the presentation.	5 pts

## Experiential Learning (10% of Overall Grade)

Throughout the semester, there will be several guest performers and guest presenters visiting the class. Write a self-reflective paper about your experience as an audience member. (500-1000 words)

This writing assignment has room for creative license. Consider the large picture...

If it was a musical presentation...What did the poetry, prose, and music tell you about the world? What did it tell you about the performer? What did it tell you about yourself? What did this performance tell you about the human experience?

If it is a guest presenter... What did this presentation tell you about the world? How can you relate or not relate with this material? What did this presentation tell you about yourself? What did this presentation tell you about the human experience.

The paper is due within a week of the presentation or performance. *If the presentation/performance falls on Friday, August 30, you must submit your materials to Canvas by 5pm on Friday, September 6.* Late submissions will lose two points for every day past the due date. Papers that are submitted over two weeks past the performance or presentation date will not be accepted.

Students must submit the Experiential Learning essay no later than 5pm Dec. 4. No submissions will be accepted past this date and time.

\*Students will be informed of optional experiential learning events outside of class to attend as they arise throughout the semester. If the student has an event they plan to attend which they feel may qualify for experiential learning in this course, they may have it approved for use in this assignment by the instructor ahead of time. \*

### **Experiential Learning Rubric**

Students are encouraged to explore their own creative outlets for writing this essay. You may write an essay, a narrative, a poem, etc. The only graded component is how thoroughly you answered all four questions presented above and whether you met the word count. Each of the four questions is worth 25 points.

25 points	20 points	15 points	10 points	5-0 points
Student thoroughly and thoughtfully answered the question.	Student mostly answered the question in a thoughtful and thorough manner.	Student half answered the question. The answer is lacking in development of thought.	Student barely answered the question. Very little thought put into the answer.	Student did not answer the question.

## Midterm Mixtape (10% of Overall Grade)

Compile a 30-minute mixtape of songs which is inspired by one of the larger “Themes” of this course. The songs must be chosen and arranged in such a way that supports your overall theme.

Submit your Mixtape in PDF form with the following components:

1. Title and Theme
2. Short Introduction (500-1000 words) which answers the following questions:
  - a. What is your theme? What does this music and poetry tell you about the world and the human experience? What do you want people to understand or take away from your mixed tape?
  - b. Please include any other relevant information for your listeners.
3. Song, Composer, Performer +Link (YouTube) for listening + length of song.
4. Text, poet/writer or lyricist
5. Meet all parameters on the Grading Rubric

Mixtape Midterms are due by 5pm March 9. Late submissions will incur a 5 pt deduction per day.

*\*An example of a mixtape project is uploaded to Canvas\**

### **Mixtape Grading Rubric**

<b>Overall Form</b>		<b>60 pts</b>
Title and Theme	10 pts	
Introduction Essay	30 pts	
Song, Composer, Performer + Link to performance + length	10 pts	
Text, poet/writer, or lyricist	10 pts	
<b>Parameters</b>		<b>40 pts</b>
2-3 languages represented	4 pts	
Music compositions representing 3 centuries	4 pts	
Minimum of 10 songs	4 pts	
Minimum of 30 minutes of music	4 pts	
No more than 2 songs by one composer	4 pts	
Theme must correspond with one of the weekly topics	4 pts	
Translations for foreign language songs	4 pts	
Citations for all recording links, poetry, and translations	4 pts	
<b>Final Midterm Mixtape Grade</b>		



## Final Analytical Paper (15% of Overall Grade)

1,000-1,500 Words

Your final paper should be a research based and thesis-driven analytical essay which centers around one or more of the major themes of the course and incorporates at least two of the assigned readings. Consider how you may be able to draw connections between weekly themes. Students should include music and poetry to support their thesis.

Paper topics will be submitted for approval on or before 5pm April 11.

### Thesis-Driven Analytical Paper Rubric

	SATISFACTORY (15-20 pts)	UNSATISFACTORY (0-14 pts)	POINTS
CONTENT	Papers exhibit at least some evidence of ideas that respond to the topic with complexity, critically evaluating and synthesizing sources, and provide at least an adequate discussion with basic understanding of sources.	Papers either include a central idea(s) that is unclear or off-topic or provide only minimal or inadequate discussion of ideas. Papers may also lack sufficient or appropriate sources.	20
ORGANIZATION AND COHERENCE	Documents and paragraphs exhibit at least some identifiable structure for topics, including a clear thesis statement but may require readers to work to follow progression of ideas.	Documents and paragraphs lack clearly identifiable organization, may lack any coherent sense of logic in associating and organizing ideas, and may also lack transitions and coherence to guide the reader.	20
ARGUMENT AND SUPPORT	Documents use persuasive and confident presentation of ideas, strongly supported with evidence. At the weak end of the Satisfactory range, documents may provide only generalized discussion of ideas or may provide adequate discussion but rely on weak support for arguments.	Documents make only weak generalizations, providing little or no support, as in summaries or narratives that fail to provide critical analysis.	20

STYLE	Documents use a writing style with word choice appropriate to the context, genre, and discipline. Sentences should display complexity and logical sentence structure. At a minimum, documents will display a less precise use of vocabulary and an uneven use of sentence structure or a writing style that occasionally veers away from word choice or tone appropriate to the context, genre, and discipline.	Documents rely on word usage that is inappropriate for the context, genre, or discipline. Sentences may be overly long or short with awkward construction. Documents may also use words incorrectly.	20
MECHANICS	Papers will feature correct or error-free presentation of ideas. At the weak end of the Satisfactory range, papers may contain some spelling, punctuation, or grammatical errors that remain unobtrusive so they do not muddy the paper's argument or points.	Papers contain so many mechanical or grammatical errors that they impede the reader's understanding or severely undermine the writer's credibility.	20

## Grading Scale

For information on how UF assigns grade points, visit: <https://catalog.ufl.edu/UGRD/academic-regulations/grades-grading-policies/>

A	94 – 100%		C	74 – 76%
A-	90 – 93%		C-	70 – 73%
B+	87 – 89%		D+	67 – 69%
B	84 – 86%		D	64 – 66%
B-	80 – 83%		D-	60 – 63%
C+	77 – 79%		E	<60

## Content Warning

This course will cover content and materials that students may find difficult, controversial, or challenging to engage with. Students are encouraged to reach out to the professor or TA if they are struggling with course materials, themes, or subject matter. Students who feel the need to step away from class for a few moments may do so without penalty.

### III. Annotated Weekly Schedule

N.B. This schedule and the assignments are subject to change

<u>Week/Dates</u>	<u>Weekly Theme, Daily Topic, Assignments Due</u>
<b>Week 1</b>	<p style="text-align: center;"><b><u>Introductions</u></b> <b><u>Poetry</u></b></p> <p>Topic: Fundamentals of Poetry &amp; Spoken Word</p> <p>Why do we make the choice to engage with art? This week, students will review the basics of poetic and literary analysis and answer questions like.... How is it different when one reads the translation of a foreign language poem before hearing it set to music? What are you able to glean from listening to a piece of music in a foreign language before knowing the translation? Listen to different artist’s renditions of a song, ask yourself why you may prefer one listening experience over the other.</p>
Monday, January 13	<b><u>Introductions and Course/Syllabus Overview</u></b>
Wednesday, January 15	<p style="text-align: center;"><b><u>Why do we engage with art?</u></b></p> <p>Reading:</p> <ul style="list-style-type: none"> <li>- Winterson, <i>Art Objects</i>. (pgs. 3-21)</li> </ul>
Friday, January 17	<p style="text-align: center;"><b><u>Fundamentals of engaging with Poetry</u></b></p> <p>Reading:</p> <ul style="list-style-type: none"> <li>- Kimball, Carol. <i>Art Song</i> <ul style="list-style-type: none"> <li>o Chapter 2: Working with Poetry (pgs. 27-44)</li> <li>o Chapter 3: A Selected list of helpful poetic terms (pgs. 95-102)</li> </ul> </li> <li>- Poems:           <ul style="list-style-type: none"> <li>o Erbkönig – Read the translation (5 min)               <ul style="list-style-type: none"> <li>▪ Listen to reading of the German poem – No music listening yet! (3-6 min)</li> </ul> </li> </ul> </li> </ul> <p>Listening:</p> <ul style="list-style-type: none"> <li>- Gretchen am Spinnrade – Listening to song only – Don’t look up translation!           <ul style="list-style-type: none"> <li>▪ Gretchen am Spinnrade- Schubert-Marina Rebeka (3:44)</li> </ul> </li> </ul>

	<ul style="list-style-type: none"> <li>▪ Gretchen am Spinnrade- Schubert- Renée Fleming (3:22)</li> </ul>
<b>Week 2</b>	<b>Music</b>
	<p>Topic: Music Fundamentals &amp; Active Listening</p> <p>Students will cultivate the ability to use active listening to discuss music in terms of the following elements: rhythm, melody, harmony, form, texture, timbre, dynamics) and identify instances of text painting in a piece of music.</p>
Monday, January 20	MLK Day
Wednesday, January 22	<p style="text-align: center;"><b><u>What is art song? What is popular song? What’s an aria?</u></b></p> <p>Reading:</p> <ul style="list-style-type: none"> <li>- Carol Kimball, <i>Art Song</i> <ul style="list-style-type: none"> <li>o <i>Chapter 1, Art song: A Unique Hybrid, Art Song and Popular Song.</i> (pgs. 15-17)</li> </ul> </li> <li>- Knoxville, Summer 1915- James Agee (5 min)</li> <li>- Gretchen am Spinnrade, Poetic translation (1:00)</li> </ul> <p>Listening:</p> <ul style="list-style-type: none"> <li>- Knoxville, Summer 1915 (15:30)</li> <li>- Erbkönig - <ul style="list-style-type: none"> <li>o Jessye Norman- Mezzo-Soprano (3:59)</li> <li>o Dietrich Fischer-Dieskau- Baritone (4:13)</li> <li>o Ian Bostridge – Tenor (4:57)</li> </ul> </li> </ul>
Friday, January 24	<p style="text-align: center;"><b><u>Elements of musical style &amp; How composers set words to music</u></b></p> <p>Reading:</p> <ul style="list-style-type: none"> <li>- <i>Parry to Finzie</i>, “Introduction: Setting Poetry to Music,” pg. 1-16</li> </ul> <p>Listening:</p> <ul style="list-style-type: none"> <li>- Lamento- Duparc (3:24)</li> <li>- Se tu m’ami, se sospiri- Parisotti (3:04)</li> <li>- For you there is no song- Leslie Adams (2:27)</li> <li>- O Mistress Mine- Finzie (2:15)</li> <li>- O Mistress Mine- Quilter (1:29)</li> <li>- Come away, Come away, Death- Finzie (3:38)</li> </ul>
<b>Week 3</b>	<b>Education &amp; Literature</b>

	<p>Topic: Storytelling: Nursery Rhymes, lullabies, Folk Song, Spiritual</p> <p>What is naïve or sentimental poetry? This week we will explore the importance of “folk” influence on music. How do we sustain culture? How does culture evolve and spread? What is America’s folk music?</p>
<p>Monday, January 27</p>	<p style="text-align: center;"><b><u>What is “Naïve” poetry?</u></b></p> <p>Reading:</p> <ul style="list-style-type: none"> <li>- Schiller, <i>Naïve and Sentimental Poetry</i>. “Introduction” (pgs. 3-27)</li> <li>- Geary, <i>The Politics of Appropriation: German Romantic Music and the Ancient Greet Legacy</i>. “Ancient Greece and the German Cultural Imagination.” (pgs. 10-19)</li> </ul> <p>Listening:</p> <ul style="list-style-type: none"> <li>- Wiegenlied– Brahms (1:53)</li> <li>- La Confidance Naïve (2:08) <ul style="list-style-type: none"> <li>o Ah vous dirais-je maman- Nursery rhyme (1: 36)</li> <li>o Mozart- 12 Variations on Ah vous dirais-je maman (12:29)</li> </ul> </li> <li>- Stay awake- Mary Poppins (1:43)</li> <li>- A Charm- Britten (1:37)</li> <li>- Arrorró- Ginastera (2:26)</li> <li>- Heidenröslein- Schubert(1:56)</li> </ul>
<p>Wednesday, January 29</p>	<p style="text-align: center;"><b><u>Folk Song, Storytelling, and Culture Sharing</u></b></p> <p>Reading:</p> <ul style="list-style-type: none"> <li>- Ostendorf, Ann. “Song Catchers, Ballad Makers, and New Social Historians: The Historiography of Appalachian Music.” (pg. 192-202)</li> </ul> <p>Listening:</p> <ul style="list-style-type: none"> <li>- Cigánské Melodie, Songs my mother taught me (2:46)</li> <li>- I Pastori – Pizzetti (5:56)</li> <li>- Watch Spooky Lake Month Video (3:03)</li> <li>- Gordon Lightfoot, “The Wreck of Edmund Fitzgerald,” (7:00)</li> <li>- Barbara Allen <ul style="list-style-type: none"> <li>o Barbara Allen’s Cruelty (6:57)</li> <li>o English lute setting (3:12)</li> <li>o Haydn (3:09)</li> <li>o Scottish Child Ballad (4:25)</li> <li>o Barbry Ellen- Appalachia (5:03)</li> <li>o Barbara Allen- Dolly Parton (5:24)</li> </ul> </li> </ul>

<p>Friday, January 31</p>	<p style="text-align: center;"><b><u>What is American folk music?</u></b></p> <p>Reading:</p> <ul style="list-style-type: none"> <li>- Horowitz, <i>Dvořak’s Prophecy and the Vexed Fate of Black Classical Music</i>, pg. 1-9</li> </ul> <p>Listening:</p> <ul style="list-style-type: none"> <li>- I Couldn’t Hear Nobody Pray- Fisk Jubilee Singers (2:48)</li> <li>- Trampin’ - Marian Anderson (3:37)</li> <li>- Lord, how come me here- Kathleen Battle (5:05)</li> <li>- Peter go ring dem bells – John Carter -sung by Lawrence Brownlee (3:35)</li> </ul>
<p><b><u>Week 4</u></b></p>	<p style="text-align: center;"><b><u>Leadership</u></b></p> <p>Topic: Anthems, Fight Songs, &amp; Patriotism</p> <p>How are music and poetry used as tools for unifying and galvanizing people? How can song be a powerful tool for branding and marketing identity?</p>
<p>Monday, February 3</p>	<p style="text-align: center;"><b><u>Examining American Anthems</u></b></p> <p>Reading:</p> <ul style="list-style-type: none"> <li>- Branham, <i>Sweet Freedom’s Song: “My Country ‘Tis of Thee” and Democracy in America</i>. <ul style="list-style-type: none"> <li>o Introduction: “You Can Sing What Would Be Death to Speak.” Pgs. 3-13</li> <li>o Chapter 1: “God Save the _____!” pgs. 14-32(end of first paragraph)</li> </ul> </li> </ul> <p>Listening:</p> <ul style="list-style-type: none"> <li>- Lincoln Memorial Concert   Voice of Freedom   American Experience   PBS - Marian Anderson (5:40)</li> <li>- God Bless America – Irving Berlin (2:45)</li> <li>- To Anacreon in Heaven (1:06)</li> <li>- Star Spangled Banner <ul style="list-style-type: none"> <li>o Earliest version (1814): (5:26)</li> <li>o National Anthem- Whitney Houston (3:31)</li> </ul> </li> <li>- Lift Every Voice and Sing (3:34)</li> </ul>
<p>Wednesday, February 5</p>	<p style="text-align: center;"><b><u>How do we establish a “brand” through Song?</u></b></p> <p>Reading:</p>

	<ul style="list-style-type: none"> <li>- Hwang &amp; Ballouli, “Contemporary Issues and Opportunities for University Branding Through Fight Songs” (pg. 85-94)</li> <li>- Florida Fight Song lyrics</li> <li>- “How YOUNG036 is Leveraging TikTok in his Music Career” (3-5 min)</li> </ul> <p>Listening:</p> <ul style="list-style-type: none"> <li>- “Orange and Blue” (1:12)</li> <li>- “Hail to the Victors” (0:35)</li> <li>- Thunderstruck (4:59)</li> <li>- Sweet Home Alabama (4:45)</li> <li>- “Where them ZTA’s at?” (1:02)</li> </ul>
<p style="text-align: center;">Friday, February 7</p>	<p style="text-align: center;"><b><u>Song as a tool for galvanization</u></b></p> <p>Reading:</p> <ul style="list-style-type: none"> <li>- <i>Music in the Post- 9/11 World</i>, “Have you Forgotten?”: Darryl Worley and the Musical Politics of Operation Iraqi Freedom. (pgs. 123-140)</li> </ul> <p>Listening:</p> <ul style="list-style-type: none"> <li>- Toby Keith, “Courtesy of the Red, White, and Blue” (3:39)</li> <li>- Darryl Worley, “Have you forgotten?” (3:56)</li> <li>- Lee Greenwood, “God Bless the U.S.A.” (3:10)</li> <li>- Johnny Wright, “Hello Vietnam” (3:09)</li> <li>- George Cohan, “Over There” (3:35)</li> </ul>
<p><b><u>Week 5</u></b></p>	<p style="text-align: center;"><b><u>Humanities &amp; Arts</u></b></p> <p>Topic: Elements of Cultural Capital</p> <p>What is the difference between Cultural Appreciation and Appropriation? How can we absorb cultural capital? Exploring the nuances of debate surrounding performance of the African American Spiritual. Examine implicit and explicit bias around dialect and how these biases effect art and culture.</p>
<p style="text-align: center;">Monday, February 10</p>	<p style="text-align: center;"><b><u>Cultural Appreciation vs. Cultural Appropriation</u></b></p> <p>Reading:</p> <ul style="list-style-type: none"> <li>- Han, “Moving from Cultural Appropriation to Cultural Appreciation.” (Pgs. 8-12)</li> </ul> <p>Listening:</p>

	<ul style="list-style-type: none"> <li>- Switched on Pop: How Megan Thee Stallion brought Japanese hip hop to the Hot 100</li> </ul>
Wednesday, February 12	<p style="text-align: center;"><b><u>What is cultural capital?</u></b></p> <p>Reading:</p> <ul style="list-style-type: none"> <li>- Bourdieu: Cultural Capital, the Love of Art &amp; Hip Hop (15:30)</li> </ul> <p>Listening:</p> <ul style="list-style-type: none"> <li>- Switched on Pop Podcast: “How Megan Thee Stallion brought Japanese hip hop to the Hot 100.” (43:14)</li> </ul>
Friday, February 14	<p style="text-align: center;"><b><u>The complexities behind performing the spiritual</u></b></p> <p>Reading:</p> <ul style="list-style-type: none"> <li>- Dunn-Powell, “The African-American Spiritual: Preparation and Performance Considerations.” (pgs. 469-475)</li> </ul> <p>Listening:</p> <ul style="list-style-type: none"> <li>- “Goin’ home,” African American Spiritual (4:41)</li> <li>- II. Largo from Dvořak’s <i>New World Symphony</i> (12:36)</li> <li>- Jesus the light of the world- Elderkin- (3:07)</li> <li>- The Battle of Jericho (3:16) (2:22)</li> <li>- He’s got the whole world in his hand- Bond (3:16)</li> <li>- My Soul’s Been Anchored in de Lord – Price (2:01)</li> </ul>
<b><u>Week 6</u></b>	<p style="text-align: center;"><b><u>Commercialization</u></b></p> <p>Topic: Commercialization of music and the music business.</p> <p>How has the commercialization of Song evolved over the 20<sup>th</sup> century? What role does commercialization play in our everyday lives? How does song contribute to this? What is the popular music industry selling? Can songs sell?</p>
Monday, February 17	<p>Tin Pan Alley</p> <ul style="list-style-type: none"> <li>- TBD</li> </ul>
Wednesday, February 19	<p>Commercialism</p> <ul style="list-style-type: none"> <li>- TBD</li> <li>-</li> </ul>
Friday, February 21	<p>Commercialism</p> <ul style="list-style-type: none"> <li>- TBD</li> <li>-</li> </ul>
<b><u>Week 7</u></b>	<p style="text-align: center;"><b><u>Marketing</u></b></p>



	<p>Topic: Sticky Music- Operetta, Jingles, &amp; Theme Music</p> <p>Why do tunes embed themselves in our memory? This week, students will explore the many ways we are exposed to musical marketing on a daily basis. How have these modes changed over time? What does that say about us?</p>
<p>Monday, February 24</p>	<p style="text-align: center;"><b><u>Marketing Jingles</u></b></p> <p>Reading:</p> <ul style="list-style-type: none"> <li>- Sacks, <i>Musicophilia</i>. “Brainworms, Sticky Music, and Catchy Tunes.” (Pgs. 44-53)</li> </ul> <p>Listening</p> <ul style="list-style-type: none"> <li>- “Encore: Jingle Writer Explores Decline of Original Music in Advertising.” (7 min)</li> <li>- “The Unexpected Death of the Ad Jingle- Cheddar Explains” (12 min.)</li> <li>- Wheaties (0:37)</li> <li>- Pepsi-Cola (0:26)</li> <li>- Chiquita Banana (1:24)</li> <li>- Lo Spazzacamino- Verdi (1:24)</li> </ul>
<p>Wednesday, February 26</p>	<p style="text-align: center;"><b><u>Theme Music as built-in advertisement</u></b></p> <p>Reading: TBD</p> <p>Listening:</p> <ul style="list-style-type: none"> <li>- Die Fledermaus Act 1 trio (5 min)</li> <li>- Gilligan’s Island (1:38)</li> <li>- Flintstones (0:35)</li> <li>- The Fresh Prince of Bel-Air (2:18)</li> <li>- Friends (0:55)</li> <li>- Euphoria (3:22)</li> <li>- White Lotus (1:30)</li> </ul>
<p>Friday, February 28</p>	<p style="text-align: center;"><b><u>Jingle Jeopardy game day</u></b></p>
<p><b><u>Week 8</u></b></p>	<p style="text-align: center;"><b><u>Political Science</u></b></p> <p>Topic: Activism &amp; Protest Music</p>

	<p>Explore how music and poetry can be used to inform and mobilize people. Is social commentary more effective when it is subtle? Or when it is overt? How does protest art evolve over time?</p>
<p>Monday, March 3</p>	<p style="text-align: center;"><b><u>Protest Song</u></b></p> <p>Reading:</p> <ul style="list-style-type: none"> <li>- “Power, Politics and Perversion in the Marriage of Figaro.” (10min)</li> <li>- Wong, “Shock and awe: Is Childish Gambino’s This is America video art or simply commercial provocation?” (5 min)</li> </ul> <p>Listening:</p> <ul style="list-style-type: none"> <li>- Stizzoso mio stizzoso- <i>La Serva Padrona</i> – Pergolesi (3:30)</li> <li>- Ha gia vina la causa- <i>Le Nozze di Figaro</i> – (5:00)</li> <li>- This Land is your land – Woody Guthrie (4:30)</li> <li>- This is America – Childish Gambino (4:05) <ul style="list-style-type: none"> <li>o CONTENT WARNING- GRAPHIC VIOLENCE, GUNS</li> </ul> </li> <li>- Born in the USA – Bruce Springstein – (4:43)</li> <li>- American Idiot- Greenday – (3:02) <ul style="list-style-type: none"> <li>o CONTENT WARNING- Slur- offensive language</li> </ul> </li> <li>- Blowin’ in the Wind- Bob Dylan – (2:35)</li> </ul>
<p>Wednesday, March 5</p>	<p style="text-align: center;"><b><u>Protest Song</u></b></p> <p>Reading</p> <ul style="list-style-type: none"> <li>- “Music in the Civil Rights Movement” (10 min)</li> </ul> <p>Listening</p> <ul style="list-style-type: none"> <li>- Music in Civil Rights Movement (excerpt from PBS “Let Freedom Sing”, 2009) (6:11)</li> <li>- “American Experience: Freedom Riders: The Music.” (4:53)</li> <li>- We Shall Overcome (3:42)</li> </ul>
<p>Friday, March 7</p>	<p>Reading:</p> <ul style="list-style-type: none"> <li>- Revolutionary Words- Reggae’s evolution from protest to mainstream, pg. 248-258</li> </ul> <p>Listening:</p> <ul style="list-style-type: none"> <li>- Better Must Come- Delroy Wilson</li> <li>- Power for the people- Clancy Eccles</li> <li>- Revolutionary Words- Mataruka</li> </ul>
<p><b>Week 9</b></p>	<p style="text-align: center;"><b>Law</b></p> <p>Topic: Censorship</p>

	<p>Examine and evaluate how and why expression is deemed acceptable or unacceptable. Can you censor art? Sex is a fundamental part of the human experience and has always been represented in art. When or how does sexuality, then, become a threat?</p>
<p>Monday, March 10</p>	<p style="text-align: center;"><b><u>Censored Art</u></b></p> <p>Reading:</p> <ul style="list-style-type: none"> <li>- Fields, “The Story Behind Billy Holiday’s ‘Strange Fruit’” (3 min)</li> <li>- Quackenbush, “On the Run with Pussy Riot” (8 min)</li> <li>- Rumens, “Pussy Riot’s Punk Prayer is pure protest poetry” – (3 min)</li> </ul> <p>Listening:</p> <ul style="list-style-type: none"> <li>- TED-Pussy Riot’s Powerful Message to Vladimir Putin- 13:05</li> <li>- Strange Fruit- Billie Holiday – 3:00 <ul style="list-style-type: none"> <li>o CONTENT WARNING- Lynching descriptors</li> </ul> </li> <li>- Do you hear the people sing- Hong Kong 1:06</li> <li>- Do you hear the people sing? - Les Mis – 1:46</li> </ul>
<p>Wednesday, March 12</p>	<p>Reading:</p> <ul style="list-style-type: none"> <li>- Hill, “The Enemy Within- Censorship in Rock Music in the 1950’s, pg. 675-705</li> </ul> <p>Listening:</p> <ul style="list-style-type: none"> <li>- Work with me Annie – The Midnighters</li> <li>- Hound Dog- Elvis</li> <li>- Come again sweet love- John Dowland</li> <li>- Die Lotosblume- Schumann</li> <li>- C’est l’extase langoureuse- Debussy</li> </ul>
<p>Friday, March 14</p>	<p style="text-align: center;"><b><u>Censoring sexuality</u></b></p> <p>Reading:</p> <ul style="list-style-type: none"> <li>- Abbate, Parker, <i>A History of Opera</i>. “The Promise of Infinite Possibilities” (pgs. 332-337)</li> </ul> <p>Listening:</p> <ul style="list-style-type: none"> <li>- Habanera- <i>Carmen</i>- Bizet (4:35)</li> <li>- Près des remparts de Séville- <i>Carmen</i>- Bizet (4:34)</li> </ul>
<p><b>Week 10</b></p>	<p style="text-align: center;"><b>Spring Break</b></p>

March 17-21	Enjoy your break!
<b>Week 11</b>	<p style="text-align: center;"><b><u>International Studies &amp; Communication</u></b></p> <p>Topic: Works of Outsiders &amp; Ambassadors</p> <p>In an increasingly global world, how do we share and consume cultural capital?</p>
Monday, March 24	<p style="text-align: center;"><b><u>Modern culture sharing</u></b></p> <p>Reading:</p> <ul style="list-style-type: none"> <li>- Kieth, <i>The Soft Power of the Korean Wave</i>, Chapter 10: “BTS as Cultural Ambassadors.” (pgs. 155-165)</li> </ul> <p>Listening:</p> <ul style="list-style-type: none"> <li>- Gangnam style- Psy (4:12)</li> <li>- Dynamite- BTS (3:25)</li> <li>- OMG- NewJeans (3:40)</li> </ul>
Wednesday, March 26	<p style="text-align: center;"><b><u>Musical Ambassadorship</u></b></p> <p>Reading:</p> <ul style="list-style-type: none"> <li>- André, “Complexities in Gershwin’s Porgy and Bess.” (pgs. 182-195)</li> <li>- UY, “Performing Catfish Row in the Soviet Union: The Everyman Opera Company and <i>Porgy and Bess</i>, 1955-56” (pgs. 470-497)</li> </ul> <p>Listening:</p> <ul style="list-style-type: none"> <li>o My man’s gone now (4:20)</li> <li>o It ain’t necessarily so (5:36)</li> <li>o O Lord I’m on my way (1:34)</li> </ul>
Friday, March 28	Cont.
<b>Week 12</b>	<p style="text-align: center;"><b><u>Mental Health &amp; Wellness</u></b></p> <p>Topics: Emotions, Experiences, and Personal Expression.</p> <p>Explore song and poetry to which you have a personal connection and investigate why. Why do we seek comfort from making and consuming art? What does art tell us about the shared human experience? How do emotional themes in art change or stay the same? How can music,</p>

	played in different ways, change the emotional output of the same poem?
Monday, March 31	<p style="text-align: center;"><b><u>How does music make us feel?</u></b></p> <p>Reading</p> <ul style="list-style-type: none"> <li>- Sacks, <i>Musicophilia</i>, “Lamentations: Music, Madness, and Melancholia.” (pgs. 324-332)</li> <li>- Moody, “On Neurodivergence, Music, and Words” (5 min)</li> </ul> <p>Listening:</p> <ul style="list-style-type: none"> <li>- Jacob Collier <ul style="list-style-type: none"> <li>o “Jacob Collier Explains Music in 5 Levels of Difficulty ft. Herbie Hancock   WIRED” (15:41)</li> <li>o “Jacob Collier- The Audience Choir (Live at O2 Academy Brixton, London) (4:58)</li> </ul> </li> </ul>
Wednesday, April 2	<p style="text-align: center;"><b><u>Relating through the shared human experience</u></b></p> <p>Reading</p> <ul style="list-style-type: none"> <li>- Barbery, “The Elegance of the Hedgehog.” (pgs. 184-185)</li> <li>- TBD</li> </ul> <p>Listening:</p> <ul style="list-style-type: none"> <li>- Als Louise die Briefe- Mozart (1:38)</li> <li>- Burn- Hamilton (3:45)</li> <li>- Allerseelen- Strauss (3:37)</li> <li>- Widmung- Schumann (2:07)</li> <li>- Neurotic and lonely- Craigslist Lieder (2:52)</li> <li>- The Cage- Ives (1:08)</li> <li>- Being Alive- Sondheim <ul style="list-style-type: none"> <li>o “BBC Proms 2010- Sondheim at 80 – Being Alive from Company- Julian Ovenden” (5:14)</li> <li>o “Adam Driver canta Being Alive in Storia di un matrimonio   Netflix Italia (3:15)</li> </ul> </li> </ul>
Friday, April 4	Cont.
<b><u>Week 13</u></b>	<p style="text-align: center;"><b><u>Psychology</u></b></p> <p>Topic: Madness, Liberation, inspiration</p> <p>What is inspiring about madness? How do artists use the theme of madness to liberate a character? How can madness be used as guise for social commentary?</p>

	<p>What is “Frisson” and why do we get it? What art has elicited a frisson reaction from you? What power do words and music have on our brain? This week we will share meaningful song with one another and explore the crossroads of emotion, memory, and neuroscience.</p>
Monday, April 7	<p style="text-align: center;"><b><u>Madness portrayed in music and poetry</u></b></p> <p>Reading:</p> <ul style="list-style-type: none"> <li>- Smart, “The Silencing of Lucia,” (pgs. 119-122)</li> <li>- Walsh, “The True Story Behind Taylor Swifts ‘The Last Great American Dynasty.’ (5 min)</li> <li>- Excerpt from <i>A Streetcar Named Desire</i> by Tennessee Williams, (5 min)</li> </ul> <p>Listening:</p> <ul style="list-style-type: none"> <li>- Lucia Mad Scene (15:15)</li> <li>- I want magic! (3:56)</li> <li>- The Last Great American Dynasty- Taylor Swift (3:47)</li> </ul>
Wednesday, April 9	<p style="text-align: center;"><b><u>Madness in music and poetry</u></b></p> <p>Reading:</p> <ul style="list-style-type: none"> <li>- Lyrical Tension, <i>Collective Voices: Masculinity in Alban Berg’s Wozzeck</i> (pg. 323-362)</li> </ul> <p>Listening</p> <ul style="list-style-type: none"> <li>- Wozzek: Act 3 Scene 4 (10 min.) Watch to credits.</li> <li>- Peter Grimes (12:49)</li> </ul>
Friday, April 11	Cont.
<b><u>Week 14</u></b>	<p style="text-align: center;"><b><u>Science</u></b></p> <p>Topic: Music Inspired by science, engineering, space, and the great unknown.</p> <p>This week we will explore areas where science, engineering, and music intersect. How do we use music to understand science or to express wonder? How have musicians attempted to make art about the universe?</p>
Wednesday, April 14	<p style="text-align: center;"><b><u>Musical Mnemonics for learning</u></b></p> <p>Reading:</p>

	<ul style="list-style-type: none"> <li>- Cirigliano, “Musical Mnemonics in health science: A first look” (pgs 1021-1025)</li> </ul> <p>Listening:</p> <ul style="list-style-type: none"> <li>- Musical Mnemonic devices <ul style="list-style-type: none"> <li>o New Periodic table song (3:05)</li> <li>o Galop Infernal- Offenbach (3:01)</li> <li>o The Elements- Tom Lehrer - (3:02)</li> <li>o I am the very model of a modern major general- Gilbert and Sullivan (4:23)</li> </ul> </li> </ul>
Wednesday, April 16	<b><u>Music and the brain</u></b>
	<p>Reading:</p> <ul style="list-style-type: none"> <li>- Sacks, <i>Musicophilia: Tales of Music and the Brain</i>. “Music and Identity: Dementia and Music Therapy” pgs. 371-385</li> <li>- Sacks, <i>Musicophilia</i>, “Speech and Song: Aphasia and Music Therapy.” (pgs. 232-242)</li> </ul> <p>Listening:</p> <ul style="list-style-type: none"> <li>- “How Does Music Affect Your Brain?   Tech Effects   Wired” (12:01)</li> <li>- “Sundance Film Festival (2014) – Alive Inside: A Story of Music &amp; Memory Featurette- Documentary HD (6:29)</li> </ul>
Friday, April 18	<b><u>Song inspired by science, math, engineering</u></b>
	<p>Reading:</p> <ul style="list-style-type: none"> <li>- Dr. Atomic Libretto (5 min)</li> </ul> <p>Listening:</p> <ul style="list-style-type: none"> <li>- Pi- Kate Bush (6:00)</li> <li>- The Brain- Young Frankenstein (4:57)</li> <li>- Jupiter has seven moons- Bernstein (1:20)</li> <li>- Dr. Atomic- John Adams <ul style="list-style-type: none"> <li>o Scenes from Doctor Atomic   The New York Times (4:36)</li> <li>o Overture (5:11)</li> <li>o Opening to scene 1 (4:19)</li> </ul> </li> </ul>
<b>Week 14</b>	<b>Roll Over Material</b>
Monday, April 21	TBD

Wednesday, April 23	TBD
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Instructional materials for this course consist of only those materials specifically reviewed, selected, and assigned by the instructor. The instructor is only responsible for these instructional materials.

## IV. Student Learning Outcomes (SLOs)

At the end of this course, students will be expected to have achieved the [Quest](#) and [General Education](#) learning outcomes as follows:

**Content:** *Students demonstrate competence in the terminology, concepts, theories and methodologies used within the discipline(s).*

**Critical Thinking:** *Students carefully and logically analyze information from multiple perspectives and develop reasoned solutions to problems within the discipline(s).*

**Communication:** *Students communicate knowledge, ideas and reasoning clearly and effectively in written and oral forms appropriate to the discipline(s).*

**Connection:** *Students connect course content with meaningful critical reflection on their intellectual, personal, and professional development at UF and beyond.*

	Quest 1 SLOs: Students will be able to...	This Course's SLO's: Students will be able to...	Assessment
Content	<b>Identify, describe, and explain</b> the history, theories, and methodologies used to examine essential questions about the human condition within and across the arts and humanities disciplines incorporated into the course.	<b>Identify, describe, and explain</b> how poetry and music provide perspectives and draw connections about the human condition.	Class Participation, Canvas Assignments, Midterm, Group Project, Experiential learning Essay, Final Thesis Driven Analytical Essay



Critical Thinking	<b>Analyze and evaluate</b> essential questions about the human condition using established practices appropriate for the arts and humanities disciplines incorporated into the course.	<b>Analyze, evaluate, and reflect</b> critically on how poetry and music can express complex life situations, fostering empathy and compassion for others. <b>Apply</b> practices of poetic analysis and active listening, synthesize materials and life experiences in classroom discussions and written exercises.	Canvas assignments, Group Projects, Mix Tape, Class Discussion, Experiential Learning Essay, Final Thesis Driven Analytical Essay
Communication	<b>Develop and present</b> clear and effective responses to essential questions in oral and written forms as appropriate to the relevant humanities disciplines incorporated into the course.	<b>Develop</b> and present clear, organized, supported oral and written responses to class discussions and assignments.	Class participation, Group project, Canvas Assignments, Experiential learning Essay, and Final Thesis Driven Analytical Essay
Connection	<b>Connect course content</b> with critical reflection on their intellectual, personal, and professional development at UF and beyond.	<b>Connect</b> one's own experiences with the stories and experience of others. Examine one's own intellectual development. <b>Reflect</b> on the implications of the course materials as they pertain to past, current, and future lives and professions.	Experiential Learning Assignment, Final Analytical Essay

## V. Quest Learning Experiences

### 1. Details of Experiential Learning Component

The experiential learning assignment is described in detail under “Section III: Graded Assignments.” Students will have several in-class performers and presenters throughout the semester. In their written exercise, students will write creatively about their experience with one of the performances or presentations. The reflective Experiential Learning assignment must be submitted within one week of the presentation/performance. (500-1000 words)

### 2. Details of Self-Reflection Component

Students participating in this course will engage with self-reflection every day through Canvas assignments and class discussion. Students will be challenged to examine what they think and why they think it. Additionally, students will explore what implications those thoughts may have on their lives and the lives of others. Additionally, Self-reflection is required as part of the Experiential Learning Component and the Midterm Mixtape.

## VI. Required Policies

### Attendance Policy

Attendance will be taken at every class meeting. Students are allowed two unexcused absences. Subsequent unexcused absences will incur a 5pt. deduction to the student's overall Attendance and Participation grade.

Students who wish to have an absence excused for medical reasons must provide a doctor's note. It is the responsibility of the student to have absences formally excused before the absence occurs.

\*Requirements for class attendance and make-up exams, assignments, and other work in this course are consistent with university policies that can be found at:

<https://catalog.ufl.edu/ugrad/current/regulations/info/attendance.aspx>

### Students Requiring Accommodation

Students with disabilities who experience learning barriers and would like to request academic accommodations should connect with the disability Resource Center by visiting <https://disability.ufl.edu/students/get-started/>. It is important for students to share their accommodation letter with their instructor and discuss their access needs, as early as possible in the semester.

### UF Evaluations Process

Students are expected to provide professional and respectful feedback on the quality of instruction in this course by completing course evaluations online via GatorEvals. Guidance on how to give feedback in a professional and respectful manner is available at <https://gatorevals.ua.ufl.edu/students/>. Students will be notified when the evaluation period opens, and can complete evaluations through the email they receive from GatorEvals, in their Canvas course menu under GatorEvals, or via <https://ufl.bluera.com/ufl/>. Summaries of course evaluation results are available to students at <https://gatorevals.ua.ufl.edu/public-results/>.

### University Honesty Policy

UF students are bound by The Honor Pledge which states, "We, the members of the University of Florida community, pledge to hold ourselves and our peers to the highest standards of honor and integrity by abiding by the Honor Code. On all work submitted for credit by students at the University of Florida, the following pledge is either required or implied: "On my honor, I have neither given nor received unauthorized aid in doing this assignment." The Honor Code (<https://www.dso.ufl.edu/sccr/process/student-conduct-honor-code/>) specifies a number of behaviors that are in violation of this code and the possible sanctions. Furthermore, you are

obligated to report any condition that facilitates academic misconduct to appropriate personnel. If you have any questions or concerns, please consult with the instructor or TAs in this class.

## Counseling and Wellness Center

Contact information for the Counseling and Wellness Center: <http://www.counseling.ufl.edu/> , 392-1575; and the University Police Department: 392-1111 or 9-1-1 for emergencies.

## The Writing Studio

The writing studio is committed to helping University of Florida students meet their academic and professional goals by becoming better writers. Visit the writing studio online at <http://writing.ufl.edu/writing-studio/> or in 2215 Turlington Hall for one-on-one consultations and workshops.

## In-Class Recordings

Students are allowed to record video or audio of class lectures. However, the purposes for which these recordings may be used are strictly controlled. The only allowable purposes are (1) for personal educational use, (2) in connection with a complaint to the university, or (3) as evidence in, or in preparation for, a criminal or civil proceeding. All other purposes are prohibited. Specifically, students may not publish recorded lectures without the written consent of the instructor.

A “class lecture” is an educational presentation intended to inform or teach enrolled students about a particular subject, including any instructor-led discussions that form part of the presentation, and delivered by any instructor hired or appointed by the University, or by a guest instructor, as part of a University of Florida course. A class lecture does not include lab sessions, student presentations, clinical presentations such as patient history, academic exercises involving solely student participation, assessments (quizzes, tests, exams), field trips, private conversations between students in the class or between a student and the faculty or lecturer during a class session.

Publication without permission of the instructor is prohibited. To “publish” means to share, transmit, circulate, distribute, or provide access to a recording, regardless of format or medium, to another person (or persons), including but not limited to another student within the same class section. Additionally, a recording, or transcript of a recording, is considered published if it is posted on or uploaded to, in whole or in part, any media platform, including but not limited to social media, book, magazine, newspaper, leaflet, or third party note/tutoring services. A student who publishes a recording without written consent may be subject to a civil cause of action instituted by a person injured by the publication and/or discipline under UF Regulation 4.040 Student Honor Code and Student Conduct Code.