

# IDS 2935: Artistic Revelation

## Quest 1

N. B. This syllabus is subject to change

### I. General Information

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#### Class Meetings

- Fall 2022
- MWF Fourth Period 10:40 - 11:30
- MUB 121

#### Instructor

- Dr. Thaddaeus Bourne
- MUB 301
- MWF 8:30 - 9:35
- Email: tbourne@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, great composers of music have chosen the work of great poets and writers to inspire them and to give meaning to the music they have created. In this course students will examine the world through the lens of poetry, prose, and music and use what they learn to help answer questions about how to think about the world; how they want to fit into the world; and how they can, and should, change it.

Students in this course will examine texts that composers set to music, identify elements in the text that influence the ways those texts are set to music, explore what the poet and composer were trying to express, and evaluate whether the musical settings of text are successful. Students will learn how to interpret the meaning of both the text and music, what poets and composers were attempting to convey through their art, and what that means for us as the audience for 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 works are available in Canvas

Materials and Supplies Fees: n/a

## **II. Graded Work**

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### **Description of Graded Work & Grading Rubrics**

| <b>Assignment</b>                             | <b>Description</b>  | <b>Points</b>                                   |
|---|---|---|
| <b>Class Discussion Posts</b>                 | Each week you will need to post about one thing you learned or something that was particularly meaningful to you from the class material. Additionally you must reply to two of your classmates' posts. | 300<br>(20 each x 15)                           |
| <b>Group Presentations</b>                    | 2 Group presentations as assigned by instructor. You receive  | 200<br>([50 group +50 individual] x 2 projects) |
| <b>Experiential Learning Experience Paper</b> | Either a written reflection of 500-750 words.   | 200   |
| <b>Analytical Essay</b>                       | A final essay on either the individual impact of piece or a comparative analysis of two settings of the same text in 1,000-1,250 words.   | 300   |

## **Attendance, Participation, and Self-Reflection**

Attendance is essential for successful participation in this course. You are responsible for all material discussed in class. If you are absent, it will be your responsibility to acquire the information missed. Participation will be graded through discussion posts on canvas. Each week you will need to post about one thing you learned or something that was particularly meaningful to you from the class material. Explain the topic, concept, or piece and why it was important to you (did it change your perspective, relate to something in your own life, show you something new about music, poetry, or yourself, etc.). Additionally you will need to respond to two of your classmates' posts to receive full credit.

| <b>Assignment</b>                    | <b>Points</b> |
|--------------------------------------|---------------|
| <b>Self Reflection Post</b>          | 10            |
| <b>Response 1</b>                    | 5             |
| <b>Response 2</b>                    | 5             |
| <b>Total</b>                         | 20            |
| <b>Total for Semester (15 weeks)</b> | 300           |

| <b>Rubric</b>   | <b>Self Reflection</b>  | <b>Responses</b>        |
|---|-------------------------|-------------------------|
| Thorough on-point, thoughtful take on the materials.  | Full Credit (10 pts)    | Full Credit (5pts)      |
| Competent and complete but may lack clarity, specific detail, and/or development of thoughts. | Partial Credit (4-9pts) | Partial Credit (3-4pts) |
| Incomplete, poorly written, shows little involvement with the materials                       | Some Credit (1-3pts)    | Some Credit (1-2pts)    |
| No submission   | 0 pts                   | 0 pts                   |

Attendance will be taken at every class meeting. Students will be allowed two unexcused absences. Each unexcused absence after those will incur a 25-point deduction from the final grade in the class. All unexcused late work will receive a 10% per day penalty. Students must have an excused absence to make up in-class examinations. (See Section VI below)

## **Group Presentations**

You will participate in two group presentations. The first will happen during the course of the semester on a piece chosen by your group and approved by your instructor. The second will take place after Thanksgiving Break, topics will be chosen by the class. Possible topics may include: architecture, gender, war, background mood music (elevators, stores, and restaurants), science in music and poetry, etc. You will receive an individual and a group grade. Your instructor will give an example presentation on September 2. Each presentation should contain the following:

|                                      |  |
|--------------------------------------|--|
| <b>Historical Context</b>            | Include the birth & death dates for the composer & poet, the dates of writing/composition, major life or work events that may have influenced the creation of the work or help us better understand what they were trying to say.  |
| <b>Poetic Analysis</b>               | Discuss the structure and content of the poem. This may include the meter, rhyme scheme, metaphors or imagery, as well as the meaning.   |
| <b>Musical Analysis</b>              | What does the composer do to interpret the poem? What are elements that we can hear with active listening? How does the composer use repetition and variation in the structure of the piece and what does that say about the poem.                                       |
| <b>Performance</b>                   | You may choose an audio recording, a music video, a live concert recording, or even to perform the pieces in class. Whatever you chose tell us what lead you to your choices of format and performers.   |
| <b>Hand out/<br/>Listening Guide</b> | 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. |

|   | <b>Group</b> | <b>Individual</b> |
|---|--------------|-------------------|
| <b>Presentation</b>                         | 20           | 10                |
| <b>Content</b>                              | 20           | 20                |
| <b>Handout</b>                              | 10           | N/A               |
| <b>Collaboration</b>                        | N/A          | 20                |
| <b>Total</b>                                | 50           | 50                |
| <b>Semester Total<br/>(2 presentations)</b> | 100          | 100               |

## Experiential Learning Component

### Option 1: Guest Speakers

We will have several guest speakers over the course of the semester. For this option write a summary of the speaker's topic, include background information on the speaker themselves (name, job, area of expertise, etc). Then discuss how this topic impacted you and why.

### Option 2: Art in the Environment

Visit a retail store of some kind (e.g. department store, grocery story, pharmacy, etc.) and document the music the store plays in the background. Include the poetry, the poet, the composer, and the titles of the pieces you hear as well as the original context of the piece. Next describe how that piece impacted your visit. For example, did it change your mood? Did it alter your actions (energizing you to move through the aisles, calming you to stay longer or be still, sharpening your focus as walk through the establishment, etc.)?

Length: 500 - 750 words  
Points: 200

## Analytical Essay

Length: 1,000 - 1,250 words  
Points: 300

### **Option 1: Individual Impact**

This topic is similar to the group presentations but focuses on your individual experience. Choose a piece of music that is meaningful to you. Describe the historical context of the music and poetry as well as any pertinent information about the composer and poet. Next discuss your history with the piece. When did you first hear it? Who introduced this piece into your life and what were the circumstances? Finally, interpretation of the piece, describe why it is meaningful to you, and discuss the impact this piece had (or is still having) for you. For example: Does it touch on a shared life experience between you and the composer or poet? Does it express a feeling or experience you've had in your life? Does it help you through a difficult time or are there good memories that come rushing back to you when you hear it?

### **Option 2: Comparative Setting**

Compare two different settings of the same text, or a cover of another artist's work (e. g. "I will always love you" by Dolly Parton and the cover by Whitney Houston). If you are choosing the latter option, you must include the original song in your comparison. Discuss form and structure of the poetry and the music. How do the different musical settings change the meaning the words? How the settings differ in the impact on you and what causes that difference?

## 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      |

## Writing Assessment Rubric and Statements

|                            | SATISFACTORY (Y)  | UNSATISFACTORY (N)  | Points<br>(Exp.<br>Learning) | Points<br>(Essay) |
|----------------------------|---|---|------------------------------|-------------------|
| 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.                     | 40                           | 60                |
| 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. | 40                           | 60                |
| 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.   | 40                           | 60                |
| 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.        | 40                           | 60                |
| 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.   | 40                           | 60                |
| Total                      |   |   | 200                          | 300               |

### III. Annotated Weekly Schedule

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| Week/Date              | Activity             | Topic<br>(Times and word counts are approximate)   | Assignments<br>Due & Events            |
|------------------------|----------------------|--|--|
| <b>Week 1</b>          |                      |  |  |
| (Aug. 24, 26)          | Theme                | Fundamentals of Poetry & Spoken Word   | CDB (8/26/2022 @ 6:00 pm)              |
|                        | Repertoire & Reading | Amanda Gorman Inauguration Poem [6 min]  | Groups for first presentation assigned |
|                        | Assignment           | Canvas Discussion Board (CDB)  |  |
|                        | Objective            | Ability to discuss rhyme scheme, structure, and imagery in a poem  |  |
| <b>Week 2</b>          |                      |  |  |
| (Aug. 29, 31, Sept. 2) | Theme                | Music Fundamentals   | CDB (9/2/2022 @ 6:00pm)                |
|                        | Repertoire & Reading | Symp 5, mvt. 1 (Beethoven) [7 min]<br>Bohemian Rhapsody (Queen) [6 min]<br>Peter & the Wolf (Prokofiev) [13 min]<br>George Meets the Orchestra [6 min]<br>Young Person's Guide to the Orchestra (Britten) [17 min]   |  |
|                        | Assignment           | Canvas Discussion Board (CDB)  |  |
|                        | Objective            | Ability to use active listening to discuss music in terms of 7 elements (rhythm, melody, harmony, form, texture, timbre) and identify instances of text painting in a piece of music.  |  |
| <b>Week 3</b>          |                      |  |  |
| <b>Sept. 5</b>         |                      | <b>LABOR DAY - NO CLASS</b>  |  |
| (Sept. 7, 9)           | Theme                | Nursery Rhymes & Lullabies   | CDB (9/9/2022 @ 6:00pm)                |
|                        | Repertoire & Reading | Wiegenlied (Brahms) [2min]<br>Erlkönig (Schubert) [4.5min]<br>Les Berceaux (Fauré) [3 min]<br>Quiet! Sleep! (Britten) [2 min]<br>London Bridges [3 min]<br>Ring-around-the Rosy [4min]<br>Bring your own examples!!<br><br>Jacob Uitti "Behind the Meaning of the Traditional Lullaby..." [1000 words] |  |
|                        | Assignment           | Canvas Discussion Board (CDB)  |  |

| <b>Week/Date</b>           | <b>Activity</b>      | <b>Topic<br/>(Times and word counts are approximate)</b>   | <b>Assignments<br/>Due &amp; Events</b> |
|----------------------------|----------------------|--|---|
|                            | Objective            | Ability to discuss how elements of poetry and music are used to tell stories   |   |
| <b>Week 4</b>              |                      |  |   |
| <b>(Sept. 12, 14, 16)</b>  | Theme                | Anthems, Fight Songs, & Patriotism   | CDB (9/16/2022 @ 6:00pm)                |
|                            | Repertoire & Reading | Star Spanled Banner, [5.5min]<br>Orange and Blue, [2 min]<br>UF Alma Mater, [4 min]<br>La Marseilles, [5.5 min]<br>God Save the Queen, [3 min]<br>My Country Tis of Thee [3 min]<br>Bring your own examples!!<br><br><i>Angela Duckworth, Grit, the Power of Passion and Perseverance (p.35 - 51)</i>  |   |
|                            | Assignment           | Canvas Discussion Board (CDB)  |   |
|                            | Objective            | Understand how music and poetry can be used to communicate and direct emotions on a mass scale.  |   |
| <b>Week 5</b>              |                      |  |   |
| <b>(Sept. 19, 21, 23 )</b> | Theme                | Jingles & Theme Music  | CDB (9/23/2022 @ 6:00pm)                |
|                            | Repertoire & Reading | Overture, <i>Il barbiere di Siviglia</i> (Rossini) [8min]<br>Selections from <i>Ring Cycle</i> (Wagner) [5 min]<br>What's Opera Doc?, [6 min]<br>Selections from <i>Thor</i> series [15 min]<br>Game of Thrones Theme [ 2 min]<br>Bring in your favorite commercial jingles or theme songs!<br><br>Michael Austin, "Brand Image" [1,500 words] |   |
|                            | Assignment           | Canvas Discussion Board (CDB)  |   |
|                            | Objective            | Understand how music and poetry can establish brand and identity   |   |
| <b>Week 6</b>              |                      |  |   |
| <b>(Sept. 26, 28, 30 )</b> | Theme                | Cultural Capital   | CDB (9/30/2022 @ 6:00pm)                |

| <b>Week/Date</b>         | <b>Activity</b>      | <b>Topic<br/>(Times and word counts are approximate)</b>   | <b>Assignments<br/>Due &amp; Events</b> |
|--------------------------|----------------------|--|---|
|                          | Repertoire & Reading | Waka Waka (Shakira) [4 min]<br>Selections from <i>Turandot</i> (Puccini) [10 min]<br>Selections from Yellow River Cantata [5min]<br>Jason Momoa & The Haka [3 min]<br>Bordieu: Cultural Capital, the Love & Art of Hip Hop [15:29]<br>Bring your own examples!   | @ 6:00pm)                               |
|                          | Assignment           | Canvas Discussion Board (CDB)  |   |
|                          | Objective            | Understand the respectful use of cultural capital vs. cultural appropriation   |   |
| <b>Week 7</b>            |                      |  |   |
| <b>(Oct. 3, 5)</b>       | Theme                | Activism & Protest Music   | CDB (10/7/2022 @ 6:00pm)                |
|                          | Repertoire & Reading | Big Yellow Taxi (Mitchell) [2.5 min]<br>Shelling Peas (Duke) [2.5 min]<br>Yankee Doodle [3 min]<br>American Idiot (Green Day) [3 min]<br>Fight the Power (Public Enemy) [6 min]  |   |
|                          |                      | Luis Velasco-Pufleau “We are the World: Music and Propaganda in Democracy” [1,800 words]   |   |
|                          | Assignment           | Canvas Discussion Board (CDB)  |   |
|                          | Objective            | Understand how music and poetry can be used to inform and mobilize people  |   |
| <b>Oct. 7</b>            |                      | <b>HOMECOMING - NO CLASS</b>   |   |
| <b>Week 8</b>            |                      |  |   |
| <b>(Oct. 10, 12, 14)</b> | Theme                | Censorship   | CDB (10/14/2022 @ 6:00pm)               |
|                          | Repertoire & Reading | Hai già vinta la causa from <i>Le nozze di Figaro</i> (Mozart) [5 min]<br><i>Un Ball in Maschera</i> (Verdi) [13 min]<br>Strange Fruit (Holiday) [3 min]<br>Hound Dog (Presley) [4 min]<br>I want to break free (Queen) [4 min]<br>Shake that (Eminem) [5 min]<br>Perfect (Pink) [4 min]<br>Cake by the Ocean (DNCE) [4 min] |   |
|                          |                      | Adam Hencz, “The fear of Art: Contemporary Art Censorship” [1,100 words]   |   |
|                          | Assignment           | Canvas Discussion Board (CDB)  |   |

| <b>Week/Date</b>            | <b>Activity</b>      | <b>Topic<br/>(Times and word counts are approximate)</b>  | <b>Assignments<br/>Due &amp; Events</b> |
|-----------------------------|----------------------|---|---|
|                             | Objective            | Ability to examine and evaluate how and why expression is deemed acceptable or unacceptable   |   |
| <b>Week 9</b>               |                      |   |   |
| <b>(Oct. 17, 19, 21)</b>    | Theme                | Outsiders & Ambassadors   | CDB<br>(10/21/2022 @ 6:00pm)            |
|                             | Repertoire & Reading | Simple Song (Bernstein) [5 min]<br>I want to hold your hand (The Beatles) [3 min]<br>Quartet for the end of time, mvt. 1 (Messiaen) [4 min]<br>Bidi Bidi Bom Bom (Selena) [4 min]<br>A volar (Menudo) [4.5 min]<br>Ragas (Ravi & Anoushka Shankar) [7.5 min]<br>Diamonds on the Souls of Her Shoes (Ladysmith Black Mambazo & Paul Simon) [8 min] |   |
|                             | Assignment           | Canvas Discussion Board (CDB)   |   |
|                             | Objective            | Understand how music and poetry are used to cross borders and build bridges   |   |
| <b>Week 10</b>              |                      |   |   |
| <b>(Oct. 24, 26, 28)</b>    | Theme                | Emotions, Experiences, and Personal Expression  | CDB<br>(10/28/2022 @ 6:00pm)            |
|                             | Repertoire & Reading | Bring your own examples!<br>Jeanette Winterson, <i>Art Objects</i> (p. 3-21)  |   |
|                             | Assignment           | Canvas Discussion Board (CDB)   |   |
|                             | Objective            | Begin exploring music and poetry to which you have a personal connection and investigate why  |   |
| <b>Week 11</b>              |                      |   |   |
| <b>(Oct. 31, Nov. 2, 4)</b> | Theme                | Neurodivergence   | CDB (11/4/2022 @ 6:00pm)                |

| <b>Week/Date</b>         | <b>Activity</b>      | <b>Topic<br/>(Times and word counts are approximate)</b>   | <b>Assignments<br/>Due &amp; Events</b>             |
|--------------------------|----------------------|--|---|
|                          | Repertoire & Reading | Bring your own examples from the following:<br>Schumann<br>Mozart<br>Billie Eilish<br>Jazz Hands for Autism<br>Carlie Simon<br>Justin Timberlake<br>Solange Knowles<br>Maroon Five<br>Aerosmith<br>Florence Welch  |   |
|                          | Assignment           | Canvas Discussion Board (CDB)  |   |
|                          | Objective            | Discuss the differences in experience in both the creation and consumption of music and poetry   |   |
| <b>Week 12</b>           |                      |  |   |
| <b>(Nov. 7, 9)</b>       | Theme                | Trauma, Adversity, & Grieving  | CDB<br>(11/11/2022 @ 6:00pm)                        |
|                          | Repertoire & Reading | Lemonade (Beyoncé) [5.5 min]<br>Io part è non più dissì (Gesualdo) [3 min]<br>Ich hab Ein glühend Messer (Mahler) [3.5 min]<br>Tears in Heaven (Eric Clapton) [5 min]<br>Swing Low Sweet Chariot [3 min]<br>Cross Road Blues (Robert Johnson) [3 min]<br><br>Muriel Barbary, <i>The Elegance of Hedgehog</i> (p.184 - 185) |   |
|                          | Assignment           | Canvas Discussion Board (CDB)  |   |
|                          | Objective            | Understand how traumatic experiences are expressed in music and poetry   |   |
| <b>Nov. 11</b>           |                      | <b>VETERAN'S DAY - NO CLASSES</b>  |   |
| <b>Week 13</b>           |                      |  |   |
| <b>(Nov. 14, 16, 18)</b> | Theme                | Inspiration  | CDB<br>(11/18/2022 @ 6:00pm)                        |
|                          | Repertoire & Reading | Imagine (Lennon) [3.5 min]<br>Symphony no.9, mvt. 4, excerpt (Beethoven) [4 min]<br>Hallelujah Chorus from <i>Messiah</i> (Händel) [4.5min]<br>Bring your own examples!  | Experiential Learning Essay<br>(11/18/2022@ 6:00pm) |
|                          | Assignment           | Canvas Discussion Board (CDB)  |   |

| <b>Week/Date</b>              | <b>Activity</b>      | <b>Topic<br/>(Times and word counts are approximate)</b>                  | <b>Assignments<br/>Due &amp; Events</b>              |
|-------------------------------|----------------------|---|--|
|                               | Objective            | Understand how music and poetry can be used to bring hope to the listener |  |
| <b>Nov. 21</b>                | Discussion           | Q&A for Analytical Essays   |  |
| <b>Nov. 23 - 25</b>           |                      | <b>THANKSGIVING BREAK!!</b>   |  |
| <b>Week 14</b>                |                      |   |  |
| <b>(Nov. 28, 30, Dec. 2 )</b> | Theme                | Second Group Presentations (Topics decided by class)                      | CDB (12/2/2022 @ 6:00pm)                             |
|                               | Repertoire & Reading | TBA-based on presentation topics  |  |
|                               | Assignment           | Canvas Discussion Board (CDB)   |  |
|                               | Objective            | Effective com   |  |
| <b>Week 15</b>                |                      |   |  |
| <b>(Dec. 5, 7)</b>            | Theme                | Second Group Presentations (Topics decided by class)                      | CDB (12/7/2022 @ 6:00pm)                             |
|                               | Repertoire & Reading | TBA-based on presentation topics  | Final Draft of Analytical Essay (12/7/2022 @ 6:00pm) |
|                               | Assignment           | Canvas Discussion Board (CDB)   |  |
|                               | Objective            |   |  |

## IV. Student Learning Outcomes (SLOs)

| Quest 1 & Humanities SLOs | Students should be able to...   | Assessment  |
|---------------------------|---|---|
| <b>Content</b>            | <b>Identify, describe, and explain</b> the means by which poetry and music provide perspectives, connections and express beliefs in one's own identity and the identity of others   | Class Participation, Canvas Discussion Boards, Final Analytical Essay |
| <b>Critical Thinking</b>  | <b>Analyze, evaluate, and reflect</b> critically on how poetry and music can express complex life situations, and foster both empathy and compassion for others. <b>Apply</b> practices of poetic analysis and active listening, Synthesize materials and life experiences in classroom discussions and examinations. | Group Projects, Canvas Discussion Boards, Final Analytical Essay      |
| <b>Communication</b>      | <b>Develop and present</b> clear, organized, supported, and effective oral and written responses to class prompts and discussions, examinations, and other assignments.   | Class Participation, Canvas Discussion Boards, Group Project          |
| <b>Connection</b>         | <b>Connect</b> own experiences with the stories of others, examine own intellectual development, reflect on the implications of the course materials as the materials pertain to past, current, and future lives and professions.   | Experiential Learning Assignment, Final Analytical Essay              |

## V. Quest Learning Experiences

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### 1. Details of Experiential Learning Component

Students have 2 options for fulfilling the experiential learning component (described above under graded work). They will write a short paper of 500 - 750 words summarizing the presentation of guest speaker and the personal impact of that material or they will visit a retail location off-campus and discuss the impact of the music and poetry played in the background.

### 2. Details of Self-Reflection Component

Self-Reflection is included in the weekly discussion board posts (described above under graded work). Students will reflect on particularly meaningful topics and the personal impact of those topics. Self-Reflection is also included as a part of the experiential learning component.

## VI. Required Policies

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### Attendance Policy

Attendance will be taken at every class meeting. Students will be allowed two unexcused absences. Each unexcused absence after those will incur a 25-point deduction from the final grade in the class.

All unexcused late work will receive a 10% per day penalty. Students must have an excused absence to make up in-class examinations.

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.aa.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.aa.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.

## **Content Warning**

In this course, we will cover content and materials that some may find difficult. It is important that we do not shy away from engaging with materials that may be controversial or challenging. I will do my best to give you advance notice when specific materials or content covered may contain images, language or perspectives that some may find difficult, and I encourage you to reach out to me if you are struggling with the course materials. In class, if you need to step away for a period of time as we are covering particular content, you may do so without penalty, but I ask that you remember that you are responsible for any information covered in your absence.