

# IDS 2935 Artistic Revelation: What Can Music and Poetry Teach Us About Ourselves and the World?

## Quest 1

### I. Course Information

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Quest 1 Theme: The Examined Life

Spring 2021

Meeting Day/Time: T7, R7-8

Location: [Larsen Hall](#) & Online

Primary General Education Designation: Humanities

Secondary General Education Designation (if seeking): No Secondary Designation

Writing Designation (if seeking): No writing designation

**A minimum grade of C is required for general education**

#### **Instructor**

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Office location: 344 Music Building

Office hours: TBA (and by appointment)

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Teaching Assistant

Derek Nirenberg – [dnirenberg@ufl.edu](mailto:dnirenberg@ufl.edu)

Office location: TBA

Office hours: TBA (and by appointment)

#### **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 analysis 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?” “What should change?”

\*Music analysis, as taught at universities in the West, tends to focus on harmonic analysis. Formal elements and musical structures are deduced based on this type of analysis, which requires, to quote Liam Neeson, “a very particular set of skills....” In this course, all the music we will consider has a text and students’ analysis of music will be based on that text. Musical analysis in this course will involve familiar structural devices, as well as questions of how the music makes you feel and how closely the music matches the meaning of the text.

## **Required & Recommended Course Materials (to purchase/rent)**

All works are available in Canvas

Materials and Supplies Fees: n/a

## **II. Coursework & Schedule**

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### **1. List of Graded Work**

#### **Poetry Analysis Worksheet**

After reading the assigned poems, identify meter, rhyme, metaphor, and other noteworthy characteristics as discussed in class using the worksheet (appended to the syllabus and available on Canvas). These will be discussed in class and revisions will be allowed.

Due week 2

c. 100-250 words

5%

#### **Music Analysis Worksheet**

After listening to the two assigned musical works, identify formal elements and other important or noteworthy characteristics using the worksheet (appended to the syllabus and available on Canvas). These will be discussed in class and revisions will be allowed.

Due week 3

c. 100-250 words

5%

### **Music Classification**

Listen to two of your favorite pieces of music and consider the ways you could classify them (Pop, rock, hip-hop, etc. or others to be discussed in class). Write down characteristics that lead you to your conclusions. This should simply include the titles of the songs and other identifying information (such as artist, composer, arranger, songwriter, etc.), and a list of characteristics.

Due week 4

c. 100 words

5%

### **Music Analysis**

Choose a song you like and do the poetry and music analysis worksheets (on Canvas) for the lyrics and music. This will be discussed in class but, unlike the first two assignments, *no revisions will be allowed*.

Due week 6

c. 200-500 words

10%

### **Britten *War Requiem* Analysis**

Use the worksheets (on Canvas) to do an analysis of the Owen poem and the excerpt from the Britten War Requiem (under "Readings/Works" for Week 11)

Due week 12

c. 200-500 words

10%

### **Analytical Essay**

Due at the end of the term, each student will prepare a paper of 1000-1250 words on an approved vocal/choral work. The paper will expand on the work required for previous assignments by eliminating the worksheets, incorporating the textual and musical analysis into the body of the paper, and by providing more detail regarding the analysis, background, context, etc. of the text, text author, and music composer.

#### **Due Dates:**

Topic chosen and approved no later than the 7th week of classes (February 27, 2021).

Rough drafts are due by the end of week 10 (March 20, 2021 at 11:59PM)

Final draft due the last day of class (April 21, 2021) at the beginning of class.

1000-1250 words

Rough Draft=5%, Final Draft=10%, Total=15%

### **Experiential Learning Assignment**

Option 1

A number of live, socially distanced, outdoor concerts have been available throughout the fall of 2020 and are expected to continue in the spring of 2021. Students who feel safe and comfortable doing so may seek out an opportunity to attend a live musical performance. Take some notes during the performance to record your observations of the experience. After the performance is over, write about the experience of going to a live concert compared to listening to a recorded performance. Consider the challenges and rewards of each and compare this experience to past experiences.

#### Option 2

Alternatively, if you do not feel safe or comfortable attending a live performance this semester, you may view an APPROVED video of a professional or UF ensemble concert containing choral and/or vocal music. A list of approved videos will be provided on Canvas, and you may request a specific video not on the list if you do so prior to week 13. After that date, please choose from the list.

You should take notes as you watch. After the video is over, choose a song/work/movement from the program and, based on your memory and notes, attempt to do the same sort of analysis you did in the first two assignments (using the worksheets). How do you think the experience would be the same in a live setting compared to watching a recording? How might it be different? What are the advantages/disadvantages of one over the other? What conclusions do you draw? How would you compare this to live performances you have attended? Write as much as you can (up to c. 1000 words) without doing additional research after the fact or listening again afterward.

Please choose either Option 1 or Option 2 (do not do both). This assignment should be solely your own work and will be graded simply as “complete” or “incomplete.”

Due any time between the 6<sup>th</sup> week of class (March 15), and last day of class (April 20) at 1:55pm

c. 500-1000 words

15%

### **Reaction Paper (Self-reflection)**

In this paper students will reflect upon how they feel about music and poetry, the possible sources of those feelings, how that affects their self-identity, how it shapes their decisions, etc. Students should consider how they felt before taking this course and identify ways they may have changed their viewpoints during the course. This assignment will be graded simply as “complete” or “incomplete.”

Due after Week 13 (April 5) and before the Monday of Finals Week (April 26, 2021 at 11:59pm)

Minimum 500 words

15%

### **Attendance**

See note on attendance under “Grading” below

5%

### **Participation**

See note on participation and the accompanying rubric under “Grading” below

15%

## 2. Weekly Course Schedule

### Week 1, January 12 (no class January 14)

Introduction to the course. and first question: How do we know what a poem is saying? Tools and vocabulary for discovering poetry: meter, rhyme, alliteration, and other structures; metaphor, meaning, connection to time and place.

#### In Class

Introductory information, the syllabus, navigating a HyFlex classroom experience, getting to know you. Short poems, nursery rhymes, and the poetry of Dr. Seuss will be used in class to explore meter and rhyme. Short poems by other poets will be used to explore metaphor and how poems fit into a specific place and time.

#### Outside of Class Reading

Robert Frost, "The Road Not Taken"

<https://www.poetryfoundation.org/poems/44272/the-road-not-taken>

Emily Dickinson "Hope is the thing with feathers"

<https://poets.org/poem/hope-thing-feathers-254>

#### Assignment

After reading the poems above, identify meter, rhyme, metaphor, and other noteworthy characteristics as discussed in class using the worksheet (available on Canvas). These will be discussed in class and revisions will be allowed.

**Due** January 19 in class

### Week 2, January 19 & 21

What is musical analysis and how do we do it?

We will start class by discussing Assignment 1 before we move on to talking about music. As noted in the course description, musical analysis in this course will NOT require you to have a background in music theory. Instead, we will think about the text that goes along with the music and make decisions about the music based primarily on that.

#### In Class

We will begin with a review of poetry and discussion of the assignment (which you are free to revise and turn in after class). We will continue by listening to (and singing, maybe) a few simple songs that many of you will know already: "Ah, vous dirai-je, Maman" (better known in the US as "Twinkle, Twinkle Little Star," "The ABC Song," or "Baa, Baa Black Sheep"), Row, Row, Row your boat, etc. to demonstrate basic formal structures in music. We will also listen to other songs in class to demonstrate how music can reflect text ("As Vesta Was from Latmos Hill Decending," by Thomas Weelkes, etc.).

#### Outside of Class Listening

"The Road Not Taken" by Randall Thompson

<https://youtu.be/iXOhRPI6UOM>

"Hope is the thing with feathers" by Emma Lou Diemer

<https://youtu.be/ERBSjGRgq7U?t=128>

### **Assignment**

After listening to the two musical works above, identify formal elements and other important or noteworthy characteristics using the worksheet (available on Canvas). These will be discussed in class and revisions will be allowed. Reading for next week.

**Due** January 26 in class

### **Week 3, January 26 & 28**

What about me? (part 1)

We will begin class by discussing Assignment 2 before beginning to discuss how music and poetry affect you.

#### **In Class**

We will begin with a review and discussion of Assignment 2. Revision is allowed and you may turn in your work after class. Afterward we will consider questions like, what does music mean to you? How about poetry? What is your experience with each? Do you like music? Do you like poetry? Why do you feel that way?

#### **Reading to be discussed in class**

Sacks, Oliver. *Musicophilia*. Alfred A. Knopf. New York. 2007 (pp. 30-48) (on Canvas under "Files")

### **Assignment**

Listen to two of your favorite pieces of music and consider the ways you could classify them (Pop, rock, hip-hop, etc. or others as discussed in class). Write down characteristics that lead you to your conclusions. Reading for next week.

**Due** February 2 in class

### **Week 4 February 2 & 4**

What is popular? What is art?

What are the differences between popular music and art music?

#### **In Class**

We will consider and discuss the difference between popular and art music. We will try to answer questions like, what is art? What is popular? Is it possible to define a difference between the two? Are these real, or made-up differences? Does it matter?

#### **Reading to be discussed in class**

Perkins, D. N. "Art as Understanding." *Journal of Aesthetic Education*, vol. 22, no. 1, 1988, pp. 111–131. (c. 8000 words)

<https://www.jstor.org/stable/3332969>

### **Assignment**

Look at "List of Graded Work" in the syllabus and be prepared to ask any questions you may have regarding future assignments. Readings for next week.

**Due** February 9 in class

### **Week 5, February 9 & 11**

Where do we go from here?

Discussing future assignments

Times have changed

“Old” music and poetry sound and look different, but how different are they really? Is there a fundamental difference in what poets and composers are doing and saying?

### **In Class**

Discussion of future assignments, especially the Experiential Component of the course, the Reaction Paper, and the Analytical Essay. What do we have to do? What is expected?

We will begin to consider the differences we see between modern poetry and poetry from several points throughout history. Does it look and sound different? Why? What was the world like when it was written? We will consider what people thought about that writing at the time, and compare that to what modern critics have said.

### **Readings/Works to be discussed in class**

Philip, Robert. *Performing Music in the Age of Recording*. Yale University Press, New Haven, CT. 2004. Chapter 8 “Listening Back: Lessons from the Twentieth Century” (pp. 231-252) (Available on Canvas)

“At the Round Earth’s Imagined Corners” by John Donne

<https://www.poetryfoundation.org/poems/44105/holy-sonnets-at-the-round-earths-imagind-corners-blow>

### **Assignment**

Music Analysis Assignment (no revisions accepted); Readings for next week

**Due** February 16 in class

## **Week 6, February 16 & 18**

The music of a generation

What is music like now? For your parents’ generation? Your grandparents? Was it always that way? Why do you like what you like? Why did they?

### **In Class**

We will talk about how the music you listen to today is the same as the music from generations past and how it’s different. Do you listen to the same music your parents did? Has it always been that way?

### **Readings to be discussed in class**

Robbins, Michael. *Equipment for Living: On Poetry and Pop Music*. Simon & Schuster. 2017. (pp. 153-169) (c. 3800 words) (in "Files")

Menard, Louis. “Can Poetry Change Your Life?”. *The New Yorker*. July 24, 2017 (c. 4500 words)

<https://www.newyorker.com/magazine/2017/07/31/can-poetry-change-your-life>

### **Assignment**

Analytical Essay topics due next week (see List of Graded Work in the syllabus).

Readings and videos for next week

**Due** February 23 in class

## **Week 7, February 23 & 25**

A Modern-day Shakespeare

Is it ok to “update” old works of art?

### **In Class**

We will discuss questions like, how does an old work change when you put a modern twist on it? Does that make it better or worse? Does it matter what the writer had in mind?

### **Readings/Videos to be discussed in class**

"Gender-swap roles 'make Shakespeare miss a beat'." Times [London, England], 3 June 2019, p. 18. Gale Academic OneFile, (c. 685 words)

<https://link.gale.com/apps/doc/A587575598/AONE?u=gain40375&sid=AONE&xid=1e6b2a28>

Clark, Alex. “Rewriting Shakespeare Makes His Plays Live Again. Don’t Knock It.” The Guardian. June 11, 2019. (c. 825 words) <https://www.theguardian.com/commentisfree/2019/jun/11/rewriting-shakespeare-plays-live-timon-athens-richard-eyre>

Pollack-Pelzner, Daniel. “Why We (Mostly) Stopped Messing with Shakespeare’s Language.” The New Yorker. October 6, 2015. (c. 1900 words) <https://www.newyorker.com/books/page-turner/why-we-mostly-stopped-messing-with-shakespeares-language>

“Shakespeare: Original Pronunciation.” The Open University. YouTube. October 17, 2011. (10:21) <https://youtu.be/gPlpphT7n9s>

“What Shakespeare’s English Sounded Like – and How We Know.” NativLang. YouTube. February 24, 2017. (6:33) <https://youtu.be/WeW1eV7Oc5A>

### **Assignment**

Readings and listening for next week

**Due** March 2 in class

### **Week 8, March 2 & 4**

The more things change, the more they stay the same

December of 2020 marked the 250th anniversary of the birth of Ludwig van Beethoven. So what? How is that important for us now?

### **In class**

We will discuss Friedrich Schiller’s famous ode. What is it about? Are there parallels to the world of today? How does Beethoven use the text? Does this help our understanding?

### **Readings/Works to be discussed in class**

Schiller, “An die Freude” (in translation) [https://en.wikisource.org/wiki/Translation:Ode\\_to\\_Joy](https://en.wikisource.org/wiki/Translation:Ode_to_Joy)

Hart, Gail K. “Schiller’s ‘An die Freude’ and the Question of Freedom.” German Studies Review, Vol. 32, No. 3 (October 2009), pp. 479-493 (PDF on Canvas)

Beethoven, Symphony no. 9, mvt. 4, part 2 <https://youtu.be/rOjHhS5MtvA?t=3552> (begin at 59:12) (Chicago Symphony, Ricardo Muti, 2015)

### **Assignment**



Reading for next week

**Due** March 9 in class

### **Week 9, March 9 & 11**

What is greatness?

Expanding our understanding of the “classics.”

#### **In class**

What makes great music, poetry, or art in general, great? Why do some things stand the test of time? What are some examples? What should we look for in modern works that might make them important in the future?

#### **Reading to be discussed in class**

Wallach, Amei. “Is It Art? Is It Good? And Who Says So?” *The New York Times*. October 12, 1997. (pp. 36)  
<https://www.nytimes.com/1997/10/12/arts/art-is-it-art-is-it-good-and-who-says-so.html>

#### **Assignment**

Analytical Essay Rough Drafts due next week (see List of Graded Work in the syllabus). Listening/viewing for next week

**Due** March 16 in class

### **Week 10, March 16 & 18**

Synthesis part one

Digging in to music and text

#### **In Class**

Considering the questions: Can a great text elevate mediocre music? Can great music elevate a mediocre text? What happens when a great text is paired with great music?

#### **Readings/Works to be discussed in class**

Percy Grainger, “VI. Lost Lady Found” from *Lincolnshire Posey* (for wind band, 1937)  
<https://youtu.be/W5TC2g14EHQ>

Percy Grainger, *Lost Lady Found* (for mixed chorus and small orchestra, 1910)  
[https://youtu.be/i15nhm\\_8hw4](https://youtu.be/i15nhm_8hw4)

(text of “Lost Lady...” here) [https://www.lieder.net/lieder/get\\_text.html?TextId=16833](https://www.lieder.net/lieder/get_text.html?TextId=16833)

Franz Schubert, “Trout” Quintet, mvt. 4 <https://youtu.be/HwbWvGtaZGo>

Franz Schubert, *Die Forelle* [https://youtu.be/Ag\\_Pm\\_pfCzs](https://youtu.be/Ag_Pm_pfCzs)

(translation in video; also here: <https://www.oxfordlieder.co.uk/song/2371>)

#### **Assignment**

Reading for next week

**Due** March 23 in class

### **Week 11, March 23 & 25**

A legend before its time

Beginning a discussion of the Britten War Requiem. The Latin Missa pro defunctis, the poetry of Wilfred Owen, the genesis of Britten's work and its critical reception.

#### **In class**

Discussing two World Wars. What was the world like in second decade of the twentieth century? How about the fifth? What was the experience like for those in the wars? Who was Wilfred Owen? Who was Benjamin Britten? What is a requiem?

#### **Readings/Works to be discussed in class**

Wilfred Owen Article on poetryfoundation.org <https://www.poetryfoundation.org/poets/wilfred-owen>

Cooke, Mervyn. *Britten War Requiem*. Cambridge U. Press. New York. 1996 (pp. 1-19 & 78-91) (Available as a PDF on Canvas)

Text and Translation of the Britten War Requiem (contained in the SAME PDF as the Cooke reading above)

#### **Assignment**

Reading and listening for next week. Use the worksheets (on Canvas) to do an analysis of the Owen poem and the excerpt from the Britten War Requiem.

**Due** March 30 in class

### **Week 12, March 30 & April 1**

Two wars, two artists

Continuing discussion of the Britten War Requiem. What are the characteristics of the music? The poetry? Is the Latin part poetry? Why or why not?

#### **In class**

Listening to additional music from the *War Requiem*. Asking questions like, what is Owen trying to say? What is Britten? Are those things worth saying? Do either of them succeed? Do they agree?

#### **Readings/Works for the assignment and to be discussed in class**

Genesis 22:1-19 <https://www.biblegateway.com/passage/?search=Genesis+22%3A1-19&version=NRSV>

Wilfred Owen, *The Parable of the Old Man and the Young* <https://poets.org/poem/parable-old-man-and-young>

Benjamin Britten *War Requiem* (45:17 to 53:40) <https://youtu.be/Fdxk0QOeW6c?t=2717> (text and translation of this section on Canvas)

#### **Assignment**

Continue working on Experiential Learning Assignment and Analytical Essay (see List of Graded Work in the syllabus)

### **Week 13, April 6 & 8**

Other Requiems for other reasons

Discussion of other requiems (Victoria, Brahms, Faure, Verdi)

**In class**

What are composers trying to say? What are the reasons for writing these? If they don't use the traditional text, why do they choose something else?

**Readings/Works**

(none)

**Assignment**

Continue working on Experiential Learning Assignment, Analytical Essay, and Self-reflection (see List of Graded Work in the syllabus)

**Week 14, April 13 & 15**

What about me? (part 2)

How do music and poetry affect you now?

**In class**

What does music mean to you now? How about poetry? Have your experiences with each this semester changed your thinking? Do you listen to music differently? How about poetry?

**Readings/Works**

(none)

**Assignment**

Finish any outstanding assignments

**Week 15, April 20**

The end is the beginning

Discussion of what this course has been about, and what it might mean moving forward

**In class**

Was this course really about music and poetry? To what extent? What did you get from it? How can you use that in your college career? In your life after college?

**Readings/Works**

(none)

**Assignment**

Finish Self-reflection paper

**Final Exam**

There will be no written final exam.

## III. Grading

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### 3. Statement on Attendance and Participation

#### Attendance and Participation:

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/UGRD/academic-regulations/attendance-policies/>

Attendance: will be taken daily and recorded in the Canvas gradebook. You are allowed four “personal days” for the semester, after which each absence that does not meet university criteria for “excused” will result in a one-percentage point deduction from your attendance grade.

Participation: Consistent informed, thoughtful, and considerate class participation showing you have read and considered the assigned material is expected and will be evaluated using the rubric below. The instructor will inform you of your participation grade to date near mid-term and schedule a conference if you have fallen below 10.5% out of the 15% possible.

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.

#### Participation Grading Rubric:

	High Quality	Average	Needs Improvement
Informed: Shows evidence of having done the assigned work.	Demonstrates significant thought and engagement, and draws on outside information	Demonstrates knowledge of assigned materials without further consideration	Does not demonstrate thorough knowledge of assigned materials
Thoughtful: Shows evidence of having understood and considered issues raised.	Demonstrates synthesis of assigned materials with outside knowledge and personal experience in a significant way	Demonstrates a grasp of the concepts presented	Does not demonstrate consideration of the assigned materials
Considerate: Takes the perspective others into account.	Always demonstrates empathy, politeness, and genuine care about the contributions of others, even if disagreeing	Sometimes demonstrates empathy, politeness, and genuine care about the contributions of others, even if disagreeing	Rarely demonstrates empathy, politeness, and genuine care about the contributions of others, even if disagreeing

## 4. 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 – 77%
A-	90 – 94%		C-	70 – 74%
B+	87 – 90%		D+	67 – 70%
B	84 – 87%		D	64 – 67%
B-	80 – 84%		D-	61 – 64%
C+	77 – 80%		E	<61

## IV. Quest Learning Experiences

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### 5. Details of Experiential Learning Component

Students must complete an Experiential Learning component for this course. The detailed description of this assignment may be found under “List of Graded Work” above.

### 6. Details of Self-Reflection Component

Students must complete a Self-reflection component for this course. The detailed description of this assignment may be found under “List of Graded Work” above.

## V. General Education and Quest Objectives & SLOs

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View details about Quest Objectives and Student Learning Outcomes (SLOs) in the [UF Quest Syllabus Builder](#).

### 7. This Course’s Objectives—Gen Ed Primary Area and Quest

#### Humanities + Quest 1 + Course Objectives

<b>Humanities Objectives →</b>	<b>Quest 1 Objectives →</b>	<b>This Course's Objectives →</b> (This course will....)	<b>Objectives will be Accomplished By:</b> (This course will accomplish the objective in the box at left by...)
Humanities courses provide instruction in the history, key themes, principles, terminology, and theory or methodologies used within a humanities discipline or the humanities in general.	Address the history, key themes, principles, terminologies, theories, and methodologies of various arts and humanities disciplines that enable us to ask essential questions about the human condition.	...investigate music and poetry of various times and places; what it meant to the people at the time, and what it means to us today. ...help students discover how can students use the ideas expressed in their own lives.	... examining a variety of music and poetry, and learning necessary vocabulary to talk about these arts. ...encouraging students to consider their own feelings about this art.
Students will learn to identify and to analyze the key elements, biases and influences that shape thought.	Present different arts and humanities disciplines' distinctive elements, along with their biases and influences on essential questions about the human condition.	...consider the poets' and composers' points of view, and the points of view of the public at the time and in times since the art was created.	...reading biographical and autobiographical accounts of poets and composers, reading reviews and historical accounts.
	Explore at least one arts or humanities resource outside their classroom and explain how engagement with it complements classroom work.	...require students to react to live vocal/choral music.	...requiring students to attend a concert and react in writing using skills learned in class and comparing the experience to classroom experiences.
These courses emphasize clear and effective analysis and approach issues and problems from multiple perspectives.	Enable students to analyze and evaluate essential questions about the human condition clearly and effectively in writing and other forms appropriate to the discipline.	...encourage student responses that are clear and thoughtful.	...utilizing writing assignments and class participation to both analyze content and to form opinions and draw conclusions based upon that content.
	Analyze the role arts and humanities play in the lives of individuals and societies and the role they might play in	...promote student thought about the arts' role in their lives in the form of poetry and music.	...encouraging students to think about the ways they experience poetry and music through class participation, reading

<b>Humanities Objectives →</b>	<b>Quest 1 Objectives →</b>	<b>This Course's Objectives →</b> (This course will....)	<b>Objectives will be Accomplished By:</b> (This course will accomplish the objective in the box at left by...)
	students' undergraduate degree programs and lives after college.		assignments, and writing assignments.

## 8. This Course's Student Learning Outcomes (SLOs)—Gen Ed Primary Area and Quest

### Humanities + Quest 1 + Course SLOs

	<b>Humanities SLOs →</b> Students will be able to...	<b>Quest 1 SLOs →</b> Students will be able to...	<b>This Course's SLOs →</b> Students will be able to...	<b>Assessment</b> Student competencies will be assessed through...
<b>Content</b>	<b>Identify, describe, and explain</b> the history, underlying theory and methodologies used.	<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> elements, vocabulary, and analytical techniques used to assess poetry and music.	Class participation, written assignments.
			<b>Identify, describe, and explain</b> historical and contemporary understandings of poetry and music, including cultural significance.	Class participation, written assignments.



	<b>Humanities SLOs →</b> Students will be able to...	<b>Quest 1 SLOs →</b> Students will be able to...	<b>This Course's SLOs →</b> Students will be able to...	<b>Assessment</b> Student competencies will be assessed through...
<b>Critical Thinking</b>	<b>Identify and analyze</b> key elements, biases and influences that shape thought within the subject area. Approach issues and problems within the discipline from multiple perspectives.	<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 and Evaluate</b> music and poetry, including historic and current examples, as well as examples from other cultures.	Class participation, written assignments.
<b>Communication</b>	Communicate knowledge, thoughts and reasoning clearly and effectively.	<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 and Present</b> clearly written and spoken assessments of, reactions to, and opinions about music and poetry.	Written assignments.
<b>Connection</b>	N/A	<b>Connect course content</b> with critical reflection on their intellectual, personal, and professional development at UF and beyond.	Connect music and poetry with their own ideas, beliefs, and aesthetic experiences.	Reflection paper, class discussion, written assignments.

## VI. Required Policies

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### 10. 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.

### 11. 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. [Click here for guidance on how to give feedback in a professional and respectful manner](#). 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 [ufl.bluera.com/ufl/](http://ufl.bluera.com/ufl/). [Summaries of course evaluation results are available to students here](#).

### 12. 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.

### 13. Counseling and Wellness Center

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

### 14. 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.

### 15. Video Recording Policy

Our class sessions *may* be audio visually recorded for students in the class to refer back and for enrolled students who are unable to attend live. Students who participate with their camera engaged or utilize a profile image are agreeing to have their video or image recorded. If you are unwilling to consent to have your profile or video image recorded, be sure to keep your camera off and do not use a profile image. Likewise, students who un-mute during class and participate orally are agreeing to have their voices recorded. If you are not willing to consent to have your voice recorded during class, you will need to keep your mute button activated and communicate exclusively using the "chat" feature, which allows students to type questions and comments live. The chat will not be recorded or shared. As in all courses, unauthorized recording and unauthorized sharing of recorded materials is prohibited.

## 16. In-person Classroom Policy

We will have face-to-face instructional sessions to accomplish the student learning objectives of this course. In response to COVID-19, the following policies and requirements are in place to maintain your learning environment and to enhance the safety of our in-classroom interactions.

- You are required to wear approved face coverings at all times during class and within buildings. Following and enforcing these policies and requirements are all of our responsibility. Failure to do so will lead to a report to the Office of Student Conduct and Conflict Resolution.
- This course has been assigned a physical classroom with enough capacity to maintain physical distancing (6 feet between individuals) requirements. Please utilize designated seats and maintain appropriate spacing between students. Please do not move desks or stations.
- Sanitizing supplies are available in the classroom if you wish to wipe down your desks prior to sitting down and at the end of the class.
- Follow your instructor's guidance on how to enter and exit the classroom. Practice physical distancing to the extent possible when entering and exiting the classroom.
- If you are experiencing COVID-19 symptoms ([Click here for guidance from the CDC on symptoms of coronavirus](#)), please use the UF Health screening system and follow the instructions on whether you are able to attend class. [Click here for UF Health guidance on what to do if you have been exposed to or are experiencing Covid-19 symptoms](#).
  - Course materials will be provided to you with an excused absence, and you will be given a reasonable amount of time to make up work. [Find more information in the university attendance policies](#).