

# IDS 2935 Women Changing Society Through Music

## Quest 1

### I. Course Information

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Quest 1 Theme: Identities

Spring 2021

Meeting Day/Time: T4/TR4-5

Location: AND (Anderson Hall) 0019

Zoom Link: <https://ufl.zoom.us/j/96404187653?pwd=Rm40Nzd6SjQwM3ptY2drLokxa1ptZz09>

Zoom Password: women

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 credit.

#### Instructor

Dr. Danielle VanTuinen – [dvantuinen@arts.ufl.edu](mailto:dvantuinen@arts.ufl.edu)

Office location: 307 Music Building

Office hours: TBA (and by appointment)

Phone: (352) 273-3154

#### Course Description

How have women expressed their agency, authorship, worldview, and their power through their contribution to various movements in music and how have women transformed the production and consumption of music? Music and performance throughout history have always been a vehicle through which individuals express, invent, and save themselves; let alone bring awareness to the masses regarding social injustices. In this course we will explore how women throughout history have used music to create a path for future generations in combination with how feminism acted as a mode for delivery into the public eye. We will begin with the early music of women in the Medieval period focusing on Hildegard von Bingen and span to the modern and contemporary popular music of today and home in on those individuals who have been most influential and have helped to shape society through their art. The class will dive heavily into the development of jazz and how artists such as Ella Fitzgerald and Billie Holiday used subtle lyrics and darkly clad chords to voice their activism. Throughout the duration of the course and the exploration of various genres of music and performance we hope to propose further curiosity and understanding of how each individual can trigger change in their own way.

#### Consider Majoring in Women's Studies

Do you want to learn about issues of diversity, power, equity, and justice and gain the scholarly knowledge and skills to change the world? Adding the Women's Studies major can deepen your

critical thinking, analysis, and skills in intersectional feminist approaches to studying and transforming gender, race, class, sexualities and other systems of power. The Women's Studies major shows graduate schools and employers that you bring advanced knowledge and skills about diversity and equity issues. This class counts toward the 30-credit Women's Studies major, which consists of four core courses and six electives. It's simple to combine with another major, and up to 15 credits can double count with another degree (English, Psychology, and Sociology in particular have many courses that can double count). It's also the perfect complement to pre-health studies. Contact undergraduate coordinator Dr. Alyssa Zucker ([azucker@ufl.edu](mailto:azucker@ufl.edu)) to make an appointment to discuss adding the major.

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

Recommended materials will be available at the UF Bookstore and online services such as Amazon. Many of these recourses will be available on in-library reserve at Library West. The majority of reading samples will be available through the class Canvas page.

ODair, Barbara. *The Rolling Stone Book of Women in Rock: Trouble Girls*. Random House, 1997.

Mina Carson, Tisa Lewis & Susan Shaw – *Girls Rock!: Fifty Years of Women Making Music*.

Lankford, Ronald D. *Women Singer-Songwriters in Rock: a Populist Rebellion in the 1990s*. Scarecrow Press, 2010.

Meltzer, Marisa. *Girl Power the Nineties Revolution in Music*. Faber and Faber, 2010.

### **Materials and Supplies Fees**

N/A

## **II. Coursework & Schedule**

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## 1. Weekly Course Schedule

Week/ Date	Activity	Topic/Assignment (Question/Subject)	Assigned Work Due
Week 1 Jan 11-15	Topic	Introduction of Syllabus	
	Summary	Summarize and respond to syllabus with your thoughts on/hopes for the class; articulate learning goals for yourself	
	Readings/Works	<p>Week 1 Articles (In Canvas): Hildegard Von Bingen (For Week 2)</p> <p>Monson, C., &amp; Marvin, R. (Eds.). (2013). <i>Music in Print and Beyond: Hildegard von Bingen to The Beatles</i>. Boydell &amp; Brewer</p> <p>Ch 8: The Suspended voice of Amalia Rodrigues (<b>pp. 180-199</b>)</p> <p>Review: Hildegard of Bingen: A New Twelfth-Century Woman Philosopher? - Helen Jo (<b>pp. 115-123</b>)</p> <p>Hildegard of Bingen: Visionary Woman Who Encouraged the Role of Feminism – Melissa Treharn (<b>pp. 1-23</b>)</p>	
	Assignment	Syllabus Reflection: (Due on Friday by 11:59pm)	<b>1/15</b>
Week 2 Jan 18-22	Topic	How did women exploit the idea of the “Muse” in order to shape history?	
	Summary	In-class discussion regarding how women shaped/changed society through music as their only medium of expression. Facing societal pressure and diving into how these women allowed for early classical women to flourish in the field.	
	Readings/Works	<p>Week 2 Article (In Canvas): Clara Schumann, women of the early classical era (For Week 3)</p> <p>Clara Schumann: Old Sources, New Readings (Nancy Reich and Anna Burton) (<b>pp. 332-354</b>)</p> <p>The “Suppression” of Fanny Mendelssohn: Rethinking Feminist Biography (Marian Wilson Kimber) (<b>pp. 1-18</b>)</p>	

Week/ Date	Activity	Topic/Assignment (Question/Subject)	Assigned Work Due
		Women Creating Music, 1750-1850: Marianne Martinez, Maria Theresia von Paradis, Fanny Mendelssohn Hensel, and Clara Wieck Schumann. (pp. 36-57)	
	Assignment	Short Answer – Prompt available in Canvas: (Due on Friday by 11:59pm)	1/22
Week 3 Jan 25-29	Topic	Influential Women in the Early Classical Period. How has feminism shaped these musicians?	
	Summary	In-class discussion regarding the most influential early classical women and how they pushed through walls to help propel the next generation of women.	
	Readings/Works	Week 3 Article (In Canvas): American History – Influential Women in Jazz (For Week 4) Performances in Swing: A Cultural History of Women Singers of Big Bands, 1930’s-1950’s. (pp. 31-64) Almost Like a Real Band: Navigating a Gendered Jazz Art World – Chelsea Wahl & Stephen Ellingson (pp. 445-471)	
	Assignment	Personal Reflection: Women in the Classical Era (Due on Friday by 11:59pm)	1/29
Week 4 Feb 1-5	Topic	Influential Women in Early Jazz: What does it look like to break down barriers through the lens of modern feminism?	
	Summary	In-class discussion and video outlining where these influential women originally came from and how they pushed through the “glass ceiling” in unconventional ways. Discussing how this can be applied to the present day.	
	Readings/Works	Week 4 Article (In Canvas): Rising Female Instrumentalist in Modern Jazz (For Week 5) “10 Rising Women Instrumentalists.” <i>SFJAZZ.org</i> , <a href="http://www.sfjazz.org/onthecorner/10-rising-female-instrumentalists/">www.sfjazz.org/onthecorner/10-rising-female-instrumentalists/</a> . (pp. 1-3) Hope, Cat. <i>Why is There so Little Space for Women in Jazz Music</i> . (pp. 1-5) <a href="https://theconversation.com/why-is-there-so-little-space-for-women-in-jazz-music-79181?utm_source=facebook&amp;utm_medium=facebookbutton">https://theconversation.com/why-is-there-so-little-space-for-women-in-jazz-music-79181?utm_source=facebook&amp;utm_medium=facebookbutton</a>	

Week/ Date	Activity	Topic/Assignment (Question/Subject)	Assigned Work Due
		Black Women Working Together: Jazz, Gender and the Politics of Validation – Tammy Kernodle (pp. 27-55)	
	Assignment	Personal Reflection: How have women helped to shape the overall impact that early jazz has had on modern pop music and the culture surrounding the movement? (Due on Friday by 11:59pm)	2/5
Week 5 Feb 8-12	Topic	Influential Women in Modern Jazz: How did early female jazz musicians pave the way for musicians in modern jazz? How did these women break through the “Glass Ceiling”?	
	Summary	In-class discussion and video outlining where these influential women originally came from and how they pushed through the “glass ceiling” in unconventional ways. How did early female jazz musicians pave the way for musicians in modern jazz?	
	Readings/Works	(Excerpt) <i>The Rolling Stone Book of Women in Rock</i> (In Canvas) – (For Week 6)  Simuro, Valerie., “A Woman’s Place in Jazz in the 21st Century” (2018). <i>Graduate Theses and Dissertations</i> . <a href="https://scholarcommons.usf.edu/etd/7363">https://scholarcommons.usf.edu/etd/7363</a> (pp. 7-60)	
	Assignment	Personal Reflection: How did women use Jazz as a source to influence today? (Due Friday by 11:59pm).	2/12
Week 6 Feb 15-19	Topic	Heavy Hitting Women in Early Country: Influencing Society Through Song (Unit 1) How did the feminist movement play a role in their development and execution?	
	Summary	In-Class Discussion: How did female country artist blaze their path in the world?	
	Readings/Works	“Girl in Country Song” Article (In Canvas) – (For week 6 and 7)  “Girl in a Country Song: Gender Roles and Objectification of Women in Popular Country Music Across 1990 to 2014” – Rasmussen & Densley (pp. 1-15)  “Women Walk the Line – How the women in Country Music Changed Our Lives” – Hilly Gleason (pp. 49-61)	

Week/ Date	Activity	Topic/Assignment (Question/Subject)	Assigned Work Due
	Assignment	Personal Reflection: What roles did the female musician have in early country and how did they rival or challenge their male counterpart? Do you see this in today's society? (Due Friday by 11:59pm)	2/19
Week 7 Feb 22-26	Topic	Heavy Hitting Women in Modern Country: How have today's country icons influenced society through song? (Unit 2)	
	Summary	Continuing the discussion of influential women in country music and how they allowed music to progress with the words they used in song.	
	Readings/Works	"The Historical Significance of Patsy Cline" – Warren Hofstra (pp. 1-20)  "Women's Hit Cheating Songs: Country Music and Feminist Change in American Society, 1962-2015" – Madeline Morrow (pp. 2-31)	
	Assignment	Personal Reflection: Based on the reading and prior discussion, how can we relate Hildegard Von Bingen to modern female country artists? How have these two drastically different genres shaped your life? (Due Friday by 11:59pm)	2/26
Week 8 Mar 1-5	Topic	Review and Midterm	
	Summary	In-Class Essay (At least 1200): Prompt provided in Canvas	3/4
	Readings/Works	Week 8 – <i>Girl Power: The Nineties Revolution in Music</i> (For week 9)  Meltzer, Marisa. <i>Girl Power the Nineties Revolution in Music</i> . Faber and Faber, 2010. (pp. 3-40)  "Smells Like Teen Spirit: Riot GRRRLS, Revolution, and Women in Independent Rock" – Wald & Gottlieb (pp. 1-19)	
	Assignment	MIDTERM	

Week/ Date	Activity	Topic/Assignment (Question/Subject)	Assigned Work Due
Week 9 Mar 8-12	Topic	The Riot Grrrl Revolution – How did music place a role in the evolution of feminism in the 90’s? How did women in the 90’s break the mold?	
	Summary	What was the Riot Grrrl Revolution and how did this impact/shape society throughout the 90’s?	
	Readings/Works	Week 9: (Excerpt in Canvas) – <i>Girls Rock!: Fifty Years of Women Making Music</i> (For Week 10) Carson, Mina, et al. <i>Girls Rock! Fifty Years of Women Making Music</i> . The University Press of Kentucky, 2015. (pp. 95-114)  “Listening for Willie Mae “Big Mama” Thornton’s Voice – The Sound of Race and Gender Transgressors in Rock and Roll” – Maureen Mahon (pp. 1-19)	
	Assignment	Personal Reflection: What are the relationships between that of early jazz and the Riot movement? Do you see a direct correlation between the two times? How were women seen as the catalysts for both of these revolutions and how did politics of the time effect the distribution of this art? (Due Friday by 11:59pm)	3/12
Week 10 Mar 15-19	Topic	Girls Rock! How has the feminist climate moved from Riot to Rock?	
	Summary	In-class discussion: The influential women in Rock	
	Readings/Works	Gamboa, V. C. (2000). <i>Revolution girl style now: Popular music, feminism, and revolution</i> (Master's thesis, Simon Fraser University, 2000) (pp. 1-138). Ann Arbor: ProQuest. (pp. 23-46 & 50-68)	
	Assignment	Personal Reflection: What made the 90’s a true revolution for women in music? (Due Friday by 11:59pm)	3/19
Week 11 Mar 22-26	Topic	Modern Classical Pioneers and what defines them within the classical genre?	
	Summary	Video and Discussion focusing around the major influencers of today. Performer, Composer, Conductor and Producers alike!	

Week/ Date	Activity	Topic/Assignment (Question/Subject)	Assigned Work Due
	Readings/Works	<p>Week 11 Excerpt in Canvas: <i>We Were Going to Change the World</i> (For Week 12)</p> <p>Tompkins, Izaac. "Riot Grrrl: The Story of Women in Punk Rock." <i>KCPR</i>, 13 Nov. 2017, <a href="http://kcpr.org/2017/11/01/womeninpunk/">kcpr.org/2017/11/01/womeninpunk/</a>. (pp. 271-273)</p> <p>Resist, Reconstruct, Repeat: Afro-Punk's Response to Punk Rock's Racism and Sexism" – Marcos Trujillo (pp.16-54)</p>	
	Assignment	Short Answer: How did the revolution in the 90's directly impact today's classical pioneers? Can you relate this to how you direct your life? (Due Friday by 11:59pm)	3/26
Week 12 Mar 29- Apr 2	Topic	"Hey, I'm Just Like You": What makes these women influential within punk?	
	Summary	Exploring punk culture within women and how they took over the industry.	
	Readings/Works	<p>Martin, Michel, and Gemma Watters. "We Need To Exist In Multitudes': Noname Talks Artistic Independence, Women In Rap." <i>NPR</i>, NPR, 10 Feb. 2019, (pp. 1-5) <a href="http://www.npr.org/2019/02/10/692701998/we-need-to-exist-in-multitudes-noname-talks-artistic-independence-women-in-rap-a">www.npr.org/2019/02/10/692701998/we-need-to-exist-in-multitudes-noname-talks-artistic-independence-women-in-rap-a</a>.</p> <p>O'Meara, Caroline. <i>The Raincoats: Breaking Down Punk Rock's Masculinities</i>. Cambridge University Press. Vol. 22, No. 3 (Oct. 2003), pp. 299-313. Jstor: <a href="https://www.jstor.org/stable/3877577">https://www.jstor.org/stable/3877577</a> (pp. 299-313)</p> <p>"Beyond the Music: Black Feminism and Rap Music." <i>Pulse of the People: Political Rap Music and Black Politics</i>, by Lakeyta M. Bonnette, University of Pennsylvania Press, 2015, pp. 75-102. <i>JSTOR</i>, <a href="http://www.jstor.org/stable/j.ctt13xip58.7">www.jstor.org/stable/j.ctt13xip58.7</a>. Accessed 15 June 2020. (pp. 75-102)</p>	



Week/ Date	Activity	Topic/Assignment (Question/Subject)	Assigned Work Due
	Assignment	Personal Reflection: Why is punk a prime genre for self-expression social awareness? (Due Friday by 11:59pm)	4/2
	Experiential Learning	Kandace Springs – Phillips Center	4/1 @ 7pm
Week 13 Apr 5-9	Topic	“We Do Exist”: Who are the women of Rap?  How has the feminist movement helped to shape women throughout the Rap Industry?	
	Summary	In-class Discussion and Video diving into why the Rap industry doesn’t always seem to flourish when it comes inclusivity and diversity.	
	Readings/Works	Article (In Canvas): “Inclusivity of Women in Pop Music: New York Times Article (pp. 1-5) ( <a href="https://www.nytimes.com/2018/01/25/arts/music/music-industry-gender-study-women-artists-producers.html">https://www.nytimes.com/2018/01/25/arts/music/music-industry-gender-study-women-artists-producers.html</a> )  Lankford, Ronald D. <i>Women Singer-Songwriters in Rock: a Populist Rebellion in the 1990s</i> . Scarecrow Press, 2010. (pp. 97-123)  “Schoolin’ Women: Hip Hop Pedagogies of Black Women Rappers” – Nicole Guillory (pp. 130-158)	
	Assignment	Analytical Essay – Experiential Learning Response: If presented during a different time how could this artist have helped to foster change within their field. (Due Friday by 11:59pm)	4/9
Week 14 Apr 12-16	Topic	Influential Women in the Pop Industry:	
	Summary	In-Class Discussion: Who are the modern pop icons that have changed your life? Why? How can you be that for someone else?	
	Readings/Works	Article (In Canvas): <i>Writin’, Breakin’, Beatboxin’</i> :  “What it Do, Shorty?: Women, Hip-Hop, and a Feminist Agenda” – Gwendolyn Pouch (pp. 78-99)	

Week/ Date	Activity	Topic/Assignment (Question/Subject)	Assigned Work Due
		“Hip Hop HERstory: Women in Hip Hop Cultural Production and Music from Margins to Equity” – Jodi Merriday (pp.1-22)	
		“Representin’: Women, Hip-Hop, and Popular Music” – Hobson & Bartlow (pp. 1-14)	
	Assignment	Personal Reflection: How do politics and social injustices play a role in the overall effect, meaning and distribution of the Rap and Hip-Hop Industries? Do you see this in today’s society and in what way? (Due Friday by 11:59pm)	4/16
Week 15 Apri 19-23	Topic	“Writin’, Breakin’, Beatboxin’”: Women in Pop and Hip-Hop	
	Summary	Changing the world through Beatboxing!! In-class discussion and video emphasizing how women utilize Hip Hop as a way to defy social norms.	
	Readings/Works	“Pimps up, ho’s down: Hip Hop’s Hold on Young Black Women” – T. Denean Sharpley-Whiting (pp. 23-52)  “Writin’, Breakin’, Beatboxin’”: Women in Pop and Hip-Hop (pp. 175-200)	
	Assignment	No Assignment	
	Final	Personal Reflection Essay: How would your life be different had it not been for these giants in the music industry?	4/27 by Noon

## 2. List of Graded Work

Assignment	Description	Requirements	Points
Syllabus Reflection Week 1	Summarize and respond to syllabus with your thoughts on/hopes for the class; articulate learning goals for yourself	400-500 words	50
Short Answer Week 2	Respond in Canvas to the question of the week regarding women in early music.  - Please respond to two additional posts	Minimum 100 Words	100
Reflection Week 3	Personal reflection regarding the weekly reading – Women of the early classical era.	400-500 words	50
Reflection Week 4	Personal reflection: How have women helped to shape the overall impact that early jazz has had on modern pop music and the culture surrounding the movement?	400-500 Words	50
Reflection Week 5	Personal reflection regarding the weekly reading – Rising Women in Jazz	400-500 words	50
Reflection Week 6	Personal Reflection: What roles did the female musician have in early country and how did they rival or challenge their male counterpart? Do you see this in today's society?	400-500 words	50
Reflection Week 7	Personal Reflection: Based on the reading and prior discussion, how can we relate Hildegard Von Bingen to modern female country artists? How have these two drastically different genres shaped your life?	400-500 Words	50

Midterm Week 8	Midterm: Containing all of the discussions leading up to this week. Prompt Available on canvas.	1200	150
Reflection Week 9	Personal Reflection: What are the relationships between that of early jazz and the Riot movement? Do you see a direct correlation between the two times? How were women seen as the catalysts for both of these revolutions and how did politics of the time effect the distribution of this art?	400-500 Words	50
Reflection Week 10	Personal Reflection: What made the 90's a true revolution for women in music?	400-500 Words	50
Short Answer Week 11	Discussion Board Post: How did the revolution in the 90's directly impact today's classical pioneers? Can you relate this to how you direct your life?  - Please respond to two additional posts	Minimum 100 words	100
Reflection Week 12	Personal Reflection: Why is punk a prime genre for self-expression social awareness?	400-500 Words	50
Analytical Essay Week 13	Analytical Essay – Experiential Learning Trip Response: If presented during a different time how could this artist have helped to foster change within their field.	1000 words	200
Reflection Week 14	Personal Reflection: How do politics and social injustices play a role in the overall effect, meaning and distribution of the Rap and Hip-Hop Industries? Do you see this in today's society and in what way?	400-500 words	50
Final	Final Exam: In-class essay answering the question: How have women changed society through music?	1500 words	200

### 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 two-point deduction from your final grade.

Participation: 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 exams are returned and schedule a conference if you are earning below 70% 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.

##### Participation Grading Rubric:

In order to receive full participation points each class period (3 points daily) students will need to arrive on time and be prepared to provide informed, thoughtful and considerate contribution to the discussion. Coming late to class will result in a point deduction, as will not coming prepared to participate. Merely chiming into the discussion in order to acquire the daily participation points will not result in points awarded. However, providing thoughtful understanding of the topic that further propels the topic of discussion will result in full daily participation points.

#### 4. Grading Scale

A	94 – 100% of possible points		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

## Evaluation of Grades

Class Participation = 17%
Discussion Post = 13%
Reflections = 34%
Analytical Essay = 13%
Midterm = 10%
Final = 13%

## Rubric for Grading Personal Reflections

Personal reflections are an opportunity for each student to relate their lives and experiences to the material being presented. Each prompt is meant to be reflected upon and analyzed based on the material prior.

Rubric	Points
Thorough and very involved thought process	Full Credit – 50 points
Complete thoughts but lacks direction and well thought out points	Partial Credit – 30-49 points
Incomplete showing very little involvement	Some Credit – 1-29 points
No Submission	No Credit - 0 points

## Experiential Learning Activities

The experiential Learning opportunities will take place at the Phillips Center during the twelfth week of classes. For those students unable to attend the scheduled concert at the Phillips Center, please approach me at least two weeks prior and we can discuss an alternative.

## Grading Policy Link

<https://catalog.ufl.edu/UGRD/academic-regulations/grades-grading-policies/#gradestext>

## Discussion Board Posts

Discussion board posts and canvas discussions will be on a weekly manor. Students will be prompted at the beginning of each week with a controversial question regarding the current topic. Each student is required to create a reaction/post answering the question as well as comment/interact with two additional posts. Grading of these discussion posts will be calculated at the end of each week.

## IV. Quest Learning Experiences

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### 5. Details of Experiential Learning Component

The experiential learning event featuring a guest artist will take place within the University of Florida. This event is TBA and will be announced at the beginning of the Fall 2020 Semester.

Those students that are unable to attend the Experiential Learning Component in person will be allowed attend a pre-approved event/concert in its stead. The event/concert will need to be approved by the professor at least one week prior to the event/concert taking place. These can be physical/live streamed/web based events.

### 6. Details of Self-Reflection Component

Students will be given prompts throughout the semester causing them to dig deeper into the overarching class topic and how it relates to their daily lives. Each of these is notated above in the weekly course schedule.

## V. General Education Learning Outcomes – Humanities (H)

### 7. Humanities + Quest 1 + Course Objectives

Humanities Objectives →	Quest 1 Objectives →	This Course's Objectives → (This course will...)	Objectives will be Accomplished By: (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.	Explore and analyze how women have used music throughout history to combat oppression and create a voice for themselves. Dive into medieval, classical, jazz, rock, pop and hip-hop artists and those that they helped to influence.	Examine various articles, books and videos that discuss how women have helped to shape future generations.
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.	Explore and analyze weekly questions prompts discussing how each genre of music and the women that created the art have helped to trigger historical events as well as how it can apply to life today.	In depth reading and analysis culminating in an evaluation of material throughout the class.
	Explore at least one arts or humanities resource outside their classroom and explain how engagement with it complements classroom work.	Explore performances by women outside of the classroom relating to the current topic.	Reflect on the visit to the Phillips Center and examine how the experiential learning has shaped and influenced the beliefs on the importance of woman in music.
These courses emphasize clear and effective analysis	Enable students to analyze and evaluate essential questions	Highlight discussion on a crucial topic in history by requiring	Write and analytical essay, short answers, and discussion



<b>Humanities Objectives →</b>	<b>Quest 1 Objectives →</b>	<b>This Course's Objectives → (This course will....)</b>	<b>Objectives will be Accomplished By: (This course will accomplish the objective in the box at left by...)</b>
and approach issues and problems from multiple perspectives.	about the human condition clearly and effectively in writing and other forms appropriate to the discipline.	students to interact with one another effectively write and communicate their interpretations of the topic at hand.	posts in order to demonstrate understanding of the material.
	Analyze the role arts and humanities play in the lives of individuals and societies and the role they might play in students' undergraduate degree programs and lives after college.	Explore how women throughout history have used music as a vehicle for change. Allowing future generations of people to play a larger role in society.	Compose reflections that connect the world of each student to the issues discussed throughout course reading and in-class discussion.

## 8. Humanities + Quest 1 + Course SLO's

	<b>Humanities SLOs → Students will be able to...</b>	<b>Quest 1 SLOs → Students will be able to...</b>	<b>This Course's SLOs → Students will be able to...</b>	<b>Assessment Student competencies will be assessed through...</b>
<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> the evolution of how women have used music as a vehicle for change and how they have affected the world's population today. Asking the question, how can I impact future generations?	Class participation, midterm exam, weekly writing assignments, short answer.
			<b>Identify and critique</b> the hardships that individuals were presented with that didn't allow for immediate change, as well as explore the techniques individuals used to spread their message without repercussions.	Class participation, midterm exam, weekly writing assignments, discussion board posts, final.
<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 throughout the medieval, classical, jazz, rock, punk, pop and hip-hop eras and how each influenced the next while still highlighting the underlying cultural issues.	Class participation, weekly writing assignments, discussion board posts, midterm, final.

	<b>Humanities SLOs → Students will be able to...</b>	<b>Quest 1 SLOs → Students will be able to...</b>	<b>This Course's SLOs → Students will be able to...</b>	<b>Assessment Student competencies will be assessed through...</b>
<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>Communicate</b> and <b>Express</b> their opinions and response regarding the cultural issues surrounding women in music.	In-class discussions, class participation, weekly writing assignments, discussion board posts, midterm, final.
<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 personal experiences: Each student will be able to apply how past generations have taken change into their own hands and how they can apply it to their daily life.	In-class discussions, class participation, field trip, weekly writing assignments, discussion board posts, midterm, final.
			Additional SLOs as needed	Additional assessments as needed
			Additional SLOs as needed	Additional assessments as needed

## 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. 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/>.

### 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.