

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

Quest 1: The Examined Life

I. General Information

Class Meetings

- Spring 2022
- MWF Period 4 (10:40-11:30)
- Music Building (MUB) 121

Instructor

- Dr. Cory Alexander – alexanderc@ufl.edu
- Office location: 344 Music Building
- Office hours: MWF 9:30-10:30AM, WF 11:45AM-12:45PM, other times by appointment
- Phone (mobile): (336) 402-6605

Teaching Assistant

- Shichu Xie – shichuxie@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 a range of 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, 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.

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 & Recommended Course Materials (to purchase/rent)

All works are available in Canvas

Materials and Supplies Fees: n/a

II. Coursework & Schedule

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 first class of week 2 (Bring to class, revise and turn in by Friday of week 2 at 11:59pm—late submissions will receive a 25% deduction per day)

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 first class of week 3 (Bring to class, revise and turn in by Friday of week 3 at 11:59pm—late submissions will receive a 25% deduction per day)

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. Graded on completeness. Late submissions will receive a 25% deduction per day.

Due Tuesday of week 4 (Sep. 14) at 11:59pm (Bring to class Wed/Fri)

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*. Graded on completeness. Late submissions will receive a 25% deduction per day.

Due Sunday before first week 6 class (Sep. 26) at 11:59pm (Bring to class Monday of 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). Graded on completeness. Late submissions will receive a 25% deduction per day.

Due Friday of week 12 (Nov. 12) at 11:59pm

c. 200-500 words

10%

Analytical Essay

Due at the end of the term and consisting of separate, graded ROUGH DRAFT and FINAL DRAFT, 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. A list of possible works

for analysis will be provided; however, students are welcome to propose other works prior to the 7th week of class and subject to instructor approval. No more than 3 or 4 students may write on the same work (first come, first served). This project will be THOROUGHLY discussed in class and an example provided.

Grading:

- ROUGH DRAFT
 - Rough drafts will be graded on the percentage of the word count achieved minus 10% (meaning you may be 10% short of the FINAL DRAFT word count and still receive full credit, if you are 20% short you may still receive a 90, etc.) and on coherence, readability, and perceived effort (for example, repeating the same point over and over for three paragraphs will result in a deduction irrespective of word count).
 - A properly written rough draft should only require revision, not substantial re-writing, before the final draft submission.
 - Rough drafts will only receive deductions for formatting, grammar, and usage issues if these issues are egregious and interfere with the comprehensibility of the paper. Issues pertaining to formatting and general writing will be discussed in class in advance and an example will be provided for you on Canvas.
 - If you are not an experienced writer or if writing papers in English is new to you, you are encouraged to seek out help *in advance* from the instructor, the course TA, the UF Writing Studio (<https://writing.ufl.edu/writing-studio>), etc.
 - Every rough draft submitted on time and with a properly approved topic will receive written feedback from the instructor within two weeks. The instructor will read and comment on papers in the order they are received (or as nearly as possible).
 - Rough drafts turned in late will receive a *25% deduction per day* and may not receive written feedback within two weeks.
 - Rough drafts turned in without an approved topic will receive a *zero* and will not receive feedback (students who do not have an approved topic may still receive full credit on the FINAL DRAFT if they seek approval and write a final draft).
- FINAL DRAFT
 - The final draft will be graded on formatting, grammar, usage, and, most importantly, the content of your observations and analysis. These items will be addressed in the written comments on the rough drafts. Students should have a firm grasp of what is expected by the time they begin writing the Final Draft; however, early communication with the instructor or TA is essential if there are questions or concerns.
 - Final drafts turned in late will receive a *25% deduction per day*
 - Final drafts turned in without an approved topic will receive a *zero*
- A note on source citation
 - Because students are expected to do their own analysis without consulting outside sources, most students will not require a bibliography or citations. HOWEVER, if students do use outside sources, the sources **MUST** be cited and a bibliography included.
 - Students should use whatever citation format their major requires or with which they are familiar, but it must be a standard citation format such as those prescribed by MLA, APA, Chicago, etc.

Due Dates:

Topic chosen and approved *no later than the end of 7th week of classes.*

Rough drafts due by the end of week 10 (Friday at 11:59pm)

Final draft due the last day of class at 11:59pm.

1000-1250 words

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

*Note on Quest Outcomes Rubric: On Canvas you will see a rubric attached to this assignment. This will not affect your grade for this course. 20% of you will be randomly selected by the UF Quest Assessment Task Force (not by the instructor) to be evaluated based on the criteria of the rubric. This data is for institutional use to evaluate the success of the Quest program.

Experiential Learning Assignment

Attend a live choral or vocal performance of either a professional or university ensemble or performer. Many such performances will take place on campus free of charge during the semester (scheduled events will be discussed in class). Take notes on selections from the program and attempt to complete a poetry analysis worksheet and a music analysis worksheet on one selection (take notes on more than one so you can choose one that is most appropriate and appeals to you). Comment on the experience of attending a live performance in contrast to the audio and video recordings we have listened to for class. Was the analysis easier or more difficult for the live performance? Was your intellectual or emotional response different? Was there any unexpected element of the live performance? This assignment should be solely your own work and will be graded simply as “complete” or “incomplete.” Late submissions will receive a 25% deduction per day.

Due any time between the 6th week of class, and last day of class at 11:59pm

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 and by the Sunday before Finals Week (Dec. 12) at 11:59pm. Late submissions will receive a 25% deduction per day.

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%

Weekly Course Schedule

Week 1, January 5, 7

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, the 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" (144 words)

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

Emily Dickinson "Hope is the thing with feathers" (84 words)

<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 first class of week 2 (Bring to class, revise and turn in by Friday of week 2 at 11:59pm)

Week 2, January 10, 12, 14

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 (time—5:47)

<https://youtu.be/iXOhRPI6UOM>

"Hope is the thing with feathers" by Emma Lou Diemer (time—2:12)

<https://youtu.be/ERBSjGRgq7U?t=128> (begin at 2:08, end at 4:20)

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 first class of week 3 (Bring to class, revise and turn in by Friday of week 3 at 11:59pm)

Week 3, January 19, 21

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) (c. 6000 words) (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 Tuesday of week 4 (Sep. 14) at 11:59pm (Bring to class Wed/Fri)

Week 4, January 24, 26, 28

What is popular? What is art?

What are the differences between popular music and art music?

In Class

We will begin with a review and discussion of Assignment 3. 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 first class of week 5

Week 5, January 31, February 2, 4

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 (112 words)

<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 Sunday before first week 6 class (Sep. 26) at 11:59pm (Bring to class Monday of week 6)

Week 6, February 7, 9, 11

The music of a generation

We will begin with a review and discussion of Assignment 4. What is music like now? For your parents’ generation? Your grandparents? Farther back? 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?

Talking through the Experiential Learning Assignment

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 By the end of next week (don’t wait until the last minute!)

Week 7, February 14, 16, 18

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 first class of week 8

Week 8, February 21, 23, 25 (possibly no class one day this week--we’ll discuss it in advance)

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

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 (c. 5300 words) (PDF on Canvas)

Beethoven, Symphony no. 9, mvt. 4, part 2 <https://youtu.be/rOjHhS5MtvA?t=3552> (c. 18 minutes—begin at 59:12) (Chicago Symphony, Ricardo Muti, 2015)

Assignment

Reading for next week

Due first class of week 9

Week 9, February 28, March 2, 4

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) (c. 2000 words) <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 Friday of week 10 at 11:59pm (rough draft); first class of week 10 (listening/viewing for next week)

SPRING BREAK March 5-13

Week 10, March 14, 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

Frank Ticheli, *Earth Song* (for wind band) (3:22) <https://youtu.be/aTI-OQ1UQKU>

Frank Ticheli, *Earth Song* (for mixed chorus *A Cappella*) (3:19) <https://youtu.be/0XyizZAmOks>
(text here: <https://genius.com/Frank-ticheli-earth-song-lyrics>)

Franz Schubert, “Trout” Quintet, mvt. 4 (7:49) <https://youtu.be/HwbWvGtaZGo>

Franz Schubert, *Die Forelle* (2:23) https://youtu.be/Ag_Pm_pfCzs
(translation in video; also here: <https://www.oxfordlieder.co.uk/song/2371>)

Assignment

Reading for next week

Due first class of week 11

Week 11, March 21, 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> (c. 5800 words)

Cooke, Mervyn. *Britten War Requiem*. Cambridge U. Press. New York. 1996 (pp. 1-19) (c. 7,400 words) (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 (see "List of Graded Work" for details).

Due Friday of week 12 at 11:59PM

Week 12, March 28, 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

Continued discussion and listening to 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> (c. 530 words)

Wilfred Owen, *The Parable of the Old Man and the Young* <https://poets.org/poem/parable-old-man-and-young> (131 words)

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

Assignment

Reading for next week. Continue working on Experiential Learning Assignment and Analytical Essay (see List of Graded Work in the syllabus)

Week 13, April 4, 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? In what ways have other arts changed or adapted over time? Why do you think this has happened? What role does the audience (i. e. "you") play?

Readings/Works

Cooke, Mervyn. *Britten War Requiem*. Cambridge U. Press. New York. 1996 (p. 78-91) (c. 5000 words)

Assignment

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

Week 14, April 11, 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 18, 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.

Schedule Changes

Changes to the schedule and assignment due dates are rare, but the instructor reserves the right to make such changes.

III. Grading

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 deduction of one-fifth of the attendance grade (20% per absence).

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 or TA 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	Rarely demonstrates empathy, politeness, and genuine care about the contributions of

		others, even if disagreeing	others, even if disagreeing
--	--	-----------------------------	-----------------------------

Grading Scale

For information on how UF assigns grade points, visit:

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

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. Course SLOs

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

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

- Identify, describe, and explain elements, vocabulary, and analytical techniques used to assess poetry and music. **(Humanities). Assessments:** Poetry Analysis Worksheet, Music Analysis Worksheet, Music Analysis Assignment, Britten War Requiem Analysis, In-class Participation.
- Identify, describe, and explain historical and contemporary understandings of poetry and music, including cultural significance. **(Quest 1, Humanities). Assessments:** Music Classification Assignment, Britten War Requiem Analysis, Analytical Essay, In-class Participation.

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

- Critically analyze and evaluate music and poetry, including historic and current examples, as well as examples from other cultures. **(Quest 1, Humanities). Assessments:** Music Classification Assignment, Music Analysis Assignment, Britten War Requiem Analysis, Analytical Essay, Experiential Learning Assignment, In-class Participation.

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

- Develop and present clearly written and spoken assessments of, reactions to, and opinions about music and poetry. **(Quest 1, Humanities). Assessments:** Analytical Essay, Experiential Learning Assignment, Reaction Paper (Self-reflection), In-class Participation.

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

- Connect music and poetry with students' own ideas, beliefs, and aesthetic experiences. **(Quest 1). Assessments:** Music Classification Assignment, Music Analysis Assignment, Britten War Requiem Analysis, Analytical Essay, Experiential Learning Assignment, Reaction Paper (Self-reflection), In-class Participation.

V. Quest Learning Experiences

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.

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.

VI. Required Policies and Resources

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/cwc/Default.aspx>, 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.

Analysis Worksheets

The worksheets appended below will be used in some assignments for the course. They are available on Canvas under “Files” in PDF form.

Poetry Analysis Worksheet

Answer each of the following questions to the best of your ability.

1. Title _____

2. Author _____

3. This poem is written in the _____ (1st or 3rd) person point of view.

4. Who is the speaker?

5. What is the basic situation?

6. What is the poem's setting?

7. Are there conflicts in the poem? If so, what are they?

8. What kind(s) of imagery do you see most often in the poem? Give some examples.

9. Does the poem have meter? If so, what is it?

10. Does your poem have a rhyme scheme? If so, what is it?

11. What other sound devices (alliteration, assonance, onomatopoeia) have been included by the poet? Give examples.

12. What figures of speech are included (metaphor, simile, personification, hyperbole, metonymy, apostrophe, etc.)? Include examples and explain the effect this has on your understanding and appreciation of the poem.

13. What is the mood of this poem? Explain why you think so.

14. What is the author's tone (his or her attitude toward the subject)?

15. Explain the significance of the poem's title (if any).

16. Briefly summarize the poem.

Musical Analysis Worksheet

Answer each of the following questions to the best of your ability.

1. Title _____

2. Composer _____

3. The basic form of the work is _____ (Strophic, Through-composed, ABA, etc.)?

4. Is the title of the poem/text associated with the work significant? If so, how?

5. What is the basic situation of the text (story)? Does it have any particular significance (i.e. liturgical use, famous poem/poet, etc.)?

6. What kind(s) of imagery do you see in the text? Give some examples.

7. Does the composer use music to convey that imagery to the listener? Give some examples.

8. If the text is a poem, does it have meter? If so, what is it?

9. Does the music preserve this meter? Do musical stresses ever contradict syllabic stress?

10. What is the mood of the text? Explain why you think so.

11. What is the text author's tone (his or her attitude toward the subject)?

12. What is the mood of the music? Explain why you think so.

13. Does the composer's tone differ from that of the text author? If so, why do you think that is?

14. Do you think the music successfully captures or highlights the text? In what ways? Was that the composer's intention? If not, why do you think so? What might the composer be doing instead?
