

# IDS 2935 Musical Elements of Emotion

## Quest 1

### Course Information

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Quest 1 Theme: The Examined Life

Spring 2022

Meeting Day/Time: Tuesday, Period 5-6 (11:45am-1:40pm) and Thursday, Period 5 (11:45am-12:35pm)

Location: TBA

#### **Primary General Education Designation:**

Humanities (H)

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. Students will learn to identify and to analyze the key elements, biases and influences that shape thought. These courses emphasize clear and effective analysis and approach issues and problems from multiple perspectives.

Writing Designation (WR) 2000 words

A minimum grade of C is required for general education credit. Courses intended to satisfy the general education requirement cannot be taken S-U.

### Instructor Information

**Instructor:** Ferol Carytsas, M.M.

**Office:** Fine Arts Building D, Room 109

**Office Phone:** 727.275.0111

**Office Hours:** Tuesdays 2-5 or by appointment

**Email:** [fcarytsas@arts.ufl.edu](mailto:fcarytsas@arts.ufl.edu)

### Course Description

This course explores three essential questions related to the Examined Life:

1. What role does music play in understanding emotions?
2. How does music contribute to the human experience?
3. Does live musical performance enhance the emotional experience?

Students will investigate the theoretical and historical musical elements that elicit emotion. This course explores how music impacts the human experience by discussing theories of emotion, emotional intelligence, wellbeing, consumerism, and musical film scores. Students will observe their emotional responses to music and analyze the musical elements that elicited that response by actively listening to classical music compositions of various styles and genres. In addition, students will be required to attend one live music performance to investigate whether live musical performance enhances the emotional experience.

## Course Materials

Materials and Supplies Fees: N/A

### Required

- Movie Rentals: Students will need to budget \$10.00-15.00 for movie rentals available on streaming services.
  - Docter, P. (Director). (2015). *Inside Out* [Motion picture]. Disney.
  - Hitchcock, A. (Director). (1959). *North by Northwest* [Motion picture]. Metro-Goldwyn-Mayer.
  - Pollack, S. (Director). (1985). *Out of Africa* [Motion picture]. Universal Pictures.
    - Note: If for any reason this movie budget is not feasible for a student, please notify the instructor early in the semester and the student and instructor will work together to make sure this is not a prohibitive factor for the course.
- Additional required readings and online resources are posted in Course Materials on the course website in Canvas. These required readings will be posted at least one week in advance of the date on which they will be covered.

### Recommended

- American Psychological Association. (2020). Publication manual of the American Psychological Association (7th ed.). Washington: DC: American Psychological Association
- Hanning, B. (2006). *Concise History of Western Music* (3<sup>rd</sup> ed.). New York: WW Norton.
- Juslin, P. (2019). *Musical Emotions Explained: Unlocking the Secrets of Musical Affect*. Oxford University Press.
- Machlis, J., & Forney, K. (2003). *The enjoyment of music: An introduction to perceptive listening* (11<sup>th</sup> ed.). New York: WW Norton.
- Purdue Online Writing Lab (n.d.). APA formatting and style guide. Retrieved from: [https://owl.purdue.edu/owl/research\\_and\\_citation/apa\\_style/apa\\_formatting\\_and\\_style\\_guide/general\\_format.html](https://owl.purdue.edu/owl/research_and_citation/apa_style/apa_formatting_and_style_guide/general_format.html)

## Coursework & Schedule

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### List of Graded Work

Assignment	Objective	Word Requirement	Percentage of Final Grade
Attendance	Class attendance is required for this course		5%
Accountability Quizzes	Evaluate comprehension of reading materials through responding to multiple choice questions		5%
Discussion Boards	Discuss issues related to music, emotion, and the human experience	700 words (7-100 word posts)	5%
Hearing Simulation Essay	Describe emotional experience of having hearing limitations for 12 hours	200-250 words	15%
Concert Review	Critical analysis of a live performance	250 words	15%

Musical Film Score Analysis	Compare and contrast the effectiveness of the musical scores from <i>North by Northwest</i> and <i>Out of Africa</i> to induce emotional response.	500 words*	15%
Listening Essays	Summarize and reflect on your emotional response to assigned listening	1400 words (14-100 word essays)	20%
Music and Emotion Analysis Paper	Examine the relationship between music and emotion	1500 words*	20%

\*indicates assignments which count toward 2000 word Writing Requirement

## Weekly Course Schedule

Module/ Date	Activity	Topic/Objectives/Readings/Assignments	Assigned Work Due
<b>Module 1</b> Jan. 5-9	<b>Topic</b>	<b>Course Introduction and Music and Emotion Overview</b>	
	Objectives	<ul style="list-style-type: none"> <li>• Discover the diversity and breadth of experience that your classmates bring to the learning environment</li> <li>• Demonstrate competency with E-Learning Canvas</li> <li>• Introduce course and calendar</li> <li>• Review course objectives</li> <li>• Develop deeper appreciation for classical music</li> <li>• Appraise the effect musical elements have on emotions</li> </ul>	
	Readings/Works	<ul style="list-style-type: none"> <li>• Read and view all materials assigned in Module 1</li> <li>• Listen to Prokofiev, <i>Lieutenant Kije Suite, Troika</i> (2 min. and 45 sec.)</li> </ul>	
	Assignments	<ul style="list-style-type: none"> <li>• Syllabus Agreement</li> <li>• Initial Questionnaire</li> <li>• M1 Listening Essay: Prokofiev, <i>Lieutenant Kije Suite, Troika</i> (R)</li> <li>• M1 Discussion (Introductions)</li> </ul>	<ul style="list-style-type: none"> <li>• Syllabus Agreement: 1/5</li> <li>• Initial Questionnaire: 1/5</li> <li>• M1 Listening Essay: 1/6</li> <li>• M1 Discussion: 1/7</li> </ul>
<b>Module 2</b> Jan. 10-16	<b>Topic</b>	<b>Research and Writing 101</b>	
	Objectives	<ul style="list-style-type: none"> <li>• Identify scholarly sources related to music and emotion</li> <li>• Critique the quality of music and emotion research</li> <li>• Discuss research following conventions of academia</li> <li>• Analyze communication effectiveness and adjust delivery to meet audience needs</li> <li>• Appraise the effect musical elements have on emotions</li> <li>• Develop deeper appreciation for classical music</li> </ul>	
	Readings/Works	<ul style="list-style-type: none"> <li>• Read and view all materials assigned in Module 2</li> </ul>	

		<ul style="list-style-type: none"> <li>• r. Hanning, pp. 355-360; 367-373</li> <li>• Listen to Wolfgang Amadeus Mozart, <i>Don Giovanni</i>, Act 1, Scene 1 (5 min. and 44 sec.)</li> </ul>	
	Assignments	<ul style="list-style-type: none"> <li>• M2 Listening Essay: Wolfgang Amadeus Mozart, <i>Don Giovanni</i>, Act 1, Scene 1 (R)</li> <li>• M2 Discussion</li> </ul>	<ul style="list-style-type: none"> <li>• M2 Listening Essay: 1/12</li> <li>• M2 Discussion: 1/13</li> </ul>
<b>Module 3</b> Jan. 17-23	<b>Topic</b>	<b>Music History and Theory Overview</b>	
	Objectives	<ul style="list-style-type: none"> <li>• Identify major stylistic components and composers of each historical period</li> <li>• Recognize key principles of scale structure, key, rhythm, and harmony</li> <li>• Distinguish elements of melody and harmony</li> <li>• Review classical music concert etiquette</li> <li>• Appraise the effect musical elements have on emotions</li> <li>• Develop deeper appreciation for classical music</li> </ul>	
	Readings/Works	<ul style="list-style-type: none"> <li>• Read and view all materials assigned in Module 3</li> <li>• r. Machlis, pp. 4-36</li> <li>• Listen to Felix Mendelssohn, <i>Violin Concerto in e minor</i>, 3rd mvt. (5 min. and 44 sec.)</li> </ul>	
	Assignments	<ul style="list-style-type: none"> <li>• M3 Listening Essay: Felix Mendelssohn, <i>Violin Concerto in e minor</i>, 3rd mvt. (R)</li> <li>• M3 Discussion</li> <li>• Music History Quiz (10 min.)</li> <li>• Music Theory Quiz (10 min.)</li> </ul>	<ul style="list-style-type: none"> <li>• M3 Listening Essay: 1/19</li> <li>• M3 Discussion: 1/20</li> <li>• Music History Quiz: 1/21</li> <li>• Music Theory Quiz: 1/21</li> </ul>
<b>Module 4</b> Jan. 24-30	<b>Topic</b>	<b>Theories of Emotions</b>	
	Objectives	<ul style="list-style-type: none"> <li>• Distinguish between types of emotional processes related to music</li> <li>• Recall theories and terminology associated with emotions</li> <li>• Identify hormones that influence emotions</li> <li>• Recognize the relationship between emotions and behavior</li> <li>• Develop deeper appreciation for classical music</li> </ul>	

		<ul style="list-style-type: none"> <li>• Critique a live performance</li> </ul>	
	Readings/Works	<ul style="list-style-type: none"> <li>• Read and view all materials assigned in Module 4</li> <li>• Watch <i>Inside Out</i> (1 hr. and 42 min.)</li> <li>• r. Hanning, pp. 374-395</li> <li>• Listen to Ludwig van Beethoven, <i>Symphony #3, 1st mvt.</i> (14 min. and 58 sec.)</li> </ul>	
	Assignments	<ul style="list-style-type: none"> <li>• Concert Review Group 1</li> <li>• M4 Listening Essay: Ludwig van Beethoven, <i>Symphony #3, 1st mvt.</i> (R)</li> <li>• M4 Discussion</li> </ul>	<ul style="list-style-type: none"> <li>• Concert Review Group 1: 1/24</li> <li>• M4 Listening Essay: 1/26</li> <li>• M4 Discussion: 1/27</li> </ul>
<b>Module 5</b> Jan. 31- Feb. 6	<b>Topic</b>	<b>Human Development and Emotion</b>	
	Objectives	<ul style="list-style-type: none"> <li>• Recall the developmental stages and timetable for children’s sensitivity to (recognition of) various musical attributes (including in utero)</li> <li>• Distinguish elements of melody and harmony</li> <li>• Identify links between childhood development and emotion</li> <li>• Develop deeper appreciation for classical music</li> <li>• Appraise the effect musical elements have on emotions</li> <li>• Critique a live performance</li> </ul>	
	Readings/Works	<ul style="list-style-type: none"> <li>• Read and view all materials assigned in Module 5</li> <li>• Listen to Franz Joseph Haydn, <i>Trumpet Concerto in Eb Major, 3rd mvt.</i> (4 min. and 42 sec.)</li> </ul>	
	Assignment	<ul style="list-style-type: none"> <li>• Concert Review Group 2</li> <li>• M5 Listening Essay: Franz Joseph Haydn, <i>Trumpet Concerto in Eb Major, 3rd mvt.</i> (R)</li> <li>• M5 Discussion</li> <li>• M5 Quiz (10 min.)</li> </ul>	<ul style="list-style-type: none"> <li>• Concert Review Group 2: 1/31</li> <li>• M5 Listening Essay: 2/2</li> <li>• M5 Discussion: 2/3</li> <li>• M5 Quiz: 2/4</li> </ul>
<b>Module 6</b> Feb. 7-Feb. 13	<b>Topic</b>	<b>Musical Expectancy</b>	
	Objectives	<ul style="list-style-type: none"> <li>• Recall what listeners perceive and remember when they hear a melody</li> </ul>	

		<ul style="list-style-type: none"> <li>Identify processes that help us appreciate music</li> <li>Develop deeper appreciation for classical music</li> <li>Appraise the effect musical elements have on emotions</li> <li>Recall the conclusions of research studying the relationship between musical and emotion</li> </ul>	
	Readings/Works	<ul style="list-style-type: none"> <li>Read and view all materials assigned in Module 6</li> <li>r. Machlis, pp. 112-116</li> <li>Listen to Jacques Arcadelt, <i>Il bianco e dolce cigno</i> (2 min. and 10 sec.)</li> </ul>	
	Assignment	<ul style="list-style-type: none"> <li>Music and Emotion Analysis Paper Group 1</li> <li>M6 Listening Essay: Jacques Arcadelt, <i>Il bianco e dolce cigno</i> (R)</li> </ul>	<ul style="list-style-type: none"> <li>Music and Emotion Analysis Paper Group 1: 2/7</li> <li>M6 Listening Essay: 2/9</li> </ul>
<b>Module 7 Feb. 14-20</b>	<b>Topic</b>	<b>Music and Emotional Intelligence, Part 1</b>	
	Objectives	<ul style="list-style-type: none"> <li>Recognize the relationship between emotions and behavior</li> <li>Identify processes that help us appreciate music</li> <li>Develop deeper appreciation for classical music</li> <li>Recall what listeners perceive and remember when they hear a melody</li> <li>Appraise the effect musical elements have on emotions</li> <li>Critique a live performance</li> </ul>	
	Readings/Works	<ul style="list-style-type: none"> <li>Read and view all materials assigned in Module 7</li> <li>r. Machlis, pp. 181-186</li> <li>Listen to Johann Sebastian Bach, <i>The Art of Fugue, Contrapunctus 1</i></li> </ul>	
	Assignment	<ul style="list-style-type: none"> <li>Concert Review Group 3</li> <li>M7 Listening Essay: Johann Sebastian Bach, <i>The Art of the Fugue, Contrapunctus 1</i> (R)</li> <li>M7 Discussion</li> <li>M7 Quiz (10 min.)</li> </ul>	<ul style="list-style-type: none"> <li>Concert Review Group 3: 2/14</li> <li>M7 Listening Essay: 2/16</li> <li>M7 Discussion: 2/17</li> <li>M7 Quiz: 2/18</li> </ul>
<b>Module 8 Feb. 21-27</b>	<b>Topic</b>	<b>Music and Emotional Intelligence, Part 2</b>	
	Objectives	<ul style="list-style-type: none"> <li>Recognize the relationship between emotions and behavior</li> <li>Identify processes that help us appreciate music</li> </ul>	

		<ul style="list-style-type: none"> <li>• Develop deeper appreciation for classical music</li> <li>• Recall what listeners perceive and remember when they hear a melody</li> <li>• Appraise the effect musical elements have on emotions</li> <li>• Critique a live performance</li> <li>• Recall the conclusions of research studying the relationship between musical and emotion</li> </ul>	
	Readings/Works	<ul style="list-style-type: none"> <li>• Read and view all materials assigned in Module 8</li> <li>• r. Machlis, pp. 87-89</li> <li>• Listen to Hildegard of Bingen, <i>Alleluia, O virga mediatrix</i></li> </ul>	
	Assignment	<ul style="list-style-type: none"> <li>• Music and Emotion Analysis Paper</li> <li>• M8 Listening Essay: Hildegard of Bingen, <i>Alleluia, O virga mediatrix</i> (R)</li> </ul>	<ul style="list-style-type: none"> <li>• Music and Emotion Analysis Paper Group 2: 2/21</li> <li>• M8 Listening Essay: 2/23</li> </ul>
<b>Module 9</b> <b>Feb. 28-</b> <b>Mar.4</b>	<b>Topic</b>	<b>Music and Emotional Expression</b>	
	Objectives	<ul style="list-style-type: none"> <li>• Develop deeper appreciation for classical music</li> <li>• Appraise the effect musical elements have on emotions</li> <li>• Identify processes that help us appreciate music</li> </ul>	
	Readings/Works	<ul style="list-style-type: none"> <li>• Read and view all materials assigned in Module 9</li> <li>• Listen to William Grant Still, <i>Afro-American Symphony, 1st mvt.</i></li> </ul>	
	Assignment	<ul style="list-style-type: none"> <li>• M9 Listening Essay: William Grant Still, <i>Afro-American Symphony, 1<sup>st</sup> mvt.</i> (R)</li> <li>• Mid-Semester Feedback</li> <li>• M9 Quiz (10 min.)</li> </ul>	<ul style="list-style-type: none"> <li>• M9 Listening Essay: 3/2</li> <li>• Mid-Semester Feedback: 3/3</li> <li>• M9 Quiz: 3/4</li> </ul>
<b>Module 10</b> <b>Mar. 5-13</b>	<b>Topic</b>	<b>Spring Break</b>	
	Objectives	<ul style="list-style-type: none"> <li>• None</li> </ul>	
	Readings/Works	<ul style="list-style-type: none"> <li>• None</li> </ul>	
	Assignment	<ul style="list-style-type: none"> <li>• None</li> </ul>	<ul style="list-style-type: none"> <li>• No assignments</li> </ul>



Module 11 Mar. 14-20	Topic	<b>Musician Perspective on Emotion</b>	
	Objectives	<ul style="list-style-type: none"> <li>• Develop deeper appreciation for classical music</li> <li>• Appraise the effect musical elements have on emotions</li> <li>• Critique a live performance</li> </ul>	
	Readings/Works	<ul style="list-style-type: none"> <li>• Read and view all materials assigned in Module 11</li> <li>• Watch <i>Out of Africa</i> (2 hrs. and 40 min.)</li> <li>• r. Machlis, pp. 560-564</li> <li>• Listen to Abing, <i>The Moon Reflected on the Silver Springs</i> (6 min. and 6 sec.)</li> </ul>	<ul style="list-style-type: none"> <li>• Guest Lecture: Dr. José Valentino Ruiz, UF School of Music</li> </ul>
	Assignment	<ul style="list-style-type: none"> <li>• M11 Listening Essay: Abing, <i>The Moon Reflected on the Silver Springs</i> (R)</li> <li>• M11 Discussion</li> <li>• Concert Review Group 4</li> <li>• M11 Quiz (10 min.)</li> </ul>	<ul style="list-style-type: none"> <li>• M11 Listening Essay: 3/16</li> <li>• M11 Discussion: 3/17</li> <li>• Concert Review Group 4: 3/18</li> <li>• M11 Quiz: 3/18</li> </ul>
Module 12 Mar.21-27	Topic	<b>Music and Emotion in Film</b>	
	Objectives	<ul style="list-style-type: none"> <li>• Develop deeper appreciation for classical music</li> <li>• Identify processes that help us appreciate music</li> <li>• Appraise the effect musical elements have on emotions</li> </ul>	
	Readings/Works	<ul style="list-style-type: none"> <li>• Read and view all materials assigned in Module 12</li> <li>• Watch <i>North by Northwest</i> (2 hrs. and 16 min.)</li> <li>• Listen to Maurice Ravel, <i>Introduction and Allegro for Harp, Flute, Clarinet and String Quartet</i> (10 min. and 31 sec.)</li> </ul>	
	Assignment	<ul style="list-style-type: none"> <li>• Movie Review</li> <li>• M12 Listening Essay: Maurice Ravel, <i>Introduction and Allegro for Harp, Flute, Clarinet and String Quartet</i> (R)</li> </ul>	<ul style="list-style-type: none"> <li>• Musical Film Score Analysis: 3/21</li> <li>• M12 Listening Essay: 3/23</li> </ul>
Module 13 Mar. 28- Apr. 3	Topic	<b>Music and Consumerism</b>	
	Objectives	<ul style="list-style-type: none"> <li>• Recall the relationship between emotions and behavior</li> <li>• Discuss how music is utilized to influence consumerism</li> </ul>	

		<ul style="list-style-type: none"> <li>Recognize the effect of background music on behaviors (including decision-making)</li> <li>Recall the conclusions of research studying the relationship between musical and emotion</li> <li>Appraise the effect musical elements have on emotions</li> <li>Develop deeper appreciation for classical music</li> <li>Critique a live performance</li> </ul>	
	Readings/Works	<ul style="list-style-type: none"> <li>Read and view all materials assigned in Module 13</li> <li>r. Machlis, pp. 575-577</li> <li>Listen to Jennifer Higdon, <i>Blue Cathedral</i> (10 min. and 27 sec.)</li> </ul>	
	Assignment	<ul style="list-style-type: none"> <li>Concert Review Group 5</li> <li>Music and Emotion Analysis Paper Group 3</li> <li>M13 Listening Essay: Jennifer Higdon, <i>Blue Cathedral</i> (R)</li> <li>M13 Discussion</li> </ul>	<ul style="list-style-type: none"> <li>Concert Review Group 5: 3/28</li> <li>M13 Listening Essay: 3/30</li> <li>M13 Discussion: 3/31</li> <li>M13 Quiz: 4/1</li> </ul>
<b>Module 14</b> <b>Apr. 4-10</b>	<b>Topic</b>	<b>Music and Emotional Wellbeing, Part 1</b>	
	Objectives	<ul style="list-style-type: none"> <li>Relate basic elements of classical music to their influence on well-being</li> <li>Contrast own view of music with that of someone with hearing difficulties</li> <li>Demonstrate sensitivity to those with hearing impairments in written communication</li> <li>Appraise the effect musical elements have on emotions</li> <li>Identify processes that help us appreciate music</li> <li>Develop deeper appreciation for classical music</li> </ul>	
	Readings/Works	<ul style="list-style-type: none"> <li>Read and view all materials assigned in Module 14</li> <li>Listen to Philip Glass &amp; Ravi Shankar, <i>Ragas in Minor Scale</i> (7 min. and 36 sec.)</li> </ul>	
	Assignment	<ul style="list-style-type: none"> <li>Hearing Simulation Essay</li> <li>M14 Listening Essay: Philip Glass &amp; Ravi Shankar, <i>Ragas in Minor Scale</i> (R)</li> </ul>	<ul style="list-style-type: none"> <li>Hearing Simulation Essay: 4/4</li> <li>M14 Listening Essay: 4/6</li> </ul>
<b>Module 15</b> <b>Apr.11-17</b>	<b>Topic</b>	<b>Music and Emotional Wellbeing, Part 2</b>	

	Objectives	<ul style="list-style-type: none"> <li>• Develop deeper appreciation for classical music</li> <li>• Identify processes that help us appreciate music</li> <li>• Appraise the effect musical elements have on emotions</li> <li>• Assess the semester's learning journey</li> </ul>	
	Readings/Works	<ul style="list-style-type: none"> <li>• Read and view all materials assigned in Module 15</li> <li>• Listen to Marquez, <i>Danzon No. 2</i> (9 min. and 52 sec.)</li> </ul>	
	Assignment	<ul style="list-style-type: none"> <li>• Music and Emotion Analysis Paper Group 3</li> <li>• M15 Listening Essay: Marquez, <i>Danzon No. 2</i> (R)</li> <li>• Course Reflection</li> </ul>	<ul style="list-style-type: none"> <li>• Music and Emotion Analysis Paper Group 3: 4/11</li> <li>• M15 Listening Essay: 4/13</li> <li>• Course Reflection: 4/14</li> </ul>
Module 16 Apr. 18-24	Topic	<b>Finale</b>	
	Objectives	<ul style="list-style-type: none"> <li>• Assess the semester's learning journey</li> </ul>	
	Readings/Works	<ul style="list-style-type: none"> <li>• None</li> </ul>	
	Final	<ul style="list-style-type: none"> <li>• None</li> </ul>	<ul style="list-style-type: none"> <li>• No final for this course.</li> </ul>
<p><b>This schedule is subject to change at the discretion of the instructor.</b>  <b>Please refer to the Canvas course page for details and updates.</b></p>			

# Grading

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## Statement on Attendance

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 at the beginning of each class. Course objectives will be met by attending and actively participating in each class session. Students are expected to arrive to class on time, stay the entire class period and be prepared to participate in all class discussions and activities. Arriving 30 minutes late or leaving 30 minutes early will receive a 50% deduction in attendance points for that class. Every 2 late arrivals or early departures will result in an absence. Students are accountable for materials covered in lectures and discussions. If a student misses a class, it is their responsibility to contact other students to find out what was missed.
  - 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.
- COVID-19: If you are experiencing COVID-19 symptoms, please use the UF Health screening system and follow the instructions on whether you are able to attend class.
  - 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.

## Student Expectations

This course is a sequential course (meaning we have a set meeting time each week). There are also set deadlines each week. All courses require personal time management and attention to deadlines.

- This course is 3 credits and is 15 weeks long. As a student, you should expect 2-3 hours of work outside of classroom time per 1 credit in a course. Since this is a three course, you should anticipate spending 6-9 hours a week on assignments outside of class. This time will be split between reading and watching course material, working on group activities, attending a concert, and writing your course papers. The amount of time per week will vary. Some weeks you will have much less than 6 hours of work and other weeks you might have more depending on what is assigned, what is due and how you manage your time.
- Courtesy Policy: Students are expected to behave in a manner that is respectful to the instructor and fellow students. Opinions held by other students should be respected in discussion and conversations that do not contribute to the discussion should be minimal. Inappropriate behavior will result in a request to leave class.

## Course Communication

It is the student's responsibility to communicate with the instructor promptly concerning any circumstances that might affect participation in the course. Please do not let any questions or concerns go unattended. It is the instructor's intention to respond to all e-mail communication within

24 hours during weekdays and 48 hours on the weekend. It is important to email the instructor through the Canvas feature as the instructor prioritizes these emails.

- Netiquette/Communication Courtesy: Written communication and electronic interaction are central to learning. All members of the class are expected to follow rules of common courtesy in all email messages, threaded discussions, and other communication structures. Students are expected to understand the common principles of netiquette. Additionally, please check spelling, grammar, and formatting as is consistent with college-level correspondence.
- Canvas Notifications: It is strongly recommended that students set their Canvas notifications to alert them by email to the following course communications from the Instructor:
  - Announcements
  - Submission Comments
  - Conversations (Canvas emails)
  - Grades
  - Due Dates

Students can do this by clicking on their Avatar on the left navigation bar > Click Notifications > and make sure that the checkmark icon is toggled green under the appropriate functions. Students will be responsible for timely responses (within 24 hours) to these Instructor communications even if they don't set their notifications.

- General Course Questions: Before asking general questions of the instructor, be sure to check the syllabus, the course Canvas website, Announcements, and the Student-to-Student Discussion, as your instructor will direct you to these sources. If your question is specific to your own work, progress, circumstances, grade, or is personal in nature, please email the instructor privately using the mail function in Canvas.
- Office Hours: Students are highly encouraged to attend office hours with the instructor at least once during the semester. Office hours are held weekly. Office hours can be useful to: Get to know your faculty member and ensure they are getting to know you as a student, talking through issues that are confusing or unclear from class, getting assistance with writing assignments in advance of the assignment deadline, following-up after an assignment has been graded to ask questions and learn how to improve for future assignments, to ask questions about course content that there wasn't time for in class, and talking to your faculty member about future goals that might relate to course content or their area of expertise. If you have class during the instructor's office hours, please email through Canvas and request an alternate meeting time.

## Assignments

All assignments should be submitted through Canvas and are due by 11:59pm on their due date.

Assignment Schedule:

- Mondays: Concert Review, Movie Review, Hearing Simulation Essay, Music and Emotion Analysis Paper
- Wednesdays: Weekly Listening Essays
  - The length of the musical excerpts will vary each week, but to successfully complete the essay, you need to listen to each piece at least 3 times.
- Thursdays: Discussion Boards
- Fridays: Accountability Quizzes
- Late assignments: A deduction of 5% of the total assignments will be deducted per 24-hour late period. After 7 days, late assignments will not be accepted without a University-approved reason. No late work will be accepted for unexcused absences.
- Formatting style for Documents: All work submitted must use APA formatting. Please do not turn in documents unless they include document formatting (name, title, and page numbers). You also need to include in-text citations, and reference lists when appropriate for the assignment. Be sure to properly cite all sources that you quote or paraphrase. See the APA Style Guide: [https://owl.purdue.edu/owl/research\\_and\\_citation/apa\\_style/apa\\_formatting\\_and\\_style\\_guide/general\\_format.html](https://owl.purdue.edu/owl/research_and_citation/apa_style/apa_formatting_and_style_guide/general_format.html) or the recommended course text *Publication manual of the American Psychological Association (6th ed.)*.
  - Students should be mindful that formatting from other sources, especially automatic formatting software such as Google Scholar, may not be reliable and points will be deducted for improper formatting.

## WR Statements and Grading Rubric

### Writing Assessment Rubric

	SATISFACTORY (Y)	UNSATISFACTORY (N)
CONTENT	Papers exhibit at least some evidence of ideas that respond to the topic with complexity, critically evaluating and synthesizing sources, and provide at least an adequate discussion with basic understanding of sources.	Papers either include a central idea(s) that is unclear or off-topic or provide only minimal or inadequate discussion of ideas. Papers may also lack sufficient or appropriate sources.
ORGANIZATION AND COHERENCE	Documents and paragraphs exhibit at least some identifiable structure for topics, including a clear thesis statement but may require readers to work to follow progression of ideas.	Documents and paragraphs lack clearly identifiable organization, may lack any coherent sense of logic in associating and organizing ideas, and may also lack transitions and coherence to guide the reader.

ARGUMENT AND SUPPORT	Documents use persuasive and confident presentation of ideas, strongly supported with evidence. At the weak end of the Satisfactory range, documents may provide only generalized discussion of ideas or may provide adequate discussion but rely on weak support for arguments.	Documents make only weak generalizations, providing little or no support, as in summaries or narratives that fail to provide critical analysis.
STYLE	Documents use a writing style with word choice appropriate to the context, genre, and discipline. Sentences should display complexity and logical sentence structure. At a minimum, documents will display a less precise use of vocabulary and an uneven use of sentence structure or a writing style that occasionally veers away from word choice or tone appropriate to the context, genre, and discipline.	Documents rely on word usage that is inappropriate for the context, genre, or discipline. Sentences may be overly long or short with awkward construction. Documents may also use words incorrectly.
MECHANICS	Papers will feature correct or error-free presentation of ideas. At the weak end of the Satisfactory range, papers may contain some spelling, punctuation, or grammatical errors that remain unobtrusive so they do not muddy the paper's argument or points.	Papers contain so many mechanical or grammatical errors that they impede the reader's understanding or severely undermine the writer's credibility.

- The Writing Requirement (WR) ensures students both maintain their fluency in writing and use writing as a tool to facilitate learning.
- Specific assignments that meet the 2000 level WR requirement are:
  - Musical Film Score Analysis Paper (500 words)
  - Music and Emotion Analysis Paper (1500 words)
- The instructor will evaluate and provide feedback, on all of the student's written assignments with respect to grammar, punctuation, clarity, coherence, and organization.
- WR Course grades have two components. To receive writing requirement credit, a student must receive a grade of C or higher and a satisfactory completion of the writing component of the course."

## Grading Scale

Letter Grade	% Equivalency	GPA Equivalency
A	94-100	4.00
A-	90-93	3.67

B+	87-89	3.33
B	84-86	3.00
B-	80-83	2.67
C+	77-79	2.33
C	74-76	2.00
C-	70-73	1.67
D+	67-70	1.33
D	64-66	1.0
D-	61-63	.67
E	60 or below	0.00

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

## Grading Feedback from Instructor

It is the instructor's intention to grade all assignments within 1 week of their submission. Assignments will have a rubric that the instructor will use to evaluate students' grades. Rubrics for assignments can be found directly under the assignment instructions. The instructor will potentially leave grading feedback in three places:

1. Assignment Rubrics
2. Submission Comments
3. In-text annotated feedback in the text of the document submitted

Students are responsible for checking all these places to benefit from instructor feedback. Your grades may be dependent on reading this feedback and making appropriate adjustments to future assignments.

Additionally, the instructor will actively engage with students in class and online through weekly discussions, lectures, and in class demonstrations.



## Quest Learning Experiences

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### Experiential Learning Assignments

**Concert Review** (15% of total grade): Students are required to attend one concert and submit a critical analysis of the performance that is a minimum of 250 words. Students will be given a list of approved local performances taking place during the semester. These concerts can be vocal (choral or solo) or instrumental (solo, orchestral or chamber), but they must be in the classical music genre. Reviews should include the date and place of concert, reaction to the concert, information about the performers, performance space, composition, and composers. Also, include a scanned copy of the program with your review essay submission (see Canvas for full details and grading rubric).

**Hearing Simulation Essay** (15% of total grade): Students will wear a pair of clean earplugs for a total of 12 hours, but not consecutively. Wear them eating, showering, walking, communicating with friends and family, listening to music, etc. It is strongly advised to let your friends and family know when you are doing this experience. Do not wear them while biking, driving, or in a class. Write 200 words about your emotional experience, unexpected challenges, reactions from others, and random acts of kindness you observe (see Canvas for full details and grading rubric).

### Self-Reflection Assignments

**Listening Essays** (20% of total grade): Students will be assigned one classical piece to listen to each week that require reflection on personal experiences related to emotion. Each essay should be 100-200 words. Essays should include details of the listening experience through use of music vocabulary, period specific characteristics, personal associations, emotional response, and address the question “What was my emotional experience listening to this piece?” Because these essays count toward the total word requirement for the Writing Requirement portion of this course, it is important that essays include original ideas with thoughtful analysis (see Canvas for full details and grading rubric).

### Additional Assignments

**Accountability Quizzes** (10% of total grade): Students will show knowledge of the readings and materials assigned for the week through content accountabilities. There will be a syllabus quiz and seven total accountability quizzes throughout the semester. For each accountability quiz, students will answer 5 multiple choice questions which evaluate student’s comprehension of assigned reading materials. Accountability quizzes occur every other week so they will cover material from two modules (see Canvas for full details and grading rubric).

**Musical Film Score Analysis:** (15% of total grade): Students will compare the effectiveness of two musical film scores to induce emotional response. The analysis should be a minimum of 500 words. In this analysis, students will compare the film scores from *North by Northwest* and *Out of Africa*. Students will provide a detailed analysis of both film scores with constructive comments regarding strengths and weaknesses of each film’s ability to convey an emotional response through the musical score. (See Canvas for full details and grading rubric).

**Music and Emotion Analysis Paper** (20% of total grade): Students will write a 1,000-word research paper examining the relationships between music and emotion. Students will deeply and critically examine a classical musical composition to understand its importance within the discussion of emotion. Students will evaluate meaning of the composition, the influence of the composer, corresponding emotional theories, and historical context. Students will substantiate their claims with valid and relevant resources. They will also discuss implications of the musical composition for humanity. Students may select their own classical musical composition or choose from an instructor approved list in Canvas (see Canvas for full details and grading rubric).

## V. General Education and Quest Objectives & SLOs

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

#### 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.	Quest 1 courses address the history, key themes, principles, terminologies, theories, or methodologies of various arts and humanities disciplines that enable us to ask essential questions about the human condition.	<ul style="list-style-type: none"> <li>• Explore the theories and relationships that exist between music and emotion.</li> </ul>	<ul style="list-style-type: none"> <li>• Discussing how theoretical and historical elements of music are utilized to elicit emotional responses.</li> <li>• Assessing how music impacts emotion through historical, social and cultural perspectives.</li> <li>• Examining theories of emotion</li> </ul>

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...)
Students will learn to identify and to analyze the key elements, biases and influences that shape thought.	Students learn to identify and analyze the distinctive elements of different arts and humanities disciplines, along with their biases and influences on essential questions about the human condition.	<ul style="list-style-type: none"> <li>Identify what role music plays in understanding emotion.</li> </ul>	<ul style="list-style-type: none"> <li>Evaluating how individual understanding of music impacts emotion.</li> </ul>
These courses emphasize clear and effective analysis and approach issues and problems from multiple perspectives.	These courses emphasize clear and effective analysis and evaluation of essential questions about the human condition from multiple perspectives.	<ul style="list-style-type: none"> <li>Explore how music contributes to the human experience.</li> </ul>	<ul style="list-style-type: none"> <li>Critiquing how music communicates emotion.</li> <li>Discussing the relationship between music and emotion and the collective experience of emotion.</li> </ul>
	Students reflect on the ways in which the arts and the humanities impact individuals, societies, and their own intellectual, personal, and professional development.	<ul style="list-style-type: none"> <li>Examine whether live musical performance enhances the emotional experience</li> </ul>	<ul style="list-style-type: none"> <li>Assessing how music impacts emotion through historical, social and cultural perspectives.</li> <li>Developing a deeper appreciation for classical music.</li> </ul>

Student Learning Outcomes (SLOs)—Gen Ed Primary Area and Quest

Humanities + Quest 1 + Course SLOs

	Humanities SLOs → Students will be able to...	Quest 1 SLOs → Students will be able to...	This Course's SLOs → Students will be able to...	Assessment Student competencies will be assessed through...
Content	Identify, describe, and explain the history, underlying theory and methodologies used.	Identify, describe, and explain 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.	<ul style="list-style-type: none"> <li>• Demonstrate an understanding of how theoretical and historical elements of music are utilized to elicit emotional responses.</li> <li>• Assess how music impacts emotion through historical, social, and cultural perspectives.</li> </ul>	<ul style="list-style-type: none"> <li>• Music and Emotion Analysis Paper</li> <li>• Musical Film Score Analysis</li> <li>• Concert Review</li> <li>• Listening Essays</li> <li>• Discussion Boards</li> <li>• Accountability Quizzes</li> </ul>

	Humanities SLOs → Students will be able to...	Quest 1 SLOs → Students will be able to...	This Course's SLOs → Students will be able to...	Assessment Student competencies will be assessed through...
Critical Thinking	<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.	<ul style="list-style-type: none"> <li>• Critique how music communicates emotion.</li> <li>• Appraise the effect musical elements have on emotions.</li> </ul>	<ul style="list-style-type: none"> <li>• Listening Essays</li> <li>• Musical Film Score Analysis</li> <li>• Concert Review</li> <li>• Music and Emotion Analysis Paper</li> </ul>
Communication	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.	<ul style="list-style-type: none"> <li>• Discuss the relationship between music and emotion and the collective experience of emotion.</li> <li>• Relate basic elements of classical music to their influence on emotion.</li> </ul>	<ul style="list-style-type: none"> <li>• Music and Emotion Analysis Paper</li> <li>• Accountability Quizzes</li> <li>• Listening Essays</li> <li>• Musical Film Score Analysis</li> <li>• Discussion Boards</li> </ul>
Connection	N/A	<b>Connect course content</b> with critical reflection on their intellectual, personal, and professional development at UF and beyond.	<ul style="list-style-type: none"> <li>• Develop deeper appreciation for classical music.</li> <li>• Evaluate how individual understanding of music impacts emotion.</li> </ul>	<ul style="list-style-type: none"> <li>• Listening Essays</li> <li>• Discussion Boards</li> <li>• Concert Review</li> <li>• Musical Film Score Analysis</li> <li>• Music and Emotion Analysis Paper</li> </ul>

## VI. Required Policies

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### 1. 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.

### 2. 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/>.

### 3. 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.

### 4. Counseling and Wellness Center

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

### 5. 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.

## 6. Policy on Recordings

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.