

# IDS 2935 Music, Robots, Lawyers, and You

## Quest 1

### I. Course Information

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Quest 1 Theme: Justice and Power

[Spring 2023]

Meeting Day/Time: T 11:45-1:40; R 12:50-1:40

Location: LIT 121; CSEE 119

Primary General Education Verbatim Statement:

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.

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

- Dr Imani Mosley – [imosley@arts.ufl.edu](mailto:imosley@arts.ufl.edu); Dr Tina Tallon, co-instructor — [tallonc@ufl.edu](mailto:tallonc@ufl.edu)
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- Office hours: TBA (and by appointment)
- Phone: (352) 392-0223

### Course Description

Who makes tomorrow's music? Who controls tomorrow's music? Who owns tomorrow's music? The twentieth century saw the creation of physical music media (such as phonographs, long playing records, cassette tapes) that changed the way we listen to, participate in, understand, and engage with musicmaking. Questions around reproduction, how they affect concepts of the voice and body, the hauntological, issues

around labor, and the audiovisual litany grew as media changed and adopted. The move to digital media (mp3 files, streaming music, digital music platforms such as Bandcamp, SoundCloud, and YouTube) only enhanced these questions and concerns. This course will examine the current state of musicmaking in regard to the digital, computational, legal, and ethical. This course will take an interdisciplinary approach to questions around music making and its myriad meanings in a digital age. Through readings and discussion, we will examine who gets left out of conversations around creation, who may be harmed, and how this new mediated way of listening may disturb how we understand music forever.

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

Materials and Supplies Fees: n/a

All course materials will be provided by the course and available through Canvas. Readings will be pulled from the following resources:

Nicholas Cook, Monique M. Ingalls, David Trippet, eds. *The Cambridge Companion to Music in Digital Culture*

Kembrew McLeod and Rudolf Kuenzli, eds. *Cutting Across Media: Appropriation Art, Interventionist Collage, and Copyright Law*

Jeremy Wade Morris, *Selling Digital Music, Formatting Culture*

James Boyle and Jennifer Jenkins, *Theft! A History of Music*

## **II. Graded Work**

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### **Description of Graded Work**

#### Weekly Graded Assignments

Week 1: Blog Post/Coding Assignment

Week 2: Pick a form of physical or digital media and discuss how its creation/advancement has changed the way we interact with the art form it represents (writing assignment)

Week 3: Blog Post/Coding Assignment

Week 4: Blog Post/Coding Assignment

Week 5: Blog Post/Coding Assignment

Week 6: Examine cases of “musical plagiarism” and their legal verdicts and make a case for and against the judgement (writing assignment)

Week 7: Blog Post/Coding Assignment

Week 8: Blog Post/Coding Assignment

Week 9: Pick an artist you know but don't listen to on your streaming media service of choice and allow it to make a radio station based off that artist. In a short assignment, observe what choices were made, and how/why you think the artists/songs are connected (presentation)

Week 10: Pick five commercials that use either popular or art music and analyze the way that music is used as an advertising tool (writing assignment)

Week 11: Blog Post/Coding Assignment

Week 12: Blog Post/Coding Assignment

Week 13: Envision how we will listen/have access to music in the future, fifty years from now. What will the medium be? How will technology advance? (writing assignment)

Week 14: Blog Post/Coding Assignment

Week 15: Blog Post/Coding Assignment

The blog posts will be responses to the assigned readings as well as the overarching themes and discussions in each class. There will be writing assignments as listed on certain weeks; for those weeks the blog post will have a specific prompt. For information on the structure of the blog posts, please see **3. Grading Assessment**. For the additional writing assignments, you will use **Chicago Manual of Style** as your writing style guide (see **Analytic Essay** for more information on style guides).

#### Short Writing Assignment

For this writing assignment (500 words), you will respond to the following prompt: "Is it possible for computers and algorithms to make music?" Give examples/reasoning that support your argument. You will receive writing feedback on this assignment in the form of track changes in Microsoft Word within two weeks post-due date. You will use **Chicago Manual of Style** as your style writing guide and your writing will be evaluated based on the writing rubric provided. This assignment will go towards your Writing Requirement word count of 4000 words.

#### Analytic Essay

For the analytic essay (2500 words), write about what it means to "own" music. In an age where people are using the same musical tools to make music, can there ever be anything original/owned by its creator? Also, in an age of digital music making and digital media, who owns that music and what is it that they own? The file? The notes? What is the work and to whom does it belong? Based on readings and discussions in class as well as outside research, make an argument for music ownership. In this argument, be able to explain 1) what music ownership is, 2) if music ownership is possible, what would be necessary for it to exist, 3) what are the legal, ethical, moral, and creative issues involved in music ownership. This essay will serve as the analytical essay for this course. Your writing will be evaluated based on the writing rubric provided. This essay will go towards your Writing Requirement word count of 4000 words.

For the final essay, please use the **Chicago Manual of Style** as your writing style guide. This applies to footnotes, bibliographies, and other forms of citation as well as the main body of the text. If you have not used Chicago before (and perhaps are used to MLA or APA), please consult the

following resources: If you have not used Chicago before (and perhaps are used to MLA or APA), please consult the following resources: The Chicago Manual of Style online (accessible through UF Libraries): <https://www-chicagomanualofstyle-org.lp.hscl.ufl.edu/home.html>  
 Purdue OWL (Online Writing Lab) – Chicago Manual of Style  
[https://owl.purdue.edu/owl/research\\_and\\_citation/chicago\\_manual\\_17th\\_edition/chicago\\_style\\_introduction.html](https://owl.purdue.edu/owl/research_and_citation/chicago_manual_17th_edition/chicago_style_introduction.html)  
 UF University Writing Program — Writing Resources <https://writing.ufl.edu/writing-studio/writing-resources/>

Grade Percentages

Blog Posts (10)	10%
Writing Assignments (5)	10%
Short Essay	15%
Experiential Learning Component	35%
ELC – Group	(15%)
ELC – Individual	(20%)
Final Essay	30%

Writing Assessment Rubric

	SATISFACTORY (Y)	UNSATISFACTORY (N)
<b>CONTENT</b>	Papers show engagement with the topic, both in a critical and creative fashion. The writing will show that they have understood, evaluated, and synthesized the research in order to coherently discuss the questions/statements made in the prompt. Paper will show the topic has been researched through (appropriate) sources and citations	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.
<b>ORGANIZATION AND COHERENCE</b>	Papers show an understanding of the questions conveyed by the prompt and answer them all fully; either a thesis statement or an explanation of the goal of the paper must be stated	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.

<b>ARGUMENT AND SUPPORT</b>	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.
<b>STYLE</b>	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.
<b>MECHANICS</b>	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.

## Weekly Course Schedule

Week/ Date	Activity	Topic/Assignment (Question/Subject)	Assigned Work Due
<b>Week 1 Jan 10, 12</b>	<b>Topic</b>	<b>Music, Reproduction, and the Twentieth Century</b>	
	Summary	A discussion around how twentieth-century technologies changed the way music was created and understood, as well as how technologies of music and sound altered the way people understood the body, the voice, and the human	
	Readings/Works	"Hello!" Jonathan Sterne, <i>The Audible Past</i> , 1-30; "Introduction," Brian Kane, <i>Sound Unseen: Acousmatic Sound in Theory and Practice</i> , 1-14.	
<b>Week 2</b>	<b>Topic</b>	<b>Music in the Digital Age</b>	

<b>Week/ Date</b>	<b>Activity</b>	<b>Topic/Assignment (Question/Subject)</b>	<b>Assigned Work Due</b>
Jan 17, 19	Summary	As we move from physical to digital media, the way music is understood and interacted with fundamentally changes as will be explored in these readings	
	Readings/Works	Paul Sanden, "Rethinking Liveness in the Digital Age," in <i>The Cambridge Companion to Music in Digital Culture</i> , 178-92; Walter Benjamin, "The Work of Art in the Age of Mechanical Reproduction," 1-26.	
	Assignment	Pick a form of physical or digital media and discuss how its creation/advancement has changed the way we interact with the art form it represents	1/5
<b>Week 3</b>	<b>Topic</b>	<b>Music in the Posthuman Age</b>	
Jan 24, 26	Summary	What does it mean to be posthuman or to live in the posthuman age? How does music and musicmaking fit in to the moral, ethical, legal, and artistic quandaries of this time?	
	Readings/Works	David Trippett, "Digital Voices: Posthumanism and the Generation of Empathy," in <i>The Cambridge Companion to Music in Digital Culture</i> , 227-48.	
<b>Week 4</b>	<b>Topic</b>	<b>Music in the Posthuman Age, cont.</b>	
Jan 31, Feb 2	Readings/Works	David Cecchetto, "Introduction: Posthumanism(s)," in <i>Humanesis: Sound and Technological Posthumanism</i> , 1-20.	
<b>Week 5</b>	<b>Topic</b>	<b>The Digital Voice and Body</b>	
Feb 7, 9	Summary	Locating the body in the age of the reproducible, discussing how digital music cultures can separate, complicate, and confuse ideas of body, voice, race, and gender	
	Readings/Works	"Skewed Remote Music Performance: Sounding Deconstruction," in David Cocchetto, <i>Humanesis: Sound and Technological Posthumanism</i> , 145-55; Philip Auslander, "Introduction," <i>Liveness: Performance in a Mediatized Culture</i> , 1-9; UAL Creative Computing Institute report, "Designing a Feminist Alexa," 1-25.	
		<b>Writing Assignment due</b>	

Week/ Date	Activity	Topic/Assignment (Question/Subject)	Assigned Work Due
<b>Week 6</b>	<b>Topic</b>	<b>Steal This Music!</b>	
Feb 14, 16	Summary	Examining how intellectual property law and copyright law contribute to music's objectification under capitalism	
	Readings/Works	Aoki/Boyle/Jenkins, <i>Theft! A History of Music</i> (graphic novel, 250pp); Rosemary Coombe, "Making Music in the Soundscapes of Law," in Joanna Deemers, <i>Steal This Music: How Intellectual Property Law Affects Musical Creativity</i> , vii-xii.	
	Assignment	Examine cases of "musical plagiarism" and their legal verdicts and make a case for and against the judgement.	2/5
<b>Week 7</b>	<b>Topic</b>	<b>Steal This Music!, cont.</b>	
Feb 21, 23	Readings/Works	Ingrid Monson, "On Serving as an Expert Witness in the 'Blurred Lines' Case," in <i>The Cambridge Companion to Music in Digital Culture</i> , 58-62; Joshua Clover, "Ambiguity and Theft," in <i>Cutting Across Media: Appropriation Art, Interventionist Collage, and Copyright Law</i> , 84-93.	
<b>Week 8</b>	<b>Topic</b>	<b>Steal This Music! — Mock Trial</b>	
Feb 28	Summary	This class will be the mock trial ELC	
<b>Week 9</b>	<b>Topic</b>	<b>Hearing the Algorithm</b>	
Mar 7, 9	Summary	Investigating the role algorithms (and algorithmic bias) plays in music curation as well as how we listen to music	
	Readings/Work	Alex McLean, "Algorave: Dancing to Algorithms," in <i>The Cambridge Companion to Music in Digital Culture</i> , 155-57; Imani Mosley, "Machines Care If You Listen" (online)	

<b>Week/ Date</b>	<b>Activity</b>	<b>Topic/Assignment (Question/Subject)</b>	<b>Assigned Work Due</b>
		K.E. Goldschmitt and Nick Seaver, "Shaping the Stream: Techniques and Troubles of Algorithmic Recommendation," in <i>The Cambridge Companion to Music in Digital Culture</i> , 63-81.	
	Assignment	Pick an artist you know but don't listen to on your streaming media service of choice and allow it to make a radio station based off of that artist. In a short assignment, observe what choices were made, and how/why you think the artists/songs are connected.	3/5
<b>Week 10</b>	<b>Topic</b>	<b>Music as Commodity</b>	
Mar 21, 23	Summary	Examining the way late capitalism and neoliberalism have commodified music, music-making, and listening	
	Readings/Works	Jeremy Wade Morris, "Introduction: The Digital Music Commodity," <i>Selling Digital Music, Formatting Culture</i> ; Mack Hagood, "Bose QuietComfort and the Mobile Production of Personal Space," <i>Hush: Media and Sonic Self-Control</i> , 177-97.	
	Assignment	Pick five commercials that use either popular or art music and analyze the way that music is used as an advertising tool	4/5
<b>Week 11</b>	<b>Topic</b>	<b>Music as Commodity, cont.</b>	
Mar 28, 30	Readings/Works	Martin Scherzinger, "The Political Economy of Streaming," in <i>The Cambridge Companion to Music in Digital Culture</i> , 274-97.	
<b>Week 12</b>	<b>Topic</b>	<b>Digital Sound (Studies)</b>	
Apr 4, 6	Summary	Learning how to talk about sound as a critical field of inquiry	
	Readings/Works	Regina N. Bradley, "Becoming OutKasted: Archiving Contemporary Black Southernness in a Digital Age," in <i>Digital Sound Studies</i> , 120-29; Imani Mosley, "Review of audibleRVA," <i>Reviews in Digital Humanities</i> (online); Sophie Haigney and Denise Lu, "The Hidden Melodies of Subways Around the World," <i>The New York Times</i> (online)	



Week/ Date	Activity	Topic/Assignment (Question/Subject)	Assigned Work Due
<b>Week 13</b>	<b>Topic</b>	<b>Music of the Future</b>	
Apr 11, 13	Summary	What is the future of music and listening in the twenty-first century? How can we evade its pitfalls and dangers?	
	Readings/Works	Robin A. Smith, "Machine Learning Meets the Maestros," <i>Duke Today</i> (online) 1-5; Ahmed Elgammal, "How a team of musicologists and computer scientists completed Beethoven's unfinished 10 <sup>th</sup> Symphony," <i>The Conversation</i> (online) 1-5, Imani Mosley, "Breaking the Doodle: Bach, AI, and Our Quest for the Human," <i>Humanist in the Machine</i> (online) 1-9.	
	Assignment	Envision how we will listen/have access to music in the future, fifty years from now. What will the medium be? How will technology advance?	5/5
<b>Week 14</b>	<b>Topic</b>	<b>Music of the Future</b>	
Apr 18, 20	Readings/Works	Gilbert Cruz, "Love Music to Surprise You? Jon Caramanica Recommends TikTok Dives," <i>The New York Times</i> ; Jim Sullivan, "Can Ambient Music Make You More Productive? This Company Thinks So," <i>Experience Magazine</i> (online); Linda Geddes, "Mathematicians Discover Music Really Can Be Infectious — Like A Virus," <i>The Guardian</i> (online)	
<b>Week 15</b>	<b>Topic</b>	<b>Final Discussions</b>	
Apr 25	Readings/Works	Jer Thorp, "Here in Dataland," and "Epilogue," <i>Living in Data</i> 257-78.	
	Final	Final essay due	

## 1. 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 grade book. 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:

	High Quality	Average	Needs Improvement
Informed: Shows evidence of having done the assigned work.	Has completed the assigned work and has shown understanding of the assignment and integrated it with large-scale concepts	Has completed the assigned work but not shown thoughtful integration of concepts	Has not completed the assigned work
Thoughtful: Shows evidence of having understood and considered issues raised.	Is able to communicate and discuss ideas expressed in the readings clearly and thoughtfully alongside their own thoughts about those ideas	Has comments about the reading but does not integrate the concept with their own thoughts	Does not show any interaction with the concepts raised/discussed

Considerate: Takes the perspective others into account.	Engages with contrary opinions and viewpoints, uses them as an entryway into complex conversations	Hears other perspectives but does not engage with them	Does not respect the viewpoints of others, actively promotes a sole particular stance
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## 2. Grading Scale

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

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

## 3. Grading Assessment

For each week, there will be a question based on that week’s readings that the blog post will need to answer. This can be a few sentences long. Each blog post will be graded based on its ability to answer that week’s question. The blog posts will be written in a discussion space on Canvas and each post will receive written feedback within the week after it has been turned in in the form of comments on the post. Additional writing assignments will be uploaded as .docx files that will receive feedback in the form of comments and track changes on said document. They will also be returned within the week after they have been turned in. These posts and writing assignments **will not** count towards the writing requirement word count.



### III. Quest Learning Experiences

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#### 1. Details of Experiential Learning Component

For the experiential learning component, we will be participating in a mock trial where, in groups, people will present cases for and against musical works whether it be under the guise of plagiarism, copyright infringement, or some other form of “theft.” Each group will be assigned two songs/works and divided into the prosecution and defense while the class will serve as jury. This will also include a written version of your statement. You will use the information provided in the classes on music, copyright, and artificial intelligence in order to make your individual cases. In addition to the group mock trial, each student will write their own “brief” that outline the argument for the assigned song and how, based on information from the readings as well as preparation for the trial, you would argue in this case. There will be a group project grade that will be given based on the trial performance (was an argument presented? Was it argued? Did it draw upon existing methodology to make the case?) and group written statement as well as an individual grade for the individual written briefs. The groups will form defense and or prosecution teams and it will be their job to argue either for the plaintiff (song x) or the defendant (song Y) in front of the jury (the other students). Based on the facts presented by both teams, the jury will give a verdict (“monetary sum,” songwriter credits, if guilty). The grade will not be determined by the jury decision but by your ability to present the case with information and examples. Each person on the team will be assigned an individual role (delivering opening statements, delivering closing statements, cross-examining expert witnesses) and will be responsible for the preparation of said role.

The mock trial as well as the individual briefs will be worth 35% of your grade with the group section worth 15% and the individual brief worth 20%. While the group will decide on a route to argue their case given the information provided about each song and taken from examples discussed in class, the individual brief can vary from the decision of the group. The individual brief is an opportunity for you to make your own argument on whether or not a song infringed copyright on another song. Use the information from class and from other examples as well as technical (i.e., musical) language and discussion to put forth your argument in your document. The brief should be **500 words**, contain a bibliography, and use Chicago Manual of Style as the style guide.

Experiential Learning Component Rubric

	SATISFACTORY	UNSATISFACTORY
Subject Knowledge	The group shows that they have a command of the concepts and language around introductory forensic musicology (how to talk about music in a court of law), copyright, and the works in question	The group does not model their presentation on the case studies discussed in class, cannot talk about the works in question in order to convey their argument
Organization	The group has a clear defense based off a position decided by	The group asks meandering questions, does not show the existence of a thought-through

	the group in regard to the two songs in question	defense based on examples and information
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## **2. Details of Self-Reflection Component**

For self-reflection, each week you will add an entry to a blog space where you will reflect on the week's readings, media, and if relevant, previous class discussion. While the blog is informal in content, it is more formal in writing style. Think of it as a kind of public writing and write accordingly.

## IV. General Education and Quest Objectives & SLOs

### 1. This Course's Objectives—Gen Ed Primary Area and Quest

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.	... explore how music creation and music culture in the present day can reveal issues around what it means to listen, whether or not access to music is a right or a privilege, and how technology can be used to dehumanize and terrorize	... examining examples of current day music practices including streaming music, algorithms, artificial intelligence, digital music cultures, passive listening, and curation.
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.	...identify, describe, and explain the issues surrounding the creation of art in the twenty-first century including but not limited to the philosophical, ethical, legal, musicological and artistic	...discussing these issues with each other in class, writing about them in their blog posts (identifying them as they occur in readings and in class discussions), and writing about them in depth in their various essays
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.	...analyze and evaluate artworks as well as writings about those artworks not only as cultural objects but <i>objets d'art</i> , understanding how they are shaped by their creators as well as the cultural and digital world around them	...discussing the artworks in class as well as through thorough and close reading of source material, placing artworks at the center of their experiential learning as well as their writing, and honing

<b>Humanities Objectives →</b>	<b>Quest 1 Objectives →</b>	<b>This Course's Objectives →</b> (This course will...)	<b>Objectives will be Accomplished By:</b> (This course will accomplish the objective in the box at left by...)
			in on specific examples as case studies
	Students reflect on the ways in which the arts and the humanities impact individuals, societies, and their own intellectual, personal, and professional development.	...examine the role that music and various musical cultures play in our lives and in the creation of global culture writ large.	...engaging in rigorous class discussion as well as examining music and culture through case studies, writing about the intersection of music and cultural life in their midterm and final essays, and reflecting on these topics in their blog posts

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

	<b>Humanities SLOs →</b> Students will be able to...	<b>Quest 1 SLOs →</b> Students will be able to...	<b>This Course's SLOs →</b> Students will be able to...	<b>Assessment</b> Student competencies will be assessed through...
<b>Content</b>	<b>Identify, describe, and explain</b> the history, underlying theory and methodologies used.	<b>Identify, describe, and explain</b> the history, theories, and methodologies used to examine essential questions about the human condition within and across the arts and humanities disciplines incorporated into the course.	<b>Identify, describe, and explain</b> the issues surrounding the creation of art in the twenty-first century including but not limited to the philosophical, ethical, legal, musicological and artistic	Class participation, midterm essay, blog entries, and assignments



	<b>Humanities SLOs →</b> Students will be able to...	<b>Quest 1 SLOs →</b> Students will be able to...	<b>This Course's SLOs →</b> Students will be able to...	<b>Assessment</b> Student competencies will be assessed through...
<b>Critical Thinking</b>	<b>Identify and analyze</b> key elements, biases and influences that shape thought within the subject area. Approach issues and problems within the discipline from multiple perspectives.	<b>Analyze and evaluate</b> essential questions about the human condition using established practices appropriate for the arts and humanities disciplines incorporated into the course.	<b>Analyze and Evaluate</b> artworks as well as writings about those artworks not only as cultural objects but objets d'art, understanding how they are shaped by their creators as well as the cultural and digital world around them	Class participation, Midterm Essay, experiential activity, and Final Essay
<b>Communication</b>	Communicate knowledge, thoughts and reasoning clearly and effectively.	<b>Develop and present</b> clear and effective responses to essential questions in oral and written forms as appropriate to the relevant humanities disciplines incorporated into the course.	<b>Develop and present</b> responses through consistent writing about music as well as through class discussion	Blog posts and class discussion
<b>Connection</b>	N/A	<b>Connect course content</b> with critical reflection on their intellectual, personal, and professional development at UF and beyond.	<b>Connect course content</b> through learning critical thinking skills and being able to investigate and analyze complex arguments	Class discussion

## V. 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.