

Cover Sheet: Request 13667

IDS2935 MUSIC & SPIRITUALITY

Info

Process	Course New/Close/Modify Ugrad Gen Ed
Status	Pending at PV - General Education Committee (GEC)
Submitter	Charles Pickeral cpickeral@ufl.edu
Created	2/24/2019 10:30:15 PM
Updated	4/17/2019 4:48:58 PM
Description of request	I am requesting the General Education Humanities (H) and International (N) designations for this Quest 1/Trial 2 course.

Actions

Step	Status	Group	User	Comment	Updated
Department	Approved	CFA - Music 011303000	Kevin Orr		2/25/2019
IDS 2935 Syllabus - F19.pdf					2/24/2019
College	Approved	CFA - College of Fine Arts	Jennifer Setlow		2/25/2019
No document changes					
General Education Committee	Commented	PV - General Education Committee (GEC)	Casey Griffith	Added to May agenda.	4/17/2019
No document changes					
General Education Committee	Pending	PV - General Education Committee (GEC)			4/17/2019
No document changes					
Office of the Registrar					
No document changes					
Catalog					
No document changes					
College Notified					
No document changes					

Course|Gen_Ed|New-Close-Modify for request 13667

Info

Request: IDS2935 MUSIC & SPIRITUALITY

Description of request: I am requesting the General Education Humanities (H) and International (N) designations for this Quest 1/Trial 2 course.

Submitter: Charles Pickeral cpickeral@ufl.edu

Created: 2/24/2019 10:41:57 PM

Form version: 2

Responses

Course Prefix and Number

Response:
IDS2935

Enter the three letter prefix, four-digit course number, and lab code (if applicable), as the course appears in the Academic Catalog (or as it has been approved by SCNS, if the course is not yet listed in the catalog). If the course has been approved by the UCC but is still pending at SCNS, enter the proposed course prefix and level, but substitute XXX for the course number; e.g., POS2XXX.

Course Title

Enter the title of the course as it appears in the Academic Catalog (or as it has been approved by SCNS, if the course is not yet listed in the catalog, or as it was approved by the UCC, if the course has not yet been approved by SCNS).

Response:
Music & Spirituality

Delivery Method

Please indicate the delivery methods for this course (check all that apply). Please note that content and learning outcome assessment must be consistent regardless of delivery method.

Response:
Classroom

Request Type

Response:
Change GE/WR designation (selecting this option will open additional form fields below)

Effective Term

Enter the term (semester and year) that the course would first be taught with the requested change(s).

Response:
Fall

Effective Year

Response:
2019

Credit Hours

Select the number of credits awarded to the student upon successful completion. Note that variable credit courses are not eligible for GE or WR certification.

Response:
3

Prerequisites

Response:
None

Current GE Classification(s)

Indicate all of the currently-approved general education designations for this course.

Response:
None

Current Writing Requirement Classification

Indicate the currently-approved WR designation of this course.

Response:
None

Requesting Temporary or Permanent Approval

Please select what type of General Education Approval you desire for this course. Selecting 'Permanent', will request a permanent General Education designation. You may also select a temporary General Education assignment for 1, 2, or 3 semesters.

Response:
3 semesters

Requested GE Classification

Indicate the requested general education subject area designation(s) requested for this course. If the course currently has a GE designation and the request includes maintaining that designation, include it here.

Response:
H - Humanities , N - International

Requested Writing Requirement Classification

Indicate the requested WR designation requested for this course. If the course currently has a WR designation and the request includes maintaining that designation, include it here.

Response:
None

Subject Area Objectives

Please visit the General Education "Subject Area Objectives" webpage. Review and select the appropriate designation(s), then copy the verbatim statement and designation and paste it into the box below. Inclusion of the verbatim statements for designation(s) is a required component of GE courses and syllabi.

* *

Be sure to include the specific designation(s) name (i.e.; Biological Sciences B) above the verbatim statement in the text box

Response:

Humanities (H) Description: 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.

International (N) Description: International courses promote the development of students' global and intercultural awareness. Students examine the cultural, economic, geographic, historical, political, and/or social experiences and processes that characterize the contemporary world, and thereby comprehend the trends, challenges, and opportunities that affect communities around the world. Students analyze and reflect on the ways in which cultural, economic, political, and/or social systems and beliefs mediate their own and other people's understanding of an increasingly connected world.

Accomplishing Objectives

Please provide an explanation of how the General Education Objectives will be accomplished in the course. A numbered list is the recommended format (see [example GE syllabus](#)). Inclusion of this explanation is a required component of GE courses and syllabi.

Response:

Upon completion of the course, the student will be able to:

1. Identify the basic components of music and describe musical works using discipline-specific terminology. (GE-H Content SLO)
2. Identify and describe a spiritual or religious practice using core terminology and methodologies of the discipline. (GE-H Content SLO)
3. Analyze musical works from multiple perspectives and evaluate ways in which the musical and spiritual/religious elements are related or complimentary. (GE-H Content SLO)
4. Articulate specific examples of spiritual/musical connections from a variety of cultural contexts – international, historical, and contemporary – and explain their differences and commonalities. (GE-N Content SLO)
5. Analyze and reflect on the ways in which cultural expressions and beliefs facilitate understandings of an increasingly connected contemporary world. (GE-N Critical Thinking SLO)
6. Offer both subjective, emotional commentary and objective analysis of spiritual musical expressions, and to distinguish between the two, including influences and biases that have shaped these responses. (GE-H Critical Thinking SLO)
7. Recognize and describe the role(s) that a spiritual experience of music plays in their own lives, regional culture, and contemporary society as a whole. (GE-H & N Critical Thinking SLOs)
8. Articulate some of the forces that have shaped their own spiritual beliefs and aesthetic tastes, critically reflecting on their intellectual, personal, and professional development. (GE-H & N Critical Thinking SLOs)
9. Develop and present knowledgeable, clear, and effective responses to the essential questions raised in this course. (GE-H Communication SLO)

Student Learning Outcomes

Please visit the [Student Learning Outcomes](#) section of the General Education webpage, find the Subject Area Student Learning Outcomes (SLOs) which are associated with the requested General Education designation(s), then copy and paste them into the space below with the appropriate headings: Content, Critical Thinking, and Communication. Inclusion of the verbatim statements for each of the three SLOs is a required component of GE courses and syllabi.

Response:

Humanities SLOs:

- Identify, describe, and explain the history, underlying theory and methodologies used in the course disciplines (Content).
- Identify and analyze key elements, biases and influences that shape thought within the subject area. Approach issues and problems within the discipline from multiple perspectives (Critical Thinking)
- Communicate knowledge, thoughts and reasoning clearly and effectively (Communication).

International SLOs:

- Identify, describe, and explain the historical, cultural, economic, political, and/or social experiences and processes that characterize the contemporary world (Content).
- Analyze and reflect on the ways in which cultural, economic, political, and/or social systems and beliefs mediate understandings of an increasingly connected contemporary world (Critical Thinking).

Content: Explanation of Assessment

Please provide an explanation of how the General Education Content SLO will be assessed in this course. This is a required component of a General Education syllabus.

Response:

Content: (H): Students will identify the basic components of music and describe musical works using discipline-specific terminology. Likewise, they will identify and describe a spiritual or religious practice using core terminology and methodologies. Finally, they will analyze musical works from multiple perspectives and evaluate ways in which the musical and spiritual/religious elements are related or complimentary. Achievement of this learning outcome will be reinforced and formatively assessed through class participation and some of the online discussion, depending upon the specific prompts. Summative assessment will be through an objective Tools Review Quiz and the Capstone Project.

Content: (N) Students will articulate specific examples of spiritual/musical connections from a variety of cultural contexts – international, historical, and contemporary – and explain their differences and commonalities. Achievement of this learning outcome will be reinforced and formatively assessed through class participation and some of the online discussion, depending upon the specific prompts. Summative assessment will be through an objective Case Studies Test, an Experiential Learning assignment, and the Capstone Project.

Critical Thinking: Explanation of Assessment

Please provide an explanation of how the General Education Critical Thinking SLO will be assessed in this course. This is a required component of a General Education syllabus.

Response:

Critical Thinking: (H) Students will be able to offer both subjective, emotional commentary and objective analysis of spiritual musical expressions, and to distinguish between the two, including influences and biases that have shaped these responses. They will be able to recognize and describe the role(s) that a spiritual experience of music plays in their own lives, regional culture, and contemporary society as a whole. They will also be able to articulate some of the forces that have shaped their own spiritual beliefs and aesthetic tastes, critically reflecting on their

intellectual, personal, and professional development. Achievement of this learning outcome will be reinforced and formatively assessed through class participation and some of the online discussion, depending upon the specific prompts. Summative assessment will be through an objective Case Studies Test, an Experiential Learning assignment, their Capstone Project, and a Personal Philosophical/Aesthetic Statement.

Critical Thinking: (N) Analyze and reflect on the ways in which cultural, economic, political, and/or social systems and beliefs mediate understandings of an increasingly connected contemporary world. Thorough exposure to a selected case studies from contemporary and historical cultures on multiple continents, students will have the opportunity to discuss, question, and analyze the cultural and social systems that support and generate spiritual musical expressions in both historical and contemporary settings, and to compare them. Through their own Capstone Project, as well as their peer review of other students' projects, students will have an opportunity to expand their analysis and reflection to works and cultures that are relevant to their own lives and identities. Achievement of this learning outcome will be reinforced and formatively assessed through class participation and some of the online discussion, depending upon the specific prompts. Summative assessment will be through an objective Case Studies Test, an Experiential Learning assignment, and the Capstone Project.

Communication: Explanation of Assessment

Please provide an explanation of how the General Education Communication SLO will be assessed in this course. This is a required component of a General Education syllabus.

Response:

Communication (H) Throughout all assignments, students will develop and present knowledgeable, clear, and effective responses to the essential questions raised in this course. Achievement of this learning outcome will be reinforced and formatively assessed through class participation and some of the online discussion, depending upon the specific prompts. Summative assessment will be through an Experiential Learning assignment, their Capstone Project, and a Personal Philosophical/Aesthetic Statement.

Course Material: General Education Discussion

Please provide a concise explanation of how the General Education designation(s) content is incorporated into the course throughout the semester. Please keep in mind that while this may be abundantly clear to you, the submitter, the General Education Committee will need to be able to readily see the appropriateness of the requested General Education designations.

Response:

The Gen Ed objectives and content are presented and reinforced throughout the course: in lectures; in interviews with expert guests; in case studies that span a wide range of international cultures, historical and contemporary; and through a variety of readings, including scholarly and populist sources, as well as recorded music and video examples. In keeping with the GE-H objectives and SLOs, these readings and assignments were chosen to exemplify the practices of the arts and humanities, where a multiplicity of analytical and interpretive approaches is the norm, sometimes in stark contrast to other Gen Ed categories. So, while we will examine a number of case studies involving spiritual musical expressions from a range of eras and locations, we will not, as in a typical survey course, use the same template to examine each. Instead, we will reflect the very nature of the musical arts, a discipline that engages both sides of the brain – one that values creativity and divergent thinking but is also amenable to layered theoretical and contextual analysis. In some cases, we will focus more on objective investigation, although with different models, and, in others, subjective experience and interpretation. Through these differing perspectives, students will learn diverse methods of asking and exploring the essential question.

This approach is also appropriate to exploration of the spiritual component of these works and

cultures, since spirituality also engages the intuitive, interpretive, and subjective aspects of the human experience, while offering opportunities for exegesis and analysis depending on the practice and context. It should also be noted that, while we will explore some of the established definitions of spirituality and religion, both from within the discipline and from the students' personal experiences, I am keeping the parameters of "spirituality" deliberately broad in this course. In part this is because the focus of the class is on spiritual experience manifested in music, rather than a systematic study of religion, for example. In large part, however, it is because I want the students to have the freedom to explore their own direct experiences and beliefs, whether contained within an established religion/practice or not.

The assignments reflect this desire as well. For instance, the Capstone Project gives the students considerable leeway in selecting a topic and in the manner in which they present their research to the class. While their choice is subject to instructor approval, I want to encourage them to think creatively, using the approaches and methodologies of the artist as well as the scholar, about the contexts in which they might experience the essential question and GE objectives of the course and to make a case for the relevance of their proposal.

These materials and assignments also address and reinforce the GE-N objectives in their international scope and diverse approaches to cultural expressions, as well as in the opportunities they provide for individual reflection and analysis of the subject matter's relevance to their own lives and the ways they intersect with those of others, in the class and around the globe.

Incorporation of General Education Subject Areas

Please provide a concise explanation of how General Education subject area objectives will be incorporated consistently throughout the course during the semester. You are encouraged to keep in mind the General Education subject area objective descriptions AND Student Learning Outcomes for those subject area objectives when compiling this information.

It is recommended this explanation be based off of any one/combination/all of the following as a frame work (formatting is up to submitter):

- *Course Schedule of Topics (strongly recommended)*
- *Lectures*
- *Assignments/Tests/Essays*
- *Class Discussions*
- *Group Work*
- *Miscellaneous*

Response:

COURSE SCHEDULE (w/Fall 2019 dates)

Week 1

Aug. 20-23

Topic Area:

Introit: Key Questions in Art, Music, & Spiritual Practice; Facilitating Respectful & Open Communication

Week

2

Aug 26-30

Topic Area:

The Musical Explorer's Rucksack: Properties & Principles of All Musics, Techniques for Listening

Week 3

Sept. 4-6

Topic Area:

The Spiritual Explorer's Rucksack: Philosophical, Theological, and Sociological Tools

Week 4

Sept. 9-13

Topic Area:

Hear That Long Snake Moan: Possession/Performance in West Africa and the African Diaspora

Week 5

Sept. 16-20

Topic Area:

Into the Mystic: Elements of African Spirituality in American Folk/Popular Musics: Spirituals through Hip-Hop

Week 6

Sept. 23-27

Topic Area:

The Guidonian Galaxy: The Religious Roots of Western Notation; the Spiritual Undercurrents of Western Art Music from the Middle Ages through the present day

Week 7

Sept. 30-Oct. 4

Topic Area:

Models of the Universe: Symbolism, Ritual, and Myth in the Concert Hall

Week 8

Oct. 7-11

Topic Area:

Sacred Geometry: Numerology, Pattern, and Proportions in Ancient Peru & China; The Church of St. John Coltrane

Week 9

Oct. 14-19

The Story So Far:

Student Reports on Visitations

Week 10

Oct. 21-25

Topic Area:

Mono No Aware: Aesthetics & Spirituality in Japanese Lives, Ancient & Modern. Japanese influences in global pop culture.

Week 11

Oct. 27-Nov. 1

Topic Area:

That Divine Sound: The Sacred Sources of Indian Classical Music, Sacred & Mythic Archetypes in Sound

Week 12

Nov. 4-8

Topic Area:

Where Everything is Music: Sound, Motion, & Ecstasy in Sufi Worship; The Exoteric & Esoteric in Islam

Week 13, 14, 15

Nov. 11-25

Topic Area:

Student Presentations of Research Projects

Week 16

Dec. 2-4

Topic Area:

Recessional: Revisiting Key Questions in Art, Music, & Spiritual Practice; Where Do We Go From Here?

EXAM PERIOD

Week of Dec. 9-13

Topic Area:

Student Presentations of Research Projects (if necessary)

CRITICAL DATES (Fall 2019)

Sept. 16-23 – Tools for the Explorer Review Quiz available online

Oct. 7 - Approval of Research Topic

Oct. 14-18 – Experiential Learning Reports

Oct. 21 – Outline of Capstone Project to Instructor

Nov. 18-25 – Case Studies Test available online

Two Weeks Before Capstone Presentations – Capstone Projects posted online for Peer Review

One Week Before Capstone Presentations – Peer Review of Capstone Projects Due

Nov. 4-Dec. 2 – Capstone Presentations (dates assigned by Oct. 25)

One Week After Capstone Presentation - Capstone Paper Due (submitted online)

Dec. 4 – Personal Statement Due (submitted online)

GRADED WORK AND ASSIGNMENTS

Participation/Discussion

Active participation in this class is essential and continuously encouraged. In order to effectively participate in class, students must arrive prepared. This requires keeping current on the reading/listening/viewing assignments and being aware of the course schedule and activities as presented in this syllabus, discussed in class, and announced on the course Canvas website. Consistent, high-quality participation is expected. “High-quality” in this instance means:

? Informed (i.e., shows evidence of having done assigned work)

- Thoughtful (i.e., shows evidence of having understood and considered issues raised in assignments and previous discussions)

- Considerate (e.g., takes the perspectives of others into account, recognizes and distinguishes between subjective and objective elements)

In order to accommodate different learning styles as well as time constraints, in-class discussions will frequently be continued online. If you have personal issues that prohibit you from joining freely in either class or online discussions, such as language barriers, disabilities, etc., please see the instructor as soon as possible to discuss alternative modes of participation.

Advances SLOs: GE-H Content, Critical Thinking, Communication, GE-N Content, Critical Thinking

“Tools for the Explorer” Review Quiz

The first three modules of this course present the student with some of the basic vocabulary, theories, and methodologies used to describe, analyze, explain, and evaluate spiritual musical constructs and practices. The Review Quiz will feature objective testing of these concepts (multiple-choice, short answer, fill-in-the blank questions) as well as questions that require the application of these tools to short examples of music and ceremony.

Advances SLO: GE-H Content

Experiential Learning Report

After acquiring the tools for investigation of music and spiritual practices in Weeks 1-3, students will select a religious ceremony that includes music or a concert/presentation of spiritual music to attend. They will apply the tools they’ve learned to report to the class on their experience and analysis of the event.

Both the University of Florida and the greater Gainesville area offer numerous opportunities for such experiential learning. A list of suitable choices is contained in the course syllabus. Students will prepare for this experiential learning by reviewing the appropriate excerpts from *How to Be a Perfect Stranger: The Essential Religious Etiquette Handbook*, Stuart M. Matlins & Arthur J. Magida, Eds. (SkyLight Paths Publishing, 2006).

Advances SLOs: GE-H Content, Critical Thinking, Communication, GE-N Critical Thinking

Case Studies Test

In Modules 4-8, 10-12, students will be presented with studies involving a wide variety of spiritual music works, artists, cultures, and practices from around the globe, both historical and contemporary. These case studies will also feature a range of approaches to spiritual music, demonstrating some of the methodologies of the arts and aesthetics.

After completion of these modules, students will be tested on their objective understanding of these case studies, in formats (short answer, discussion) that allow for the synthesis and application of material learned, as well as opportunities to compare and contrast the cultures and methodologies covered.

Advances SLOs: GE-H Communication, GE-N Content, Critical Thinking

Capstone Project

Since the case studies covered in this course present only a fraction of the myriad musical expressions of spirituality that characterize the human experience, there are ample opportunities for further exploration. The capstone project provides such an opportunity. Working with the instructor, each student will propose a topic related to spirituality and music such as a specific culture or subculture, an artist, a genre of music, or a specific construct.

This project should include documented research, but also objective analysis of the elements and principles covered in the course, description of social context, subjective responses to the topic, both by audience/participants and the student themselves, and comparison to the student's personal and cultural experience.

Students will submit their findings in a written document, first for peer review and, upon revision resulting from that review, to the instructor. They will also present a summary, with relevant musical/video support, to the class during the last three weeks of the semester (specific date to be chosen by student or assigned by the instructor)

Advances SLOs: GE-H Content, Critical Thinking, Communication, GE-N Content, Critical Thinking

Personal Philosophical/Aesthetic Statement

At the conclusion of the course, each student will submit a statement describing their personal response to the essential question(s) addressed in the course. What music moves them spiritually? How has music shaped their spiritual experience and how do their spiritual beliefs and practices shape their musical taste and aesthetic experiences?

In their answer, the student should articulate some of the forces that have shaped their own spiritual beliefs and aesthetic tastes, critically reflecting on any influences in their intellectual, personal, and professional development. If the student does not have spiritual beliefs or practices, and/or are unmoved spiritually by music, they should still critically reflect on the experiences and influences that have contributed to their stance. In addition, they should articulate the role(s) that music does play in their intellectual, emotional, and personal life.

In either case, the student should be able to recognize and describe the role(s) that a spiritual experience of music plays in their family/peer groups, regional culture, and contemporary society as a whole, comparing and contrasting their personal experience with that of these groups and cultures.

Advances SLOs: GE-H Critical Thinking, Communication, GE-N Critical Thinking

Quest 1: IDS 2935
An Echo of the Invisible World: Music & Spirituality
Fall 2019

“Music is the harmonious voice of creation; an echo of the invisible world.”
- Giuseppe Mazzini

INSTRUCTOR

Dr. Chuck Pickeral
Office Location: 130 Music Building
Phone: 352-273-3165
e-mail: cpickeral@ufl.edu
Office Hours: M-R, 9-11:15 AM or by appointment

COURSE DETAILS

Meeting Time: MWF 5
Location: 144 Music Building
Quest 1 Theme: The Examined Life
General Education: Humanities (H), International (N)
(Note that a minimum grade of ‘C’ is required for General Education credit)
Course Cost: As part of the experiential learning component of this course, each student must attend a spiritual musical performance. Some of these may require a ticket or other admission charge, and there are many free options as well.
Class resources, announcements, updates, assignments, and links to readings, musical examples, and other media will be made available through the class Canvas site (www.elearning.ufl.edu)

COURSE DESCRIPTION

While contemporary Western culture tends to regard music almost exclusively as a form of entertainment, from prehistory to the present day, across virtually every culture, music has been inextricably connected to the spiritual lives of humans. The essential question addressed in this course is: How does music move us spiritually? Or, to put it another way: Why do organized sounds have the power to catalyze spiritual experiences? How does music shape our spiritual experience and how do our spiritual beliefs and practices shape our musical taste and aesthetic experiences?

In order to address this question, we will examine the relationship between music and spiritual practice, both within and outside the context of organized religion. Through exposure to selected case studies from contemporary and historical cultures on multiple continents, students will be led to consider the underlying philosophies in both spiritual

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music and spiritual practices, to compare them to contemporary American culture, and to address the essential question as it pertains to their own beliefs and practices.

QUEST 1 AND GEN ED DESCRIPTIONS AND STUDENT LEARNING OUTCOMES

Quest 1 Description: Quest 1 courses are multidisciplinary explorations of truly challenging questions about the human condition that are not easy to answer, but also not easy to ignore: What makes life worth living? What makes a society a fair one? How do we manage conflicts? Who are we in relation to other people or to the natural world? To grapple with the kinds of open-ended and complex intellectual challenges they will face as critical, creative, and self-reflective adults navigating a complex and interconnected world, Quest 1 students use the humanities approaches present in the course to mine texts and artistic media for evidence, create arguments, and articulate ideas.

Quest 1 SLOS:

- ❖ 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 (Content).
- ❖ Analyze and evaluate essential questions about the human condition using established practices appropriate for the arts and humanities disciplines incorporated into the course (Critical Thinking).
- ❖ Develop and present clear and effective responses to essential questions in oral and written forms as appropriate to the relevant humanities disciplines incorporated into the course (Communication).
- ❖ Connect course content with critical reflection on their intellectual, personal, and professional development at UF and beyond (Connection).

Humanities Description: 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.

Humanities SLOs:

- ❖ Identify, describe, and explain the history, underlying theory and methodologies used in the course disciplines (Content).

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- ❖ Identify and analyze key elements, biases and influences that shape thought within the subject area. Approach issues and problems within the discipline from multiple perspectives (Critical Thinking)
- ❖ Communicate knowledge, thoughts and reasoning clearly and effectively (Communication).

International Description: International courses promote the development of students' global and intercultural awareness. Students examine the cultural, economic, geographic, historical, political, and/or social experiences and processes that characterize the contemporary world, and thereby comprehend the trends, challenges, and opportunities that affect communities around the world. Students analyze and reflect on the ways in which cultural, economic, political, and/or social systems and beliefs mediate their own and other people's understanding of an increasingly connected world.

International SLOs:

- ❖ Identify, describe, and explain the historical, cultural, economic, political, and/or social experiences and processes that characterize the contemporary world (Content).
- ❖ Analyze and reflect on the ways in which cultural, economic, political, and/or social systems and beliefs mediate understandings of an increasingly connected contemporary world (Critical Thinking).

COURSE OBJECTIVES AND GOALS

Student Learning Outcomes:

Upon completion of the course, the student will be able to:

1. Identify the basic components of music and describe musical works using discipline-specific terminology. (Q1 Content, GE-H Content SLOs)
2. Identify and describe a spiritual or religious practice using core terminology and methodologies of the discipline. (Q1 Content, GE-H Content SLOs)
3. Analyze musical works from multiple perspectives and evaluate ways in which the musical and spiritual/religious elements are related or complimentary. (Q1 Critical Thinking, GE-H Content SLOs)
4. Articulate specific examples of spiritual/musical connections from a variety of cultural contexts – international, historical, and contemporary – and explain their differences and commonalities. (GE-N Content SLO)

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5. Analyze and reflect on the ways in which cultural expressions and beliefs facilitate understandings of an increasingly connected contemporary world. (GE-N Critical Thinking SLO)
6. Offer both subjective, emotional commentary and objective analysis of spiritual musical expressions, and to distinguish between the two, including influences and biases that have shaped these responses. (Q1 Critical Thinking, GE-H Critical Thinking SLOs)
7. Recognize and describe the role(s) that a spiritual experience of music plays in their own lives, regional culture, and contemporary society as a whole. (Q1 Critical Thinking, GE-H & N Critical Thinking SLOs)
8. Articulate some of the forces that have shaped their own spiritual beliefs and aesthetic tastes, critically reflecting on their intellectual, personal, and professional development. (Q1 Critical Thinking, GE-H & N SLOs)
9. Develop and present knowledgeable, clear, and effective responses to the essential questions raised in this course. (Q1 Communication, GE-H Communication SLOs)

As a result of learning and listening, the student will acquire:

- ❖ Increased awareness and curiosity about past, present and future developments and practices in spiritual music.
- ❖ A philosophy according to which the student may express and justify his/her own personal tastes and interest in music and its relationship to their spiritual life and practices.
- ❖ A greater understanding of global musical cultures and their relationship to broader cultural changes.
- ❖ An enhanced receptivity to the beliefs, practices, and music of other cultures.

COURSE SCHEDULE

Week	Topic Area	Readings/Media
1 Aug. 20-23	<u>Introit</u> : Key Questions in Art, Music, & Spiritual Practice; Facilitating Respectful & Open Communication	<p>“Music & Spirituality – Introduction”, Edward Foley (<i>Religions</i> 2015)</p> <p><i>Orfeo</i>, Richard Powers (W. W. Norton & Co., 2014)</p> <p><i>I Wabenzi: A Souvenir</i>, Rafi Zabor (Macmillan, 2005)</p>

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2 Aug 26-30	<u>The Musical Explorer's Rucksack</u> : Properties & Principles of All Musics, Techniques for Listening	<i>Music, the Brain, and Ecstasy</i> , Robert Jourdain (William Morrow & Co., 1997)
3 Sept. 4-6	<u>The Spiritual Explorer's Rucksack</u> : Philosophical, Theological, and Sociological Tools; Evaluating Religious Claims. <ul style="list-style-type: none"> • Featured Interviewee from the UF Center for Spirituality & Health 	<i>The World's Religions</i> , Huston Smith (Ishi Press, 2017) <i>A Sociable God</i> , Ken Wilbur (Shambhala, 1983)
4 Sept. 9-13	<u>Hear That Long Snake Moan</u> : Possession/Performance in West Africa and the African Diaspora <ul style="list-style-type: none"> • Featured Interviewee: Assistant Dean Anthony Kolenic, UF College of the Arts 	"Spirit Possession – West Africa," David Berliner from <i>Encyclopedia of Women & Islamic Cultures</i> (Brill, 2007) <i>Traces of the Spirit: The Religious Dimensions of Popular Music</i> , Robin Sylvan (New York University Press, 2002)
5 Sept. 16-20	<u>Into the Mystic</u> : Elements of African Spirituality in American Folk/Popular Musics: Spirituals through Hip-Hop	<i>Into the Mystic: The Visionary and Ecstatic Roots of 1960s Rock and Roll</i> , Christopher Hill (Park Street Press, 2017) "Hear that Long Snake Moan," from <i>Shadow Dancing in the USA</i> . Michael Ventura (Tarcher's/St. Martin's Press, 1985)
6 Sept. 23-27	<u>The Guidonian Galaxy</u> : The Religious Roots of Western Notation; the Spiritual Undercurrents of Western Art Music from the Middle Ages through the present day	<i>Sailing the Wine Dark Sea: Why the Greeks Matter</i> , Thomas Cahill (Anchor, 2004) "Are Spiritual Experiences through Music Seen as Intrinsic or Extrinsic?", Peter Atkins and Emery Schubert (<i>Religions</i> , 2014) <i>Into Great Silence</i> , Philip Groning (Zeitgeist Films, 2007)

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<p>7 Sept. 30- Oct. 4</p>	<p><u>Models of the Universe</u>: Symbolism, Ritual, and Myth in the Concert Hall</p> <ul style="list-style-type: none"> Featured Interviewee: Dr. Laura Ellis, Professor of Organ & Sacred Music, UF School of Music (in the University Auditorium) 	<p><i>Music: A Living Language</i>, Tom Manoff (W.W. Norton & Co., 1982)</p> <p>“The Composer as Preacher” from <i>Music in Worship</i>, Leonard Jacob Enns (Harold Press, 1998)</p> <p>“The Symbols of the Bach Passacaglia,” David Rumsey (http://www.davidrumsey.ch, 1992)</p>
<p>8 Oct. 7-11</p>	<p><u>Sacred Geometry</u>: Numerology, Pattern, and Proportions in Ancient Peru & China; The Church of St. John Coltrane</p> <ul style="list-style-type: none"> Featured Interviewee: Dr. Rich Pellegrin, Assistant Professor of Music Theory, UF School of Music 	<p><i>The Jazz of Physics: The Secret Link Between Music and the Structure of the Universe</i>, Stephon Alexander (Basic Books, 2016)</p> <p><i>Sweat Your Prayers: Movement as Spiritual Practice</i>, Gabrielle Roth (Tarcher/Putnam, 1998)</p>
<p>9 Oct. 14-19</p>	<p><u>The Story So Far</u>: Student Reports on Visitations</p>	<p><i>How to Be a Perfect Stranger: The Essential Religious Etiquette Handbook</i>, Stuart M. Matlins & Arthur J. Magida, Eds. (SkyLight Paths Publishing, 2006)</p>
<p>10 Oct. 21-25</p>	<p><u>Mono No Aware</u>: Aesthetics & Spirituality in Japanese Lives, Ancient & Modern. Japanese influences in global pop culture.</p>	<p>“Mono no aware,” from <i>The Future is Japanese</i>, Ken Liu (Haikasoru, 2012)</p> <p><i>Thinking About Music: An Introduction to the Philosophy of Music</i>, Lewis Rowell (The University of Massachusetts Press, 1983)</p>
<p>11 Oct. 27- Nov. 1</p>	<p><u>That Divine Sound</u>: The Sacred Sources of Indian Classical Music, Sacred & Mythic Archetypes in Sound</p> <ul style="list-style-type: none"> Featured Interviewee: Dr. Meera Sitharam, Associate Professor, UF CISE 	<p><i>Alaap: A Discovery of Indian Classical Music</i>, Sri Aurobindo Society (Times Music, 1999)</p> <p><i>Roots</i>, Shweta Basu Prasad, Dir. (Vista India Media, 2016)</p>

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		<i>Thinking About Music: An Introduction to the Philosophy of Music</i> , Lewis Rowell (The University of Massachusetts Press, 1983)
12 Nov. 4-8	<p><u>Where Everything is Music</u>: Sound, Motion, & Ecstasy in Sufi Worship; The Exoteric & Esoteric in Islam</p> <ul style="list-style-type: none"> • Featured Interviewee: Thea Elijah, Perennial Medicine 	<p><i>Rumi: Bridge to the Soul: Journeys into the Music and Silence of the Heart</i>, Coleman Barks (HarperOne, 2007)</p> <p><i>Sufi Soul: The Mystic Music of Islam</i>, Simon Broughton, Dir. (MWTN, 2005)</p>
13, 14, 15 Nov. 11-25	Student Presentations of Research Projects	
16 Dec. 2-4	<u>Recessional</u> : Revisiting Key Questions in Art, Music, & Spiritual Practice; Where Do We Go From Here?	<i>Traces of the Spirit: The Religious Dimensions of Popular Music</i> , Robin Sylvan (New York University Press, 2002)
EXAM PERIOD Week of Dec. 9-13	Student Presentations of Research Projects (if necessary)	

CRITICAL DATES

- ❖ Sept. 16-23 – Tools for the Explorer Review Quiz available online
- ❖ Oct. 7 - Approval of Research Topic
- ❖ Oct. 14-18 – Experiential Learning Reports
- ❖ Oct. 21 – Outline of Capstone Project to Instructor
- ❖ Nov. 18-25 – Case Studies Test available online
- ❖ Two Weeks Before Capstone Presentations – Capstone Projects posted online for Peer Review
- ❖ One Week Before Capstone Presentations – Peer Review of Capstone Projects Due
- ❖ Nov. 4-Dec. 2 – Capstone Presentations (dates assigned by Oct. 25)
- ❖ One Week After Capstone Presentation - Capstone Paper Due (submitted online)
- ❖ Dec. 4 – Personal Statement Due (submitted online)

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GRADE DISTRIBUTION AND GRADING POLICIES

- Participation in class discussions, in class and online – 15%
- Tools for the Explorer Review Quiz – 10%
- Case Studies Test – 15%
- Experiential Learning Report – 20%
- Peer Review of Capstone Projects – 5%
- Final Capstone Projects Presentation – 15%
- Final Capstone Project Paper – 15%
- Personal Philosophical/Aesthetic Statement – 5%

Grading Scale:

Consistent with UF grading policies, this course will employ the following grading scale:

A	4.00	94-100
A-	3.67	90-93
B+	3.33	87-89
B	3.00	84-86
B-	2.67	80-83
C+	2.33	77-79
C	2.00	74-76
C-	1.67	70-73
D+	1.33	67-69
D	1.00	64-66
D-	0.67	60-63
E	0.00	0-59

More information on UF grading policies can be found at:

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

GRADED WORK AND ASSIGNMENTS

Participation/Discussion

Active participation in this class is essential and continuously encouraged. In order to effectively participate in class, students must arrive prepared. This requires keeping current on the reading/listening/viewing assignments and being aware of the course schedule and activities as presented in this syllabus, discussed in class,

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and announced on the course Canvas website. Consistent, high-quality participation is expected. “High-quality” in this instance means:

- ❖ Informed (i.e., shows evidence of having done assigned work)
- ❖ Thoughtful (i.e., shows evidence of having understood and considered issues raised in assignments and previous discussions)
- ❖ Considerate (e.g., takes the perspectives of others into account, recognizes and distinguishes between subjective and objective elements)

In order to accommodate different learning styles as well as time constraints, in-class discussions will frequently be continued online. If you have personal issues that prohibit you from joining freely in either class or online discussions, such as language barriers, disabilities, etc., please see the instructor as soon as possible to discuss alternative modes of participation.

Advances SLOs: 1, 2, 3, 4, 5, 6, 7, 8, 9

“Tools for the Explorer” Review Quiz

The first three modules of this course present the student with some of the basic vocabulary, theories, and methodologies used to describe, analyze, explain, and evaluate spiritual musical constructs and practices. The Review Quiz will feature objective testing of these concepts (multiple-choice, short answer, fill-in-the blank questions) as well as questions that require the application of these tools to short examples of music and ceremony.

Advances SLOs: 1, 2, 3

Experiential Learning Report

After acquiring the tools for investigation of music and spiritual practices in Weeks 1-3, students will select a religious ceremony that includes music or a concert/presentation of spiritual music to attend. They will apply the tools they’ve learned to report to the class on their experience and analysis of the event.

Students will consult with the instructor to identify a suitable event.

Both the University of Florida and the greater Gainesville area offer numerous opportunities for such experiential learning. These include:

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Buddhist:

Tibetan

Gainesville Karma Thegsum Choling
1216 NW 9th Ave
(352) 335-1975
<https://www.ktcgainesville.org/>

Vietnamese

Tu Viện A Nan Temple
2120 SE 15th Street
(352) 275-4308
<http://www.tuvienanan.org>

Christian:

Anglican

All Saints Anglican Church
8100 SW Archer Rd.
(352) 317-5757
<http://allsaintsgnv.org/>

Baptist

First Baptist Church
425 W University Ave.
(352) 376-4681
<http://fbcgainesville.net/>

Baptist Collegiate Ministries
1604 W University Ave.
(352) 376-4405
<http://www.ufbcm.org/>

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Catholic

St. Augustine Church (offers services in Spanish as well as English)
1738 W University Ave.
(352) 372-3533
<https://catholicgators.org/>

Holy Faith Catholic Church
700 NW 39th Road
(352) 376-5405
<http://www.holyfaithchurch.org/>

Chinese Christian

Gainesville Chinese Christian Church
2850 NW 23rd Blvd
(352) 271-0776
<http://www.gcccf.org/>

Church of Christ

Campus Church of Christ
2720 SW Second Ave.
(352) 378-1471
<http://www.campuscofc.org/>

Episcopalian

Holy Trinity Episcopal Church
100 NE First St.
(352) 372-4721
<http://www.holytrinitygmv.org/>

UF Chapel House
1522 W University Ave.
(352) 372-8506
<http://www.ufchapelhouse.com/>

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Evangelical

Creekside Community Church
2640 NW 39th Ave.
(352) 378-1800
<http://www.creeksidecc.org/>

Lutheran

University Lutheran Church
1826 W University Ave.
(352) 373-6945
<http://www.ulcgainesville.com/>

First Lutheran Church of Gainesville
1801 NW Fifth Ave.
(352) 376-2062
<http://www.flcgainesville.org/>

Methodist

First United Methodist Church
419 NE First St.
(352) 372-8523
<http://www.fumcgnv.org/>

Nondenominational

Cru at the University of Florida
University Auditorium & other locations on or near campus
https://www.facebook.com/pg/cruatuf/community/?ref=page_internal

United Church of Gainesville
1624 NW Fifth Ave.
(352) 378-3500
<http://www.ucgainesville.org/>

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Presbyterian

Presbyterian and Disciples of Christ Student Center
1402 W University Ave.
(352) 376-7539

<https://www.facebook.com/Presbyterian-and-Disciples-of-Christ-Student-Center-Gainesville-FL-140681115869/>

First Presbyterian Church
300 SW Third St.
(352) 378-1527
<http://1stpc.org/>

Sacred Harp

Sweetwater Shapenote Singers at the Church of the Mediator
401 NE Chokolka Blvd., Micanopy.
(352) 377-8061
<http://www.sweetwatershapenote.org/>

Hindu:

Devi Temple of Florida
12311 SW 11th Ave, Newberry, FL 32669
(352) 332-4907
<https://www.devitempleofflorida.org/>

Hare Krishna Student Center
214 NW 14th St.
(352) 336-4183
http://www.krishnalunch.com/student_center.html

Kirtan – Music of the Soul at Ayurvedic Health Retreat
14616 NW 140th St., Alachua, Florida
(352) 870-7645
<https://www.facebook.com/events/345265852980330/>

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Islamic

Hoda Center
5220 SW 13th Street
(352) 377-8080
<http://hodacenter.org/>

Islamic Center of Gainesville
1010 W University Ave.
(352) 372-1980
<https://www.islamiccenterofgainesville.com/>

Jewish

Chabad Chassidism

Lubavitch Chabad Jewish Center
2021 NW Fifth Ave.
(352) 336-5877
<https://www.jewishgator.com/>

Conservative

Congregation B'Nai Israel
3830 NW 16th Blvd
(352) 376-1508
<http://www.bnaigainesville.com/>

Reform

Temple Shir Shalom-Reform
3855 NW 8th Ave
(352) 371-6399
<http://www.shirshalom.net/>

Non-Sectarian

Temple of the Universe
15808 NW 90th St., Alachua, Florida 32615
(386) 462-7279
<http://tou.org/>

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In addition, UFPA (<https://performingarts.ufl.edu/>) and the UF College of the Arts (<https://arts.ufl.edu/>) offer several events every season that meet the guidelines for spiritual musical event. A schedule of suitable performances will be provided to the students once the 2019-2020 programs become available.

Students will prepare for this experiential learning by reviewing the appropriate excerpts from *How to Be a Perfect Stranger: The Essential Religious Etiquette Handbook*, Stuart M. Matlins & Arthur J. Magida, Eds. (SkyLight Paths Publishing, 2006).

Advances SLOs: 1, 2, 3, 5, 6, 9

Case Studies Test

In Modules 4-8, 10-12, students will be presented with studies involving a wide variety of spiritual music works, artists, cultures, and practices from around the globe, both historical and contemporary. These case studies will also feature a range of approaches to spiritual music, demonstrating some of the methodologies of the arts and aesthetics.

After completion of these modules, students will be tested on their objective understanding of these case studies, in formats (short answer, discussion) that allow for the synthesis and application of material learned, as well as opportunities to compare and contrast the cultures and methodologies covered.

Advances SLOs: 4, 5, 9

Capstone Project

Since the case studies covered in this course present only a fraction of the myriad musical expressions of spirituality that characterize the human experience, there are ample opportunities for further exploration. The capstone project provides such an opportunity. Working with the instructor, each student will propose a topic related to spirituality and music such as a specific culture or subculture, an artist, a genre of music, or a specific construct.

This project should include documented research, but also objective analysis of the elements and principles covered in the course, description of social context, subjective responses to the topic, both by audience/participants and the student themselves, and comparison to the student's personal and cultural experience.

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Students will submit their findings in a written document, first for peer review and, upon revision resulting from that review, to the instructor. They will also present a summary, with relevant musical/video support, to the class during the last three weeks of the semester (specific date to be chosen by student or assigned by the instructor)

Advances SLOs: 1, 2, 3, 4, 5, 6, 9

Personal Philosophical/Aesthetic Statement

At the conclusion of the course, each student will submit a statement describing their personal response to the essential question(s) addressed in the course. What music moves them spiritually? How has music shaped their spiritual experience and how do their spiritual beliefs and practices shape their musical taste and aesthetic experiences?

In their answer, the student should articulate some of the forces that have shaped their own spiritual beliefs and aesthetic tastes, critically reflecting on any influences in their intellectual, personal, and professional development. If the student does not have spiritual beliefs or practices, and/or are unmoved spiritually by music, they should still critically reflect on the experiences and influences that have contributed to their stance. In addition, they should articulate the role(s) that music does play in their intellectual, emotional, and personal life.

In either case, the student should be able to recognize and describe the role(s) that a spiritual experience of music plays in their family/peer groups, regional culture, and contemporary society as a whole, comparing and contrasting their personal experience with that of these groups and cultures.

Advances SLOs: 6, 7, 8, 9

TEXTS & MATERIALS

As outlined in the Course Schedule above, individual modules feature key reading/viewing excerpts as well as playlists of musical examples. These examples will be available through links on the course Canvas site.

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COURSE POLICIES AND STUDENT RESOURCES

Attendance

Students are expected to attend class regularly and to arrive on time. Unexcused absences will negatively affect the participation grade.

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/ugrad/current/regulations/info/attendance.aspx>

Conduct and Class Demeanor

Students are expected to arrive to class on time and stay for the full class period unless specific arrangements are made with the instructor prior to the class meeting.

Active discussion and questioning is encouraged. However, because of the personal and often-sensitive nature of spiritual beliefs, experiences, and practices, it is essential that our class meetings provide a safe environment for discussing such things. Opinions and beliefs shared by others should be treated with respect and confidentiality. Students sharing such beliefs and opinions should be open to respectful questions.

Conversations that do not contribute to the discussion should be kept to a minimum.

The nature of the subject matter in this course encourages the cultivation of sustained attention. Therefore, all electronic devices should be turned off and placed in closed bags. The only exception are those occasions when the instructor may ask one or more students to use their device for a specific purpose (e.g, to look up a term, example, etc. that arises in discussion).

Special Accommodations

Students with disabilities requesting accommodations should first register with the Disability Resource Center (352-392-8565, www.dso.ufl.edu/drc/) by providing appropriate documentation. Once registered, students will receive an accommodation letter which must be presented to the instructor when requesting accommodation. Students with disabilities should follow this procedure as early as possible in the semester.

Course Evaluation

Students are expected to provide feedback on the quality of instruction in this course by completing online evaluations at <https://evaluations.ufl.edu>. Evaluations are typically open during the last two or three weeks of the semester, but students will be given specific times when they are open. Summary results of these assessments are available to students at <https://evaluations.ufl.edu/results/>.

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Technical Issues

Issues with the Canvas site, such as accessing media, submitting assignments, etc., should be addressed to: <http://helpdesk.ufl.edu>.

Academic Honesty

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 (<http://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.

Campus Resources

Health and Wellness

U Matter, We Care:

If you or a friend is in distress, please contact umatter@ufl.edu or 352 392-1575 so that a team member can reach out to the student.

Counseling and Wellness Center:

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

Sexual Assault Recovery Services (SARS)

Student Health Care Center, 392-1161.

University Police Department, 392-1111 (or 9-1-1 for emergencies).

<http://www.police.ufl.edu>

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Academic Resources

E-learning technical support, 352-392-4357 (select option 2) or e-mail to Learning-support@ufl.edu. <https://lss.at.ufl.edu/help.shtml>.

Career Connections Center, Reitz Union, 392-1601. Career assistance and counseling. <https://career.ufl.edu/>

Library Support, <http://cms.uflib.ufl.edu/ask> Various ways to receive assistance with respect to using the libraries or finding resources.

Teaching Center, Broward Hall, 392-2010 or 392-6420. General study skills and tutoring. <http://teachingcenter.ufl.edu/>

Writing Studio, 302 Tigert Hall, 846-1138. Help brainstorming, formatting, and writing papers. <http://writing.ufl.edu/writing-studio/>

Student Complaints On-Campus. <https://sccr.dso.ufl.edu/policies/student-honor-code-student-conduct-code/>