

Cover Sheet: Request 14985

MUS 1XXX – Music and Spirituality

Info

Process	Course New/Close/Modify Ugrad Gen Ed Quest Perm
Status	Pending at PV - University Curriculum Committee (UCC)
Submitter	Charles Pickeral cpickeral@ufl.edu
Created	5/6/2020 7:00:06 PM
Updated	1/14/2021 11:38:42 AM
Description of request	This is a request for permanent approval for a Quest 1 course that received temporary approval in 2019 and was offered in Fall 2019, Spring 2020, and Fall 2020 as IDS 2935

Actions

Step	Status	Group	User	Comment	Updated
Quest Director	Approved	PV - Quest Director	Andrew Wolpert		5/13/2020
No document changes					
Department	Approved	CFA - Music 13030000	Kevin Orr		5/13/2020
No document changes					
College	Approved	CFA - College of Fine Arts	Jennifer Setlow		9/17/2020
No document changes					
Quest Curriculum Committee	Approved	PV - Quest Curriculum Committee	Andrew Wolpert		1/14/2021
Rationale Letter Revised 12-10-2020.pdf					12/18/2020
MUS 1XXX Syllabus Revised 12-10-2020.pdf					12/18/2020
University Curriculum Committee	Pending	PV - University Curriculum Committee (UCC)			1/14/2021
No document changes					
General Education Committee					
No document changes					
Statewide Course Numbering System					
No document changes					
Office of the Registrar					
No document changes					
Student Academic Support System					
No document changes					
Catalog					
No document changes					
College Notified					
No document changes					
Quest Director Notified					

Step	Status	Group	User	Comment	Updated
No document changes					

Course|Gen_Ed|New-Close-Modify|Quest-Perm for request 14985

Info

Request: MUS 1XXX – Music and Spirituality

Description of request: This is a request for permanent approval for a Quest 1 course that received temporary approval in 2019 and was offered in Fall 2019, Spring 2020, and Fall 2020 as IDS 2935

Submitter: Charles Pickeral cpickeral@ufl.edu

Created: 5/6/2020 5:42:12 PM

Form version: 1

Responses

Recommended Prefix

Enter the three letter code indicating placement of course within the discipline (e.g., POS, ATR, ENC). Note that for new course proposals, the State Common Numbering System (SCNS) may assign a different prefix.

Response:
MUS

Course Level

Select the one digit code preceding the course number that indicates the course level at which the course is taught (e.g., 1=freshman, 2=sophomore, etc.). Quest 1 courses may only select 1 & Quest 2 courses may only select 2.

Response:
1

Course Number

Enter the three digit code indicating the specific content of the course based on the SCNS taxonomy and course equivalency profiles. For new course requests, this may be XXX until SCNS assigns an appropriate number.

Response:
XXX

Category of Instruction

Indicate whether the course is introductory, intermediate or advanced. Introductory courses are those that require no prerequisites and are general in nature. Quest courses may only select Introductory at this time.

Response:
Introductory

Lab Code

Enter the lab code to indicate whether the course is lecture only (None), lab only (L), or a combined lecture and lab (C).

Response:
None

Course Title

*Enter the title of the course as it should appear in the Academic Catalog. There is a 100 character limit for course titles. *

Response:

An Echo of the Invisible World: Exploring the Relationship Between Music & Spirituality

Transcript Title

Enter the title that will appear in the transcript and the schedule of courses. Note that this must be limited to 30 characters (including spaces and punctuation).

Response:

Music & Spirituality

Degree Type

Select the type of degree program for which this course is intended. Quest courses may only select Baccalaureate.

Response:

Baccalaureate

Delivery Method(s)

Indicate all platforms through which the course is currently planned to be delivered.

Response:

On-Campus

Effective Term

Select the requested term that the course will first be offered. Selecting "Earliest" will allow the course to be active in the earliest term after SCNS approval. If a specific term and year are selected, this should reflect the department's best projection. Courses cannot be implemented retroactively, and therefore the actual effective term cannot be prior to SCNS approval, which must be obtained prior to the first day of classes for the effective term. SCNS approval typically requires 2 to 6 weeks after approval of the course at UF.

Response:

Spring

Effective Year

Select the requested year that the course will first be offered. See preceding item for further information.

Response:

2021

Rotating Topic

Quest courses may not be rotating topics at this time. Please select "No" to confirm this course will not be a rotating topics course.

Response:

No

Repeatable Credit

At this time Quest courses are not being offered as repeatable credit. Please select "No" to confirm this is not a repeatable credit course.

Response:
No

Amount of Credit

Quest courses may only be offered for 3 credit hours at this time, please confirm that this course is a 3 credit hour course.

Response:
3 credits

S/U Only?

UF Quest/General Education courses may not be offered as S/U. Please select no for S/U.

Response:
No

Contact Type

Select the best option to describe course contact type. This selection determines whether base hours or headcount hours will be used to determine the total contact hours per credit hour. Note that the headcount hour options are for courses that involve contact between the student and the professor on an individual basis.

Response:
Regularly Scheduled

• Regularly Scheduled [base hr]

Contact the Office of Institutional Planning and Research (352-392-0456) with questions regarding contact type.

Weekly Contact Hours

Indicate the number of hours instructors will have contact with students each week on average throughout the duration of the course.

Response:
3

Course Description

Provide a brief narrative description of the course content. This description will be published in the Academic Catalog and is limited to 50 words or fewer. See course description guidelines.

Response:
Examines the relationship between music and spirituality, within and outside the context of organized religion. Through selected case studies and projects, students will consider the underlying philosophies in spiritual music and practices, compare them to contemporary American culture, and address their own beliefs and practices.

Prerequisites

Indicate all requirements that must be satisfied prior to enrollment in the course. Prerequisites will be automatically checked for each student attempting to register for the course. The prerequisite will be published in the Academic Catalog and must be formulated so that it can be enforced in the registration system. Please note that upper division courses (i.e., intermediate or advanced level of instruction) must have proper prerequisites to target the appropriate audience for the course. Courses level 3000 and above must have a prerequisite.

Response:
None

Completing Prerequisites on UCC forms:

- Use "&" and "or" to conjoin multiple requirements; do not use commas, semicolons, etc.
- Use parentheses to specify groupings in multiple requirements.
- Specifying a course prerequisite (without specifying a grade) assumes the required passing grade is D-. In order to specify a different grade, include the grade in parentheses immediately after the course number. For example, "MAC 2311(B)" indicates that students are required to obtain a grade of B in Calculus I. MAC2311 by itself would only require a grade of D-.
- Specify all majors or minors included (if all majors in a college are acceptable the college code is sufficient).
- "Permission of department" is always an option so it should not be included in any prerequisite or co-requisite.

Example: A grade of C in HSC 3502, passing grades in HSC 3057 or HSC 4558, and major/minor in PHHP should be written as follows:
HSC 3502(C) & (HSC 3057 or HSC 4558) & (HP college or (HS or CMS or DSC or HP or RS minor)

Co-requisites

Indicate all requirements that must be taken concurrently with the course. Co-requisites are not checked by the registration system. If there are none please enter N/A.

Response:
None

Rationale and Placement in Curriculum

Explain the rationale for offering the course and its place in the curriculum.

Response:

As is the case for all Quest 1 courses, An Echo of the Invisible World invites students into thoughtful engagement with, and inquiry into, facets of their lives and experiences that may have previously been unconsidered or undervalued. Operating under the Quest theme of The Examined Life, this course guides students, through a study of diverse musical and spiritual cultures and practices, using multiple methods of analysis and interpretation. The intention is for them to engage unfamiliar viewpoints and beliefs, to explore related topics of personal significance or interest, and to consider the roles that the arts and spirituality do, or could, play in their own lives, as well as those of their peers, families, and in larger cultural contexts.

Course Objectives

Describe the core knowledge and skills that student should derive from the course. The objectives should be both observable and measurable.

Response:

- a) Introduce some of the basic issues in the study of musical and spiritual practices.
- b) Foster an environment which promotes reflective listening and non-judgmental sharing of

beliefs and ideas.

- c) Highlight the role of ambiguity and multiplicity of interpretation in aesthetics and spiritual experiences
- d) Provide students with the core vocabulary and concepts necessary to analyze and compare all musics, allowing them to articulate key differences but also to recognize the similarities in human musical impulses and expressions.
- e) Help students develop a vocabulary for describing, analyzing, and comparing spiritual practices and experiences, allowing them to understand and articulate key differences but also to recognize core similarities in human approaches to spirituality.
- f) Explore a variety of case studies from different geographical, historical, and cultural contexts.
- g) Use multiple investigative approaches – objective, subjective, and interpretive – to these case studies, reflecting the diversity of methodologies for exploring both arts and spirituality.
- h) Expose students to expressions and beliefs outside of their own experience while encouraging open exploration of unfamiliar practices.
- i) Assist students in identifying, researching, and interpreting spiritual musical subjects outside of the case studies.
- j) Provide students with opportunities to share their research and interpretation with their peers and to engage in open dialog around it.
- k) Encourage personal reflection upon the topics of music and spirituality/religion, considering the roles they play in the students' own lives as well as those of their peers, family, and the contemporary culture(s) in which they exist.

Course Textbook(s) and/or Other Assigned Reading

Enter the title, author(s) and publication date of textbooks and/or readings that will be assigned. Please provide specific examples to evaluate the course.

Response:

No required texts. Readings will be made available to students through the course Canvas website. These readings have included:

"Music & Spirituality – Introduction", Edward Foley (Religions 2015, 6, 638-641)

Orfeo, Richard Powers (W. W. Norton & Co., 2014, 16-19)

The Witches of Eastwick, John Updike (Knopf, 1984, 274-279)

Thinking About Music: An Introduction to the Philosophy of Music, Lewis Rowell (The University of Massachusetts Press, 1983, 1-8)

"Music of Antiquity," Dictionary of Gnosis & Western Esotericism, Wouter J. Hanegraaf, Ed. (Brill, 2006, 808-809)

"Introduction: A Story about How We Got Here" from Religion: Sources, Perspectives, and Methodologies. Jeffery J. Kripal (Macmillan, 2015)

Being Spiritual but Not Religious: Past, Present, Future(s), William B. Parsons, Ed. (Routledge, 2018)

"Neuroscience and Religion: Surveying the Field," Mental Religion (MacMillan, 2017)

"Hear that Long Snake Moan," from Shadow Dancing in the USA. Michael Ventura (Tarcher's/St. Martin's Press, 1985, 1-33)

Into the Mystic: The Visionary and Ecstatic Roots of 1960s Rock and Roll, Christopher Hill (Park Street Press, 2017, 11-27)

Sailing the Wine Dark Sea: Why the Greeks Matter, Thomas Cahill (Anchor, 2004, 119-121)

"The Composer as Preacher" from Music in Worship, Leonard Jacob Enns (Harold Press, 1998, 228-243)

"The Symbols of the Bach Passacaglia," David Rumsey (<http://www.davidrumsey.ch>, 1992, 1-36)

"Aspects of Cosmological Symbolism in Hindusthani Musical Forms," Asian Music, Vol. 24, No. 1, Robert Simms (University of Texas Press, 1993, 67-89)

Music: A Living Language, Tom Manoff (W.W. Norton & Co., 1982):

The Jazz of Physics: The Secret Link Between Music and the Structure of the Universe, Stephon Alexander (Basic Books, 2016, 215-228)

Sweat Your Prayers: Movement as Spiritual Practice, Gabrielle Roth (Tarcher/Putnam, 1998, 11-46)

"Mono no aware," from The Future is Japanese, Ken Liu (Haikasoru, 2012, 1-15)

"An Introduction to Japanese Aesthetics" from Thinking About Music: An Introduction to the Philosophy of Music, Lewis Rowell (The University of Massachusetts Press, 1983, 298-202)

Catch A Fire, Timothy White (Holt Paperbacks, 2006, 5-16)
Traces of the Spirit: The Religious Dimensions of Popular Music, Robin Sylvan (New York University Press, 20021-13)

Weekly Schedule of Topics

Provide a projected weekly schedule of topics. This should have sufficient detail to evaluate how the course would meet current curricular needs and the extent to which it overlaps with existing courses at UF.

Response:

Week 1

Topic Introit: Key Issues in Art, Music, & Spirituality

Summary Course overview and policies; introduction to key questions and unique challenges of study in the arts and spiritual practices; participatory workshop on facilitating respectful & open communication.

Readings/Works

"Music & Spirituality – Introduction", Edward Foley (Religions 2015, 6, 638-641)

Orfeo, Richard Powers (W. W. Norton & Co., 2014, 16-19)

The Witches of Eastwick, John Updike (Knopf, 1984, 274-279)

Assignments Participation in discussion on Guidelines for Respectful Communication and on readings (Week 1)

Week 2

Topic The Musical Explorer's Rucksack

Summary Introduction to general properties of sound and formal properties of design for all musics. Techniques for mindful and analytical listening.

Readings/Works

Required: Thinking About Music: An Introduction to the Philosophy of Music, Lewis Rowell (The University of Massachusetts Press, 1983, 1-8)

Supplemental: "Music of Antiquity," Dictionary of Gnosis & Western Esotericism, Wouter J. Hanegraaf, Ed. (Brill, 2006, 808-809)

Assignment Participation in discussions on readings and application of musical tools (Week 2)

Week 3

Topic The Spiritual Explorer's Rucksack

Summary Introduction to basic concepts and analytical tools for philosophical, theological, and sociological inquiry into spiritual and religious practices.

Readings/Works

Required: "Introduction: A Story about How We Got Here" from Religion: Sources, Perspectives, and Methodologies. Jeffery J. Kripal (Macmillan, 2015)

Optional (students select at least one or the following to read and discuss):

Being Spiritual but Not Religious: Past, Present, Future(s), William B. Parsons, Ed. (Routledge, 2018)

"Neuroscience and Religion: Surveying the Field," Mental Religion (MacMillan, 2017)

Assignment Participation in discussions on readings and on spiritual terminology (Week 3)

Week 4

Topic Case Study 1: Hear That Long Snake Moan

Summary Possession/performance in West Africa and the African diaspora

Readings/Works "Hear that Long Snake Moan," from Shadow Dancing in the USA. Michael Ventura (Tarcher's/St. Martin's Press, 1985, 1-14)

Assignment Experiential Learning Assignment opens (Week 9)

Participation in discussions on reading and guest speaker/performer (Week 4)

Week 5

Topic Case Study 2: Into the Mystic

Summary Elements of African spirituality in American folk/popular musics; kinetic activity for 12-

bar blues

Readings/Works

Required: "Hear that Long Snake Moan," from *Shadow Dancing in the USA*. Michael Ventura (Tarcher's/St. Martin's Press, 1985, 15-33)

Supplemental: *Into the Mystic: The Visionary and Ecstatic Roots of 1960s Rock and Roll*, Christopher Hill (Park Street Press, 2017, 11-27)

Assignment "Tools for the Explorer Quiz" Opens Week 6

Participation in discussions of readings and kinetic activity (Blues Dance) (Week 5)

Week 6

Topic Case Study 3: Lo How A Rose

Summary The religious roots and spiritual undercurrents of Western Art Music

Readings/Works

Sailing the Wine Dark Sea: Why the Greeks Matter, Thomas Cahill (Anchor, 2004, 119-121)

"The Composer as Preacher" from *Music in Worship*, Leonard Jacob Enns (Harold Press, 1998, 228-243)

Assignment Experiential Learning Event Approved (Week 6)

Participation in discussion of readings and guest speaker/performer (Week 6)

Week 7

Topic Case Study 4: Models of the Universe

Summary Musical works, instruments, and ensembles as metaphor; symbolism, ritual, and myth in the concert hall.

Readings/Works

Required: *Pipe Organs as Metaphors: Voices of Times and Traditions*, Agnes Armstrong (<https://www.albany.edu/piporg-l/FS/aa.html>)

Optional (students select at least one or the following to read and discuss):

"The Symbols of the Bach Passacaglia," David Rumsey (<http://www.davidrumsey.ch>, 1992, 1-36)

"Aspects of Cosmological Symbolism in Hindusthani Musical Forms," *Asian Music*, Vol. 24, No. 1, Robert Simms (University of Texas Press, 1993, 67-89)

Assignment Participation in discussion of readings (Week 7)

Week 8

Topic Case Study 5: Sacred Geometry

Summary Numerology, pattern, and proportions in ancient Peru and China; the Church of St. John Coltrane; the Golden Section and the Fibonacci series in music and acoustics; kinetic activity in five elements.

Readings/Works

Required: *Music: A Living Language*, Tom Manoff (W.W. Norton & Co., 1982)

Optional (students select at least one or the following to read and discuss):

The Jazz of Physics: The Secret Link Between Music and the Structure of the Universe, Stephon Alexander (Basic Books, 2016, 215-228)

Sweat Your Prayers: Movement as Spiritual Practice, Gabrielle Roth (Tarcher/Putnam, 1998, 11-46)

Assignment Capstone Project Proposal due for approval; student sign-up for presentation dates

Participate in discussions of readings, guest speaker/performer, and kinetic activity (5Rhythms) (First class of Week 8)

Week 9

Topic The Story So Far

Summary Student summaries and discussion of Experiential Learning Reports; Capstone Project workshop; class naming ceremony

Readings/Works Reference work available for experiential learning visitations (library reserve & in-class copies available): *How to Be a Perfect Stranger: The Essential Religious Etiquette Handbook*, Stuart M. Matlins & Arthur J. Magida, Eds. (SkyLight Paths Publishing, 2006)

Assignment Experiential Learning Reports Due (Beginning of Week 9)

Week 10

Topic Case Study 6: Mono No Aware

Summary Aesthetics and spirituality in ancient and modern Japan; Japanese symbolism and

aesthetics in contemporary film and gaming

Readings/Works

"Mono no aware," from *The Future is Japanese*, Ken Liu (Haikasoru, 2012, 1-15)

"An Introduction to Japanese Aesthetics" from *Thinking About Music: An Introduction to the Philosophy of Music*, Lewis Rowell (The University of Massachusetts Press, 1983, 298-202)

Assignment Participate in discussions of readings (Week 10)

Week 11

Topic Case Study 7: One Love

Summary Rastafarianism; musical practices in Jamaica; reggae as international language for spiritual unity and political protest

Readings/Works

Catch A Fire, Timothy White (Holt Paperbacks, 2006, 5-16)

Assignment Participate in discussion of readings and on guest speaker/performer (Week 11)

Weeks 12-14

Topic You Take the Wheel

Summary Student presentations of Capstone Projects

Readings/Works

Assignment Case Studies Test (Week 13)

Capstone Projects (Multiple Due Dates)

Submit draft for peer review (two weeks before scheduled presentation date)

Peer review two drafts (one week after draft uploaded)

Present Capstone Project to class (on date selected/assigned)

Submit final Capstone Paper (one week after presentation date)

Participate in discussions/Q & A of student projects

Week 15

Topic Recessional

Summary Revisiting key questions in art, music, and spiritual practice; tools to carry forward beyond the course; applications to personal, peer, family, and culture contexts.

Readings/Works

Traces of the Spirit: The Religious Dimensions of Popular Music, Robin Sylvan (New York University Press, 2002, 1-13)

Assignment Participate in discussion of reading and on closing (Week 15)

Personal Philosophical/Aesthetic Statement (Scheduled exam time)

Exam Period

Student presentations of Capstone Projects (if necessary)

Assignment Personal Philosophical/Aesthetic Statement due (Scheduled exam time)

Grading Scheme

List the types of assessments, assignments and other activities that will be used to determine the course grade, and the percentage contribution from each. This list should have sufficient detail to evaluate the course rigor and grade integrity. Include details about the grading rubric and percentage breakdowns for determining grades.

Response:

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 – 15%

Capstone Topic Submission & Outline – 5%
Draft of Capstone Project for Review – 5%
Peer Review of Capstone Projects – 5%
Final Capstone Projects Presentation – 10%
Final Capstone Project Paper – 15%
Personal Philosophical/Aesthetic Statement – 5%

GRADED WORK AND ASSIGNMENTS

Participation/Discussion (150 points)

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.

“Tools for the Explorer” Review Quiz (100 points)

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.

Experiential Learning Report (150 points)

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.

Rubric:

Case Studies Test (150 points)

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.

Capstone Project (400 points)

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)

Consists of five components:

- Capstone Topic Submission & Outline (50 points) Students will submit a detailed outline of the topic(s) to be covered, methods, and sources for approval.
- Draft of Capstone Project for Review (50 points) Students will upload a rough draft of their final paper for peer review.
- Peer Review of Capstone Projects (50 points) Students will perform a review of two of their peers' documents, evaluating for clarity, organization, and presentation.
- Final Capstone Projects Presentation (100 points) Students will present a summary of their project to the class. This presentation should include media examples and may include interactive activities or other class participation elements.

Rubric:

10-minute presentation and preparation for Q & A with class

Presentation: Creativity, Clarity (20 points maximum)

Musical Content: Use of Tools/Vocabulary, Examples, Analysis, Stylistic Description, Relevance to Topic (20 points maximum)

Spiritual Content: Use of Terminology/Tools, Analysis, Four C's, Placement on Continuum, Subjective Responses (20 points maximum)

Other Content: Relevance to Topic, Connections, Context (20 points maximum)

Conclusion/Interpretation: Synthesis, Interpretation (20 points maximum)

- Final Capstone Project Paper (150 points) Students will submit a final paper that includes an analytical essay of their research, a critical summary, and a properly-formatted list of works cited and consulted.

Rubric:

1500-2000 words (minimum)

Presentation/Narrative: Clarity, Grammar, Spelling, Flow (60 points maximum)

Content: Musical Tools, Spiritual Tools, Relationship to Course Content, Criticality (80 points maximum)

Sources/Media (10 points maximum)

Personal Philosophical/Aesthetic Statement (50 points)

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.

Instructor(s)

Enter the name of the planned instructor or instructors, or "to be determined" if instructors are not yet identified.

Response:

Charles W. Pickeral, Ph.D.

Permanent Quest and General Education Approval

Please confirm that this new course request is for permanent Quest and General Education designations. Only courses which have already gone through the Temporary process may request Permanent approval.

Response:

Yes

Previous Temporary Approval

Please enter the 5 digit request number of the temporary Quest/General Education request that has previously been approved. If you are the previous submitter, this number may be found by accessing the [Requests Submitted by You](#) webpage and copying the relevant number in the 'Request' column.

Response:

13667

Which level of Quest will this course be offered under?

Response:

Quest 1

Approved Colleges - Quest 1

Only faculty from the following colleges are eligible to propose courses for Quest 1 at this time. Please confirm that you are submitting a request through an approved college by making the appropriate selection.

Response:

College of the Arts (CoTA)

Quest 1 Theme

Quest 1 courses should fall naturally within one of the five themes and examine essential questions relevant to that theme.

Select the appropriate theme for this course, more information on Quest 1 themes can be found at the following website: [Q1 Themes and Essential Questions](#)

Response:

The Examined Life

Quest 1 Objectives

Please confirm that you have read and understand the Quest 1 Course Objectives and that these objectives are incorporated into the proposed course. These items must be included in the submitted syllabus.

Objectives:

- Address the history, key themes, principles, terminologies, theories, and methodologies of various arts and humanities disciplines that enable us to ask essential questions about the human condition.
- Present different arts and humanities disciplines' distinctive elements, along with their biases and influences on essential questions about the human condition.
- Explore at least one arts or humanities resource outside their classroom and explain how engagement with it complements classroom work.
- Enable students to analyze and evaluate essential questions about the human condition clearly and effectively in writing and other forms appropriate to the discipline.
- Analyze the role arts and humanities play in the lives of individuals and societies and the role they might play in students' undergraduate degree programs and lives after college.

Response:

Yes

Quest 1 Student Learning Outcomes

Please confirm that you have read and understand the Quest 1 Student Learning Outcomes and that these outcomes have been incorporated into the proposed course. These items must be included in the submitted syllabus.

Student Learning Outcomes:

- *Content: 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.*
- *Critical Thinking: Analyze and evaluate essential questions about the human condition using established practices appropriate for the arts and humanities disciplines incorporated into the course.*
- *Communication: 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.*
- *Connection: Connect course content with critical reflection on their intellectual, personal, and professional development at UF and beyond.*

Response:

Yes

Requested GE Classification for Quest 1

Indicate the requested General Education subject area designation(s) requested for this course. International and Diversity designations may only be applied to a course in conjunction with another designation.

Quest 1 courses may only select from the following General Education Subject Area designations.

You may not select both International and Diversity for a single course.

Response:

H - Humanities, N - International

Requested Writing Requirement Classification

Indicate the requested Writing Requirement designation requested for this course. Quest courses may only select 2000 or 4000 words.

Response:
None

Course Updates: Temporary vs Permanent requests

Please list any substantive changes which were made to the course since temporary Quest/General Education approval was assigned. Include a rationale for each change.

Examples:

- *Course Content*
- *Assessments*
- *Learning objectives*

Response:
Changes to the grade distribution to reflect the time constraints of the student presentations (Capstone Presentation reduced to 10% of final grade).

Attendance & Make-up

Please confirm that you have read and understand the University of Florida Attendance policy.

A required statement related to class attendance, make-up exams and other work will be included in the syllabus and adhered to in the course. Courses may not have any policies which conflict with the University of Florida policy. The following statement may be used directly in the syllabus.

- *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>

Response:
Yes

Accommodations

Please confirm that you have read and understand the University of Florida Accommodations policy.

A statement related to accommodations for students with disabilities will be included in the syllabus and adhered to in the course. The following statement may be used directly in the syllabus:

- *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.*

Response:
Yes

UF Grading Policies for assigning Grade Points

Please confirm that you have read and understand the University of Florida Grading policies.

Information on current UF grading policies for assigning grade points is require to be included in the course syllabus. The following link may be used directly in the syllabus:

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

Response:

Yes

Course Evaluation Policy

Please confirm that you have read and understand the University of Florida Course Evaluation Policy.

A statement related to course evaluations will be included in the syllabus. The following statement may be used directly in the syllabus:

• 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/public-results/>. 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/>.

Response:

Yes

MUS 1XXX – An Echo of the Invisible World: Exploring the Relationship Between Music and Spirituality

Quest 1

I. Course Information

Meeting Time: TBA (3 periods/week)

Location: TBA

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)

Instructor

Dr. Charles Pickeral

Office Location: 130 Music Building

Phone: 352-273-3165

e-mail: cpickeral@ufl.edu

Office Hours: MW, 9-11:45 AM or by appointment

Graduate Teaching Assistant

TBA

Office Location: TBA

Phone: TBA

e-mail: TBA

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 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.

Required & Recommended Course Materials (to purchase/rent)

While there is no single required text for this course, 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.

Material & Supply Fees: TBA

II. Coursework & Schedule

1. List of Graded Work

Assignment	Description	Requirements	Points
Attendance	Students are expected to attend class regularly and to arrive on time.	Unexcused absences from more than three classes will negatively affect the attendance grade. For each unexcused absence beyond the third, 10 points will be deducted from the attendance grade	50
Class Participation	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	Active, relevant, and prepared participation during in-class and/or online discussions, engagement with class activities and guests (see rubric below)	100

	<p>syllabus, discussed in class, and announced on the course Canvas website. Consistent, high-quality participation is expected. “High-quality” in this instance means:</p> <ul style="list-style-type: none"> ❖ 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) <p>In order to accommodate different learning styles as well as time constraints, in-class discussions will frequently be continued or initiated 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</p>		
<p>“Tools for the Explorer” Review Test</p>	<p>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</p>	<p>50 multiple-choice or short-answer questions</p>	<p>100</p>

	<p>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.</p>		
<p>Experiential Learning Report</p>	<p>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 have learned to report to the class on their experience and analysis of the event.</p> <p>Students will be presented with a list of suitable events and consult with the instructor to identify alternatives.</p>	<p>800-1000 words (minimum)</p> <p>Basic Info: Name of Event, Location, Date, Religious Affiliation (10 pts. maximum)</p> <p>Narrative/Description of Event: Participants, Space, Sequence, Dramatic Arc, Types of Activities, Context/Background (40 pts. maximum)</p> <p>Use of Musical Tools: Application of Elements, Analysis, Stylistic Description, Function, Subjective Responses/Interpretation (40 pts. maximum)</p> <p>Use of Spiritual Tools: Application of Terminology, Analysis, Four Cs, Placement on Continuum, Subjective Responses/Interpretation (40 pts. maximum)</p> <p>Presentation: Clarity, Creativity (20 pts. maximum)</p>	<p>150</p>

<p>Case Studies Test</p>	<p>In Weeks 4-8, 10-11, students will be presented with seven Case 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.</p> <p>After completion of these modules, students will be tested on their objective understanding and subjective experience of these Case Studies, in free-response 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.</p>	<p>5-7 discussion questions</p> <p>Typical questions might include:</p> <p>What was the least familiar or accessible music you have encountered in these Case Studies? Explain how it differs from the music you listen to most often, formalistically and contextually. Please include your perspective on the spiritual aspects of each.</p> <p>Please briefly summarize the main thesis and key points from Michael Ventura's article, "Hear That Long Snake Moan." Include some examples from three different parts of the spiritual/musical/cultural odyssey he describes and explain how they fit into his thesis. Provide at least two specific examples of musical/spiritual practices from the Case Studies that demonstrate Ventura's thesis.</p> <p>Pick any two of the readings from Case Studies 1-7 that you find to be significantly contrasting. Explain their differing approaches to the topic of music and spirituality. Explain which reading you found most effective and why.</p>	<p>150</p>
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<p>Capstone Project</p>	<p>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.</p> <p>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.</p> <p>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)</p>	<p>Consists of five components as listed below</p>	<p>400 total (see below for individual components)</p>
<p>❖ Capstone Topic</p>	<p>Students will submit a detailed outline of the</p>		<p>50</p>

Submission & Outline	topic(s) to be covered, methods, and sources for approval.		
❖ Draft of Capstone Project for Review	Students will upload a rough draft of their final paper for peer review.		50
❖ Peer Review of Capstone Projects	Students will perform a review of two of their peers' documents, evaluating for clarity, organization, and presentation.		50
❖ Final Capstone Projects Presentation	Students will present a summary of their project to the class. This presentation should include media examples and may include interactive activities or other class participation elements.	<p>10-minute presentation and preparation for Q & A with class</p> <p>Presentation: Creativity, Clarity (20 points maximum)</p> <p>Musical Content: Use of Tools/Vocabulary, Examples, Analysis, Stylistic Description, Relevance to Topic (20 points maximum)</p> <p>Spiritual Content: Use of Terminology/Tools, Analysis, Four C's, Placement on Continuaa, Subjective Responses (20 points maximum)</p> <p>Other Content: Relevance to Topic, Connections, Context (20 points maximum)</p> <p>Conclusion/Interpretation: Synthesis, Interpretation (20 points maximum)</p>	100
❖ Final Capstone Project Paper	Students will submit a final paper that includes an analytical essay of their research, a critical summary, and a properly formatted list of works cited and consulted.	<p>1500-2000 words (minimum)</p> <p>Presentation/Narrative: Clarity, Grammar, Spelling, Flow (60 points maximum)</p>	150

		Content: Musical Tools, Spiritual Tools, Relationship to Course Content, Criticality (80 points maximum) Sources/Media (10 points maximum)	
Personal Philosophical Statement	<p>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?</p> <p>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.</p> <p>In either case, the student should be able to recognize and describe the role(s) that a spiritual experience of</p>	500-750 words	50

	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.		
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Class Participation Rubric

Performance Elements & Levels	Inadequate (0-10 points)	Developing (11-15 points)	Accomplished (16-20 points)	Exemplary (21-25 points)	Student Score
Engagement & Active Participation	Student never participates in class and/or online discussion; fails to respond to direct questions	Few contributions to class and/or online discussion; seldom volunteers but responds to direct questions	Proactively contributes to class and/or online discussion; ask questions and responds to direct questions	Proactively and regularly contributes to class and online discussion; initiates discussion on issues related to class topic	
Listening Skills	Does not listen when others talk; interrupts or makes inappropriate comments	Does not listen carefully; comments are often nonresponsive to discussion	Listens and appropriately responds to the contributions of others	Listens without interrupting and incorporates and expands upon the comments of others	
Relevance to Topic	Contributions are routinely off-topic or distract from discussion	Contributions are sometimes off-topic or distract from discussion	Contributions are always relevant	Contributions are relevant and promote deeper analysis of the topic	
Preparation	Student is not adequately prepared; does not show evidence of having read/viewed the assigned material before class	Student has read the material but not closely, or has only partially read/viewed the material before class	Student has read /viewed and thought about the material before class	Student is consistently well-prepared; sometimes adds relevant information beyond the assigned reading/media	
				Total (100 points maximum)	

2. Weekly Course Schedule

Week/ Date	Activity	Topic/Assignment	Assigned Work Due
Week 1	Topic	Introit: Key Issues in Art, Music, & Spirituality	
	Summary	Course overview and policies; introduction to key questions and unique challenges of study in the arts and spiritual practices; participatory workshop on facilitating respectful & open communication.	
	Readings/Works	“Music & Spirituality – Introduction”, Edward Foley (<i>Religions</i> 2015, 6, 638-641) <i>Orfeo</i> , Richard Powers (W. W. Norton & Co., 2014, 16-19) <i>The Witches of Eastwick</i> , John Updike (Knopf, 1984, 274-279)	
	Assignments	Participation in discussion on Guidelines for Respectful Communication and on readings. Consider the nature, function, and spiritual dimensions of the musical experiences presented in the two fiction excerpts. Preliminary consideration of personal philosophy regarding music and spirituality to be addressed at the conclusion of the semester.	Week 1
Week 2	Topic	The Musical Explorer’s Rucksack	
	Summary	Introduction to general properties of sound and formal properties of design for musics of any culture or historical era. Techniques for mindful and analytical listening.	
	Readings/Works	<i>Thinking About Music: An Introduction to the Philosophy of Music</i> , Lewis Rowell (The University of Massachusetts Press, 1983, 1-8) “Music of Antiquity,” <i>Dictionary of Gnosis & Western Esotericism</i> , Wouter J. Hanegraaf, Ed. (Brill, 2006, 808-809)	

Week/ Date	Activity	Topic/Assignment	Assigned Work Due
	Assignment	Participation in discussions on readings and application of musical tools to class examples and to music familiar to the student. Begin using these tools to make formalistic analysis and comparison of different musics.	Week 2
Week 3	Topic	The Spiritual Explorer's Rucksack	
	Summary	Introduction to basic concepts and analytical tools for philosophical, theological, and sociological inquiry into spiritual and religious practices from any cultural or historical context.	
	Readings/Works	<p>"Introduction: A Story about How We Got Here" from <i>Religion: Sources, Perspectives, and Methodologies</i>. Jeffery J. Kripal (Macmillan, 2015, XV-XXXIII)</p> <p><i>Being Spiritual but Not Religious: Past, Present, Future(s)</i>, William B. Parsons, Ed. (Routledge, 2018, 1-15)</p> <p>"Neuroscience and Religion: Surveying the Field," <i>Mental Religion</i> (MacMillan, 2017, 277-294)</p>	
	Assignment	Participation in discussions on readings and on spiritual terminology. Begin using these tools to make formalistic and contextual analyses of spiritual practices from diverse cultures.	Week 3
Week 4	Topic	Case Study 1: Hear That Long Snake Moan	
	Summary	Possession/performance in West Africa and the African diaspora. Guest speaker/performer from Yoruba culture. Syncretic musical and spiritual practices in Africa, the Caribbean, and South America.	
	Readings/Works	"Hear that Long Snake Moan," from <i>Shadow Dancing in the USA</i> . Michael Ventura (Tarcher's/St. Martin's Press, 1985, 1-14)	

Week/ Date	Activity	Topic/Assignment	Assigned Work Due
		<i>Porous Bodies, Collective Agency: An Ethnography of Dance Possession Ceremonies in Mali</i> , Abigail Boette Baker (Undergraduate Honors Thesis, Wesleyan University, 2012, 6-32)	
	Assignment	Experiential Learning Assignment opens Participation in discussions on reading and guest speaker/performer. Apply musical and spiritual tools to analyze West African practices and compare them to the student's own experiences, music, and practices.	Week 9 Week 4
Week 5	Topic	Case Study 2: Into the Mystic	
	Summary	Exploring elements of African musical and spiritual practices in in American folk/popular musics; syncretic religion and music with an emphasis on African and European fusion; a kinetic activity for 12-bar blues and exploration of this form in international musical styles.	
	Readings/Works	"Hear that Long Snake Moan," from <i>Shadow Dancing in the USA</i> . Michael Ventura (Tarcher's/St. Martin's Press, 1985, 15-33) <i>Into the Mystic: The Visionary and Ecstatic Roots of 1960s Rock and Roll</i> , Christopher Hill (Park Street Press, 2017, 11-27)	
	Assignment	"Tools for the Explorer Quiz" Opens Participation in discussions of readings and kinetic activity (Blues Dance). Application of harmonic and stylistic elements to examples selected by the instructor and by the students.	Week 6 Week 5
Week 6	Topic	Case Study 3: Lo How A Rose	
	Summary	The religious roots and spiritual undercurrents of Western Art Music, from the Middle East to Europe to the Western Hemisphere to Asia. The spiritual origins of	

Week/ Date	Activity	Topic/Assignment	Assigned Work Due
		theater and of concert music. Guest speaker/performer on traditional and avant-garde European spiritual musics.	
	Readings/Works	<p><i>Sailing the Wine Dark Sea: Why the Greeks Matter</i>, Thomas Cahill (Anchor, 2004, 119-121)</p> <p><i>Earth Works: Ceremonies in Tower Time</i>, H. Byron Ballard (Smith Bridges Press, 2018, 18-22)</p> <p>“The Composer as Preacher” from <i>Music in Worship</i>, Leonard Jacob Enns (Harold Press, 1998, 228-243)</p> <p><i>Orfeo</i>, Richard Powers (W. W. Norton & Co., 2014, 107-119)</p>	
	Assignment	<p>Experiential Learning Event Approved</p> <p>Participation in discussion of readings and guest speaker/performer. Apply musical and spiritual tools to analyze historical and contemporary European practices and compare them to the student’s own spiritual and musical experiences.</p>	Week 6
Week 7	Topic	Case Study 4: Models of the Universe	
	Summary	Musical works, instruments, and ensembles as metaphor; symbolism, ritual, and myth in the concert hall. A comparison of Western and Indian “Classical” musics. Exploring music as a reflection of cultural perceptions of time, consensus reality, and the order of the universe.	
	Readings/Works	<p><i>Pipe Organs as Metaphors: Voices of Times and Traditions</i>, Agnes Armstrong (https://www.albany.edu/piporg-l/FS/aa.html)</p> <p>“The Symbols of the Bach Passacaglia,” David Rumsey (http://www.davidrumsey.ch, 1992, 1-36)</p>	

Week/ Date	Activity	Topic/Assignment	Assigned Work Due
		“Aspects of Cosmological Symbolism in Hindusthani Musical Forms,” <i>Asian Music</i> , Vol. 24, No. 1, Robert Simms (University of Texas Press, 1993, 67-89)	
	Assignment	Participation in discussion of readings, including identification of “Models of the Universe/Society” in their own experience and comparison to the examples presented in the Case Study/readings.	Week 7
Week 8	Topic	Case Study 5: Sacred Geometry	
	Summary	Numerology, pattern, and proportions in ancient Peru and China; the Church of St. John Coltrane; the Golden Section and the Fibonacci series in music and acoustics around the globe; kinetic activity in Taoist five element theory and ecstatic dance. Guest speaker on spirituality, physics, numerology in music (John Coltrane, Taoism, or Sufism)	
	Readings/Works	<i>Music: A Living Language</i> , Tom Manoff (W.W. Norton & Co., 1982, 450-459) <i>The Jazz of Physics: The Secret Link Between Music and the Structure of the Universe</i> , Stephon Alexander (Basic Books, 2016, 215-228) <i>Sweat Your Prayers: Movement as Spiritual Practice</i> , Gabrielle Roth (Tarcher/Putnam, 1998, 11-46)	
	Assignment	Capstone Project Proposal due for approval; student sign-up for presentation dates Participate in discussions of readings, guest speaker/performer, and kinetic activity (5Rhythms). Identification of significant numerology, pattern, or geometry in the students’ own experiences.	First class of Week 8
Week 9	Topic	The Story So Far	
	Summary	Student summaries and discussion of Experiential Learning Reports; Capstone Project workshop; class naming ceremony	

Week/ Date	Activity	Topic/Assignment	Assigned Work Due
	Readings/Works	Reference work available for experiential learning visitations (library reserve & in-class copies available): <i>How to Be a Perfect Stranger: The Essential Religious Etiquette Handbook</i> , Stuart M. Matlins & Arthur J. Magida, Eds. (SkyLight Paths Publishing, 2006)	
	Assignment	Experiential Learning Reports Due	Beginning of Week 9
Week 10	Topic	Case Study 6: Mono No Aware	
	Summary	Aesthetics and spirituality in ancient and modern Japan; symbolism and aesthetics in historical and contemporary Japanese music, as well as dance, film, anime, and gaming.	
	Readings/Works	“Mono no aware,” from <i>The Future is Japanese</i> , Ken Liu (Haikasoru, 2012, 1-15) “An Introduction to Japanese Aesthetics” from <i>Thinking About Music: An Introduction to the Philosophy of Music</i> , Lewis Rowell (The University of Massachusetts Press, 1983, 298-202)	
	Assignment	Participate in discussions of readings including the students’ experience with contemporary Japanese popular culture. Comparison of Japanese aesthetic vocabulary with the musical and spiritual tools learned previously in this course.	Week 10
Week 11	Topic	Case Study 7: One Love	
	Summary	Rastafarianism; musical practices in Jamaica; reggae as international language for spiritual unity and political protest. Guest speaker/performer on Rastafari and Reggae.	
	Readings/Works	<i>Catch A Fire</i> , Timothy White (Holt Paperbacks, 2006, 5-16)	

Week/ Date	Activity	Topic/Assignment	Assigned Work Due
		<i>Reggae as Social Change: The Spread of Rastafarianism</i> , D. Chad Spiker (https://debate.uvm.edu/dreadlibrary/spiker.html , 2012)	
		<i>An Examination of Three Different Styles of Reggae and Their Possible Unique Rhetorical Messages</i> , Mike Turk (http://debate.uvm.edu/dreadlibrary/Turk03.htm)	
	Assignment	Participate in discussion of readings and on guest speaker/performer. Compare previous experience of reggae music and its offshoots (e.g., Puerto Rican reggaeton, dub) with the material presented in the Case Study.	Week 11
Weeks 12-14	Topic	You Take the Wheel	
	Summary	Student presentations of Capstone Projects	
	Readings/Works		
	Assignment	Case Studies Test Submit draft for peer review (two weeks before scheduled presentation date) Peer review two drafts (one week after draft uploaded) Present Capstone Project to class (on date selected/assigned) Submit final Capstone Paper (one week after presentation date) Participate in discussions/Q & A of student projects	Week 13 Multiple Due Dates
Week 15	Topic	Recessional	
	Summary	Revisiting key questions in art, music, and spiritual practice; tools to carry forward beyond the course; applications to personal, peer, family, and culture contexts. Recording of class anthem.	
	Readings/Works	<i>Traces of the Spirit: The Religious Dimensions of Popular Music</i> , Robin Sylvan (New York University Press, 2002, 1-13)	
	Assignment	Participate in discussion of reading and on closing	Week 15

Week/ Date	Activity	Topic/Assignment	Assigned Work Due
		Personal Philosophical/Aesthetic Statement. Participation in performance and recording of the class anthem.	
Exam Period		Student presentations of Capstone Projects (if necessary)	
	Assignment	Personal Philosophical/Aesthetic Statement due.	Scheduled exam time

III. Grading

3. Statement on Attendance and Participation

Attendance

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

Participation/Discussion

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.

4. 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/>

IV. Quest Learning Experiences

5. Details of Experiential Learning Component

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:

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/>

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.gcccfl.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/>

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.fumcgv.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/>

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/>

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/>

Islam

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/>

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 programs for that semester 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). One copy will be placed on library reserve and another will be available before and after class meetings.

6. Details of Self-Reflection Component

Near the outset of the course, students will participate in an online discussion in which they will consider their current relationship with music and the arts, as well as with any spiritual/religious practices or traditions. Some possible topics for consideration are:

- ❖ What function(s) does music serve in your life currently? Has that changed over time?
- ❖ To what extent does spirituality play a role in your life, either in an organized context or on an individual level?
- ❖ Would you like any of these things to be different? In what way(s)?
- ❖ From your current perspective, how are your answers above in alignment with, or divergent from, those of your family, peers, community, and society as a whole? Has this, or your perspective on it, changed over time?
- ❖ What led you to enroll in a course about music and spirituality?

Students are not limited to these questions. Anything relevant to a personal philosophical stance on the broad topic of music and/or spirituality would be welcome. This discussion will serve as a starting point for introspection throughout the semester.

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, if any, 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 (including this course), regional culture, and contemporary society as a whole, comparing and contrasting their personal experience with that of these groups and cultures.

V. General Education and Quest Objectives & SLOs

7. This 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.	Address the history, key themes, principles, terminologies, theories, and methodologies of various arts and humanities disciplines that enable us to ask essential questions about the human condition.	<p>...introduce some of the basic issues in the study of musical and spiritual practices.</p> <p>...foster an environment which promotes reflective listening and non-judgmental sharing of beliefs and ideas.</p> <p>...provide students with the core vocabulary and concepts necessary to analyze and compare all musics, allowing them to articulate key differences but also to recognize the similarities in human musical impulses and expressions.</p>	<p>...engaging students in the collective creation of Guidelines for Respectful Communication for the course.</p> <p>...providing modules with vocabulary, concepts, and resources for musical and spiritual exploration.</p> <p>...presenting case studies on musical/spiritual topics from a wide range of traditions, cultures, eras, and individuals using multiple methods of inquiry.</p>

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...)
		<p>...help students develop a vocabulary for describing, analyzing, and comparing spiritual practices and experiences, allowing them to understand and articulate key differences but also to recognize core similarities in human approaches to spirituality.</p>	<p>...robust discussion, in class and online, involving students, faculty, and guests.</p>
<p>Students will learn to identify and to analyze the key elements, biases and influences that shape thought.</p>	<p>Present different arts and humanities disciplines' distinctive elements, along with their biases and influences on essential questions about the human condition.</p>	<p>...highlight the role of ambiguity and multiplicity of interpretation in aesthetics and spiritual experiences</p> <p>...explore a variety of case studies from different geographical, historical, and cultural contexts.</p> <p>...use multiple investigative approaches – objective, subjective, and interpretive – to these case studies, reflecting the diversity of methodologies for exploring both arts and spirituality</p>	<p>...presenting case studies ranging from West African possession/performance rituals to global contemporary popular styles, from Medieval monastics to Japanese science fiction authors, Rumi to John Coltrane.</p> <p>...addressing these case studies with multiple interpretive and analytical tools.</p> <p>...acknowledging and embracing multiple interpretations of these constructs, practices, and culture.</p> <p>...robust discussion, in class and online, involving students, faculty, and guests.</p>

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...)
	Explore at least one arts or humanities resource outside their classroom and explain how engagement with it complements classroom work.	...expose students to expressions and beliefs outside of their own experience while encouraging open exploration of unfamiliar practices.	...having students choose and visit a religious or spiritual event that involves music, attend and participate in that event; submit a report to the class; and engage in discussion with their peers and faculty about the experience. ...having students interact with a variety of guest speakers and performers.
These courses emphasize clear and effective analysis and approach issues and problems from multiple perspectives.	Enable students to analyze and evaluate essential questions about the human condition clearly and effectively in writing and other forms appropriate to the discipline.	...assist students in identifying, researching, and interpreting spiritual musical subjects outside of the case studies that have personal or contemporary relevance. ...provide students with opportunities to share their research and interpretation with their peers, to engage in open dialog around it, and to collectively relate these topics to the essential questions of the course.	...having students identify, research, and interpret a musical/spiritual topic of relevance to themselves in the Capstone Project. ...providing an opportunity for students to present their findings to their peers and engage in robust discussion about the topic and it's relevance to their lives and the course (Capstone Presentations)
	Analyze the role arts and humanities play in the lives of individuals and societies and the	...encourage personal reflection upon the topics of music and spirituality/religion, considering	...asking students to consider the roles that music and spirituality currently play in

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...)
	role they might play in students' undergraduate degree programs and lives after college.	the roles they play in the students' own lives as well as those of their peers, family, and the contemporary culture(s) in which they exist.	their lives at the outset of the course. ...concluding the semester with a Personal Philosophical/Aesthetic statement that asks the student to reflect upon the role(s) that music and spirituality play in their own lives and those around them – and how their answers may have evolved over the semester.

8. This Course's 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.	...identify the basic components of music and describe musical works using discipline-specific terminology. ...identify and describe a spiritual or religious practice using core terminology and methodologies of the discipline.	...the Tools for the Explorer Quiz and the Capstone Project. ...the Tools for the Explorer Quiz and the Capstone Project.

	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	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.	Analyze and evaluate essential questions about the human condition using established practices appropriate for the arts and humanities disciplines incorporated into the course.	...analyze musical works from multiple perspectives and evaluate ways in which the musical and spiritual/religious elements are related or complimentary. ...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.	...class participation, the Capstone Project. ...class participation, the Capstone Project.
Communication	Communicate knowledge, thoughts and reasoning clearly and effectively.	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.	...develop and present knowledgeable, clear, and effective responses to the essential questions raised in this course.	... class participation, the final Personal Philosophical Statement, the Capstone Project.

	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...
Connection	N/A	Connect course content with critical reflection on their intellectual, personal, and professional development at UF and beyond.	<p>...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.</p> <p>...articulate some of the forces that have shaped their own spiritual beliefs and aesthetic tastes, critically reflecting on their intellectual, personal, and professional development.</p>	<p>... class participation, the final Personal Philosophical Statement.</p> <p>... class participation, the final Personal Philosophical Statement</p>

9. Secondary Objectives and SLOs

International Objectives (for N co-designation)

International 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...)
<p>International courses promote the development of students' global and intercultural awareness.</p>	<p>...explore a variety of case studies from different geographical, historical, and cultural contexts.</p> <p>...provide students with the core vocabulary and concepts necessary to analyze and compare all musics, allowing them to articulate key differences but also to recognize the similarities in human musical impulses and expressions.</p> <p>...help students develop a vocabulary for describing, analyzing, and comparing spiritual practices and experiences, allowing them to understand and articulate key differences but also to recognize core similarities in human approaches to spirituality.</p>	<p>...presenting case studies ranging from West African possession/performance rituals to global contemporary popular styles, from Medieval monastics to Japanese science fiction authors, Rumi to John Coltrane.</p> <p>...analyzing the core similarities and essential differences in musical/spiritual practices and constructs using the tools presented in coursework.</p> <p>...robust discussion, in class and online, involving students, faculty, and guests.</p>

International 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...)
<p>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.</p>	<p>...use multiple investigative approaches – objective, subjective, and interpretive – to these case studies, reflecting the diversity of methodologies for exploring both arts and spirituality.</p> <p>... assist students in identifying, researching, and interpreting spiritual musical subjects outside of the case studies that have personal or contemporary relevance.</p> <p>...expose students to expressions and beliefs outside of their own experience while encouraging open exploration of unfamiliar practices.</p>	<p>...addressing diverse case studies with multiple interpretive and analytical tools.</p> <p>...acknowledging and embracing multiple interpretations of these constructs, practices, and cultures.</p> <p>...identification, research, and interpretation for the Capstone Project.</p> <p>...robust discussion, in class and online, involving students, faculty, and guests.</p>
<p>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.</p>	<p>...encourage personal reflection upon the topics of music and spirituality/religion, considering the roles they play in the students' own lives as well as those of their peers, family, and the contemporary culture(s) in which they exist.</p>	<p>...concluding the semester with a Personal Philosophical/Aesthetic statement that asks the student to reflect upon the role(s) that music and spirituality play in their own lives and those around them – and how their answers may have evolved over the semester.</p> <p>...robust discussion, in class and online, involving students, faculty, and guests.</p>

International Student Learning Outcomes (for N co-designation)

	International SLOs → Students will be able to...	Course SLOs → Students will be able to...	Assessment Student competencies will be assessed through...
Content	Identify, describe, and explain the historical, cultural, economic, political, and/or social experiences and processes that characterize the contemporary world.	...articulate specific examples of spiritual/musical connections from a variety of cultural contexts – international, historical, and contemporary – and explain their differences and commonalities.	...class participation, the Case Studies Test, and the Capstone Project.
Critical Thinking	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.	...analyze and reflect on the ways in which cultural expressions and beliefs facilitate understandings of an increasingly connected contemporary world.	...class participation, the Case Studies Test, and the final Philosophical Statement.

VI. Required Policies

10. Students Requiring Accommodation

Students with disabilities who experience learning barriers and would like to request academic accommodations should connect with the disability Resource Center by visiting <https://disability.ufl.edu/students/get-started/>. It is important for students to share their accommodation letter with their instructor and discuss their access needs, as early as possible in the semester.

11. UF Evaluations Process

Students are expected to provide professional and respectful feedback on the quality of instruction in this course by completing course evaluations online via GatorEvals. Guidance on how to give feedback in a professional and respectful manner is available at <https://gatorevals.aa.ufl.edu/students/>. Students will be notified when the evaluation period opens, and can complete evaluations through the email they receive from GatorEvals, in their Canvas course menu under GatorEvals, or via <https://ufl.bluera.com/ufl/>. Summaries of course evaluation results are available to students at <https://gatorevals.aa.ufl.edu/public-results/>.

12. University Honesty Policy

UF students are bound by The Honor Pledge which states, “We, the members of the University of Florida community, pledge to hold ourselves and our peers to the highest standards of honor and integrity by abiding by the Honor Code. On all work submitted for credit by students at the University of Florida, the following pledge is either required or implied: “On my honor, I have neither given nor received unauthorized aid in doing this assignment.” The Honor Code (<https://www.dso.ufl.edu/sccr/process/student-conduct-honor-code/>) specifies a number of behaviors that are in violation of this code and the possible sanctions. Furthermore, you are obligated to report any condition that facilitates academic misconduct to appropriate personnel. If you have any questions or concerns, please consult with the instructor or TAs in this class.

13. 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>

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, 2215 Turlington Hall, 846-1138. 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.

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

MUS 1XXX
An Echo of the Invisible World: Exploring the Relationship Between Music & Spirituality
Rationale Letter

Dear UF Quest Curriculum Committee,

This letter offers a very brief summary, organized according to the guidelines in your Canvas site, of the Quest 1 course that I have piloted during the 2019-2020 and 2020-2021 academic years. I would be happy to offer further details on any facet of the course should you require it.

Draws on multiple arts and humanities traditions to examine a Quest 1 theme and explores essential questions of that theme,

- ❖ Theme: The Examined Life
- ❖ Essential Question: How and why does music move us spiritually?
- ❖ Humanities Traditions Drawn Upon:
 - Primary – Music, Philosophy, Religion
 - Secondary – Visual Art, Theater, Dance, Literature, Anthropology, Biology, Physics, Mathematics

Is rigorous and intellectually ambitious while also appropriate for a lower-division course intended for diverse first-year students,

- ❖ Understanding that students are freshmen from a diverse range of backgrounds, majors, and levels of experience with the subject matter, the course begins with modules that introduce basic terminology, concepts, and approaches to musical and spiritual analysis and interpretation.
- ❖ Subsequent Case Studies examine a wide variety of spiritual/musical topics from antiquity to the present day, drawn from cultures across the globe. In contrast to a survey course, our approaches to these case studies do not follow the same template. Instead, my goal is to model the multiplicity of analytical and interpretive methods that are the norm in the arts and humanities – sometimes in stark contrast to other Gen Ed disciplines.
- ❖ Readings are also chosen to reflect this range of approaches, including scholarly articles, populist works, fiction, and poetry.
- ❖ Students themselves continue this process by selecting a topic of personal relevance or interest to research, interpret, and present to the class. These Capstone projects demonstrate a diverse range of topics and methodologies following the models of the Case Studies.

Achieves a high level of faculty-student engagement in your preferred course formats

- ❖ Designed to be in-person with fairly small enrollment because an environment in which personal experiences and beliefs can be freely shared and discussed is essential for this material.

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An Echo of the Invisible World: Exploring the Relationship Between Music & Spirituality Rationale Letter

- ❖ Students co-create Guidelines for Respectful Communication which apply to faculty and teaching assistants as well as the students.
- ❖ Engagement with faculty and guest speaker/performers through dialog but also through participation in performance and kinetic activities.

Prompts students towards self-reflection and metacognition about their lives at UF and beyond,

- ❖ Exploring the role(s) that music (a ubiquitous presence) and spirituality/religion (varying degrees of presence) play in their own lives and those of their peers, families, and cultures leads them to question how they know what they know and come to ascribe meaning to it.
- ❖ This is especially meaningful with experiences such as these that are not readily empirically verifiable – a key benefit of study in the arts and spiritual arenas.
- ❖ It has been my experience, both in the two semesters this course has been piloted and in numerous other courses, that such introspection can not only lead to deeper and more satisfying engagement with the arts, spirituality, and philosophy but can also promote greater levels of understanding and acceptance towards those with differing beliefs and circumstances.

Includes an experiential learning opportunity that goes beyond the classroom

- ❖ After acquiring a “toolkit” of concept and methods for description, analysis, and interpretation, students will put these tools into practice by selecting (with instructor assistance and approval) a religious or spiritual event that involves music to attend and report on.
- ❖ They are encouraged to move outside of their familiar territory to explore a new practice, tradition, or culture. My experience has been that students find this assignment quite valuable and that it sets the tone for open-minded exploration of unfamiliar ideas and practices to follow, including their Capstone Projects.

After teaching this course in Fall 2019, Spring 2020, and Fall 2020, I have made some alterations as a result of student feedback, personal reflection, and consultation with teaching assistants. These include:

- ❖ Reducing the weight of the Capstone Project Presentations in the final grade. This decision was made because increases to the class size have reduced the amount of time each student has for their in-class presentation.
- ❖ Adjusting the format of the Capstone Project Presentation. The intention was originally to have the students present their research and interpretation in person to the class. However, because Spring and Fall 2020 courses moved online in response to the COVID-19 pandemic, students instead prepared

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An Echo of the Invisible World: Exploring the Relationship Between Music & Spirituality Rationale Letter

recorded presentations which were posted on the course Canvas site for feedback and discussion. When this course returns to a face-to-face format, my plan is to have the students record their presentations and present them during class, followed by live Q & A. This move was made because of positive student response to recording their presentations (one of the few positive outcomes they expressed regarding the move online). Recording allows them to better conform to the time limitations of the presentation and avoids delays in media examples.

- ❖ After analyzing typical student submissions during these two semesters, I have adjusted the minimum word guidelines for the Experiential Learning Report and the Capstone Project Paper. In almost every case, students were voluntarily exceeding the original guidelines by a considerable margin.
- ❖ I have made small modifications to the Case Studies based upon the availability and focus of guest speaker/performers and in response to student feedback.

Teaching this Quest course has been extremely rewarding for me and, based upon feedback in surveys and evaluations, for the students as well. I look forward to offering it on a permanent basis.

Sincerely,

Charles W. Pickeral, Ph.D.