UNIVERSITY OF TORONTO
FACULTY OF MUSIC

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MUS2117H F
Sound Studies and Music Education
0.5 credits - Fall 2023

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Meeting time: Weds. ~4:30–6:30 PM
Location: EJB[1] room 225
Alternate location (if/when needed): Zoom meeting ID: 881 5099 4899 Passcode: sound
Facilitator: Antía González Ben, Ph.D. (pronounced "an-TEE-uh," she & ella)
Student Help Hours[2]: By appointment. To book, talk to me before/after class or email me.
Email[3]: a.gonzalezben@utoronto.ca

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Shortcuts

Land Acknowledgement
Course Description
Course Objectives
Course Evaluation
Course Schedule and Materials
  Running Seminar Notes
Assignment Descriptions
  1. *Attendance, active engagement, and collegiality (10%)*
  2. *10x weekly discussion questions & responses (25%)*
  3. *Audiobiography (15%)*
  4. *Sound pedagogy deep dive (20%)*
  5. *Final project (30%)*
Course Policies
  1. *Accommodations for individuals with disabilities*
  2. *Accommodation of religious observances*
  3. *Accommodations for students who are parents or guardians*
  4. *Commitment to antiracism, equity, diversity, and inclusion*
  5. *Prevention of discrimination and sexual violence*
  6. *Faculty of Music Student Support Services*
  7. *Academic integrity (including use of ChatGPT and other generative AI tools)*
  8. *Electronic etiquette*
  9. *Class recordings*
  10. *Instructor turn-around time for out-of-class responses*
  11. *Grade appeals*

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[1] Edward Johnson Building, 80 Queens Park, Toronto, ON M5S 2C5.
[2] Traditionally known as "office hours," these times are for you to meet with the course facilitator and ask questions about the course. If you are a first-generation college student, I particularly encourage you to take advantage of this option. It is my duty to help you navigate the higher education environment and clarify unstated expectations and implicit norms.
[3] Academic emails follow certain stylistic conventions ("academic email etiquette"). College students often learn those conventions informally from their college-educated parents or older siblings, which leaves first-generation and international students at a disadvantage. For suggestions on how to write a conventional academic email, see Portwood-Stacer, L. (2016, April 26). How to email your professor. *Medium*.

Land Acknowledgement[4]

The University of Toronto's Faculty of Music, where we are housed as a musical and learning community, is located in Toronto, or Tkaronto in Mohawk language. This land has been traditionally stewarded by the Anishinaabe Nation, the Haudenosaunee Confederacy, the Wyandot Nation, and, most recently, the Mississaugas of the Credit River First Nation. The territory is governed by the Dish With One Spoon agreement and the Treaty 13 (Toronto Purchase) with the Mississaugas of the Credit. Today, the Faculty of Music is the institutional home to Indigenous musicians and scholars from across Turtle Island. Most of us, however, are settlers in this land.

Being critically aware of how European colonialism has marked and continues to shape the land where we stand and the Faculty of Music as a community is important but insufficient. Actions need to follow to create greater justice. On that note, I urge us to use our musical and pedagogical skills in concrete, actionable ways that foster social equity and facilitate Indigenous resurgence.

Course Description

Welcome to *Sound Studies and Music Education*. In this seminar, we will engage with concepts and debates in sound studies as a way to re-think music education scholarship and practice. As calls for more inclusive, anti-oppressive, and socially just music education intensify, current understandings of what constitutes music education and the roles of the music educator and the music education scholar must adapt and expand. Sound studies is an interdisciplinary area of study that examines sound production and reception socio-historically, and it contemplates these processes' material effects. Insights from sound studies offer conceptual and methodological avenues for interrogating and reconceptualizing music education.

Through critical engagement with course readings, seminar discussions, conversations with guest speakers[5], and individual and group hands-on assignments, we will interrogate current understandings of music education, reflect on our personal and professional connections to course themes, and contemplate new ways forward for music education.

Course materials will include sound studies scholarship with different disciplinary focuses, as well as non-academic and audiovisual sources that speak to music education topics and concerns. This selection of course materials will be informed by a conscious effort to amplify the work of scholars from historically underrepresented communities.

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[4] Native Governance Center, NGC (2021). *Beyond land acknowledgment: A guide*. NGC; Pete, S. (2016). 100 ways: Indigenizing & decolonizing academic programs. aboriginal policy studies, 6(1), 81–89.
[5] Out of respect for the CAUT censure, all our guest speakers will be internal (that is, UofT-affiliated).

Course Objectives (A.K.A. How the University "thinks" about what we are doing)

By the end of the course, you will be able to:
- Critically engage with existing sound studies scholarship in and outside of music education.
- Identify prominent themes, developments, and figures in sound studies.
- Accurately employ course-related concepts and terminology.
- Discuss how insights from sound studies may inform current understandings of music education and the roles of the music educator and the music education scholar.
- Deploy sound studies ideas and themes as conceptual tools in the study of music education.
- Articulate pedagogical and curricular connections between course themes and students' professional practice.

> "Examining one's listening practices and challenging their predisposed affects, reactions, and interpretations are fundamental for the development of new ways of being in the world" (Stoever, 2016, p. 20)[6]

Course Evaluation

Following university policy, you will receive a grade in this course. The purpose of providing a grade is twofold: a) it offers you as a student a sense of your performance within the course; and b) it offers external parties (e.g., other professors, admissions committees) a sense of your performance in the course.

Your final grade will be a composite of the following:

Type of Assignment	Percentage Score	Due Date
1. Attendance, active engagement, and collegiality	10%	Wk. 1–12
2. 10x weekly discussion prompts & responses	20%	
2.1. *Discussion prompts (1.5% each × 8 prompts)*		Wk. 2–11
2.2. *Responses (1% × 8 responses)*		Wk. 3–12
3. Audiobiography	15%	Wk. 5
3.1. *Audio track(s) (10%)*		
3.2. *Liner notes (5%)*		
4. Sound pedagogy deep dive	20%	
4.1 *Sound review (10%)*		Wk. 6–9
4.2. *Classroom demo (10%)*		Wk. 6–9
5. Final project	35%	
5.1. *Proposal (10%)*		Wk. 7
5.2. *Presentation (5%)*		Wk. 12
5.3. *Final submission (20%)*		Dec. 1

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[6] Stoever, J. L. (2016). *The sonic color line: Race and the cultural politics of listening*. New York University Press.

*You have been admitted to this program because the faculty believes you are capable of completing it successfully. Thus, there is the assumption that you will excel. If a submission does not meet this expectation, you may be asked to review and resubmit your work.

To ensure that you submit your best work, I highly encourage you to start working on your assignments well before their deadline. If you need suggestions on how to break down your assignments into manageable steps and structure your time efficiently, check these *Time Management Strategies*. The course facilitator is happy to meet with you individually to further discuss these strategies.

Grades will be assigned by considering each students' performance against a set of standards (criterion-referenced). That is, besides group projects where your ability to work collaboratively will be taken into consideration, how well (or not) your classmates do in the course will not affect your own grade.

*When using a grading rubric to evaluate student work, the course facilitator will take a best-fit approach. For each criterion, the instructor will select the descriptor that most accurately represents the submission. If a submission matches different criteria at different levels, that variance will be reflected as accurately as possible in the final score (e.g. a submission that obtains a 10 in Content, a 5 in Organization, and a 10 in Format would receive a final score of 8).

*I will not make exceptions to this grading policy. If I made a marking error, I will fix it (if you detect one such error, please bring it to my attention immediately so that I can correct it). However, I will not give unearned grades or extra credit opportunities only to some students. It is unethical and unfair to the rest of the class to raise a student's grade for reasons extraneous to the assignment/course.[7]

***Late submissions: All assignments receive an automatic 2% deduction every 24 hours past the deadline**, starting the minute after the assignment is due. For example, if an assignment worthy of an 8/10 is submitted 24-48 hours past its deadline, it will receive a final grade of 7.68/10.

If you foresee difficulties meeting a deadline, please contact the course instructor immediately requesting an extension (include a specific date and time by which you plan to submit the assignment). Extension requests will be considered on a case-to-case basis and, for ethical reasons, they will only be granted if the request is received before the official deadline.

*No "incompletes" will be granted, except in case of a documented illness or an unexpected family emergency.

***Students must complete all the assignments to be eligible for an A or B.**

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[7] Adapted from Janet Frick, Ph.D. (December 13, 2023).

*If your final average is equal to or greater than the half-point between grades, we will round up your final average (e.g. 89.50 gets rounded to 90).

Grades will be assigned following the Faculty of Music grading scale:

Grade	Mark	Definition
A+ A A-	90–100 85–89 80–84	**Excellent**: Strong evidence of original thinking; good organization; capacity to analyze and synthesize; superior grasp of subject matter with sound critical evaluation; evidence of extensive knowledge base.
B+ B B-	77–79 73–76 70–72	**Good**: Evidence of grasp of subject matter, some evidence of capacity and analytic ability; reasonable understanding of relevant issues; evidence of familiarity with literature.
FZ	0–69	**Inadequate**: Little evidence of even superficial understanding of subject matter; weakness in critical and analytic skills; with limited or irrelevant use of literature.

Course Schedule and Materials

All the seminar materials are available through the UofT Libraries at no cost. No textbook is required.

*Students are encouraged to read/listen to/watch beyond the course materials.

*The suggested discussion topics, readings, videos, and assignment deadlines may shift in response to participants' interests and concerns. **Check back often**.

Date	Topic	Course Materials & Assignment Deadlines
Week 1 Sept. 4	**Welcome seminar** **Guiding questions:** - What is this course about? - How am I expected to engage in this course? - Who are we (students and the course instructor)? **[36 pp.]**	*Course Outline* (this document) *Working Assumptions and Community Standards* **Assignments due:** <mark>N/A</mark>
Week 2 Sept. 11	**On music and sound** **Guiding questions:** - What is music? - What is sound? - What is music education's object of study? **[6:27 + 50 pp.]**	Haak-Schulenburg, M. (May 13, 2021). Music? Explorations into terminology and its implications. *International Centre for Community Music*. [1:16:30; highlighted excerpt 1:01:13–1:07:40] Abramo, J. (2014). Music education that resonates: An epistemology and pedagogy of sound. *Philosophy of Music Education Review, 22*(1): 78–95. McEnaney, T. (2019). The sonic turn. *Diacritics*, *47*(4), 2019, 80–109. Recharte, M. (2019). De-centering *music*: A "sound education." *Action, Criticism, and Theory for Music Education*, *18*(1), 68–88. Optional: Born, G. (2019). On nonhuman sound: Sound as relation. In J. A. Steintrager & R. Chow (Eds.), *Sound objects* (pp. 186–207). Duke University Press. Bowman, W. (1994). Sound, society, and music "proper." *Philosophy of Music Education Review*, *2*(1), 14–24. Higgins, J. (Host). (2020, Jan. 17). Sound 101 with Bill Nye. *Twenty Thousand Hertz*. Ingraham, M., & Robinson, D. (forthcoming). Intersensory approaches to music and sound in Canada. In D. Robinson & M. Ingraham, *Intensities: Toward non-exceptionalist experience of music in Canada*. Wilfrid Laurier University Press. Kane, B. (2019). The fluctuating sound object. In J. A. Steintrager & R. Chow (Eds.), *Sound objects* (pp. 53–70). Duke University Press. Rodgers, T. (2011). "What, for me, constitutes life in a sound?" Electronic sounds as lively and differentiated individuals. *American Quarterly*, *63*(3), 509–530. Thibeault, M. D. (2017). Sound studies and music education. *The Journal of Aesthetic Education*, *51*(1): 69–83. Wong, D. (2014). Sound, silence, music: Power. *Ethnomusicology*, *58*(2), 347–353. **Assignments due:** <mark>Week 2 discussion prompt</mark> (Weds. 12 PM)

		Beginning-of-term questionnaire (Weds. 12 PM - ungraded)
Week 3 Sept. 18	**Sensory studies, auditory logics, and the politics of listening** **Guiding questions:** - How do humans listen? - What biological, cognitive, and affective processes are involved in the act of listening? - How do hearing and listening differ? - What is "good" listening? **[3:23 + 43 pp.]** **GUEST SPEAKER: Jay Dasent[8]**	Taylor, D. (Host). (2018, April 30). ASMR. *Twenty Thousand Hertz*. [24:18; highlighted excerpt 5:07–8:30] Daughtry, J. M. (2013). Acoustic palimpsests and the politics of listening. *Music and Politics, 7*(1), 1–34. Rinsema, R. (2018). De-sacralizing the European: Music appreciation (then) and music listening (now). *Music Education Research, 20*(4), 480–489. Optional: Kassabian, A. (2013). *Ubiquitous listening: Affect, attention, and distributed subjectivity*. University of California Press. Botstein, L. (1998). Notes from the editor: Toward a history of listening. *Musical Quarterly, 82*, 427– 431. Brooks, A. N. (2020). Fugitive listening: Sounds from the undercommons. *Theory, Culture and Society, 37*(6), 25-45. Ceraso, S. (2014). (Re)educating the senses: Multimodal listening, bodily learning, and the composition of sonic experiences. *College English, 77*(2), 102–123. Ceraso, S. (2018). *Sounding composition: Multimodal pedagogies for embodied listening*. University of Pittsburgh Press. Chion, M. (1994). The three listening modes. In *Audio-vision: Sound on screen* (C. Gorbman, Trans.) (pp. 25– 34). Columbia University Press. (Original work published 1990) Dell'Antonio, A. (Ed.) (2004). *Beyond structural listening? Postmodern modes of hearing*. University of California Press. Eidsheim, N. S. (2015). *Sensing sound: Singing and listening as vibrational practice*. Duke University Press. Erlmann, V. (2010). The string and the mirror. In *Reason and resonance: A history of modern aurality* (pp. 9–27). Zone Books. Gershon, W. S. (Ed.) (2019). *Sensuous curriculum: Politics and the senses in education*. Information Age Publishing. Gershon, W. S. (2020). Reverberations and reverb: Sound possibilities for narrative, creativity, and critique. *Qualitative Inquiry, 26*(10), 1163–1173. Heller, M. (2023). *Just beyond listening: Essays on sonic encounter*. University of California Press. LaBelle, B. (2008). Auditory relations. In *Background noise: Perspectives on sound art* (pp. ix–xvi). Continuum. Le Breton, D. (Ed.) (2020). *Sensing the world: An anthropology of the senses* (C. Ruschiensky, Trans.). Routledge. (Original work published 2006)• Lefford, M. N. (2020). Listening sessions: Critical listening in a social context. In D. Walzer & M. Lopez (Eds.), *Audio education: Theory, culture, and practice* (pp. 115–129). Routledge. Levine, L. W. (1990) Order, hierarchy and culture. In *Highbrow/lowbrow: The emergence of cultural hierarchy in America* (pp. 169–242). Harvard University Press. Parr, J. (2001). Notes for a more sensuous history of twentieth-century Canada: The timely, the tacit, and the material body. *Canadian Historical Review, 82*(4): 720–745. Rinsema, R., & Edwards, J. (2021). Exploring sonic meaning and embodiment in human cultural transmission from a pedagogical perspective. *Frontiers in Communication, 6*, 671486. Regelski, T. (2006). Music appreciation as praxis. *Music Education Research, 8*(2), 281–310. Smith, M. M. (2007). *Sensing the past: Seeing, hearing, smelling, tasting, and touching in history*. University of California Press. Szendy, P. (2008). *Listen: A history of our ears* (C. Mandell, Trans.). Fordham University Press. (Original work published 2001) **Assignments due:** Week 2 discussion response (Weds. 12 PM)

		(Weds. 12 PM)
Week 4 Sept. 25	**The sounds of modern schooling** **Guiding questions:** - How does sound shape students' and teachers' experiences of schooling? - What insights might music educators gain from interrogating their educational soundscapes? **[10:57 + 53 pp.]**	Cantet, L. (Dir.). (2008). *The Class (Entre les murs)*. Canal Plus, Haut et Court. [2:11:00; highlighted excerpt: Souleymane accidentally hits Khoumba 5:02] Philibert, N. (Dir.). (2002). *To Be and To Have (Être et avoir)*. Les Films d'Ici, Canal Plus Image International. [1:45:00; highlighted excerpt: Chapter 4 5:55] Brownell, C. J. (2019). Sound the alarm! Disrupting sonic resonances of an elementary English language arts classroom. *Curriculum Inquiry*, *49*(5), 551–572. Burke, C., & Grosvenor, I. (2011). The hearing school: An exploration of sound and listening in the modern school. *Paedagogica Historica, 47*(3), 323–340. Gershon, W. S. (2011). Embodied knowledge: Sounds as educational systems. *Journal of Curriculum Theorizing, 27*(2), 66–81. Optional: Abramo, J. (2014). Application of sound studies to qualitative research in music education. In C. Randles (Ed.), *Music Education: Navigating the Future* (pp. 271–291). Routledge. Altuntas Nott, I. (2021). *Pedagogy of Sound: Tuning in art education* [Doctoral dissertation, Pennsylvania State University]. Bauer, M. W. (2000). Analysing noise and music as social data. In M. W. Bauer & G. Gaskell (Eds.), *Qualitative researching with text, image, and sound* (pp. 263–281). London: Sage Press. Bylica, K. (2020). Hearing my world: Negotiating borders, porosity, and relationality through cultural production in middle school music classes. *Music Education Research*, *22*(3), 331345. Campbell, P. S. (2005). Deep listening to the musical world. *Music Educators Journal*, *92*(1), 30–36. Dernikos, B. P. (2020). Tuning into 'fleshy' frequencies: A posthuman mapping of affect, sound and de/colonized literacies with/in a primary classroom. *Journal of Early Childhood Literacy*, *20*(1), 134–157. Gallagher, M. (2011). Sound, space and power in a primary school. *Social & Cultural Geography*, *12*(1), 47–61. Gershon, W. (2013). Resounding science: A sonic ethnography of an urban fifth grade classroom. *Journal of Sonic Studies*, *4*. Gershon, W. S. (2017). *Sound curriculum: Sonic studies in educational theory, method, & practice*. Routledge. Gershon, W. S., & Appelbaum, P. M. (Eds.) (2019). *Sonic studies in educational foundations: Echoes, reverberations, silence, noise*. Routledge. González Ben, A. (2023). Unmuted: The racial politics of silent music classrooms. *Curriculum Inquiry*, *53*(4), 318–338. Hocks, M. E., & Comstock, M. (2017). Composing for sound: Sonic rhetoric as resonance. *Computers and Composition, 43*, 135–146. Marsella, R. (2017). *How to play your world: A series of musical experiments for the daring educator*. Publication Studio. Mecija, C. & Dyer, H. (January 13, 2021). The sonic frequencies of childhood: Empire and the asymmetries of innocence. *Disrupting Early Childhood Series*. Verstraete, P., & Hoegaerts, J. (Eds.). (2017). Educational soundscapes: Tuning in to sounds and silences in the history of education [Themed issue]. *Paedagogica Historica, 53*(5), 491–497. Wargo, J. M. (2018b). Earwitnessing (in)equity: Tracing the intra-active encounters of 'being-inresonance-with' sound and the social contexts of education. Educational Studies, 54(4), 382–395. Wargo, J. M., Brownell, C. J., & Oliveira, G. (2021). Sound, sentience, and schooling: Writing the field recording in educational ethnography. *Anthropology & Education Quarterly*, *52*(3), 315–334.

		Woods, P. J., & Jones, K. (2020). Expanding the borders of music-based qualitative research methods through graphic scores. *International Conference of the Learning Sciences 2020 Proceedings* (pp. 1063–1070). Woods, P.J., & Jones, K. (2023). Players chatter and dice clatter: exploring sonic power relations in posthuman game-based learning ecologies. *Discourse: Studies in the Cultural Politics of Education*, *44*(5): 754-767. **Assignments due:** Week 3 discussion response (Weds. 12 PM) Week 4 discussion prompt (Weds. 12 PM)
Week 5 Oct. 2	**Technologies of sound making and sound reproduction** **Guiding questions:** - How have different technological developments impacted people's engagement with their sonic world? - How do digital technologies shape the way teachers and students engage sonically with each other today? **[2:50 + 75 pp.]**	Pickering, E. (2020, September 11). "We are toast": Teacher drops off Zoom call and 2nd graders hilariously try to behave. *YouTube*. [2:50] Sterne, J. (2003). Hello! In *The audible past: Cultural origins of sound reproduction* (pp. 1–29). Duke University Press. Thibeault, M. D. (2013). The shifting locus of musical experience from performance to recording to data: Some implications for music education. *Music Education Research International*, *6*, 38–55. Voegelin, S. (2021, April 28). The grain of online voices. *Norient Special: Sonic Vignettes*. Optional: Lingold, M. C., Mueller, D., & Trettien, W. (Eds.). (2018). *Digital sound studies*. Duke University Press. Chude-Sokei, L. (2015). *The sound of culture: Diaspora and Black technopoetics*. Wesleyan University Press. Menard, L. J. (2023b). *Gothic acoustemology: Listening for presences in pandemic arts education*. [Doctoral dissertation, University of Toronto]. Menard, L. J. The uncanny soundscapes and visibilities of pandemic emergency remote music teaching. *Under review.* Mills, M. (2010, Spring). Deaf Jam: From inscription to reproduction to information. *Social Text*, *28*(1–102), 35–58. Pinch, T., & Bijsterveld, K. (Eds.) (2004). Sound Studies: New Technologies and Music [Themed issue]. *Social Studies of Science*, *34*(5), 635–648. Rinsema, R. M. (2017). *Listening in action: Teaching music in the digital age*. Routledge. Rodgers, T. (September 2011). "What, for me, constitutes life in a sound?": Electronic sounds as lively and differentiated individuals. *American Quarterly*, *63*(3), 509–530. Schulze, H. (2020, November 2). Sound politics of video calls. *Norient*. Stadler, G. (Ed.). (2010, Spring). The politics of recorded sound [Special issue]. *Social Text*, *28*(1–102). Sterne, J. (2012). *MP3: The meaning of a format*. Duke University Press. Suisman, D. (2010). Thinking historically about sound and sense. In D. Suisman & S. Strasser (Eds.), *Sound in the age of mechanical reproduction* (pp. 1–12). University of Pennsylvania Press. Suisman, D. (2012). *Selling sounds: The commercial revolution in American music*. Harvard University Press. Supper, A. (2011). The search for the "killer application": Drawing the boundaries around the sonification of scientific data. In T. Pinch & K. Bijsterveld, (Eds.), *The Oxford handbook of sound studies* (pp. 249–270). Oxford University Press. Weheliye, A. G. (2005). *Phonographies: Grooves in sonic Afro-modernity*. Duke University Press. **Assignments due:** Audiobiography (Tues. 11:59 PM) Week 4 discussion response (Weds. 12 PM) Week 5 discussion prompt (Weds. 12 PM)

| Week 6 Oct. 9 | **Sound, race, and racism; Black studies and sound**

Guiding questions:
- How does sound shape the social construct of race and people's personal experiences as racialized subjects?
- How does sound participate in the reproduction and interruption of racist dynamics?
- What are some of the insights that race scholars offer to existing understandings of sound?

[8:54 + 43 pp.] | Rosa, J. (2020, October 30). Unsettling race and language: Toward a raciolinguistic perspective. *Official Languages and Bilingualism Institute, Ottawa University*. [40–22; highlighted excerpt 11:28–20:22]

Eidsheim, N. S. (2019). Formal and informal pedagogies: Believing in race, teaching race, hearing race. In *The race of sound: Listening, timbre, and vocality in African American music* (pp. 39–60). Duke University Press.
Ladson-Billings, G. (1996, Spring). Silences as weapons: Challenges of a Black professor teaching White students. *Theory Into Practice*, *35*(2), 79–85.
Stadler, G. (2015, July 6). On whiteness and sound studies. *Sounding Out! The Sound Studies Blog*.

Optional:
Blight, D. W. (1995). 'Analyze the sounds': Frederick Douglass' invitation to modern historians of slavery. In S. Palmié (Ed.), *Slave cultures and the cultures of slavery* (pp. 1–11). University of Tennessee Press.
Campt, T. M. (2017). *Listening to images*. Duke University Press.
Corey, A. W. (2018). Sounding out racial difference. In M. Bull, (Ed.), *The Routledge companion to sound studies* (pp. 99–107). Taylor and Francis.
Crawley, A. (2016). *Blackpentecostal breath: The aesthetics of possibility*. Fordham University Press.
de Souza, P. (2018). What does racial (in)justice sound like? On listening, acoustic violence and the booing of Adam Goodes. *Continuum*, *32*, 459–473.
Furlonge, N. B. (2018). *Race sounds: The art of listening in African American literature*. University of Iowa Press.
Gerson, W. S. (2020). Policing normalcy: Men of color speak back at a Ridiculously White Institution. *Cultural Studies ↔ Critical Methodologies*, *20*(1) 52–62.
Gilroy, P. (1993). *The Black Atlantic: Modernity and double-consciousness*. Harvard University Press.
Henry, J. A. (2021, September 17). "Sounds of the hyperghetto": Sonic counter-storytelling in Jersey club music performance. *Dancecult Conference*. [30:16; highlighted excerpt 0:00–20:10].
Henry, J. A. (2022, June 1). "If I Back It Up": Viral circulations and representations of contemporary Black independent music-makers. *IASPM Conference: Internet Musicking: Popular Music and Online Cultures*. [31:28–46:25].
Johnson, K. A. (2020). Denying Black girlhood: Racialized listening practices in the elementary classroom. *Journal of Folklore and Education*, *7*: 112–119.
Miller, K. H. (2010). *Segregating sound: Inventing folk and pop music in the age of Jim Crow*. Duke University Press.
Morrison, M. D. (2017). The sound(s) of subjection: Constructing American popular music and racial identity through Blacksound. *Women & Performance: A Journal of Feminist Theory, 27*(1): 13–24.
Moten, F. (2003). *In the break: The aesthetics of the Black radical tradition*. University of Minnesota Press.
Ochoa Gautier, A. M. (2014). *Aurality: Listening and knowledge in nineteenth-century Colombia*. Duke University Press.
Radano, R. M., & Bohlman, P. V. (Eds.) (2000). *Music and the racial imagination*. The University of Chicago Press.
Steinskog, E. (2018). *Afrofuturism and Black sound studies: Culture, technology, and things to come.* Palgrave.
Stoever, J. L. (2016). *The sonic color line: Race and the cultural politics of listening*. New York University Press.
Thompson, M. (2017). Whiteness and the ontological turn in sound studies. *Parallax*, *23*, 266–282.

Assignments due:
Mid-term feedback questionnaire (Weds. 12 PM - anonymous, ungraded) |

		Week 5 discussion response (Weds. 12 PM) Week 6 discussion prompt (Weds. 12 PM) Bundle #1 sound review (Tues. 11:59 PM) Bundle #1 classroom demo (Weds. ~4:30–6:30 PM & 11:59 PM)
Week 7 Oct. 16	**Aural colonialism, Indigenous, and land-based approaches to sound** **Guiding questions:** - How has colonialism shaped people's approaches to sound? - How do Indigenous forms of listening differ from Western European ones? - What are some of the insights that post-humanist approaches to sound offer? **[7:20 + 52/63 pp.]**	Robinson, D. & D'Souza, A. (2020, September 14). Hungry Listening: A conversation between Aruna D'Souza and Dylan Robinson. *Independent Curators International*. [1:37:55; highlighted excerpt 57:30–1:04:50] Diamond, B. (2015). The doubleness of sound in Canada's Indian Residential Schools. In V. L. Levine & P. V. Bohlman (Eds.), *This thing called music: Essays in honor of Bruno Nettl* (pp. 267–279). Rowan and Littlefield. Perea, J.-C. (2019). Native 'noise' and the politics of powwow musicking in a university soundscape. In V. L. Levine, & D. Robinson (Eds.), *Music and modernity among first peoples of North America* (pp. 142–157). Wesleyan University Press. Robinson, D. (2020). Introduction. *Hungry listening: Resonant theory for Indigenous sound studies* (pp. 1–25/36). University of Minnesota Press. Optional: Bisset Pera, J., & Reed, T. (in progress). *Sovereign aesthetics: Indigenous approaches to sound studies*. Dueck, B. (2019). Powwow and indigenous modernities: Traditional music, public education, and child welfare. In V. L. Levine, & D. Robinson (Eds.), *Music and modernity among first peoples of North America* (pp. 158–173). Wesleyan University Press. Grace, S., & Haag, S. (1998). From landscape to soundscape: The Northern arts of Canada. *Mosaic: A Journal of the Interdisciplinary Study of Literature, 31*(2): 101–22. Kelman, A. (2010). Rethinking the soundscape: A critical genealogy of a key term in sound studies." *Senses and Society*, 5(2): 212–234. Keyes, S. (2009, June). "Like a roaring lion": The overland trail as a sonic conquest. *The Journal of American History, 96*(1), 19–43. LaBelle, B. (2010). *Acoustic territories: Sound culture and everyday life*. Continuum. Lashua, B. D. (2006). "Just another native?" Soundscapes, choristers, and borderlands in Edmonton, Alberta, Canada. *Cultural Studies ←→ Critical Methodologies*, 6, 391–410. Myers, N. (2017). Becoming sensor in sentient worlds: A more-than-natural history of a Black oak Savannah. In G. Bakke & M. Peterson (Eds.), *Between matter and method: Encounters in anthropology and art* (pp. 73–96). Routledge. (https://becomingsensor.com/) Rigney, L.-I., & Kelly, S. (2023). Reterritorialising pedagogies of listening: bringing into dialogue culturally responsive pedagogies with Reggio Emilia principles. *Discourse: Studies in the Cultural Politics of Education*, 44(1): 147–161. Robinson, D. (2021, April 27). Steiner Lecture in Creative Inquiry. *The Frank-Ratchye STUDIO for Creative Inquiry*. [1:28:39]. Schafer, R. M. (1994). *The soundscape: Our sonic environment and the tuning of the world*. Destiny Books. Thompson, M. (2017). Acoustic ecology, aesthetic moralism and the politics of silence. In *Beyond unwanted sound: Noise, affect and aesthetic moralism* (pp. 87–126). Bloomsbury Academic. Vaugeois, L. C. (2013). *Colonization and the institutionalization of hierarchies of the human through music education: Studies in the education of feeling*. [Doctoral dissertation, University of Toronto]. TSpace Repository.

		Assignments due: Proposal (Tues. 11:59 PM) Week 6 discussion response (Weds. 12 PM) Week 7 discussion prompt (Weds. 12 PM) Bundle #2 sound review (Tues. 11:59 PM) Bundle #2 classroom demo (Weds. ~4:30–6:30 PM & 11:59 PM)
Week 8 Oct. 23	**Sound and gender, feminist, and queer studies** **Guiding questions:** - How does sound shape the social construct of gender and people's personal experiences as gendered subjects? - How does sound participate in the reproduction and interruption of sexist, homophobic, and transphobic dynamics? - What are some of the insights that feminist and queer scholars offer to existing understandings of sound? **[8:14 + 43 pp.]**	Erose, Z. (2019, February 15). TransVoiceTech: Ear training for X-Y resonance vs pitch: Demonstration of ALL vocal sexes. *YouTube*. [8:14] Ehrick, C. (2015, February 2). Vocal gender and the gendered soundscape: At the intersection of gender studies and sound studies. *Sounding Out! The Sound Studies Blog*. James, R. (2013). Oppression, privilege, and aesthetics: The use of the aesthetic in theories of race, gender, and sexuality, and the role of race, gender, and sexuality in philosophical aesthetics. *Philosophy Compass*, *8*(2), 101–116. Lei, J. L. (2003). (Un)necessary toughness?: Those "loud Black girls" and those "quiet Asian boys." *Anthropology & Education Quarterly*, *34*(2), 158–181. Optional: Armstrong, V. (2011). *Technology and the gendering of music education*. Ashgate. Corey, A. W. (forthcoming). *Hysterical melodies: Sex and the music of Black modernism*. Dublon, A. (2017). *Partial figures: Sound in queer and feminist thought*. [Doctoral dissertation, Duke University]. DukeSpace: Scholarship by Duke Authors. Flaxbart, M., & Anderson, A. (Hosts). (2021, Aug. 18). Domestic symphony. *Twenty Thousand Hertz*. Hagood, M. (Host). (2022, March 10). Voices pt. 2: The sound of my voice (Stacey Copeland). *Phantom Power*. James, R. (2010). *The conjectural body: Gender, race, and the philosophy of music*. Rowman & Littlefield. James, R. (2022). Feminist aesthetics, popular music, and the politics of the "mainstream." In L. R. Musgrave (Ed.), *Feminist aesthetics and philosophy of art: Critical visions, creative engagements* (pp. 1–38). Springer. Kheshti, R. (2015). *Modernity's ear: Listening to race and gender in world music*. NYU Press. Revell, I., & Shin, S. (2024). *Bodies of sound: Becoming a feminist ear*. Silver Press. Rustin, N. T., & Tucker, S. (Eds.) (2008). *Big ears: Listening for gender in jazz studies*. Duke University Press. Thompson, M. (2018). Gendered sound. In M. Bull, (Ed.), *The Routledge companion to sound studies* (pp. 108–117). Taylor and Francis. Vaugeois, L. C. (2018). White subjectivities, the arts, and power in colonial Canada: Classical music as White property. In A. M. Kraehe, R. Gaztambide-Fernández, & B. Stephen Carpenter, II (Eds.), *The Palgrave handbook of race and the arts in education* (pp. 45–67). Palgrave Macmillan. Wallis, C. (2018). Gender and the telephonic voice. In M. Bull, (Ed.), *The Routledge companion to sound studies* (pp. 329–338). Taylor and Francis. Wozolek, B. (2018). In 8100 again: The sounds of students breaking. *Educational Studies*, *54*(4), 367–381. **Assignments due:** Week 7 discussion response (Weds. 12 PM)

		Week 8 discussion prompt (Weds. 12 PM)
		Bundle #3 sound review (Tues. 11:59 PM)
		Bundle #3 classroom demo (Weds. ~4:30–6:30 PM & 11:59 PM)
Oct. 30		READING WEEK
Week 9 Nov. 6	**Sound and neoliberalism** **Guiding questions:** - How does the current economic system shape today's sonic environment and people's conceptions of sound? - How does sound participate in the reproduction and interruption of the current capitalist economic order? **[9:23 + 53 pp.]**	Gaylor, B. (Dir.). (2008). *RiP: A remix manifesto*. EyeSteelFilm, National Film Board of Canada. [1:27:21; highlighted excerpts 15:58–22:28 & 55:22–58:15] James, R. (2019). Neoliberal *noise* and the biopolitics of (un)cool: Acoustic resonance as political economy. *The sonic episteme: Acoustic resonance, neoliberalism, and biopolitics* (pp. 23–50). Duke University Press. Nanni, G. (2012). Labour, education and time-discipline. Lovedale: Missionary schools and the reform of "African time." In *The colonisation of time: Ritual, routine, and resistance in the British empire* (pp. 186–194). Manchester University Press. Waltham-Smith, N. (2017). The sonic *habitués* of the Strip: Listening in Las Vegas. *Sound Studies*, *3*(2), 115–133. Optional: Attali, J. (1984). *Noise: The political economy of music* (B. Massumi, Trans.) University of Minnesota Press. (Original work published 1977) Benedict, C., & O'Leary (2019, March). Reconceptualizing "Music Making:" Music technology and freedom in the age of neoliberalism. *Action, Criticism, and Theory for Music Education*, *18*(1), 26-43. Christensen, R., Moltke, H., & Johnsen, A. (Dir.). (2007). *Good copy, bad copy: A documentary about the current state of copyright and culture*. Rosforth & Rosforth, Kyle Monk. [58:54] Knouf, N. A. (2016). *How noise matters to finance*. University of Minnesota Press. Martin, A. (2019, Aug. 5). Hearing change in the chocolate city: Soundwalking as Black feminist method. *Sounding Out! The Sound Studies Blog*. McLeod, K. (2020). The sound of cars as musical objects: Tuning, engine sound enhancement, and the quest for quiet. In *Driving identities: At the intersection of popular music and automotive culture* (pp. 154–179). Routledge. Shank, B. (2011). The political agency of musical beauty. *American Quarterly*, *63*(3), 831–855. Sterne, J. (1997). Sounds like the Mall of America: Programmed music and the architectonics of commercial space. *Ethnomusicology*, *41*(1), 22–50. Taylor, T. (2012). *The sounds of capitalism: Advertising, music, and the conquest of culture*. The University of Chicago Press. Taylor, T. (2015). Neoliberal capitalism and the rise of digital sampling. In L. Bull, & M. Back, (Eds.), *The auditory culture reader* (2nd ed.) (pp. 445–452). Routledge. **Assignments due:** Week 10 discussion response (Weds. 12 PM) Week 11 discussion prompt (Weds. 12 PM) Bundle #4 sound review (Tues. 11:59 PM) Bundle #4 classroom demo (Weds. ~4:30–6:30 PM & 11:59 PM)
Week 10 Nov. 13	**Sonic agency and social change**	LaBelle, B. (March 11, 2020). On acoustic justice. *The Impossible School*. [50:06; highlighted excerpt: 18:22–22:10].

| | **Guiding questions:**
- What role does sound play in people's conceptions of themselves and their communities as sociopolitical agents?
- Can sound be used strategically to enact social change? If so, how?

[3:48 + 43 pp.] | Niknafs, N. (2017). The story of a man without lips: Representational politics in Iranian music education. *Bulletin of the Council for Research in Music Education*, *210–211*, 119–135.
Voegelin, S. (2019). The political possibility of sound. In *The political possibility of sound: Fragments of listening* (pp. 17–44). Bloomsbury.

<u>Optional</u>:
Entigar, K. E. (2020). Unintelligible silence: Challenging academic authority in a new socio-dialogic politics of the real for collective justice and transformation. *Outlines: Critical Practice Studies*, *21*(1), 6–18.
Goodman, D. (2018). Propaganda and sound. In M. Bull, (Ed.), *The Routledge companion to sound studies* (pp. 90–98). Taylor and Francis.
Johnson, G. T. (2013). *Spaces of conflict, sounds of solidarity: Music, race, and spatial entitlement in Los Angeles*. University of California Press.
LaBelle, B. (2018). *Sonic agency: Sound and emergent forms of resistance*. The MIT Press.
LaBelle, B. (2021). *Acoustic justice: Listening, performativity, and the work of reorientatio*n. Bloomsbury Academic.
Monson, I. (2007). *Freedom sounds: Civil Rights call out to jazz and Africa*. Oxford University Press.
Niknafs, N. (2022). Poetics of suffering and acoustic properties of endurance in Iran. In *Trauma and Resilience in Music Education: Haunted Melodies* (pp. 172–185). Routledge.
Quashie, K. (2012). *The sovereignty of quiet: Beyond resistance in Black culture*. Rutgers University Press.
Revill, G. (2015). How is space made in sound? Spatial mediation, critical phenomenology and the political agency of sound. *Progress in Human Geography*, *40*(2), 240–256.

Assignments due:
==Week 9 discussion response== (Weds. 12 PM)

==Week 10 discussion prompt== (Weds. 12 PM) |
| Week 11
Nov. 20 | **<u>Sound and dis/ability</u>**

Guiding questions:
- How does sound shape the social construct of dis/ability and people's personal experiences as differently abled subjects?
- How does sound participate in the reproduction and interruption of ableist dynamics?
- What are some of the insights that disability studies scholars offer to existing understandings of sound?

[9:56 + 60 pp.] | Kim, C. S. (2015, Nov. 19). The enchanting music of sign language. *TED Talks*. [15:17; highlighted excerpt 0:00–9:56]

Martins, C. S. (2009, February–April). "Do you hear with your ears or with your eyes?": The education of the deaf pupils at Casa Pia de Lisboa (c.1820–1950). *Paedagogica Historica*, *45*(1–2), 103–116.
Petty, K. (2015). Walking through the woodlands: Learning to listen with companions who have impaired vision. In L. Bull, & M. Back, (Eds.), *The auditory culture reader* (2nd ed.) (pp. 173–184). Routledge.
Small, A. (2021). *Mentorship for Canadian Deaf artists: Fostering Deaf performance arts excellence*. Canadian Cultural Society of the Deaf.

<u>Optional</u>:
Aronson, J. (Dir.). (2000). *Sound and fury*. Public Policy Productions, Next Wave Films, Thirteen/WNET, Aronson Film Associates, FilmFour. [1:20:20]
Boffone, T. (2015, August 3). Deaf Latin@ performance: Listening with the third ear. *Sounding Out! The Sound Studies Blog*.
Cachia, A. (2018). Mapping hearing impairment: Sound/tracks in the corner space. In M. Bull, (Ed.), *The Routledge companion to sound studies* (pp. 118–131). Taylor and Francis.
Cardinale, C. L. (2010). *"Through the Eyes": Reading deafened gestures of look-listening in twentieth-century narratives*. [Doctoral dissertation, University of California, Riverside]. eScholarship.
Friedner, M. & Helmreich, S. (2012). Sound studies meets deaf studies. *Senses & Society*, *7*(1), 72–86.
Goggin, G. (2012). Cellular disability: Consumption, design, and access. In J. Sterne (Ed.), *The sound studies reader* (pp. 372–387). Routledge. |

		Hagood, M. (Host). (2022, April 13). Voices pt. 3: Dork-o-phonics (Jonathan Sterne). *Phantom Power*. Kester, G. H. (2013). Dialogical aesthetics. In *Conversation pieces: Community and communication in modern art* (pp. 82–123). University of California Press. Language & Life Project, The. (2020). *Signing Black in America*. North Carolina State University. [27:27] Mills, M. (2011). Do signals have politics? Inscribing abilities in cochlear implants. In T. Pinch & K. Bijsterveld, (Eds.), *The Oxford handbook of sound studies* (pp. 320–346). Oxford University Press. Mills, M. (2015). Deafness. In D. Novak & M. Sakakeeny (Eds.), *Keywords in sound* (pp. 45–54). Duke University Press. Riedelsheimer, T. (Dir.) (2004). *Touch the sound: A sound journey with Evelyn Glennie*. Filmquadrat, Skyline Productions. [1:39:00] Sterne, J. (2021). *Diminished faculties: A political phenomenology of impairment*. Duke University Press. **Assignments due:** Week 8 discussion response (Weds. 12 PM) Week 9 discussion prompt (Weds. 12 PM)
Week 12 Nov. 27	**Student-led seminar** **GUEST SPEAKER:** **Matias Recharte, Ph.D.**	**Assignments due:** Presentation (Weds. ~4:30–6:30 PM) Week 10 discussion response (Weds. 12 PM)
Dec. 1 **(Sun.)**	**FINALS PERIOD**	**Assignments due:** Final submission (Sun. Dec. 1, 11:59 PM)

Assignment Descriptions

1. *Attendance and active engagement, and collegiality (10%)*

Due: <mark>Weeks 1–12 (Weds. ~4:30–6:30 PM)</mark>

As noted in the title, this portion of your grade will reflect a) your attendance at our weekly seminars, b) your active engagement in those seminars, and c) your collegiality.

A) Attending our weekly seminars is compulsory. Classroom discussions provide a space for us to engage in informal discussions grounded in the course materials, and to share student work. As such, they are a critical component of the course.

You have 2 "free passes" for the semester. That is, **you may miss class on two occasions without impacting your grade**. We all are bound to face unexpected difficulties and responsibilities at some point in our lives. I want to help you navigate these circumstances while still succeding in this course. **After the second absence, your participation grade will be docked by ⅕ for each unexcused absence**; that is, your participation grade will be zero after your fifth unexcused absence.

If you cannot attend a given week, you are expected to reach out to a peer to get up to speed on the topics discussed in class and on any announcements that may have been made during that time. If, after talking to a peer about the materials covered, you still have any questions, feel free to reach out to your course facilitator.

B) You are expected to stay actively engaged during the seminars. When we come together for our weekly seminars, **make sure to pull your weight in the collective effort of learning.** Observe, question, speculate, play, and move your thinking.

Read carefully the *Working Assumptions & Community Standards* before our first seminar. This document offers guidelines on how to navigate our seminar discussions, particularly as it relates to addressing difficult topics. (See individual assignment descriptions for specific details on classroom presentations.) Students are expected to observe these policies in all their course interactions. The course facilitator will monitor our online learning spaces to ensure that that is the case. Interactions against the community standards will be interrupted and posts that fail to observe those same standards will be removed. The course facilitator will contact students privately to discuss the situation that occurred, explain the actions taken, and address the changes and commitments required moving forward.

Oral participation in the seminars is NOT mandatory. I am aware that participants can stay engaged in multiple ways, and that participants' engagement is informed by differing cultural and personal norms (silence can, in fact, send powerful messages).[9] However, it is imperative that you read/watch/listen to the course materials beforehand, submit your discussion

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[9] Fernandez, B. (2018). Silence as a form of agency? Exploring the limits of an idea. In T. Dreher & A. A. Mondal (Eds.), *Ethical responsiveness and the politics of difference* (pp. 187–204). Palgrave MacMillan.

reflections/responses, and pay attention to your colleagues' contributions, <u>staying actively engaged</u> in the discussions.

On the other hand, **if you are a vocal person, make sure you allow space for all voices to be heard**. Avoid hogging the floor. Also, seek to honor people enough time to formulate their contributions. Whereas interrupting someone when they are speaking represents a way of showing engagement in some cultures (like mine!); do your best not to interrupt someone when they are speaking in our online discussions.

During online instruction (if needed):
- To encourage a sense of community and collegiality among us, **the expectation is for you to keep your camera on during our seminar meetings**. Research shows that non-verbal communication (that is, para-verbal elements such as intonation, volume, and pace, and visual cues like facial expressions and hand movements) plays a crucial role in how messages are interpreted—particularly across cultures and genders.[10] Furthermore, having your camera on when you speak is a good accessibility practice to facilitate comprehension for attendees for whom lip reading is important (think, for example, of individuals who are hard-of-hearing or for whom English is an Additional Language). <u>If there is a predictable reason why you need to keep your camera off, please indicate so in your beginning-of-term questionnaire. If there is an unexpected reason why you need to keep your camera off during a particular seminar, simply communicate with one of the instructors via the chat feature at the beginning of the class</u>. My ultimate goal is to create a welcoming learning community while being understanding and flexible about people's individual circumstances.

- **You are welcome to participate and ask questions using the built-in chat feature**.

- To protect your privacy and encourage open and genuine participation, **our Zoom discussions will NOT be recorded** (see "*Class recordings*" under Course policies for more details). Remember that, as stated in our *Working Assumptions and Community Standards*, "mistakes will be expected, inspected, and respected;" they are just a natural part of any learning process. Also, "questions represent opportunities to learn," so do not feel like you have to hold back. All contributions coming from a respectful and honest place are welcome.

C) <u>Your collegiality</u> (that is, your involvement in creating a supportive learning community) <u>is also part of this grade.</u> Here are some of the ways in which you can earn "colleague points":[11]

- *Fostering a constructive atmosphere during discussions*: Every student in this course is expected to follow the above-mentioned *Working Assumptions & Community Standards*. This means extending grace to both yourself and others as we learn and grow together.

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[10] Phutela, D. (2015). The importance of non-verbal communication. *The IUP Journal of Soft Skills*, *9*(4), 43–49.
[11] This portion of the assignment was adapted from Max Liboiron, Ph.D. (December 14, 2021).

- *Notetaking*: I propose keeping a *[Running Seminar Notes](#)*[12] document where we collectively take notes about the ideas shared during our seminars. Feel free to contribute to it as much as your ability to multitask allows. This resource may become handy when preparing course assignments, if you ever miss a class, and for students with accessibility needs. (If you prefer to take notes individually or using paper and pencil, you are very welcome to do so.)

- *Engaging in mutual aid*: Another way to create a supportive learning community is to partner up with a classmate to proofread each other's assignments or listen to each other while practicing your classroom presentations. If you do this, make sure to acknowledge your classmate at the end of your presentation or, if you engage in mutual proofreading, by leaving a short comment on Quercus when you upload your submission.

- *Sending an appreciation note*: You may also demonstrate collegiality by sending an appreciation email to a classmate or an instructor that went out of their way to help you succeed in the course, or to the author of a text that you read for this course and that you really liked. In that email, mention the text that you read and share how it changed your thinking. (If you contact an author, feel free to cc Prof. González Ben in your email.)

- *Timekeeping*: Different cultures and neurodiverse individuals may have different approaches to time (also known as "chronemics"). Canadian academic culture favors sticking to set time frames, and you can help your colleagues and the instructors do so by offering a gentle reminder if someone goes significantly overtime during a classroom activity (i.e., you can make a brief remark or a hand gesture, pass them a sticky note, or send a private chat message if we are meeting online).

*Your attendance will be recorded weekly (present, absent, late, or excused). Make sure to check your attendance records periodically to ensure accuracy. If you notice an inaccuracy, let the course facilitator know within two weeks. Records older than two weeks will not be revised.

You will receive one composite grade for your active engagement in discussions and collegiality at the end of the term, based on the instructor's ongoing observation notes.

Your final attendance, active engagement, and collegiality score will be calculated at the end of the term based on both sets of records.

Grading rubric (attendance will be recorded weekly; engagement and collegiality will receive a composite score):

Criteria	Exceeds expectations	Meets basic expectations	Does not meet expectations
Attendance	7 pts.	3.5 pts.	0.7 pts.

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[12] Adapted from [Robin James, Ph.D.](#) (December 15, 2020).

	The student is present and ready to learn at the start of the session and after a breaks, and they stay in class until dismissal.	The student is present for most of the session but arrives late or leaves early.	The student shows up at some point while the session is in progress.
Engagement	**2 pts.** The student is fully involved in the collective effort of learning.	**1 pt.** The student is somewhat involved in the collective effort of learning.	**0.2 pts.** The student is barely involved in the collective effort of learning.
Collegiality	**1 pt.** The student takes active steps to create a supportive learning community.	**0.5 pts.** The student is somewhat involved in creating a supportive learning community	**0.1 pt.** The student is not involved in creating a supportive learning community.
			Max. score: 10 pts.

2. *8x weekly discussion questions & responses* (20%)

This assignment is meant to a) get you thinking critically about the course materials before we come together in our weekly seminars, b) offer you an opportunity to learn what your peers are thinking about the same materials, c) engage with each other's ideas in a variety of formats and whenever is most convenient for you and, d) given our seminar's time constraints, allow our conversations to start before we all meet synchronously during our seminar time, and continue after we meet.

The assignment has **two parts**. To complete it, you will 1) write a discussion question, and 2) post a response to a classmate's question.

*You must complete 8 discussion prompts and 8 responses over a 10-week span. You must post about the materials from weeks 2 and 11, but you may skip a week twice any time in between.

2.1. *Discussion prompt (1.5% × 8 prompts)*

Due: Weeks 2–11 (Weds. 12 PM)

Post one discussion prompt based on our weekly materials. (You are expected to read your peers' prompts before the start of the seminar.)

*Please, carefully read the *Working Assumptions and Community Standards* before you post your first prompt.

Unlike comprehension-check questions and information-seeking questions, discussion questions do not look for the "right" answer. Instead, they seek to encourage deeper engagement with one

or more of the ideas presented in the reading. In other words, a good discussion prompt sets everyone's thinking in a direction or down a path so that we can collaboratively expand and extend our knowledge of the issue. This may leave us with more questions, but at least we have a better understanding of the problem itself.

Feel free to use the following template as a model (to the extent that it works for you):[13]

1. *The setup*: The setup gets us all on the same page and establishes some common understanding before moving on to what we do not yet comprehend. This section commonly takes the form of briefly stating something from one of the course materials in your own words and then following that up with a quote or brief passage from which you are drawing (make sure to specify the page number where the passage is located). Note that this is <u>not meant to be a summary of the material(s), but a brief exposition of one idea from the material(s)</u> that inspired your question.

   > E.g.: Weheliye (2005) illustrates how techno-sonic Blackness is central to the project of Western modernity. In so doing, his work interrogates "the assumption that black cultures are somehow pre- or antitechnological" (p. 3).

2. *The question*: <u>Be clear and direct</u>. Often, the first few attempts at stating your question will ask *around* the real underlying issue you are trying to think about without directly hitting that issue in the bullseye. When reading the materials, make sure to be thinking about them through the lenses of that week's topic. <u>Your question should be somehow related to the topic for that week</u>'s seminar.

   > E.g.: Weheliye's thesis indirectly challenges dominant discourses in education that presume that students of color and low-income students are technologically neglected and need remediation strategies to close a presumed "digital divide." Could music education lead the way in challenging these deficit discourses?

3. *The example*: Finally, you suggest something concrete to consider to get our brains going. Toss out a potential example. Without this gentle nudge in a specific direction, it is often hard for audiences to grasp your question. Note that this part of the submission <u>neither re-states your question in different words nor offers a tentative response or answer</u>; it just gives us an example or a case study to think more concretely about your question. <u>You are highly encouraged to establish connections between your question and topics and experiences you had in other courses.</u>

   > E.g.: For example, some high school students have extensive experience in digital beat making, (re-)mixing, and sound editing. Likewise, many students routinely engage in musical and dance challenges and collaborative projects through social media apps like TikTok. As Boffone (2021) shows, Black teenagers lead many of these trends.[14]

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[13] Adapted from Robin James, Ph.D. (December 15, 2020).

[14] Boffone, T. (2021). *Renegades: Digital dance cultures from Dubsmash to TikTok*. Oxford University Press.

Unlike comprehension-check questions and information-seeking questions (which you will have an opportunity to ask during class), discussion questions do not look for the "right" answer. Instead, they seek to generate engaged and thoughtful discussion.
*Submit your weekly prompts and responses online via the Assignments section on Quercus.

Grading rubric:

Criteria	Exceeds expectations	Meets basic expectations	Does not meet expectations
Content	**0.6 pts.** The prompt raises a critical and generative question about the week's materials.	**0.3 pts.** The prompt raises a question about the week's materials, although one not very generative (e.g., the answer is in the text, or that can be answered with an internet search).	**0.15 pts.** The submission is not a discussion prompt (e.g., it suggests a reading related to the weekly topic or describes a personal experience somewhat related to the weekly topic).
Comprehension	**0.6 pts.** The post reflects a thorough engagement with the course materials.	**0.3 pts.** The submission reflects a superficial or partial engagement with the course materials.	**0.15 pts.** The submission demonstrates a poor understanding of the course materials.
Format	**0.3 pts.** The post indicates clearly and accurately the course material(s) to which it relates.	**0.2 pts.** The submission mentions ambiguously to the course material(s) to which it relates.	**0.1 pts.** The submission fails to specify the course material(s) to which it relates.
			Max. score: 1.5 pts.

2.2. *Response (1% × 8 responses)*

Due: <mark>Weeks 3–12 (next Weds. 12 PM)</mark>

A week from the deadline for questions, post <u>one response to a peer's question</u>. That is, you may respond to a peer's question before we meet in our seminar and up to the following Wednesday at noon.

While you are strongly encouraged to consider both the strengths and shortcomings of the views under discussion and to interrogate their complexities and contradictions, you are also expected to <u>demonstrate intellectual charitability in your responses</u>.

Your response to a peer's question may be <u>essay-type</u>, but it does not need to (you may also respond with <u>a song, a spoken-word poem, a meme, a drawing, etc.</u>)

Your response should offer some <u>original insight/perspective</u> on your colleague's question. That is, your response may include reading/listening/watching suggestions, but it must <u>go beyond simply citing somebody else's work</u> (for example, you could respond to a colleague's question by writing some text and adding a pre-existing meme, or by creating your own meme, but not by just copy-pasting a pre-existing meme).

Finally, when discussing complex and abstract ideas, you are <u>strongly encouraged to include concrete examples</u> in your response to illustrate your main points.

*Submit your weekly prompts and responses online via the Assignments section on Quercus.

Grading rubric:

Criteria	Exceeds expectations	Meets basic expectations	Does not meet expectations
Content	**0.4 pts.** The response exhibits strong critical analysis/exegesis, and it is collegial.	**0.2 pts.** The student's response lacks an original insight or perspective (it simply rehashes a peer's ideas), *or* it is uncharitable.	**0.1 pts.** The student's response lacks an original insight or perspective (it simply rehashes a peer's ideas), *and* it is uncharitable.
Comprehension	**0.4 pts.** The response reflects a serious engagement with a peer's ideas.	**0.2 pts.** The response reflects a partial understanding of the prompt to which it responds.	**0.1 pts.** The response mischaracterizes the question to which it responds.
Format	**0.2 pts.** The response follows the general conventions of the genre chosen to convey the message (essay-type response, spoken-word poem, meme, drawing, etc.).	**0.1 pts.** The submission follows *some* of the conventions of the genre chosen to convey the message.	**0 pts.** The submission *fails to follow* the format requirements for this assignment.
			Max. score: 1 pt.

3. _Audiobiography_ (15%)

Due: <mark>Week 5 (Tues. Oct. 1, 11:59 PM)</mark>

This assignment[15] invites you to a) reflect on the sounds that accompanied you in your life trajectory, and b) articulate your life journey using sound as the primary medium.

The assignment has **two parts**. To complete it, you will 1) submit a **4–6-minute** audiobiographical sound recording accompanied by 2) written liner notes (**300–500 words**):

3.1. _Audio track(s) (10%)_

Create a 4–6-minute audio(-visual) project in which you take your listeners on a journey into the sounds that came to define who you are/are becoming.

I encourage you to think about your sonic world in broad terms. Consider not only "musicking" (Small, 1998)[16] experiences in which you may have participated but also any other sounds (voices, sounds made by other animals, natural sounds, machine-generated sounds, etc.) that have characterized your sonic environment, day-to-day life, or key life events.

Your submission may follow a linear sequence (from oldest sounds to newest sounds), but it is not required to do so (you may use a different criterion to organize your assignment temporally).

You are welcome to decide how you want to interpret the idea of a life trajectory. For example, you may start at the moment of your birth or with your first sonic memories and stop in the "present." Alternatively, you could situate yourself in relation to a broader life trajectory that includes both your ancestors and your (actual or metaphorical) offspring.

Your project may be audio-only or audiovisual. Also, your submission may include original and/or pre-recorded sounds. If you use pre-recorded sounds, the (re-)mix must be your own. Furthermore, you may record your audiobiography as one single track or break it up into several tracks.

Your submission will be assessed based on the sounds chosen and the relationships established among those sounds, NOT on the quality of the audio recording and production itself. You do NOT need any prior knowledge about audio recording and editing to complete this assignment. Likewise, you are NOT required to spend any money on new audio recording and production hardware/software to complete the assignment.

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[15] Inspired by Ellie Hisama's syllabus for "Listening to Hip-Hop" at Columbia University [Hisama, E. (2021, January 29), Round table on inclusion, diversity, and music pedagogy, *Case Western Reserve University Department of Music Colloquium*] and jashen edwards' syllabus for "MusED Technology" at Western University.
[16] Small, C. G. (1998). *Musicking: The meanings of performing and listening*. Wesleyan Publishing House.

- You may use your phone (or any other audio recording device) to record your audio samples. (If you do not own an audio-recording device, you may borrow one from the UofT Music Library computer and technology loan service.)

- I suggest using Audacity, a free, open-source sound editing software available for Microsoft and macOS, to edit your project. There are plenty of freeware options and software that can be used during a trial period to do the mixing and producing, as well (e.g., Logic Pro, Soundtrap, BandLab, Garage Band, Ableton Live).

- Alternatively, you may record your project in one unedited take by taking care of all the layering and equalizing in real-time (being strategic about where you place your sound sources may help here).

If you are new to Audacity, you may be interested in the following tutorials:

Stratvert, K. (2021, April 5). How to use Audacity to record & edit audio: Beginners tutorial. *YouTube*. [38:26]

McLaughlin Library, University of Guelph (2021, July 23). Record audio with Audacity.

- If you are interested in creating an audio-visual submission, here are a couple of **sample submissions from a similar assignment** (assignment titled "Sonic-poetic-visual realization/reimagination of Max Van Manen's *The Tone of Teaching*" taught by Jashen Edwards in "Technology in Music Education" at Western University, academic year 2020–2021).[17] As you listen-watch, keep in mind that there are numberless ways to complete this assignment successfully; the samples are meant to serve as inspiration, not to be used as templates. On that note, I highly encourage you to only check these examples AFTER you have drafted your own submission.

Yang, J. (April 15, 2021). hope. *YouTube*. [9:08]

Shifaw, S., & Manning, K. (April 23, 2021). They Said This Would Be Fun. *YouTube*. [7:30]

*Submit your sound recording online via the Assignments section on Quercus.

Grading rubric (your final assignment grade will be the total of your grade for the two assignment components):

Criteria	Exceeds expectations	Meets basic expectations	Does not meet expectations
Content	4 pts. The recording is aurally captivating: it is sonically	2 pts. The submission is somewhat captivating sonically.	0.4 pts. The submission fails to engage its listeners sonically.

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[17] Shared with permission from the course instructor.

	rich in terms of timbres, textures, and patterns, and it tells a story in whatever format and style the student has chosen.		
Comprehension	**4 pts.** The submission demonstrates a critical understanding of course materials and seminar discussions.	**2 pts.** The submission demonstrates a partial or uncritical understanding of the course materials and seminar discussions.	**0.4 pts.** The submission demonstrates a poor understanding of the course materials and seminar discussions.
Format	**2 pts.** The submission follows the length and format requirements for this assignment.	**1 pt.** The submission follows the length and format requirements for this assignment *partially*.	**0.2 pts.** The submission *does not* follow the length and format requirements for this assignment.
			Max. score: 10 pts.

3.2. *Liner notes (5%)*

Write a 300–500-word essay in which you
1. offer some context about the life journey encapsulated in your recording,
    > What ideas and events inspired your sonic choices? Is there anything in particular that you want/expect your listeners to focus on or notice? Are there any overarching themes threading the project together?

2. describe the creative process you followed,
    > What creative parameters did you set for yourself? What technology/ies did you use if any? Where did you do the recording? What time frame did you follow?

3. include any guidelines on how to engage with your work, and
    > Is there any particular way in which you would like/expect your listeners to engage with the piece? For example, listen through headphones/earbuds or play through loudspeakers; stand still while listening or dance to the recording, etc.

4. give credit to any human and non-human participants, as you deem appropriate.
    > Who/where/what is featured in the recording (specific people, places, objects, etc.)?

Make sure to:
-   Assign a title to your project (and individual tracks, if more than one).

- Cite any sources used to substantiate the ideas presented in your liner notes (including "external" citations is not required).[18]

*Format-wise, your submission should be completed in 12-point *Times New Roman* type font, double-spaced, 1-inch margins, with citations in APA (7th edition) or Chicago (17th edition) style (please do not use the referencing format in this syllabus as a guide).[19] Upload your submission as a Microsoft Word or PDF file. You are expected to pay close attention to your writing style: edit for conciseness and precision (avoid typos, unnecessary passive voices, ambiguous pronouns, expletives, circumlocutions, redundant adjectives and adverbs, run-on sentences, and other common stylistic mishaps).[20]

*Submit your liner notes online via the Assignments section on Quercus.

Grading rubric (your final assignment grade will be the total of your grade for the two assignment components):

Criteria	Exceeds expectations	Meets basic expectations	Does not meet expectations
Content	**2 pts.** The submission answers the prompt fully and thoroughly.	**1 pt.** The submission addresses the prompt only partially.	**0.2 pts.** The submission fails to address the prompt.
Comprehension	**2 pts.** The submission demonstrates a critical understanding of course materials and seminar discussions.	**1 pt.** The submission demonstrates a partial or uncritical understanding of the course materials and seminar discussions.	**0.2 pts.** The submission demonstrates a poor understanding of the course materials and seminar discussions.
Format	**1 pt.** 1. The submission follows the length and format requirements for this assignment. 2. The submission follows the conventions of academic writing.	**0.5 pts.** The submission follows the length and format requirements for this assignment, *or* it follows the conventions of academic writing.	**0.1 pts.** The submission *neither* follows the length and format requirements for this assignment *nor* follows the conventions of academic writing.

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[18] Because it can be edited by anyone at any time, Wikipedia is not a reliable academic source. However, Wikipedia generally uses reliable primary and secondary sources. Therefore, if you find a useful Wikipedia entry, I suggest that you check its primary and secondary sources at the bottom of the page and that you go directly to those sources to substantiate your claims.

[19] If citing your sources in APA or Chicago style is new to you, start by checking out this tutorial prepared by the UofT Libraries, these guidelines prepared by the UofT Music Library, and this list of online resources about citation formats compiled by the Graduate Center for Academic Communication (click on "Citation Formats" at the top of the center column).

[20] If you would like support with this, and particularly if English is not your main language (like me!), set an appointment with your Writing Centre.

Max. score: 5 pts.

4. *Sound pedagogy deep dive (20%)*

This assignment is meant to give you an opportunity to a) engage with a prominent text in the area of sound pedagogy, b) sharpen your skills in communicating ideas to an audience who may not be familiar with them, c) try out new pedagogical ideas in a low-risk teaching and learning environment, and d) work collaboratively.

The assignment has **two parts**. To complete it, you will 1) write a **500–750-word** sound review of an sound object or event of your choosing, informed by one of the four "book bundles" included below, and 2) join one or two of your classmates to prepare and deliver a **20–30-minute** classroom demo based on those readings. (We will take a moment during our early seminars to discuss book selection and group making.)

Bundle #1 (week 6):
Cage, J. (2011/1961). *Silence: Lectures and writings*. Wesleyan University Press. (If you have never used
     https://openlibrary.org/, you will need to sign up to access this volume.)
Piekut, B. (2012). Sound's modest witness: Notes on Cage and Modernism. *Contemporary Music Review*, *31*(1),
     3–18.
Tinkle, A. (2015). Sound pedagogy: Teaching listening since Cage. *Organized Sound*, *20*(2). 222-230.

Bundle #2 (week 7):
Paynter, J. & Aston, P. (1970). *Sound and silence: Classroom projects in creative music*. Cambridge University
     Press. (If you have never used https://openlibrary.org/, you will need to sign up to access this volume.)
Goodman, J. (2017). Experimenting with *Sound and Silence*: Sonorous bodies, sonic selves, acoustic
     topographies, and auditory histories of schooling. *Paedagogica Historica*, *53*(5), 528–541.

Bundle #3 (week 8):
Oliveros, P. (1971). *Sonic meditations: Dedicated to the ♀ ensemble and Amelia Earhart*. Smith Publications.
Oliveros, P. (1984). *Software for people: Collected writings 1963–1980*. Smith Publications.
Oliveros, P. (2005). *Deep listening: A composer's sound practice*. iUniverse.
Halstead, J. & Hilder, T. R. (2023). Deep listening with Pauline Oliveros: The queer ear and radical care. In C. A.
     Lee (Ed.), *The Oxford handbook of queer and trans music therapy* (pp. C29P1–C29N7). Oxford
     University Press.

Bundle #4 (week 9):
Schafer, R. Murray (1986). *The thinking ear: Complete writings on music education*. Arcana Editions. (A
     physical copy has been reserved for students of this course through the UofT Music Library.)[21]
Rutherford, S. (2014). Is Murray Schafer's creative music education relevant in the 21st century? *The Canadian
     Music Educator*, *55*(3). 16-20.
Robinson, D. (2020). Ethnographic redress, compositional responsibility. In *Hungry listening: Resonant theory
     for Indigenous sound studies* (pp. 149–199). University of Minnesota Press.

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[21] This volume is out of print and sometimes hard to get. If you wish to buy your own copy, I suggest trying the following website that specializes in R. Murray Schafer's work: www.patria.org/arcana

4.1. *Sound review - individual (10%)*

Due: <mark>Weeks 6–9 (Tues. 11:59 PM)</mark>

For this part of the assignment, you will read your book bundle of choice and write a 500–750-word sound review of a sound object or event of your choosing, informed by those readings. (The more recent article is meant to be read "contrapuntally" (Said, 1993)[22] to the original(s). My goal in including a contrapuntal text is to discourage a dogmatic reading of the canonical texts and get you thinking about the reception of the sound pedagogue's original work within various communities and over time.)

Consider including the following components in your review (to the extent that they apply to your chosen bundle):[23]

1. *Title and subtitle*: Choose an attention-grabbing yet descriptive title. Make sure you identify the object or event being reviewed and name or hint toward the sound pedagogue with whom you will engage in conversation.

2. *Object/event summary*: Describe in some detail the object or event being reviewed so that your reader gets a general sense of it. Mention how/when/where the reader can access it.

3. *Discussion*: Reflect on your object or event using the theoretical and pedagogical lenses the book bundle readings offered you.

4. *Significance*: Offer your reader a takeaway; discuss why they should care about what you just wrote. What does your object/event and the sound pedagogy you discussed contribute to the reader's life or music education as a discipline?

5. *References*: Make sure you cite the object or event you are reviewing as appropriate and the book(s) you mention in your review. At the end of your essay, include a References section. Use APA (7th edition) or Chicago (17th edition) style for your reference formatting (please do not use the referencing format in this syllabus as a guide).[24]

If you need some inspiration, check out the following sound reviews (and others!):

González Ben, A. (2023a) Sound review: Thinking and teaching with the Stem Player. *Sound Studies*, *9*(2): 302–306. https://doi.org/10.1080/20551940.2023.2235852

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[22] Said, E. W. (1993). *Culture and imperialism*. Vintage Books.
[23] This assignment was inspired by the Sound Review section of the academic journal *Sound Studies: An Interdisciplinary Journal*.
[24] If citing your sources in APA or Chicago style is new to you, start by checking out this tutorial prepared by the UofT Libraries, these guidelines prepared by the UofT Music Library, and this list of online resources about citation formats compiled by the Graduate Center for Academic Communication (click on "Citation Formats" at the top of the center column).

Harrison, J. (2024). Sound and zoonotic spillover: listening to *Animal Crossing: New Horizons* through the Covid-19 pandemic. *Sound Studies*, *10*(1), 131–137. https://doi.org/10.1080/20551940.2024.2306780

*Format-wise, your assignment should be completed in 12-point *Times New Roman* type font, double-spaced, and 1-inch margins. Upload your submission as a Microsoft Word or PDF file. You are expected to pay close attention to your writing style: edit for conciseness and precision (avoid typos, unnecessary passive voices, ambiguous pronouns, expletives, circumlocutions, redundant adjectives and adverbs, run-on sentences, and other common stylistic mishaps).[25]

*Submit your sound review online via the Assignments section on Quercus.

Grading rubric (your final assignment grade will be the total of your grade for the two components):

Criteria	Exceeds expectations	Meets basic expectations	Does not meet expectations
Content	**3 pts.** 1. The sound review demonstrates a thorough understanding of the sound review genre and the texts in the book bundle. 2. The sound review is both descriptive and analytical (it raises critical questions).	**1.5 pts.** The submission demonstrates a partial understanding of the sound review genre and the texts in the book bundle, *or* it is largely descriptive.	**0.3 pts.** The submission demonstrates a partial understanding of the sound review genre and the texts in the book bundle, *and* it is largely descriptive.
Organization	**3 pts.** 1. The sound review includes all the required elements. 2. The ideas in the sound review are presented in logical order.	**1.5 pts.** The assignment includes some of the required elements, *or* its internal organization of ideas interferes with understanding.	**0.3 pts.** The assignment includes some of the required elements, *and* its internal organization of ideas interferes with understanding.
Sources	**3 pts.** 1. The author's ideas and those of the author(s) in the book bundle are easy to tell apart. 2. All sources consulted appear accurately cited following <u>one</u> citation style.	**1.5 pts.** The authorship of the ideas presented is sometimes unclear, *or* the sources are not appropriately referenced.	**0.3 pts.** The authorship of the ideas presented is sometimes unclear, *and* the sources are not appropriately referenced.
Format	**1 pt.**	**0.5 pts.** The assignment meets *some* of the format expectations.	**0.1 pts.**

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[25] If you would like support with this, and <u>particularly if English is not your main language (like me!)</u>, set an appointment with your <u>Writing Centre</u>.

	1. The submission follows the established length requirements. 2. The submission follows the specified format guidelines. 3. The submission has been edited for conciseness and precision.		The submission *fails to meet* the assignment's format expectations.
			Max. score: 10 pts.

4.2. *Classroom demo - in duets/trios (10%)*

Due: Weeks 6–9 (Weds. ~4:30–6:30 PM & 11:59 PM)

In pairs or groups of three, you will conduct a 20–30-minute facilitation. Your goal is to 1) introduce the book(s) to the class, and help your classmates understand, apply, and evaluate it/them. Also, you are expected to 2) demo 1–2 of the main book(s)' pedagogical ideas.

You may reference during your classroom demo the sound object or event each of you reviewed individually, but you are not expected or required to do so. This part of the assignment focuses squarely on your ability to help your classmates understand the main ideas included in your book bundle.

Your presentation can take whatever form you think will be most effective for peer learning. For example, you can prepare a presentation, develop discussion questions, moderate a debate, or implement any other classroom dynamic designed to engage with the book's ideas like a learning café, tablecloths, conver-stations, think-pair-share, 1-2-3, affinity diagrams, gallery walk, mock lawsuit, backchannel discussions, fishbowl, talking sticks, etc. You are very welcome to introduce visual aids, but you are not required or expected to do so.

Consider the following questions when preparing your discussion facilitation:
- What new phrases, terms, or concepts are presented in the book?
- What constitutes a sound pedagogy for its author(s)?
- Did any sentences or excerpts stand out to you? Why?
- Was there something you disagreed with? Why?
- How can this book help us think differently about music, education, and/or music education?
- How does this book relate to other course materials you have read?
- How does this book relate to your classmate's personal and professional lives?

If you need some ideas of active/cooperative learning strategies, check out the following sources:

Gonzalez, J. (2015, October 15). The big list of class discussion strategies. *Cult of Pedagogy*.

Harvard Graduate School of Education. (2016). Thinking routine toolbox. *Project Zero*.

Udvari-Solner, A., & Kluth, P. (2008). *Joyfully learning: Active and collaborative learning in inclusive classrooms*. Corwin Press.

If you need some structure to organize your didactic plan, feel free to use this *Didactic Plan Template* to the extent that it works for you (e.g., feel free to skip the "Context" section).

Aim for a balanced distribution of facilitation responsibilities among the group members (in other words, each one of you is expected to pull some weight in the collective effort of facilitating the discussion).

*One of the group members will submit any planning materials and teaching-learning aids that you created for this portion of the assignment online via the Assignments section on Quercus (this step is encouraged but not required). **The only required submission for this part of the assignment is a "Contributors" page/section** where you list the group members and add a brief description of the tasks that each one of you undertook during the design and implementation of the plan.

***Submit all your classroom demo materials online via the Assignments section on Quercus by the day of your presentation at 11:59 PM.**

Grading rubric (your final assignment grade will be the total of your grade for the two components):

Criteria	Exceeds expectations	Meets basic expectations	Does not meet expectations
Content	**3 pts.** 1. The facilitation allows classmates to get a deep understanding of the book(s)' main ideas. 2. The facilitation offers opportunities for critical thinking and experimentation with sound(s).	**1.5 pts.** The presentation facilitates a basic understanding of the book(s)' main ideas, *or* it provides few/no opportunities for critical thinking and experimentation with sound(s).	**0.3 pts.** The presentation facilitates a basic understanding of the book(s)' main ideas, *and* it provides few/no opportunities for critical thinking and experimentation with sound(s).
Organization	**3 pts.** 1. The activities move logically from one to the next. 2. The pace of the facilitation is conducive to student engagement (neither too rushed nor too slow).	**1.5 pts.** The assignment includes some of the required elements, *or* its organization of ideas interferes with understanding.	**0.3 pts.** The assignment includes some of the required elements, *and* its organization of ideas interferes with understanding.

	3 pts. 1. The facilitators use specific academic language and course vocabulary. 2. The facilitators stay within the established time limits.	1.5 pts. The authorship of the ideas presented is sometimes unclear, *or* the sources are not appropriately referenced.	0.3 pts. The authorship of the ideas presented is sometimes unclear, *and* the sources are not appropriately referenced.
Sources			
Format	1 pt. 1. The facilitators effectively use eye contact, enunciation, voice volume, hand gestures, speech pacing, etc. 2. The lighting, sound system, visual aids, etc. facilitate the delivery of content.	0.5 pts. The facilitation meets *some* of the format expectations.	0.1 pts. The facilitation *fails to meet* the assignment's format expectations.
			Max. score: 10 pts.

5. *Final project* (35%)

This assignment is meant to give you an opportunity to a) come up with an original thesis related to the course, b) pursue that idea through self-directed study, and c) practice your academic communication skills in front of an audience.

The assignment has **three parts**. To complete it, you will 1) write a **300–500-word** proposal for a theoretical or arts-based research project, 2) deliver a **short (usually between 5-12 minutes)** conference-style presentation in front of your classmates, and 3) grow your proposal into a **3,000–3,500/4,000–5,000-word** research project of publishable quality or a polished **10–12/15–20-hour creative project** accompanied by a **1,250–1,750/2,000–2,500-word** reflective essay (the lower length/duration ranges apply to Master's students while the higher ranges apply to doctoral students).

In the context of this course, a **theoretical research** project refers to the writing of an essay that follows well-established conventions within humanities (and social-sciences) research. The purpose is to offer a <u>reasoned defense of a thesis accompanied by supporting examples</u>. ***If you choose this option, you are expected to write <u>about</u> sound education***.

In contrast, **arts-based research** (often known as "research-creation" in Canada) is "an approach to research that combines creative and academic research practices, and supports the development of knowledge and innovation through artistic expression, scholarly investigation, and experimentation. The creation process is situated within the research activity and produces critically informed work in a variety of media (art forms). Research-creation cannot be limited to the interpretation or analysis of a creator's work, conventional works of technological

development, or work that focuses on the creation of curricula."[26] ***If you choose this option, you are expected to carry out a sound-focused performance/installation with pedagogical implications, <u>accompanied by</u> an analytic theoretical text related to the work, its conditions of production, and its implications for scholarship.***

If you need some inspiration, check out the following sources:

> Examples of creative student projects from two courses by Prof. Elaine Ayers in the history of science and art (@eayers0, Dec 20, 2022):
> https://twitter.com/eayers0/status/1605320073354547201?s=20&t=wVCZmLAQBIq1r65hgujKQA
>
> Examples of audio papers published in the journal *Seismograf Peer*: https://seismograf.org/peer

To learn more about arts-based research/research-creation, check out the following sources:

> *Art/Research International: A Transdisciplinary Journal*.
> Carson, A. D. (2020). *i used to love to dream*. University of Michigan Press.
> Cayari, C. (2019). Musical theater as performative autoethnography: A critique of LGBTQIA+ representation in school curricula. *International Journal of Education & the Arts*, *20*(10), 1–23.
> Gould E. (2006). Dancing composition: Pedagogy and philosophy as experience. *International Journal of Music Education*, *24*(3), 197–207.
> *Inflexions: A Journal for Research Creation*.
> Loveless, N. (2019). *How to make art at the end of the world: A manifesto for research-creation*. Duke University Press.
> Manning, E. (2016). Ten propositions for research-creation. In N. Colin & S. Sachsenmaier (Eds.), *Collaboration in performance practice: Premises, workings and failures* (pp. 133–141). Palgrave MacMillan.
> Meda, C. (2019, January). *Preparing an application involving research-creation*. University of Alberta.
> Oliver, K. M. (2022). *Becoming tapestry: A dissertation podcast by Kyle Matthew Oliver*.
> Rotas, N. & Springgay, S. (2014). How do you make a classroom operate like a work of art? Deleuzeguattarian methodologies of research-creation. *International Journal of Qualitative Studies in Education*, *28*(5), 552–572.
> School of Graduate Studies. (2020, September 21). Multimodal thesis. In *Guidelines for the doctoral thesis* (pp. 3–4). University of Toronto.
> *SenseLab*.
> Springgay, S. (2014). Approximate-rigorous-abstractions: Propositions of activation for posthumanist research. In N. Snaza & J. Weaver (Eds.), *Posthumanism and educational research* (pp. 76–90). Routledge.
> *The pedagogical impulse: Research-creation at the intersections between social practice and pedagogy*.
> Truman, S. E. (2022). *Feminist speculations and the practice of research-creation: Writing pedagogies and intertextual affects*. Routledge.
> Williams, A. (2019). *My Gothic dissertation: A podcast*. [Doctoral dissertation, University of Iowa]. Iowa Research Online.

5.1. *Proposal (10%)*

Due: <mark>Week 7 (Tues. Oct. 15, 11:59 PM)</mark>

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[26] Social Sciences and Humanities Research Council (2021, April 5). Research-creation. *Definition of terms*.

Write a **300–500-word** proposal outlining the main ideas that you plan on developing in your final paper or research-creation project.

*Before you start, <u>think carefully about the topic that you will focus on</u>.
-   *To find a topic*: I suggest focusing on one concrete issue related to the course and that is of particular interest to you (for example, a passage from one of the readings or media sources, or a theme that you noticed across several course materials). This may not sound like much, but this kind of small observation leads to the best research projects.
-   *To ensure that your topic is concrete but generative enough*: Think about what kinds of critical questions you can ask or what different perspectives or entry points you can take while examining your topic.

If you choose the **<u>theoretical research option</u>**, your proposal should include *all* the following elements:

1. *Title*: Choose a succinct yet descriptive title. If needed, include a subtitle.

2. *Main thesis*: Introduce your thesis clearly at the outset and explain why it is important to you and the reader. You should elaborate on where the problem is and why you think it is essential to conduct research on this topic. <u>Your essay must exhibit some level of original thought. That is, you need to be doing more than re-hashing other people's ideas (a literature review).</u>

3. *2–3 supporting arguments*: Sketch 2–3 key points that support your thesis and substantiate its significance (write this in full paragraphs). Outline the evidence or examples that you will provide to back up your points (feel free to use bullet points for this).

4. *Conclusion*: Discuss why your argument matters, and sketch some implications or applications for your project (for example, you could lay out how your essay may inform similar problems).

5. *References*: Conduct a bibliographic search on your chosen topic to ensure your thesis is original and identify related studies with which you can engage in dialogue. List all the course readings you plan to use, as well as 3–5 additional sources (from the "optional" sections in the course schedule or other materials that you locate yourself) that you will use to inform your paper.[27]

If you choose the **<u>arts-based research option</u>**, your proposal should include *all* the following elements:

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[27] Because it can be edited by anyone at any time, <u>Wikipedia is not a reliable academic source</u>. However, Wikipedia generally uses reliable primary and secondary sources. Therefore, if you find a useful Wikipedia entry, I suggest that you <u>check its primary and secondary sources at the bottom of the page</u> and that you go directly to those sources to substantiate your claims.

1. *Title*: Choose a succinct yet descriptive title. If needed, include a subtitle.

2. *Main thesis*: Introduce your thesis and explain why it is important to you and the reader. You should elaborate on where the "problem" is and why you think it is essential to conduct research on this topic. <u>Your project must exhibit some level of original thought. That is, you need to be doing more than replicating other people's ideas.</u>

3. *Nature of the creative project*: Describe the type of medium(a) you will use in your creative project and your previous experience with that medium(a). If you do not have any previous experience, describe the steps you will take to gain that experience.

4. *Creative process and methodological approach*: Specify the parameters that you will establish to guide and delimit your creative process. Also, address the feasibility of the project. For instance, include an estimated timeline for completion, list the logistics required, indicate what format(s) you will use to upload your final submission (e.g., a link to a website, a video recording, etc.).

5. *Nature of the academic essay*: Indicate the role that your essay will play in relation to that project (for example, it could be a reflection on the historical conditions, and theoretical and disciplinary concerns in relation to which your project is situated, a theoretical and critical reflection on the process of creation itself, etc.).

6. *Conclusion*: Discuss what kind of intervention your project makes, and sketch some implications or applications for it (for example, you could lay out how your performance/installation may inform similar problems).

7. *References*: Conduct a bibliographic search on your chosen topic to ensure your thesis is original and identify related projects with which you can engage in dialogue. List all the course readings you plan to use, as well as 3–5 additional sources (from the "optional" sections in the course schedule or other materials that you locate yourself) that you will use to inform your creative project and accompanying academic reflection.[28]

*Format-wise, your submission should be completed in 12-point *Times New Roman* type font, double-spaced, 1-inch margins, with citations in APA (7th edition) or Chicago (17th edition) style (please do not use the referencing format in this syllabus as a guide).[29] Upload your submission as a Microsoft Word or PDF file. You are expected to pay close attention to your writing style: edit for conciseness and precision (avoid typos, unnecessary passive voices,

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[29] If citing your sources in APA or Chicago style is new to you, start by checking out this tutorial prepared by the UofT Libraries, these guidelines prepared by the UofT Music Library, and this list of online resources about citation formats compiled by the Graduate Center for Academic Communication (click on "Citation Formats" at the top of the center column).

ambiguous pronouns, expletives, circumlocutions, redundant adjectives and adverbs, run-on sentences, and other common stylistic mishaps).[30]

*Upload your proposal online via the Assignments section on Quercus.

Grading rubric (your final assignment grade will be the total of your grade for the two components):

Criteria	Exceeds expectations	Meets basic expectations	Does not meet expectations
Content	**3 pts.** 1. The proposal is related to and expands on some aspect of the course (it does more than re-hashing other people's ideas; it presents an original argument). 2. The submission is markedly analytical (may contain some descriptions or explanations).	**1.5 pts.** The proposal is vaguely related to the course, *or* its argument is largely descriptive.	**0.75 pts.** The proposal is vaguely related to the course, *and* its argument is largely descriptive.
Organization	**3 pts.** 1. The proposal includes *all* the required elements. 2. The presentation of ideas follows a logical order.	**1.5 pts.** The proposal includes some of the required elements, *or* the organization of ideas interferes with understanding.	**0.75 pts.** The proposal includes some of the required elements, *and* the organization of ideas interferes with understanding.
Sources	**3 pts.** 1. The submission includes a reference list of course readings and 3–5 additional sources. 2. All ideas are attributed to their authors.	**1.5 pts.** The submission includes an incomplete reference list, *or* ideas are not properly attributed to their authors.	**0.75 pts.** The submission includes an incomplete reference list, *and* ideas are not properly attributed to their authors.
Format	**1 pt.** 1. The submission meets the length requirements. 2. The submission meets the format requirements. 3. The submission has been edited for conciseness and precision.	**0.5 pts.** The submission meets *some* of the assignment's length and format expectations.	**0.25 pts.** The facilitation *fails to meet* the assignment's length and format expectations.
			Max. score: 10 pts.

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[30] If you would like support with this, and <u>particularly if English is not your main language (like me!)</u>, set an appointment with your <u>Writing Centre</u>.

5.2. *Presentation (5%)*

Due: <mark>Week 12 (Weds. Nov. 27, ~4:30–6:30 PM)</mark>

You will introduce your project to your peers in a short (usually between 5-12 minutes) presentation. The length of the presentations will be determined based on course enrollment and will be communicated to students in advance. If you chose the research-creation option, your presentation should speak to both your creative project and your reflective essay. Also, you are encouraged to share what you have gained from conducting this inquiry.

This assignment will give you an opportunity to receive one last round of feedback from your peers before you revise and submit your final paper. (At the end of each presentation, attendees are encouraged to ask questions and provide feedback to their peers.)

As was the case in your proposal, the issue here is one of streamlining your ideas. Be thinking about which are your most important points.

Regarding your presentation style, aim to make it as professional as you can.
- If you decide to extemporize (sometimes this is most effective), you need to keep in mind that you are going to be graded on clarity and organization (I suggest summarizing your main points in index cards).
- If you prefer to read from a script, you should allow two minutes per written double-spaced page (so plan your written material accordingly).
- You are very welcome to introduce visual aids, but you are not required or expected to do so.
- Besides your ideas, give some thought to things like enunciation, speech pacing, volume, eye contact, hand gestures, lighting, etc. You may want to rehearse!

*If you cannot attend week 12's class, record your presentation. Aim for a 5-minute recording. You must **submit your recording online via the Assignments section on Quercus 24 hours before our official meeting time**. However, you may want to undertake this task well in advance of that deadline in case technical glitches emerge.

Grading rubric (your final assignment grade will be the total of your grade for the two components):

Criteria	Exceeds expectations	Meets basic expectations	Does not meet expectations
Content	**1.5 pts.** 1. The presentation is related to and expands on an aspect of the course. 2. The presentation is markedly analytical (may	**0.75 pts.** The presentation is somewhat related to the course, *or* its argument is largely descriptive.	**0.15 pts.** The presentation is somewhat related to the course, *and* its argument is largely descriptive.

	contain some descriptions or explanations).		
Organization	**1.5 pts.** 1. The presentation focuses on a few key points. 2. The ideas move logically from one to the next.	**0.75 pts.** The presentation's key points are somewhat unclear, *or* the organization of ideas interferes with understanding.	**0.15 pts.** The presentation's key points are somewhat unclear, *and* the organization of ideas interferes with understanding.
Format	**1.5 pts.** 1. The presenter uses specific academic language and course vocabulary. 2. The presenter stays within the established time limits.	**0.75 pts.** The presenter uses some academic and course-related language, *or* they fail to stay within the established time limits.	**0.15 pts.** The presenter fails to use academic and course-related language, *and* stay within the established time limits.
Para- and non-verbal elements	**0.5 pts.** 1. The presenter effectively uses eye contact, enunciation, voice volume, hand gestures, speech pacing, etc. 2. The presenter ensures that the lighting, sound system, visual aids, etc. facilitate the delivery of content.	**0.25 pts.** The presenter pays *some* attention to the para- and non-verbal aspects of their presentation.	**0.05 pts.** The presenter *fails to attend* to the para- and non-verbal aspects of their presentation.
			Max. score: 5 pts.

5.3. *Final submission (20%)*

Due: <mark>Sun. Dec 1, 11:59 PM</mark>

For this part of the assignment, you will submit the result(s) of the academic (and creative) work that you developed based on your proposal.

*If you chose the **theoretical essay** option, your final paper should be **3,000–3,500 words (Master's students)/4,000–5,000 words (doctoral students).**

*If you chose the **research-creation option**, your creative project should reflect **10–12 hours** of preparation and development and your reflective essay should be **1,250–1,750 words (Master's students)/15–20 hours** of preparation and development and your reflective essay should be **2,000–2,500 words (doctoral students).**

Your premises may shift slightly as you keep researching about and experimenting with your topic. That is both expected and permitted. (If your essay's focus or your arguments have shifted

significantly since the proposal stage, make sure to check back with the course instructor to ensure the project is still appropriate and feasible.)

Your submission should consider the feedback you received on your proposal and during your classroom presentation.

*Format-wise, your paper should be completed in 12-point *Times New Roman* type font, double-spaced, 1-inch margins, with citations in APA (7th edition) or Chicago (17th edition) style (please do not use the referencing format in this syllabus as a guide).[31] Upload your submission as a Microsoft Word or PDF file. You are expected to pay close attention to your writing style: edit for conciseness and precision (avoid typos, unnecessary passive voices, ambiguous pronouns, expletives, circumlocutions, redundant adjectives and adverbs, run-on sentences, and other common stylistic mishaps).[32]

*Submit your project online via the Assignments section on Quercus.

Grading rubric (your final assignment grade will be the total of your grade for the two components):

Criteria	Exceeds expectations	Meets basic expectations	Does not meet expectations
Content	**5.5 pts.** 1. The project is related to and expands on some aspect of the course (it does more than re-hashing other people's ideas; it presents an original argument). 2. The project is markedly analytical (may contain some descriptions or explanations).	**2.75 pts.** The project is somewhat related to the course, *or* its argument is largely descriptive.	**0.27 pts.** The project is somewhat related to the course, *and* its argument is largely descriptive.
Organization	**5.5 pts.** 1. The project has a title. 2. The project includes a clear thesis. 3. The project has a clear internal structure.	**2.75 pts.** The project's title, thesis, *or* organization of ideas are unclear.	**0.27 pts.** The project's title, thesis, *and* organization of ideas are unclear.
Sources	**5.5 pts.**	**2.75 pts.** The submission includes an incomplete reference list,	**0.27 pts.** The submission includes an incomplete reference list,

[31] If citing your sources in APA or Chicago style is new to you, start by checking out this tutorial prepared by the UofT Libraries, these guidelines prepared by the UofT Music Library, and this list of online resources about citation formats compiled by the Graduate Center for Academic Communication (click on "Citation Formats" at the top of the center column).

[32] If you would like support with this, and particularly if English is not your main language (like me!), set an appointment with your Writing Centre.

	1. The submission draws on course readings and 3–5 additional sources. 2. All ideas are attributed to their authors. 3. The sources are cited accurately following <u>one</u> citation style.	ideas are not properly attributed to their authors, *or* the sources are not properly cited.	ideas are not properly attributed to their authors, *and* the sources are not properly cited.
Format	**3.5 pts.** 1. The project meets the specified length/duration requirements. 2. The project follows the specified format guidelines. 3. The text has been edited for conciseness and precision.	**1.75 pts.** The submission meets *some* of the assignment's length, format, and style expectations.	**0.19 pts.** The facilitation *fails to meet* the assignment's length, format, and style expectations.
			Max. score: 20 pts.

Course Policies

1. *Course accessibility*

It is my goal to fully include everyone in our class.

The University of Toronto supports academic accommodations for students whose learning is impacted by disabilities/conditions including those related to mental health, learning disabilities, autism, ADHD, mobility, functional/ fine motor ability, concussion/head injury, vision, chronic health, addictions, being D/deaf/deafened/hard of hearing, communication disorders, and temporary disabilities (e.g. fractures, severe sprains, recovery from an operation).

If your learning is impacted by disabilities/conditions and you require an *academic accommodation*, I encourage you to register with Accessibility Services as soon as possible. If you have already registered with Accessibility Services, please email your Letter of Accommodation to me as soon as possible using your utoronto email address.

If you have any special circumstances that may affect your ability to meet the course requirements and, thus, may require a curricular *modification*, please let me know within the first two weeks of the semester, so that we can develop any necessary strategies with the highest degree of confidentiality possible.

We know many students hesitate to reach out to Accessibility Services. The purpose of academic accommodations is to support students by helping to remove unfair disadvantages. An Accessibility Advisor can assess your situation; develop an accommodation plan with you; share relevant wellness, academic, and financial resources; and support you to request academic accommodations without you disclosing confidential medical/disability information.

You can learn more about their services here. I encourage you to reach out to Accessibility Services for should you have any questions or hesitations about registering: 416-978-8060, accessibility.services@utoronto.ca

Peer Advisors are also available to connect with to learn more about registering: https://studentlife.utoronto.ca/ program/peer-advisors-daily-drop-in/

2. *Accommodation of religious observances*

This course follows the University of Toronto's general policy regarding the provision of reasonable accommodation for the needs of students who observe religious holy days other than those already accommodated by ordinary scheduling and statutory holidays.

If this applies to you, please contact the course facilitator within the first two weeks of class to prepare arrangements for upcoming religious observances and anticipated absences. I will make every reasonable effort to avoid scheduling tests, examinations, or other compulsory activities at these times.

You can find more information and support related to religious accommodations via the Multi-Faith Centre: https://studentlife.utoronto.ca/service/religious-accommodation-support/

3. *Accommodations for students who are parents or guardians*

Currently, the university does not have a formal policy on this topic. The policy described here is just a reflection of my own beliefs and commitments to students, staff, and faculty parents:

1. I understand that unforeseen disruptions in childcare and respite care may put parents in the position of having to attend to their children while attending seminar meetings. Having children under your supervision while attending a seminar in order to cover gaps in care is perfectly acceptable. All breastfeeding babies are welcome in class as often as is necessary, as well.

2. I ask that all students work with me to create a welcoming environment that is respectful of all forms of diversity, including diversity in parenting status.

3. If your child needs special attention, I ask that you offer that in a way that is least disruptive to everyone's learning (for example, you may leave the room or mute yourself, if you are joining the class remotely, until your crying baby calms down).

4. While I maintain the same high expectations for all students regardless of parenting status, I am happy to problem-solve with you in a way that makes you feel supported as you strive for school-parenting balance.[33]

4. *Commitment to antiracism, equity, diversity, and inclusion*

The University of Toronto is committed to equity, human rights, respect for diversity, and to providing an environment free of any form of harassment, misconduct, or discrimination. Our Faculty's Statement of Values and Principles and Community Guidelines establish best practices and guide community members on appropriate interactions, particularly in contexts that are unique to music. These Guidelines also direct community members to appropriate resources, supports, and offices.

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[33] This section is inspired by Melissa Cheyne, "Family Friendly Syllabi Examples," *Oregon State University* (n/d).

All course participants should strive to create an atmosphere of mutual respect where all members of our community can express themselves, engage with each other, and respect one another's differences.

In this course, I seek to foster a civil, respectful, and open-minded climate in which we can work together to develop a better understanding of key questions and debates through meaningful dialogue. I expect all involved with this course to refrain from actions or behaviours that intimidate, humiliate, or demean persons or groups or that undermine their security or self-esteem based on traits related to race, religion, ancestry, place of origin, colour, ethnic origin, citizenship, creed, sex, sexual orientation, gender identity, gender expression, age, marital status, family status, disability, receipt of public assistance, or record of offences.

Should you have any concerns related to equity, diversity, and inclusion (EDI), please connect with our Faculty's EDI Director at edi.music@utoronto.ca or 416-978-3782.

5. *Prevention of discrimination and sexual violence*

I seek to ensure to the greatest extent possible that all students enjoy the opportunity to participate as they see fit in the course, and to achieve their full potential as members of the University community.

As a member of the Faculty of Music, I strongly support the University of Toronto's statements, policies, and evolving resources for the prevention of discrimination, violence, sexual violence, and harassment: "The University of Toronto strives to maintain an environment that is free from discrimination and harassment, and that is safe for its students, staff, and faculty. These efforts are supported by a range of policies and resources."[34]

For more specific information, visit:
The University's policy on Sexual Violence and Harassment
A list of programs, resources, and services on this topic
Information on the tri-campus Sexual Violence Prevention and Support Centre (1-416-978-2266)

6. *Faculty of Music Student Support Services*

6.1. Faculty of Music's Graduate Office
The Graduate Office at the Faculty of Music is your "reliable first stop" for information and advice. This office is responsible for academic advising, degree requirements and course enrolment, convocation, examinations, marks and funding, as well as the policies on academic regulations. Academic as well as personal counselling is also provided along with appropriate referrals to other services within the University. You can visit the Graduate Office at Edward Johnson Building, room 143, or reach them at gradadmin.music@utoronto.ca

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[34] Cheryl Regehr, "Provost's Statement on Prevention and Response to Sexual Violence," *University of Toronto* (December, 2014).

6.2. Writing Centre
The Graduate Centre for Academic Communication (GCAC) offers free, non-credit courses and single-session workshops throughout the year. In addition to providing non-credit courses and workshops, GCAC provides one-on-one consultations for graduate students who seek individualized assistance with their writing. Visit https://www.sgs.utoronto.ca/resources-supports/gcac/ for details.

6.3. Health and Wellness
As a university student, you may experience a range of health and/or mental health challenges that could result in significant barriers to achieving your personal and academic goals. The University of Toronto offers a wide range of free and confidential services that could assist you during these times via Health & Wellness, including individual sessions with an On-Location Music Counsellor. Visit https://studentlife.utoronto.ca/department/health-wellness/ for details. Students can call (416) 978-8030, and press "5" to book an appointment with the Music Health and Wellness Counsellor.

If you find yourself feeling distressed and in need of more immediate support, consider reaching out to the counsellors at U of T Telus Health Student Support or Good 2 Talk. For more information about student wellness, check out https://mentalhealth.utoronto.ca/ and https://www.music.utoronto.ca/docs/wellnessresourceswebmarch2023.pdf We encourage you to access these resources as soon as you feel you need support; no issue is too small.

6.4. Graduate Professional Development Program (GPD)
This program is designed to help all graduate students become fully prepared for their future. GPS contains over one hundred free and optional professional development courses, workshops, and seminars. The program will help you communicate better, plan and manage your time, and work effectively in teams and as leaders. GPD helps students succeed in graduate school and prepares them for a wide range of employment opportunities. Visit https://www.sgs.utoronto.ca/resources-supports/cgpd/ for details.

6.5. Faculty of Music's Equity, Diversity, and Inclusion Office
In January 2023, the Faculty welcomed Reshma Dhrodia (she/her) as the inaugural Director, Equity, Diversity, and Inclusion (EDI), a role created to enhance EDI strategies, policies, and initiatives within Music. Reshma is a trauma-informed social worker and educator whose work focuses on the developing individual, communal, and institutional EDI practices, as well as creating and implementing harm/violence reduction and prevention strategies. Reshma is available to meet with all members of the Faculty's communities for confidential consultation, advising, and resource navigation related to EDI, wellness, and safety. She is eager to support individual and collective efforts to create truly inclusive, welcoming environments where folks feel like they belong and can thrive. You can reach her at edi.music@utoronto.ca or 416-978-3782.

7. _Academic integrity (including the use of ChatGPT and other generative AI tools)_

Academic integrity is one of the cornerstones of the University of Toronto. It is critically important both to maintain our community which honors the values of honesty, trust, respect, fairness, and responsibility, and to protect you, the students within this community, and the value of the degree towards which you are all working so diligently.

According to "Section B" of the University of Toronto's *Code of Behaviour on Academic Matters*, which all students are expected to know and respect, academic misconduct includes, but is not limited to:

- Use someone else's ideas or words in their own work without acknowledging that those ideas/words are not their own with a citation and quotation marks, i.e. to commit plagiarism.
- Include false, misleading, or concocted citations in their work.
- Obtain unauthorized assistance on any assignment.
- Provide unauthorized assistance to another student. This includes showing another student completed work.
- Submit their own work for credit in more than one course without the permission of the instructor.
- Falsify or alter any documentation required by the University. This includes, but is not limited to, doctor's notes.
- Use or possess an unauthorized aid in any test or exam.

*Unless explicitly stated otherwise by the course instructor, the use of generative Artificial Intelligence (AI) tools like ChatGPT and other AI writing and coding assistants to complete or support the completion of a course assignment is prohibited.
   - If the course instructor were to allow the use of generative AI to complete a course assignment, she would state it explicitly.
   - If the course instructor explicitly allows the use of generative AI to complete an assignment, any content copied or paraphrased from an AI tool must be cited appropriately. (Representing an idea that was AI-generated as one's own constitutes an academic offense.) Many organizations that publish standard citation formats are now providing information on citing generative AI (e.g., APA: https://apastyle.apa.org/blog/how-to-cite-chatgpt).
   - If the course instructor explicitly allows the use of generative AI to complete an assignment, she may require students to submit an appendix with any content produced by the AI tool and the prompt used to generate it.

People's general disposition toward intellectual property varies widely from culture to culture. If you have any questions about this policy, do not hesitate to ask the course instructor. For specific questions on intellectual property and proper citation techniques, there is advice available on the Music Library website and in your Writing Centre (see section 6.3. above for more details).

8. *Electronic etiquette*

While technology will be essential for your participation in the course, please limit using technology in any ways that may distract you or your fellow students. Research shows that

non-school related use of electronics while participating in discussion can distract users and those around them, particularly individuals with attention disorders.[35] Excessive use of technology can jeopardize your own and your peers' learning, grades, and even scholarship status.

9. *Class recordings*

Electronic video, image capture, and/or audio recording is not permitted during class, whether conducted in person or online unless the student obtains permission from the instructor. If permission is granted, any distribution of the recording is prohibited. Students with specific electronic recording accommodations authorized by Accessibility Services do not require instructor permission, but the instructor must be notified of any such accommodation prior to recording. Any distribution of such recordings is prohibited.

10. *Instructor turn-around time for out-of-class responses*

I am always willing to listen to your ideas and concerns, and I take seriously providing you with actionable academic advice and targeted feedback. You can reach me by email at a.gonzalezben@utoronto.ca.[36]

I will do my best to reply to your emails within 48 hours, but I cannot guarantee an immediate response (weekend emails might not be answered until Monday morning). Questions about homework, exams, or particular class periods must be emailed to me or discussed with me no later than 24 hours before the due date or class date.

11. *Grade appeals*

A 48-hour rule will be enforced. Upon receiving a grade, you must take at least 24 hours to reexamine the assignment instructions, your submission, and the feedback you received carefully before contacting a course instructor. In order for your appeal to be considered, you must be able to articulate in detail what specifically about your grade you disagree with.

Keep in mind that the course's ultimate goal is learning, not a specific grade. Be open to discussing how, when, why, or where your assignment may have failed to meet a requirement. I will be happy to explain my grading rationale, go over your work, and discuss what areas need improvement.

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[35] Anne Curzan, "Why I'm Asking You Not to Use Laptops," *Chronicle of Higher Education* (August 25, 2014).

[36] Academic emails follow certain stylistic conventions ("academic email etiquette"). Traditionally, college students learned those conventions informally from their college-educated parents or older siblings, leaving first-generation and international students at a disadvantage. For suggestions on how to write a conventional academic email, see Laura Portwood-Stacer, "How to Email Your Professor" (April 26, 2016).

If your question or concern is not resolved, please make an appointment to speak with the Faculty of Music's Committee on Academic Standing. They will attempt to resolve the issue and will inform you of the Appeals Procedure if an additional resolution is necessary.