

## **Sounding the Alarm: Music and Social Engagement with the Environment**

Quest 1 Course

IDS 2935

Fall 2021, 3 Credits

TR Lecture, 10:40-11:30 am in LIT 0109

R Sections, Vary by Student Registration

Primary General Education Designation: Humanities

A minimum grade of C is required for general education.

### **Instructor Information**

Dr. Laura Dallman (Fall 2021)

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Office Hours: M Period 6 (12:50-1:45 pm), T 9:30-10:15 am, and By Appointment

### **Teaching Assistants**

Aaron Colverson

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### **Course Description**

This course falls under the Quest 1 theme of Nature and Culture. We will address the essential question of “Who are we in relation to the natural world?” Sound is integral to the way we as humans engage with the world around us, from the soundworlds of animals and plants to those of human creativity and technology. In this course, we use music and sound as a way to understand the urgency of current issues in environmentalism and ecology, which in the 21<sup>st</sup> century has been expressed through a welcome explosion of younger activists raising their voices.

Using listening as an ethical practice, we will explore music from the popular to the experimental. We will hear sounds from around the globe, as well as our personal and community soundscapes. Drawing on recent themes in the growing field of ecomusicology, such as deep ecology, eco-feminism, spirituality, and indigeneity, we will seek to deepen our understanding of how we relate

to the environment as ethical creatures, and become more aware of the central place of sound and the environment in our lives.

### Required and Recommended Course Materials

All reading materials are available through online news outlets, webpages, and course reserves. When accessing course reserves in Canvas, use a Firefox browser and connect with a VPN. Sound recordings will be available through YouTube links in the course modules. Regular internet access is required in order to access reading and recorded musical materials electronically.

### List of Graded Work

Assignment	Description and Requirements	Percentage
Nature Walk	Students will take a nature walk or conduct an extended observation in a natural setting. A short paper then allows students to reflect on sounds they heard during the experience and their own relationship to these sounds. This short paper will be evaluated on its use of descriptive language to convey the students' experience of listening, and specifically the sounds observed in the chosen environmental context. Students are also required to submit an audio or video recording documenting their walk. This assignment meets the experiential learning component of Quest 1. <b>Length Requirement:</b> 500 words (written paper) or 5 minutes (audio/video recording)	15%
Analytical Essay (Midterm)	This writing assignment asks students to analyze one of six pieces of music and to reflect on the music's connection to the environment. <b>Word Requirement:</b> 1000 words	
Annotated Playlist	Students will make a playlist of 5 songs that addresses an environmental or ecological topic. Contextual research of songs' genesis, recording, and/or performance is required for the short, written reflection. TAs will address how to complete contextual research in the breakout sections during weeks 10/11. Students should explain how the songs and the topic connect. Personal reflections will also allow the assignment to help meet the reflection requirement of Quest 1. <b>Length Requirement:</b> 500 words (written paper) or 5 minutes (audio/video recording)	10%
Quizzes	Five Canvas quizzes, distributed throughout the semester, will check for student retention and understanding of course topics.	10%
Discussions	This grade is for weekly participation in discussions in the large class meeting component of the course. Grades will be assigned to each POD group using the participation rubric provided in the "Grading" section of the syllabus.	10%

Breakout Section Assignments	These in-class assignments will allow for quick evaluation of student comprehension and engagement. Examples include freewriting, comparative exercises, written responses, discussions, and small group work.	10%
Attendance	Students' attendance counts toward the overall course grade. Attendance in the two large class meetings will be taken by student self check-in. For the discussion sections, TAs will take attendance. <b>Attendance Requirement:</b> Students may have no more than 3 unexcused absences during the semester	10%
Self-Reflection	This written or video assignment asks students to consider how this course changed the way they think about their own sound practices and environmental ethics. This final reflection will help meet the reflection requirement of Quest 1. It is submitted in lieu of a final exam. <b>Length Requirement:</b> 500 words (written paper) or 5 minutes (audio/video recording)	20%

### Weekly Course Schedule

Each week is titled and followed by topics and guiding questions that fit the title (or theme). Supporting readings and listenings (sound) are also provided. No more than 20-25 pages of reading and 10-20 minutes of listening will be assigned for each class period. Preparatory listenings are expected to be done before class meetings; listenings will be used and discussed in class, but usually in the form of shortened excerpts. In the case that a podcast replaces reading assignments, the podcast will be no more than 60 minutes in length.

Professor-led class meetings will pose question(s) for students to discuss in small groups (PODs) to foster Socratic questioning and discussion. These meetings will also be used to introduce new concepts and foster collective listening experiences. With a large cap of 132 students, we will use platforms such as Kahoot, Top Hat, and Poll Everywhere to encourage participation from all students and promote faculty-student interaction. Real-time polls and quizzes will not only provide launching points for discussion but can also identify concepts that need further clarification. TA-led class periods are designed to foster active student participation through targeted discussions and small student group activities. TAs will design Breakout Section Assignments in coordination with the primary instructor and according to needs of each individual section.

### Week 1: Nature, Culture, and Musical Eco-Literacy

#### Topics

- Eco-literacy, music, and ethics
- Nature and culture – together and apart

#### Tuesday, August 24, Group Meeting

- Instructor introductions
- Listen in class: John Cage's *Child of Tree* (~8:00)

Thursday, August 26, Group Meeting

- **Read before class:** Denise Von Glahn, “Pauline Oliveros,” in *Music and the Skillful Listener: American Women Compose the Natural World*, pp. 102-106 and 111-116.
- **Listen before class:** John Cage’s *Inlets* (~13:00)  
<https://www.youtube.com/watch?v=c2YgvRgYtA>
- Listen in class: Pauline Oliveros’s *Alien Bog*, excerpts [themes of a frog pond]

Thursday, August 26, Breakout Sections

- Student Introductions
- Breakout Section Assignment (BSA) = freewriting on weekly topics

## Week 2: Music and Place

Topics

- Compositions that evoke nature
- Specific natural locations (Alaska)

➔ ➔ ➔ Assignment Due

- Attendance Preference: Due Monday, August 30th by 11:59 pm

PODs (Places Of Discussion): Rotation 1

Tuesday, August 31, Group Meeting

- **Read before class:** John Luther Adams, “Chapter 1,” in *The Place Where You Go to Listen: In Search of an Ecology of Music*, 1-10.

Thursday, September 2, Group Meeting

- **Read before class:** Dianne Chisholm, “Shaping an Ear for Climate Change: The Silarjuapomorphizing Music of Alaskan Composer John Luther Adams,” *Environmental Humanities* 8, no. 2 (2016): 172-95, <https://read.dukeupress.edu/environmental-humanities/article/8/2/172/8117/Shaping-an-Ear-for-Climate-ChangeThe>.
- Listen in class: John Luther Adams’s *Sila: The Breath of the World*, excerpts

Thursday, September 2, Breakout Sections

- Discussion on the Adams and Chisholm readings
- BSA = TBD

## Week 3: Music and Place, Continued

Topics

- Compositions that evoke nature
- Specific natural locations (Hornby Island, Niagara Falls, Teton Range)

Tuesday, September 7, Group Meeting

- **Read before class:** Andrew Mark, “The Hornby Island Vibe,” in *Current Directions in Ecomusicology*, Aaron S. Allen and Kevin Dawe, eds., 122-34.
- **Read before class:** Maria Sonevytsky and Adrian Ivakhiv, “Musical *Avtentyka*, Native Faith, and ‘Cultural Ecology’ after Chornobyl” in *Current Directions in Ecomusicology*, 135-141.

Thursday, September 9, Group Meeting

- Listen in class: Michael Daugherty’s *Niagara Falls*, excerpts
- Listen in class: Jennifer Higdon’s *All Things Majestic*, “Teton Range”

Thursday, September 9, Breakout Sections

- Comparative listening activity
- BSA = TBD

→ → → Assignment Due

- Quiz 1: Due Thursday, September 9 by 11:59 pm

## Week 4: Soundscapes & Soundwalks

Topic

- Soundwalks/Soundwalking

Tuesday, September 14, Group Meeting

- **Read before class:** Hildegard Westerkamp, “Soundwalking,” [https://www.hildegardwesterkamp.ca/writings/writingsby/?post\\_id=13&title=soundwalking](https://www.hildegardwesterkamp.ca/writings/writingsby/?post_id=13&title=soundwalking).
- **Read before class:** Hildegard Westerkamp, “Soundwalking as an Ecological Practice,” [https://www.hildegardwesterkamp.ca/writings/writingsby/?post\\_id=14&title=%E2%80%8B8Bsoundwalking-as-ecological-practice-](https://www.hildegardwesterkamp.ca/writings/writingsby/?post_id=14&title=%E2%80%8B8Bsoundwalking-as-ecological-practice-).

Thursday, September 16, Group Meeting

- **Read before class:** Christos Carras, “Soundwalks: An Experiential Path to New Sonic Art,” *Organized Sound* 24, no. 3 (December 2019): 261-73.
  - Students are encouraged to read the whole article, but must read parts 1-6.
- **Read before class:** Amanda Gutiérrez, Eric Leonardson, and Norman Long “How Do Soundwalks Engage Urban Communities in Soundscape Awareness?” Conference Paper for *Invisible Places*, São Miguel Island, Azores, Portugal (April 2017): 622-33. <http://invisibleplaces.org/2017/pdf/Gutierrez-b.pdf>.
- **Listen before class:** Amanda Gutiérrez’s “What is a Soundwalk?” <http://www.amandagutierrez.net/eng/portfolio/sound-walks/> (3:17)
  - Scroll down to the bottom of the webpage to find the recording
- Listen in class: Hildegard Westerkamp’s *Kits Beach Soundwalk*

Thursday, September 16, Breakout Sections

- Discussion on weekly topic
- BSA = TBD

## **Week 5: Soundscapes & Soundwalks, Continued + Ecomusicology as a New Subdiscipline**

Topics

- Natural soundscape v. city/industrial soundscape
- Place and the environment as a frame for music

Tuesday, September 21, Group Meeting

- **Read before class:** Hildegard Westerkamp, "Soundscape of Cities," [https://www.hildegardwesterkamp.ca/writings/writingsby/?post\\_id=22&title=soundscape-of-cities](https://www.hildegardwesterkamp.ca/writings/writingsby/?post_id=22&title=soundscape-of-cities).
- Listen in class: Michael Daugherty's *MotorCity Triptych*, excerpts

➔ ➔ ➔ Assignment Due

- Nature Walk: Due Tuesday, September 21 11:59 pm

Thursday, September 23, Group Meeting

- **Read before class:** Aaron S. Allen and Kevin Dawe, eds., "Ecomusicologies," in *Current Directions in Ecomusicology*, pp. 1-4 and 7-15.
- **Read before class:** Alexander Rehding, "Ecomusicology between Apocalypse and Nostalgia," *Journal of the American Musicological Society* 64, no. 2 (Summer 2011): 409-14.

Thursday, September 23, Breakout Sections

- Discussion on weekly topics
- BSA = group writing to answer "What is ecomusicology?"

## **Week 6: Ecomusicology as a New Subdiscipline, Continued**

Topic

- Place and the environment as a frame for music

PODs: Rotation 2

Tuesday, September 28, Group Meeting

- **Read before class:** Denise Von Glahn, "Libby Larsen," in *Music and the Skillful Listener: American Women Compose the Natural World*, pp. 242-244, 246-247, 250-254, and 265-268.
- Listen in class: Libby Larsen's *Symphony: Water Music*, "Hot, Still"

Thursday, September 30, Group Meeting

- **Read before class:** Steven Feld, “From Ethnomusicology to Echo-Muse-Ecology: Reading R. Murray Schafer in the Papua New Guinea Rainforest,” *The Soundscape Newsletter*, no. 8 (June 1994), 1-5  
<https://static1.squarespace.com/static/545aad98e4b0f1f9150ad5c3/t/5465b2bee4b0c4e0cae1605/1415951038575/1993+From+Ethnomusicology+to.pdf>
- Listen in class: Steven Feld’s *Voices of the Rainforest*, excerpts

Thursday, September 30, Breakout Sections

- Critical listening of movement(s) from Larsen’s *Missa Gaia*
- BSA = TBD

→ → → Assignment Due

- Quiz 2: Due Thursday, September 30 by 11:59 pm

## Week 7: Inter-Species Music Studies

Topic

- Birdsong

Tuesday, October 5, Group Meeting

- **Read before class:** Catalina Maria Johnson, “A New Album Turns the Sound of Endangered Birds into Electronic Music,” *NPR*, 17 July 2020,  
<https://www.npr.org/2020/07/16/891432319/a-new-album-turns-the-sound-of-endangered-birds-into-electronic-music>.
- **Read before class:** Denise Von Glahn, “Emily Doolittle,” *Music and the Skillful Listener: American Women Compose the Natural World*, 274-283.
- Listen in class: Emily Doolittle’s *Woodwings*, excerpts

Thursday October 7, Group Meeting

- **Read before class:** Helena Simonett “Of Human and Non-Human Birds,” in *Current Directions in Ecomusicology*, 99-108.
- **Read before class:** Steven Feld, *Sound and Sentiment: Birds, Weeping, Poetics, and Song in Kaluli Expression*, 3<sup>rd</sup> ed., introduction, pp. 3-13.

Thursday, October 7, Breakout Sections

- **Optional listening before class:** *Edge Effects* Podcast, No. 62, “Can a Piano Sing a Bird Song?” (37:14) <https://edgeeffects.net/messiaen/>
  - Scroll just slightly down the page to access the podcast
- Optional listening in class: Olivier Messiaen’s *Catalogue d’Oiseaux* (*Catalogue of Birds*), excerpts
- BSA = practice and peer analysis of descriptive writing

## Week 8: Inter-Species Music Studies, Continued

### Topics

- Animal Sounds
- Earth Jazz

### Tuesday, October 12, Group Meeting

- **Read before class:** David Dunn, *Why Do Whales and Children Sing?: A Guide to Listening in Nature*, Introduction, pp. 11-25.
- Listen in class: David Rothenberg *Why Do Whales and Children Sing?*, excerpts
- Listen in class: Paul Winter's *Common Ground*, "Wolf Eyes"

### ➔ ➔ ➔ Assignment Due

- Analytical Essay: Due Tuesday, October 12 by 11:59 pm

### Thursday, October 14, Group Meeting

- **Read before class:** "Artists Going Green," *Rolling Stone* <https://www.rollingstone.com/interactive/artists-going-green/#undefined>
- **Read before class:** Climate Music <https://climatemusic.org/our-music/#icarus>
  - Stop reading at "What If We ...?"
- **Read before class:** "What Role Does Classical Music Play in the Climate Crisis?" Classical MPR (January 2020) <https://www.classicalmpr.org/story/2020/01/07/classical-music-climate-crisis>
- Listen in class: Richard Festinger's String Quartet No. 2 (*Icarus in Flight*), excerpts

### Thursday, October 14, Breakout Sections

- **Listen before class:** Childish Gambino's "Feels Like Summer" (4:45)
- BSA = lyrical analysis of "Feels Like Summer"

## Week 9: Music & Environmental Activism + Popular Music & the Environment

### Topics

- Kinds of environmental activism in musical lyrics
- Environmental activism in musical lyrics

### Tuesday, October 19, Group Meeting

- Guest Lecture, Dr. Sarah Politz, UF School of Music

### Thursday, October 21, Group Meeting

- **Read before class:** Kevin Dawe, "Materials Matter: Towards a Political Ecology of Musical Instrument Making," in *Current Directions in Ecomusicology*, Aaron S. Allen and Kevin Dawe, eds. (Routledge, 2015), 109-21.
- Listen in class: Paul McCartney's *Egypt Station*, "Despite Repeated Warnings" (6:57)



Thursday, October 21, Breakout Sections

- Discussion of popular songs addressing environmental issues
- BSA = TBD

➔ ➔ ➔ Assignment Due

- Quiz 3: Due Thursday, October 21 by 11:59 pm

## Week 10: Popular Music & the Environment

Topics

- Environmentalism, music, and capitalism
- Capitalism and consumption
- American folk music in the 1960s and '70s

Tuesday, October 26, Group Meeting

- **Read before class:** David Ingram, "My Dirty Stream": Pete Seeger, American Folk Music, and Environmental Protest," *Popular Music and Society*, 31 (2008): 21-36.
- **Listen before class:** Paul McCartney's *Egypt Station*, "Despite Repeated Warnings" (6:57)
- Listen in class: Pete Seeger's "God Bless the Grass" (2:02)

Thursday, October 28, Group Meeting

- **Read before class:** Mark Pedelty, *Ecomusicology: Rock, Folk, and the Environment*, introduction, 1-12.
- Listen in class: videos from U2's 360° tour

Thursday, October 28, Breakout Sections

- How to conduct contextual research for the Annotated Playlist assignment
- BSA = TBD

## Week 11: Deep Ecology, Spirituality, & Music

Topics

- What is deep ecology?
- Sources and premises of deep ecology

PODs: Rotation 3

Tuesday, November 2, Group Meeting

- **Read before class:** Arne Naess, "The Shallow and the Deep, Long-Range Ecology Movement," *Inquiry* 16 (1973): 95-100.  
<https://iseethics.files.wordpress.com/2013/02/naess-arne-the-shallow-and-the-deep-long-range-ecology-movement.pdf>.

- **Read before class:** Bill Devall, “The Deep Ecology Movement,” *Natural Resources* 20 (1980): 299-313.

Thursday, November 4, Group Meeting

- **Read before class:** David Ingram, “A Balance that You Can Hear: Deep Ecology, Serious Listening, and the Soundscape Recordings of David Dunn,” *European Journal of American Culture* 25, no. 2 (August 2006): 123-38.

Thursday, November 4, Breakout Sections

- Discussion of deep ecology and/or women’s roles in environmental causes
- BSA = TBD

## **Week 12: Eco-Feminism & Music**

Topics

- Eco-feminism and deep ecology

Tuesday, November 9, Group Meeting

- **Read before class:** Ariel Salleh, “Deeper than Deep Ecology: The Eco-Feminist Connection,” in *Feminist Ecologies: Changing Environments in the Anthropocene* (Palgrave Macmillan, 2018), 25-33.

Thursday, November 11

- **NO CLASS – VETERANS DAY**

➔ ➔ ➔ Assignment Due

- Quiz 4: Due Thursday, November 11 by 11:59 pm

## **Week 13: Eco-Feminism & Music, Continued + Music, Environment, & Indigeneity**

Topics

- American women composers and the natural world
- Native American soundscapes

Tuesday, November 16, Group Meeting

- **Read before class:** Denise Von Glahn, “Music, Place, and the Everyday Sacred: Libby Larsen and Lessons in Environmental Awareness,” *Contemporary Music Review* 35, no. 3 (2016): 296-317.
  - With the online version of the reading, there are no page numbers; it's more like a long webpage. When a paragraph becomes filled with musical jargon, skip to the next paragraph. This will happen more in the second half of the article.
- Listen in class: Libby Larsen’s *In a Winter Garden* and *Up Where the Air Gets Thin*

➔ ➔ ➔ Assignment Due

- Annotated Playlist: Due Tuesday, November 16 by 11:59 pm

Thursday, November 18, Group Meeting

- **Read before class:** Kate Galloway, “Listening to Indigenous Knowledge of the Land in Two Contemporary Sound Art Installations,” *Feminist Media Histories* 6, no. 2 (2020): 176-206.
- Experience in class: Rebecca Belmore’s *Wave Sound*
- Experience in class: Julie Nagam’s *Our Future Is In the Land: If We Listen to It*

Thursday, November 18, Breakout Sections

- BSA = group work, research on indigenous peoples of Florida

**Week 14: THANKSGIVING WEEK**

**We will not meet on Tuesday, November 23 due to the Thanksgiving Holiday!**

**Week 15: Music, Environment, & Indigeneity, Continued**

Topics

- Music and the environment in Africa and the diaspora

Tuesday, November 30, Group Meeting

- **Read before class:** Olusegun Titus, “Ecomusicology, Indigenous Knowledge, and Environmental Degradation in Ibadan, Nigeria,” *African Music*, 11, no. 1 (2019): 72-90.

Thursday, December 2, Group Meeting

- **Read before class:** Rebecca Dirksen, “Haiti, Singing for the Land, Sea, and Sky: Cultivating Ecological Metaphysics and Environmental Awareness through Music,” *MUSICultures*, 45, nos. 1-2 (2018): 112-35.

Thursday, December 2, Breakout Sections

- In class: begin sketching out a response to the final reflection
- BSA = peer review of sketches

**Week 16: Environment, Literature, and Music**

Topics

- Thoreau, self-reliance, and American transcendentalism

Tuesday, December 7, Group Meeting

- **Read before class:** Jeff Todd Titan, “Why Thoreau,” in *Current Directions in Ecomusicology*, 69-80.

- Listen in class: Ives's *Concord Sonata*, IV "Thoreau," excerpts

### ➔ ➔ ➔ Assignment Due

- Quiz 5: Due Tuesday, December 7 by 11:59 pm

Thursday, December 9

- **NO CLASS – READING DAY**

*The Self-Reflection is due in lieu of a final exam by 11:59 pm on the Tuesday of finals week.*

*This means we will not meet as a class during finals week.*

*Just submit your Self-Reflection through Canvas by 11:59 pm on Tuesday, December 14.*

*Have a safe Winter Break!*

## Grading

### Attendance and Participation

**A virtual option is available, but this preference must be selected by Monday, August 30th.**

A quick Canvas "assignment" is required to identify this preference and make tracking attendance efficient and manageable. Students must stay with their choice of either an in-class or virtual classroom experience, unless extenuating circumstances occur. Students who become ill during the course of the semester can switch to virtual for the duration of their illness. The virtual option will be revisited for breakout sections only if the Delta surge declines in Florida and numbers of COVID cases decrease significantly.

Requirements for class attendance and make-up exams, assignments, and other work in this course are consistent with university policies that can be found at: <https://catalog.ufl.edu/UGRD/academic-regulations/attendance-policies/>.

Attendance will be taken daily and recorded in the Canvas gradebook. You are allowed three "personal days" (unexcused absences) for the semester. After these absences, each additional absence that does not meet the university criteria for an excused absence will result in a 2% deduction from your final attendance grade.

Participation is expected. Consistent, informed, thoughtful, and considerate class participation will be evaluated using the rubric below and recorded in the "Discussion" grade on Canvas. Your TA will inform you of your grade to date when the analytical essay (midterm) is returned. S/he will schedule a conference if you are earning below 75% of the possible points.

If you have anxiety about participating in class due to introversion, English as your second or third language, self-critique, or any other circumstance, please speak with the instructor immediately! There are many ways that you can participate without feeling "on the spot" and the instructors are

happy to work with you to help you feel comfortable participating and earning your full discussion grade.

### Discussion Participation Rubric

	High Quality	Average	Needs Improvement
<b>Informed</b>	Shows evidence of having done the assigned work. Contributions are grounded in assigned readings and listenings.	Shows some evidence of having done the assigned work. Contributions are not consistently grounded in assigned readings and listenings.	No evidence of having done the assigned work. No contributions or contributions are not grounded in the assigned readings and listenings.
<b>Thoughtful</b>	Shows evidence of having understood and considered issues raised. Contributions synthesize connections and formulate critical questions.	Shows some evidence of having understood and considered issues raised. Connections are not consistently synthesized; critical questions are not consistently raised.	Little to no evidence of having understood and considered issues raised. Synthesis and questioning are largely absent.
<b>Considerate</b>	Takes the perspective of others into account. Contributions situate the participant's perspective in relation to others and demonstrate the ability to consider multiple points of view simultaneously.	Takes some perspectives of others into account. Contributions occur but are not consistent in regards to perspective, positioning, or the ability to consider multiple points of view.	Does not take the perspective of others into account.

### Grading Scale

A	94.00-100.00% of possible points		C	74.00-76.99%
A-	90.00-93.99%		C-	70.00-73.99%
B+	87.00-89.00%		D+	67.00-69.99%
B	84.00-86.99%		D	64.00-66.99%
B-	80.00-83.99%		D-	60.00-63.99%
C+	77.00-79.99%		E	< 60.00%

## Quest Learning Experiences

### Details of Experiential Learning Component

The experiential learning component of this course is the Nature Walk assignment. Students are required to take a nature walk in an outdoor location of their choice or conduct an extended observation in a natural setting of their choice. A list of potential places will be provided to students, and one group opportunity, led by the instructor, will be available. After the nature walk, students will write a short paper that describes the sound experience they had in nature and their relationships to these sounds. This short paper will be evaluated on its use of descriptive language to convey the student's experience of listening, and specifically the sounds observed in the chosen environmental context. Students will be required to submit an audio or video recording documenting their walk.

### Details of Self-Reflection Component

Both the final Self-Reflection essay and the Annotated Playlist assignment fulfill the self-reflection component of Quest 1, asking students to grapple with what they think, why they think it, and what the implications of their thoughts are. In the Annotated Playlist, Students will curate a playlist of 5 songs that addresses an environmental or ecological topic. Contextual research of songs' genesis, recording, and/or performance is required. Such research should help students explain how their songs and their topic connect and, along with personal reflection, answer two key questions in the assignment: Why did you choose these specific songs for this topic? How could your songs "sound the alarm" and spur environmental or ecological action forward? With the final Self-Reflection, students submit a written or video essay that considers how the course changed the way they think about their own sound practices and environmental ethics. In other words, and quite broadly: How have you changed, and what will you do after this course to continue to support ethical environmental and ecological actions?

## General Education and Quest Objectives & SLOs

### Quest 1 Objectives

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

### Quest 1 Student Learning Outcomes

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

### Course-Specific Objectives

Humanities Objectives →	Quest 1 Objectives →	This Course's Objectives →	Objectives will be Accomplished By:
Humanities courses provide instruction in the history, key themes, principles, terminology, and theory or methodologies used within a humanities discipline or the humanities in general.	Address the history, key themes, principles, terminologies, theories, and methodologies of various arts and humanities disciplines that enable us to ask essential questions about the human condition.	This course will explore the developing field of ecomusicology, teaching students about listening as a primary methodology for relating to the natural world and understanding humans' place within it.	We will examine scholarship and musical works relating to sound and the environment, learning from composers, sound artists, and musicologists how to listen more carefully to the world around us. Students will complete a series of writing and listening assignments that will direct their attention both inward to their own perceptions and outward to the environment and society.
Students will learn to identify and to analyze the key elements, biases and influences that shape thought.	Present different arts and humanities disciplines' distinctive elements, along with their biases and influences on essential questions about the human condition.	This course will train students to interpret musical works within an environmental framework and develop their understandings of the implications of environmental activism.	One writing assignment will be specifically related to the analysis of a musical work, from either a structural, historical, or cultural perspective. A final essay will ask students to interrogate key concepts and consider how they might continue to engage with these concepts outside of class. Both essays will help students develop skills in constructing an argument and using evidence to support it.

<b>Humanities Objectives →</b>	<b>Quest 1 Objectives →</b>	<b>This Course's Objectives →</b>	<b>Objectives will be Accomplished By:</b>
N/A	Explore at least one arts or humanities resource outside their classroom and explain how engagement with it complements classroom work.	This course will give students an opportunity to explore sound in a natural setting and to consider natural surroundings as a resource.	The Nature Walk assignment will send students outside to listen to their surroundings and create a soundwalk narrative, teaching them about the importance of attentive listening and the relationship between sound and place. This builds directly on soundwalk literature students will read.
These courses emphasize clear and effective analysis and approach issues and problems from multiple perspectives.	Enable students to analyze and evaluate essential questions about the human condition clearly and effectively in writing and other forms appropriate to the discipline.	This course will engage students in writing about their ideas and in considering sound and the environment from multiple perspectives, from the activist to the economic, to the feminist to the philosophical and spiritual.	Weekly assignments in the smaller discussion groups will give students practice in addressing and evaluating essential questions. The chosen topics will stretch students to think about environmental problems from a variety of interdisciplinary perspectives intersecting with sound.
N/A	Analyze the role arts and humanities play in the lives of individuals and societies and the role they might play in students' undergraduate degree programs and lives after college.	This course will consider how musicians (composers, popular musicians, improvisers, and amateur musicians) can and do engage with the environment in productive ways, and the ethics of such engagements.	These objectives will be accomplished through listening and reading to musicians' perspectives and considering the implicit and explicit theories and philosophies which inform them. Writing assignments will ask students to situate themselves in relation to these artists and to think through their own environmental ethics.



## Course-Specific Student Learning Outcomes

### Humanities + Quest 1 + Course SLOs

	<b>Humanities SLOs →</b> Students will be able to...	<b>Quest 1 SLOs →</b> Students will be able to...	<b>This Course's SLOs →</b> Students will be able to...	<b>Assessment of Student competencies will be assessed through...</b>
<b>Content</b>	<b>Identify, describe, and explain</b> the history, underlying theory and methodologies used.	<b>Identify, describe, and explain</b> the history, theories, and methodologies used to examine essential questions about the human condition within and across the arts and humanities disciplines incorporated into the course.	<b>Identify, describe, and explain</b> the development of the field of ecomusicology, the sonic practices of sound artists and composers, and the major theories of music, sound, and the environment that shape music's impact on society.	Class discussion and participation, soundwalk narrative, midterm analytical essay, and final reflective writing/video.
<b>Critical Thinking</b>	<b>Identify and analyze</b> key elements, biases and influences that shape thought within the subject area. Approach issues and problems within the discipline from multiple perspectives.	<b>Analyze and evaluate</b> essential questions about the human condition using established practices appropriate for the arts and humanities disciplines incorporated into the course.	<b>Analyze and evaluate</b> a variety of approaches to understanding and experience sound and the environment. This will include theories from sound studies, eco-feminism, deep ecology, environmental ethics and economics, and environmental activism.	Class discussion and participation, midterm analytical essay, and final reflective writing/video..
<b>Communication</b>	<b>Communicate</b> knowledge, thoughts and reasoning clearly and effectively.	<b>Develop and present</b> clear and effective responses to essential questions in oral and written forms as appropriate to the relevant humanities disciplines incorporated into the course.	<b>Develop and present</b> students' own perspectives and intentions in response to the musical and sound art works we listen to and discuss, in order to understand how these works insist on a response to environmental crises in our daily lives.	Class participation, soundwalk narrative, annotated playlist assignment midterm analytical essay, and final reflective writing/video.

	<b>Humanities SLOs →</b> Students will be able to...	<b>Quest 1 SLOs →</b> Students will be able to...	<b>This Course's SLOs →</b> Students will be able to...	<b>Assessment of Student competencies will be assessed through...</b>
<b>Connection</b>	N/A	<b>Connect course content</b> with critical reflection on their intellectual, personal, and professional development at UF and beyond.	In this course students will <b>connect course content</b> to their listening practices and develop new ways of interpreting their place in the world.	Class participation, annotated playlist assignment, midterm analytical essay, and final reflective writing/video.

### Additional Policies and Resources

#### Diversity and Inclusion Statement

In my classes, I encourage students of all ethnicities, religions, genders, sexual orientations, classes, ages, and abilities to express their opinions, viewpoints, and experiences. Every person has something valuable to offer to their peers and the instructor in this course! If at any time you have a question or concern about diversity or inclusion, please email or set up a meeting to talk with Dr. Dallman.

#### Students Requiring Accommodation

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

#### Communication and Correspondence

Dr. Dallman will communicate primarily through Canvas. Any changes to the course schedule or due dates, along with new resources and other course information, will be provided in an announcement on Canvas. For Discussion Board policies, see the Canvas Page labeled “Discussion Boards.” Emails can be sent through Canvas or directly to Dr. Dallman or your TA. When writing emails, think about how you are presenting yourself through your email. Aim for clarity and use a professional tone. You are emailing your instructors, not your pals that you are meeting later for coffee or ... other beverages.

#### Comprehension and Responsibility

Students are responsible for understanding the policies and procedures in this syllabus. If you do not understand something, please ask Dr. Dallman for clarification!

#### Counseling and Wellness Center

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

### **In-Class Recording**

Students are allowed to record video or audio of class lectures. However, the purposes for which these recordings may be used are strictly controlled. The only allowable purposes are (1) for personal educational use, (2) in connection with a complaint to the university, or (3) as evidence in, or in preparation for, a criminal or civil proceeding. All other purposes are prohibited. Specifically, students may not publish recorded lectures without the written consent of the instructor.

A “class lecture” is an educational presentation intended to inform or teach enrolled students about a particular subject, including any instructor-led discussions that form part of the presentation, and delivered by any instructor hired or appointed by the University, or by a guest instructor, as part of a University of Florida course. A class lecture does not include lab sessions, student presentations, clinical presentations such as patient history, academic exercises involving solely student participation, assessments (quizzes, tests, exams), field trips, private conversations between students in the class or between a student and the faculty or lecturer during a class session.

Publication without permission of the instructor is prohibited. To “publish” means to share, transmit, circulate, distribute, or provide access to a recording, regardless of format or medium, to another person (or persons), including but not limited to another student within the same class section. Additionally, a recording, or transcript of a recording, is considered published if it is posted on or uploaded to, in whole or in part, any media platform, including but not limited to social media, book, magazine, newspaper, leaflet, or third party note/tutoring services. A student who publishes a recording without written consent may be subject to a civil cause of action instituted by a person injured by the publication and/or discipline under UF Regulation 4.040 Student Honor Code and Student Conduct Code.

### **Technology Policy**

Internet access is required this semester, as is access to Canvas and Zoom. Students with financial hardships that make regular computer access difficult should speak with Dr. Dallman immediately. To respect the instructor and other students, mute your microphone when entering a Zoom class meeting. Please refrain from visiting social media or other websites and checking email during class meetings. When you are engaged with other sites, you are not engaged with the class!

For E-learning technical support contact the UF Computing Help Desk at 352-392-4357 or via e-mail at [helpdesk@ufl.edu](mailto:helpdesk@ufl.edu). The Help Desk website is <https://helpdesk.ufl.edu>.

### **UF Evaluations Process**

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

### **University Honesty Policy**

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

### **Withdrawal and Drop Information**

- August 27: Withdrawal without a fee
- September 17: Withdrawal with 25% refund
- November 22: Withdrawal deadline (W assigned)
- December 8: Drop and Withdrawal after deadline (petition required)

### **The Writing Studio**

The writing studio is committed to helping University of Florida students meet their academic and professional goals by becoming better writers. Visit the writing studio online at <https://writing.ufl.edu/writing-studio/> or in 2215 Turlington Hall for one-on-one consultations and workshops.

### **Zoom Meetings**

In the event that Dr. Dallman, her husband, or her son become ill with COVID-19, she may need to teach virtually. If we must meet using Zoom, our class sessions will be audio-visually recorded and available for students to refer back to. Students who participate on Zoom with their camera engaged or utilize a profile image are agreeing to have their video or image recorded. If you are unwilling to consent to have your profile or video image recorded, be sure to keep your camera off and do not use a profile image. Likewise, students who un-mute during class and participate orally are agreeing to have their voices recorded. If you are not willing to consent to have your voice recorded during class, you will need to keep your mute button activated and communicate exclusively using the "chat" feature, which allows students to type questions and comments live. The chat will not be recorded or shared outside of our Canvas course site. As in all courses, unauthorized sharing of recorded materials is prohibited.

### **Zoom Etiquette**

The following information is excerpted and adapted from the Netiquette Guide for Online Courses: It is important to recognize that the online classroom is in fact a classroom, and certain behaviors are expected when you communicate with both your peers and your instructors. When attending a Zoom class or meeting, you should:

- not share your Zoom classroom link or password with others.
- dress appropriately. Even though you may be alone at home, your professor and classmates can see you! While attending class in your pajamas is tempting, you may want to reconsider wearing them. Also remember that clothing for Zoom class meetings is required; wearing clothing is not optional.

- be aware of your surroundings. Your professor and classmates can see what is behind you. Make sure the background is not distracting or something you would not want your classmates to see. (When in doubt use a virtual background.)
- test any virtual background out first to make sure your device can support it. Your background can express your personality, but be sure to avoid using backgrounds that may contain offensive images and language.
- mute your microphone. Don't leave your microphone open because of noise interference.
- raise your hand if you want to speak (click the "raise hand" button at the center bottom of your screen) and wait to be called upon.