

Sounding the Alarm: Music and Social Engagement with the Environment

Quest 1 Course

IDS 2935

Fall 2022, 3 Credits

Lectures Mondays and Wednesdays, 1:55-2:45 pm

Turlington L011

Thursday discussions sections as assigned

Primary General Education Designation: Humanities

A minimum grade of C is required for general education.

Instructor Information

Dr. Sarah Politz

Email: spolitz@arts.ufl.edu

Office: Yon Hall 435

Office Phone: 352-273-3167

Office Hours: Tuesdays 4-5 pm via Zoom or by appointment

Teaching Assistants

Aaron Colverson

Email: acolverson@ufl.edu

Andrew Vogel

Email: andrewvogel@ufl.edu

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 21st 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 and listening materials will be available in Canvas. Regular internet access is required in order to access reading and recorded musical materials electronically. In some cases, you may need a VPN or to be connected to the campus network in order to access materials. Safari is the recommended browser for accessing Canvas if you are having issues.

List of Graded Work

Assignment	Description	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 of at least 5 minutes in length. This assignment meets the experiential learning component of Quest 1.	300-500 words	15%
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. 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.	500 words	10%
Analytical Essay (Midterm)	This writing assignment asks students to analyze one of five pieces of music and to reflect on the music's connection to the environment.	1000 words	15%
Unit Quizzes	Once per unit, a Canvas quiz will check for student retention and understanding of course topics.		10%
Discussions	This grade is for participation in lectures and the weekly discussion section and will use the participation rubric provided in the "Grading" section of the syllabus.		10%

Breakout Section Assignments	In-class assignments that allow for quick evaluation of student comprehension and engagement. Examples include freewriting, comparative exercises, written responses, and small group work.		10%
Attendance	Students' attendance counts toward the overall course grade. This will be during the two large class meetings by student self check-in. For the discussion sections, the TAs will take attendance.	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.	500 words or a video submission of approximately 5 minutes	20%

Weekly Course Schedule

Each unit 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 approximately 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 use weekly guiding question(s) as a basis for Socratic questioning and discussion, which will continue in more depth in the weekly discussion sections. Lectures will also be used to introduce new concepts and foster collective listening experiences. TA-led class periods are designed to foster active student participation through targeted discussions and small student group activities.

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

Topics

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

Wednesday, August 24, Group Meeting

- Instructor Introductions
- In-class listening: John Cage

Thursday, August 25, Breakout Section Meetings (as assigned)

- Student Introductions
- Free writing on listening and hearing, music and sound

Week 2, Day 1: Listening to the Environment

Topics

- Deep Listening, Pauline Oliveros

Monday, August 29, 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]

Week 2, Day 2: Music and Place

Topics

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

Wednesday, 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 1, Breakout Section Meetings

- Discuss Oliveros and Adams readings

Week 3: Music and Place, Continued

Monday, September 5 (no class, Labor Day)

Wednesday, September 7, 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.
Listen in class: John Luther Adams’s *Sila: The Breath of the World*, excerpts

Thursday, September 8, Breakout Section Meetings

- Discuss Chisholm reading

Week 4: Music and Place, Continued

Monday, September 12, 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.

Wednesday, September 14, Group Meeting

- Dr. Scott Lee, Assistant Professor of Composition, guest lecture
- **Listen before class:** Scott Lee, *Through the Mangrove Tunnels* (appx. 60 minutes)

Thursday, September 15, Breakout Section Meetings

- Close listening and discussion of Scott Lee's composition

***Quiz 1: due Thursday, September 15 by 11:59 pm (online)**

Week 5: Soundscapes and Soundwalks

Topics:

- Soundwalks and soundscapes

Monday, September 19, Group Meeting

- **Read before class:** Hildegard Westerkamp, "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%8Bsoundwalking-as-ecological-practice-.
- Listen in class: Hildegard Westerkamp's *Kits Beach Soundwalk*

Wednesday, September 21, Group Meeting

- **Read before class:** Murray Schafer, *The Tuning of the World*, selections
- **Read before class:** Christos Carras, "Soundwalks: An Experiential Path to New Sonic Art," *Organized Sound* 24, no. 3 (December 2019): 261-73.
 - o Students are encouraged to read the whole article, but must read parts 1-6.
- Optional: 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)
 - o Scroll down to the bottom of the webpage to find the recording

Thursday, September 22, Breakout Section Meetings

- Discuss soundwalk and soundscape readings
- Plan for nature walk assignment

Week 6, Day 1: Soundscapes and Soundwalks, continued

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

Monday, September 26, Group Meeting

- Dr. Laura Dallman, Lecturer in Musicology, guest lecture
- **Read before class:** Hildegard Westerkamp, "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
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***Assignment due: Nature Walk due by 11:59 on Monday, September 26 (to Canvas)**

Wednesday, September 28, 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 29, Breakout Section Meetings

- Group writing and discussion: What is ecomusicology?

Week 7: Ecomusicology as a New Subdiscipline, Continued

Topic

- Place and the environment as a frame for music

Monday, October 3, 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”

Wednesday, October 5, 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
- Listen in class: Steven Feld’s Voices of the Rainforest, excerpts

Thursday, October 6, Breakout Sections

- Critical listening of movement(s) from Larsen’s *Missa Gaia*
- Practice descriptive writing for analytical writing assignment

Assignment Due

Quiz 2: Due Thursday, October 6 by 11:59 pm (online)

Week 8: Inter-Species Music Studies

Topics

- Birdsong

Monday, October 10, 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*, 3rd ed., introduction, pp. 3-13.

Wednesday, October 12, 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 13, Breakout Section Meetings

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

Week 9: Inter-Species Music Studies, Continued

Topics

- Whalesong
- Earth Jazz

Monday, October 17, 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

***Assignment due: Analytical essay on one of 5 given pieces, due Monday, October 26 at 11:59 pm**

Wednesday, October 19, Group Meeting

- **Read before class:** Jay McDaniel, “Howling with the Wolves: Paul Winter’s Earth Jazz,” *Black Sacred Music* 6, No. 1 (1992): 170-76.
- Listen in class: Paul Winter’s *Common Ground*, selections (e.g. “Wolf Eyes,” “Ocean Dream,” or “Eagle”, ~10:00)

Thursday, October 20, Breakout Section Meetings

- Listen before class: Childish Gambino’s “Feels Like Summer” (4:45)
- In class assignment: lyrical analysis of “Feels Like Summer”

Week 10: Music and Environmental Activism

Monday, October 24, Group Meeting

- **Read before class:** Sarah Politz, “*Virgin Forest* and the ‘Intrusion’ of *Gaïa*: Ecomusicological Questions, Relational Listening, and the Music of Lionel Loueke of Benin,” *Sound Studies* (2022)
- Listen in class: Lionel Loueke, *Virgin Forest* and *Gaïa*

Wednesday, October 26, 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.

Thursday, October 27, Breakout Section Meetings

- Discussion of popular songs addressing environmental issues

Assignment: Quiz 3 due Thursday, October 27 at 11:59 pm

Week 11: Popular Music and the Environment

Topics

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

Monday, October 31, 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)

Wednesday, November 2, 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, November 3, Breakout Sections

- How to conduct contextual research for the Annotated Playlist assignment

Week 12: Deep Ecology and Music

Topics

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

Monday, November 7, Group Meeting

- **Read before class:** Arne Naess, “The Shallow and the Deep, Long-Range Ecology Movement,” *Inquiry* 16 (1973): 95-100.
- **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.
- Listen in class: David Dunn, *The Sound of Light in Trees: The Acoustic Ecology of Pinyon Pines*

Wednesday, November 9, Group Meeting

- No class – Dr. Politz away at Society for Ethnomusicology conference

Thursday, November 10, Breakout Section Meetings

- Discussion of deep ecology and soundscapes

Week 13: Eco-Feminism and Music

Topics

- Eco-feminism and deep ecology

Monday, November 14, 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.

Assignment: Quiz 4 due Monday, November 14 at 11:59 pm

Wednesday, 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.
 - o 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*

Thursday, November 17, Breakout Section Meetings

- Critical discussion of the role of women in environmental movements

Assignment due: Annotated playlist due by Thursday, November 17 at 11:59 pm

Week 14: Dark Ecology

Monday, November 21, Group Meeting

- **Read before class:** David C. Jackson, “The Sonic Anthropocene: Dark Ecological Soundscapes in Chris Watson’s ‘Vatnajökull,’” *Evental Aesthetics* 6, no. 1 (2017): 43-62.
- Listen in class: Chris Watson, “Vatnajökull”

Wednesday, November 23 (no meeting, Thanksgiving holiday)

Week 15: Music, Environment, and Indigeneity

Topics

- Native American soundscapes
- Music and the environment in Africa

Monday, November 28, 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*

Wednesday, 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 1, Breakout Section Meetings

- Group work on indigenous peoples in Florida
- Begin sketching out a response to the final reflection

Week 16: Music, Environment, and Indigeneity continued; Music and Transcendental Thought

Topics

- Music and the environment in the African diaspora
- Thoreau, self-reliance, and American transcendentalism

Monday, December 5, 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.

Wednesday, December 7, Group Meeting

- **Read before class:** Jeff Todd Titon, “Why Thoreau,” in *Current Directions in Ecomusicology*, 69-80.
- Listen in class: Ives’s *Concord Sonata*, IV “Thoreau,” excerpts
- Listen/perform in class: Pauline Oliveros, *Sonic Meditations*

Assignment: Quiz 5 due Wednesday, December 7 by 11:59 pm (online)

No Thursday breakout sections (Reading Days)

*The Self-Reflection is due in lieu of a final exam by 11:59 pm on the Wednesday 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 Wednesday, December 14.*

Grading

Attendance and Participation

This is an in-person class, and your regular attendance is *required* at lectures and discussion sections. However, **please do not come to class if you are feeling ill**, and instead request a Zoom link from your TA or professor to join class remotely. Please do not abuse the virtual option for reasons other than health or family emergencies. Except in the case of extended absences for health reasons (i.e. two weeks or more), you do not need to document the reason for your absence.

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
Informed	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.
Thoughtful	Shows evidence of having understood and considered issues raised. Contributions synthesize connections and	Shows some evidence of having understood and considered issues raised. Connections are not consistently synthesized;	Little to no evidence of having understood and considered issues raised. Synthesis and

	formulate critical questions.	critical questions are not consistently raised.	questioning are largely absent.
Considerate	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 at least one group opportunity, led by the instructor, will be available at Sweetwater Wetlands Park. After the nature walk or observation, 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, 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	Address the history, key themes, principles,	This course will explore the developing field of ecomusicology, teaching students about	We will examine scholarship and musical works relating to sound and the environment, learning from

Humanities Objectives →	Quest 1 Objectives →	This Course's Objectives →	Objectives will be Accomplished By:
themes, principles, terminology, and theory or methodologies used within a humanities discipline or the humanities in general.	terminologies, theories, and methodologies of various arts and humanities disciplines that enable us to ask essential questions about the human condition.	listening as a primary methodology for relating to the natural world and understanding humans' place within it.	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.
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	Enable students to analyze and evaluate essential questions about the human	This course will engage students in writing about their ideas and in considering sound and the environment from	Weekly assignments in the smaller discussion groups will give students practice in addressing and evaluating essential questions. The

Humanities Objectives →	Quest 1 Objectives →	This Course's Objectives →	Objectives will be Accomplished By:
and problems from multiple perspectives.	condition clearly and effectively in writing and other forms appropriate to the discipline.	multiple perspectives, from the activist to the economic, to the feminist to the philosophical and spiritual.	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

	Humanities SLOs → Students will be able to...	Quest 1 SLOs → Students will be able to...	This Course's SLOs → Students will be able to...	Assessment Student competencies will be assessed through...
Content	Identify, describe, and explain the history, underlying theory and methodologies used.	Identify, describe, and explain the history, theories, and methodologies used to examine essential questions about the human condition within and across the arts and humanities disciplines incorporated into the course.	Identify, describe, and explain 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.
Critical Thinking	Identify and analyze key elements, biases and influences that shape thought within the subject area. Approach issues and problems within the discipline from multiple perspectives.	Analyze and evaluate essential questions about the human condition using established practices appropriate for the arts and humanities disciplines incorporated into the course.	Analyze and evaluate 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..

	Humanities SLOs → Students will be able to...	Quest 1 SLOs → Students will be able to...	This Course's SLOs → Students will be able to...	Assessment Student competencies will be assessed through...
Communication	Communicate knowledge, thoughts and reasoning clearly and effectively.	Develop and present clear and effective responses to essential questions in oral and written forms as appropriate to the relevant humanities disciplines incorporated into the course.	Develop and present 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.
Connection	N/A	Connect course content with critical reflection on their intellectual, personal, and professional development at UF and beyond.	In this course students will connect course content 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.

Required Policies

Mask Policy

The University of Florida currently recommends wearing masks on campus; it is your choice whether you choose to wear a mask to protect yourself and others from the transmission of disease, including COVID-19. Please respect your classmates' and instructors' decisions regarding their own mask practices.

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

Dr. Politz will make every effort to reply to emails within a 24-hour time period. Any changes to the syllabus will be communicated to the entire class through Canvas.

Syllabus

It is your responsibility as a student to make sure that you read this syllabus carefully, along with the instructions for all assignments and quizzes. Please email Dr. Politz if anything is unclear.

Counseling and Wellness Center

Contact information for the Counseling and Wellness Center: <http://www.counseling.ufl.edu/cwc/Default.aspx>, 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. Students with financial hardships that make regular computer access difficult should speak with Dr. Politz immediately. 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. 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.

The Writing Studio

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