

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

Quest 1 Course

IDS 2935, 3 Credits, Fall 2024

MW Lecture 11:45 am – 12:35 pm, CSE A101

R Sections, Periods 3-5, Varies by Student Registration

Primary General Education Designation: Humanities

A minimum grade of C is required for general education.

### **Instructor Information**

Dr. Laura Dallman

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### **Teaching Assistants**

Sara Fazeli

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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 Canvas. Regular internet access is required in order to access reading and recorded musical materials electronically. When accessing course reserves in Canvas, plan to connect using a VPN. Sound recordings will be available through YouTube links in the course modules.

### List of Graded Work

| Assignment         | Description  | Requirements   | Percentage |
|--------------------|--|--|------------|
| Syllabus Quiz      | Students will take a syllabus quiz at the beginning of the semester to ensure they are aware of course content and policies.   |  | 2%         |
| 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. | recording of nature walk/ observation, 60-90 seconds<br><br><b>AND either</b><br><br>a written paper of at least 500 words <b>OR</b><br>an audio/video recording of at least 5 minutes | 17%        |
| 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 in a written reflection. The TA will address how to complete contextual research in the breakout sections during week 8. 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.   | written paper of at least 1000 words<br><br><b>AND</b><br><br>accessible playlist of 5 songs   | 17%        |
| Quizzes            | Short Canvas quizzes (3-5 questions) are due prior to most M/W classes. They are designed to 1) encourage student preparation and engagement with topics for the M/W class meetings and 2) allow the instructor to see and address any problematic areas prior to class meetings.  |  | 10%        |
| POD Discussions    | This grade is for weekly participation in discussions in the large class meeting   |  | 10%        |

|                              |  |  |     |
|------------------------------|--|--|-----|
|                              | component of the course. Grades will be assigned to each POD group using the participation rubric provided in the “Grading” section of the syllabus.   |  |     |
| 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.   |  | 17% |
| Attendance                   | Students’ attendance counts toward the overall course grade. Attendance in the two large class meetings will be taken by student check-in. For the discussion sections, TAs will take attendance.  | 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. | a written paper of at least 500 words <b>or</b> an audio/video recording of at least 5 minutes | 17% |

### Weekly Course Schedule

Each unit is titled and followed by topics 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 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. 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: Introductions

Topic

- “Hello and Welcome!”

Thursday, August 22, Breakout Sections

- Instructor Introductions

- Student Introductions
- PODs (Places of Discussion) Assignments
- Opening Breakout Section Activity (BSA) – Sensory Description
  - What is the relationship between the body and nature?

## Week 2: Musical Eco-Literacy

### Topic

- Music and eco-literacy

### Monday, August 26, Large Lecture

- Course Expectations
- PODs (Places of Discussion) Configurations
  - Sample Quiz in PODs
- Listen in class: John Cage’s *Child of Tree* (~8:00)

### Wednesday, August 28, Large Lecture

- ➔ ➔ ➔ Quiz 1 Due by 9:00 am
- **Read before class:** Christopher Intagliata, “Listen to the Yowling, Ethereal Sounds a Joshua Tree Can Be Made to Make,” NPR, 3 June 2024, <https://www.npr.org/2024/06/03/nx-s1-4984675/joshua-tree-music-science-california>
- **Listen before class:** John Cage’s *Inlets* (~5:40) <https://www.youtube.com/watch?v=c2YgvRgYtA>

### Thursday, August 29, Breakout Sections

- BSA = Your Course Letter
  - Discussion: What are letters?
  - 20-Minute Writing Period

### ➔ ➔ ➔ Assignment Due

- Syllabus Quiz: Due Friday, August 30 by 11:59 pm

## Week 3: Listening to the Environment

### Topics

- Deep Listening / Pauline Oliveros
- Compositions that evoke nature

### Monday, September 2: **LABOR DAY, NO CLASS**

### Wednesday, September 4, Large Lecture

- ➔ ➔ ➔ Quiz 2 Due by 9:00 am
- **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 in class: Pauline Oliveros’s *Alien Bog*, excerpts [themes of a frog pond]

Thursday, September 5, Breakout Sections

- BSA = TBD

### Week 4: Music and Place I

Topic

- Compositions that evoke specific natural locations: Alaska

Monday, September 9, Large Lecture

→ → → Quiz 3 Due by 9:00 am

- **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.
- **Listen before class:** Ari Daniel, “Listen to One of the Largest Trees in the World,” NPR, 10 May 2023, <https://www.npr.org/2023/05/10/1175019538/listen-to-one-of-the-largest-trees-in-the-world>
  - Use the blue ribbon near the top of the article to hear the content in an audio format. Scroll down the article to find longer recordings of piezo leaves and Pando vibrations, and a bark sample.
- Listen in class: John Luther Adams’s *Become Ocean*

Wednesday, September 11, Video Lecture

→ → → Quiz 4 Due by 11:59 pm

- **Read before video:** Dianne Chisholm, “Shaping an Ear for Climate Change: The Silarjuapomorphizing Music of Alaskan Composer John Luther Adams,” *Environmental Humanities* 8, no. 2 (2016): 172-178 and 184-188.
- **Watch video in lieu of class:** link in Canvas Announcement “John Luther Adams”
  - Listen in video: John Luther Adams’s *Sila: The Breath of the World*, excerpts

Thursday, September 12, Breakout Sections

- BSA = TBD

### Week 5: Music and Place II

Topics

- Compositions that evoke specific natural locations: The Yellow River, Niagara Falls
- Music making in specific natural locations: Hornby Island and Chernobyl

Monday, September 16, Video Lecture

→ → → Quiz 5 Due by 11:59 pm

- **Read before video:** Ange Zhang, *A Song for China*, pp. 4-5, 37-51.
- **Listen before video:** *Yellow River Cantata*, VII: “Roar, Yellow River!” (~5:30) [https://www.youtube.com/watch?v=q3ppz7g\\_sAY](https://www.youtube.com/watch?v=q3ppz7g_sAY)
- **Watch video in lieu of class:** link in Canvas Announcement “Water Locations”
  - Listen in video: Michael Daugherty’s *Niagara Falls*, excerpts

Wednesday, September 18, Video Lecture

→ → → Quiz 6 Due by 11:59 pm

- **Read before video:** Andrew Mark, “The Hornby Island Vibe,” in *Current Directions in Ecomusicology*, Aaron S. Allen and Kevin Dawe, eds., 122-34.
- **Watch video in lieu of class:** link in Canvas Announcement “Hornby Island”

Thursday, September 19, Breakout Sections

- **Read before breakout sections:** Maria Sonevytsky and Adrian Ivakhiv, “Musical *Avtentyka*, Native Faith, and ‘Cultural Ecology’ after Chernobyl” in *Current Directions in Ecomusicology*, 135-141.
- BSA = Article Discussion

## Week 6: Soundscapes & Soundwalks I

Topic

- Soundwalks/Soundwalking

Monday, September 23, Large Lecture

→ → → Quiz 7 Due by 9:00 am

- **Read before class:** Hildegard Westerkamp, “Soundwalking,” [https://hildegardwesterkamp.ca/writings/writings-by/?post\\_id=13&title=soundwalking](https://hildegardwesterkamp.ca/writings/writings-by/?post_id=13&title=soundwalking).
- **Read before class:** Hildegard Westerkamp, “Soundwalking as an Ecological Practice,” [https://hildegardwesterkamp.ca/writings/writings-by/?post\\_id=14&title=%E2%80%8Bsoundwalking-as-ecological-practice---2023-update:-spanish-translations-published---2-publicaciones-en-espanol](https://hildegardwesterkamp.ca/writings/writings-by/?post_id=14&title=%E2%80%8Bsoundwalking-as-ecological-practice---2023-update:-spanish-translations-published---2-publicaciones-en-espanol).

Wednesday, September 25, Large Lecture

→ → → Quiz 8 Due by 9:00 am

- **Read before class:** Christos Carras, “Soundwalks: An Experiential Path to New Sonic Art,” *Organized Sound* 24, no. 3 (December 2019): 261-73, 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>.
- **Watch before class:** Amanda Gutiérrez’s “What is a Soundwalk?” <http://www.amandagutierrez.net/eng/portfolio/sound-walks/>
  - Scroll down to the middle of the webpage to find the recording.

Thursday, September 26, Breakout Sections

- Planning Nature Walks/Observation
- BSA = TBD

## Week 7: Soundscapes & Soundwalks II

### Topic

- Ellen Reid's Soundwalks
- City/industrial soundscapes

Monday, September 30, Large Lecture

→ → → Quiz 9 Due by 9:00 am

- **Read before class:** *Soundwalking Through Time, Space, and Technologies*, ed. Jacek Smolicki, Introduction, 1-17.
- **Read before class:** Deborah Vankin, "Griffith Park Hikers, Listen Up: 'Ellen Reid Soundwalk' is a GPS-Enabled Musical Map," *LA Times*, 18 February 2021, <https://www.latimes.com/entertainment-arts/story/2021-02-18/ellen-reid-soundwalk-griffith-park-music-map>
- **Listen before class:** Saltwater Soundwalk Shorts, Seattle Office of Arts and Culture, Soundcloud, Excerpt Nos. 1-4, <https://soundcloud.com/saltwater-soundwalk/sets/saltwater-soundwalk-shorts>
  - Your Body as a Body of Water (1:53)
  - We Recognize That's Their Land (0:58)
  - Our People Named These Places in Lushootseed (1:51)
  - "Hit the Water" (2:31)

Wednesday, October 2, Large Lecture

→ → → Quiz 10 Due by 9:00 am

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

Thursday, October 3, Breakout Sections

- **Read before breakout sections:** Samantha Balaban, "WaaaAAH! Rraak! 'Everybody in the Red Brick Building' is awake!" NPR, 8 January 2022, <https://www.npr.org/2022/01/08/1071380015/everybody-in-the-red-brick-building-is-awake-childrens-book>
- BSA: *Everybody in the Red Brick Building* Recordings

→ → → Assignment Due

- Nature Walk: Due Friday, October 4 by 11:59 pm

## Week 8: Ecomusicology as a (New) Subdiscipline

### Topic

- Place and the environment as a frame for music

Monday, October 7, Large Lecture

→ → → Quiz 11 Due by 9:00 am

- **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.

Wednesday, October 9, Large Lecture

→ → → Quiz 12 Due by 9:00 am

- **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/5465b2bee4b0c4e0caea1605/1415951038575/1993+From+Ethnomusicology+to.pdf>
- Steven Feld, *Sound and Sentiment: Birds, Weeping, Poetics, and Song in Kaluli Expression*, 3<sup>rd</sup> edition, introduction, pp. 3-13.
- Listen in class: Steven Feld’s *Voices of the Rainforest*, excerpts

Thursday, October 10, Breakout Sections

- BSA = TBD

## Week 9: Music and Environmental Activism

Topic

- Environmental activism in musical lyrics

Monday, October 14, Large Lecture

→ → → Quiz 13 Due by 9:00 am

- **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), pp. 196-218.
- Listen in class: Lionel Loueke, *Virgin Forest*
- Listen/Watch in class: Ludovico Einaudi, “Elegy for the Arctic”

Wednesday, October 16, Large Lecture

→ → → Quiz 14 Due by 9:00 am

- **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 17, Breakout Sections

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



## Week 10: Popular Music & the Environment

### Topics

- Environmentalism, music, and capitalism
- American folk and popular music

Monday, October 21, Large Lecture

→ → → Quiz 15 Due by 9:00 am

- **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 in class: Pete Seeger’s “God Bless the Grass” (2:29)

Wednesday, October 23, Large Lecture

→ → → Quiz 16 Due by 9:00 am

- **Read before class:** Mark Pedelty, *Ecomusicology: Rock, Folk, and the Environment*, introduction, 1-12.
- **Read before class:** “Artists Going Green,” *Rolling Stone*  
<https://www.rollingstone.com/interactive/artists-going-green/#undefined>
- Watch in class: Videos from U2’s 360° tour

Thursday, October 24, Breakout Sections

- **Read prior to breakout sections:** Claire Murashima and A. Martinez, “Nature Has a Mixtape: The U.N. Hopes Young People Will Listen to It,” NPR, 22 April 2024,  
<https://www.npr.org/2024/04/22/1246277624/earth-day-nature-music-climate-united-nations>
- Listen in sections: Paul McCartney’s *Egypt Station*, “Despite Repeated Warnings”
- Listen in sections: Childish Gambino’s “Feels Like Summer”
- BSA = TBD

## Week 11: Inter-Species Music Studies I

### Topic

- Birdsong

Monday, October 28, Large Lecture

→ → → Quiz 17 Due by 9:00 am

- **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

Wednesday, October 30, Large Lecture

→ → → Quiz 18 Due by 9:00 am

- **Read before class:** Amy Tan, *The Backyard Bird Chronicles*, preface and selected journal entries, pp. xiii-xxvi, 2-4, 14-15, and 24-25
- **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/Listen in class for PODs: Megan Lim and Patrick Jarenwattananon, “An Album Made Entirely of Endangered Bird Sounds Beat Taylor Swift on a Top 50 Chart,” NPR, 9 January 2022, <https://www.npr.org/2022/01/09/1070605843/endangered-bird-songs-chart-top-50-album>

Thursday, October 31, Breakout Sections

- **Listening before breakout sections:** *Edge Effects* Podcast, No. 62, “Can a Piano Sing a Bird Song?” (37:14)
  - Scroll just slightly down the page to access the podcast. The webpage also provides a transcription of the podcast, for those that might like to see the spoken text: <https://edgeeffects.net/messiaen/>
- BSA = TBD

→ → → Assignment Due

- Annotated Playlist: Due Friday, November 1 by 11:59 pm

## Week 12: Inter-Species Music Studies II

Topics

- Giraffe Humming
- Whale Song
- Earth Jazz

Monday, November 4, Large Lecture

→ → → Quiz 19 Due by 9:00 am

- **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

Wednesday, November 6, Large Lecture

→ → → Quiz 20 Due by 9:00 am

- **Read before class:** Allison Eck, “Giraffes Hum to Each Other Throughout the Night, and Zookeepers Never Noticed,” *Nova Next*, PBS, 18 September 2015, <https://www.pbs.org/wgbh/nova/article/giraffes-hum-to-each-other-throughout-the-night-and-zookeepers-never-noticed/>
- **Read before class:** Whale song reading, TBD
- Listen in class: Paul Winter’s *Common Ground*, “Wolf Eyes”

Thursday, November 7, Breakout Sections

- BSA = TBD

## Week 13: Indigeneity

### Topics

- Sound, Art, and Indigeneity

Monday, November 11: **VETERAN'S DAY, NO CLASS**

Wednesday, November 13, Large Lecture

→ → → Quiz 21 Due by 9:00 am

- **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 14, Breakout Sections: **NO CLASS – TAs @ CONFERENCE**

## Week 14: Music and Environment in Africa and the Diaspora

### Topic

- Music/environment in Nigeria and Haiti
- Traditional Ecological Knowledge (TEK)

Monday, November 18, Large Lecture

→ → → Quiz 22 Due by 9:00 am

- **Read before class:** Robin Wall Kimmerer, *Braiding Sweetgrass for Young Adults: Indigenous Wisdom, Scientific Knowledge, and the Teachings of Plants*, adapted by Monique Gray Smith, pp. 8-15, 30-38, 56-63
- **Read before class:** Olusegun Titus, "Ecomusicology, Indigenous Knowledge, and Environmental Degradation in Ibadan, Nigeria," *African Music*, 11, no. 1 (2019): 72-90.

Wednesday, November 20, Large Lecture

→ → → Quiz 23 Due by 9:00 am

- **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, November 21, Breakout Sections

- **Read before class:** Robin Wall Kimmerer, *Braiding Sweetgrass for Young Adults: Indigenous Wisdom, Scientific Knowledge, and the Teachings of Plants*, adapted by Monique Gray Smith, pp. 83-99
- BSA = Creating a Thanksgiving Address

## Week 15: THANKSGIVING WEEK, NO CLASSES!

## Week 16: Transcendental Thought

### Topics

- Thoreau, American transcendentalism, and The Comfort of Crows

Monday, December 2, Large Lecture

→ → → Quiz 24 Due by 9:00 am

- **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

Wednesday, December 4, Large Lecture

→ → → Quiz 25 Due by 9:00 am

- Margaret Renkl, *The Comfort of Crows*, pp. xv-xvi, 4-7, 44-49, 54-57, and 86-92

Thursday, December 5: **NO BREAKOUT SECTIONS, READING DAY**

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

*We will not meet as a class during finals week.*

*Submit your Self-Reflection through Canvas by 11:59 pm on Tuesday, December 10.*

*Have a safe Winter Break!*

## Grading

### Attendance and Participation

This is an in-person class, and your regular attendance is required at both the large lectures and breakout sections. 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. 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 2.5% deduction from your attendance grade. Your attendance grade is worth 10% of your final 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.

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. <b>Comments show understanding of the reading or work toward clarification.</b>  | Shows some evidence of having done the assigned work. Contributions are not consistently grounded in assigned readings and listenings. <b>Comments do not always indicate understanding or a desire to understand.</b>  | No evidence of having done the assigned work. No contributions or contributions are not grounded in the assigned readings and listenings. <b>Comments show poor understanding or no desire to understand.</b> |
| <b>Thoughtful</b>  | Shows evidence of having understood and considered issues raised. Contributions synthesize connections and formulate critical questions. <b>Comments are on topic and relevant.</b>   | Shows some evidence of having understood and considered issues raised. Connections are not consistently synthesized; critical questions are not consistently raised. <b>Comments are sometimes on topic and/or relevant.</b>  | Little to no evidence of having understood and considered issues raised. Synthesis and questioning are largely absent. <b>Comments are consistently not on topic or relevant.</b>                             |
| <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. <b>Comments flow to/from other student discussion and/or consider other points of view.</b> | 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. <b>Comments may seem unrelated or unengaged with the topic under discussion.</b> | Does not take the perspective of others into account. <b>Comments are isolated from the discussion or the student is clearly disengaged (e.g. sleeping, texting, on social media).</b>                        |

### Assignment Submissions and Late Work Policy

To be able to receive full credit, assignments have to be submitted through Canvas on time. All times are clearly listed in the Weekly Course Schedule.

To deter late submissions, late work will receive deductions, which will be applied automatically through Canvas. For every hour work is late, the overall assignment grade will be reduced by 0.75%. Work submitted after 72 hours from the original due date and time will not be accepted.

Please make sure your assignment uploads! If a submission is missing, you will receive a zero grade. If you cannot make a submission through Canvas due to a technical difficulty, email Dr. Dallman.

If you notice an uploading error after the due date, contact Dr. Dallman directly by email. For Word or PDF documents, DO NOT reopen your assignment. Dr. Dallman will send you additional

information to show you how to access a time stamp to gain full credit. If you reopen your document, however, that time stamp will update to your latest opening of the document. Full credit cannot be awarded if the time stamp is not before the due date.

Writing assignments will be evaluated both on content and technical elements. All writing should follow the rules of standard English and will be evaluated with respect to proper spelling, grammar, punctuation, word usage, clarity, coherence, and organization. If writing is not your forte, please consider using the services provided by the UF Writing Studio (<https://writing.ufl.edu/writing-studio/>). The staff at the Writing Studio will assist with questions related to your writing, but will not proofread or edit your work for you. The Writing Studio also has valuable resources in the form of citation guides and helpful videos on subjects including time management, note taking, citation/plagiarism, and study tips.

### Grading Scale

|    |                                     |  |    |              |
|----|-------------------------------------|--|----|--------------|
| A  | 93.00-100.00%<br>of possible points |  | C  | 73.00-76.99% |
| A- | 90.00-92.99%                        |  | C- | 70.00-72.99% |
| B+ | 87.00-89.00%                        |  | D+ | 67.00-69.99% |
| B  | 83.00-86.99%                        |  | D  | 63.00-66.99% |
| B- | 80.00-82.99%                        |  | D- | 60.00-62.99% |
| 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 create a short submission that describes the sound experience they had in nature and their relationships to these sounds. This submission 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 also 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 | Address the history, key themes, principles, terminologies, theories, and methodologies of | This course will explore the developing field of ecomusicology, teaching students about listening as a primary methodology for | 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 |

| <b>Humanities Objectives →</b>  | <b>Quest 1 Objectives →</b>   | <b>This Course's Objectives →</b>   | <b>Objectives will be Accomplished By:</b>   |
|---|---|---|--|
| theory or methodologies used within a humanities discipline or the humanities in general.                         | various arts and humanities disciplines that enable us to ask essential questions about the human condition.  | relating to the natural world and understanding humans' place within it.  | 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 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   | This course will consider how musicians (composers, popular musicians, improvisers, and amateur musicians) can and do engage with   | These objectives will be accomplished through listening and reading to musicians' perspectives and considering the implicit and explicit theories and philosophies which   |



| <b>Humanities Objectives →</b> | <b>Quest 1 Objectives →</b>                                      | <b>This Course's Objectives →</b>                                       | <b>Objectives will be Accomplished By:</b>   |
|--------------------------------|--|---|--|
|                                | students' undergraduate degree programs and lives after college. | the environment in productive ways, and the ethics of such engagements. | 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><br>Students will be able to...  | <b>Quest 1 SLOs →</b><br>Students will be able to...  | <b>This Course's SLOs →</b><br>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><br>Students will be able to... | <b>Quest 1 SLOs →</b><br>Students will be able to...   | <b>This Course's SLOs →</b><br>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

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.

## 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, she may need to teach virtually. If we meet using Zoom, attendance is required. 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.

#### **Withdrawal and Drop Information**

- August 28: Withdrawal without a fee
- September 13: Withdrawal with 25% refund
- November 22: Withdrawal deadline (W assigned)
- November 23 to December 4: Drop and Withdrawal after deadline (petition required)