

Sounding the Alarm: Music and Social Engagement with the Environment

Quest 1 Course

MUH 1007, 3 Credits, Fall 2025

Monday & Wednesday Lecture: 11:45 am – 12:35 pm, FLG 220

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

Primary General Education Designation: Humanities

A minimum grade of C is required for general education credit.

Instructor Information

Dr. Jill Rogers

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Teaching Assistants

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Course Description

This course 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.

Using listening as an ethical practice, we will explore music in classical, popular, and experimental veins. We will hear sounds created by both American composers and artists from around the globe, and we will also dig into our personal and community soundscapes. Drawing on recent themes in the growing field of ecomusicology, we will seek to deepen our understanding of how we relate to the environment 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

For all graded work, detailed assignment instructions and rubrics are available on Canvas.

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 AND either a written paper of at least 500 words OR 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 AND 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 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		17%

	freewriting, comparative exercises, written responses, discussions, and small group work.		
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 or 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.

****The instructor reserves the right to change assigned reading or listening as necessary, always with notification in advance.****

Week 1: Introductions

Topic: "Hello and Welcome!"

Thursday, August 21, 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 25, 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 27, 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 28, Breakout Sections

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

➔ ➔ ➔ Assignment Due

- Syllabus Quiz: Due Friday, August 29 by 11:59 pm

Week 3: Listening to the Environment

Topics

- Deep Listening / Pauline Oliveros
- Compositions that evoke nature

Monday, September 1: **LABOR DAY, NO CLASS**

Wednesday, September 3, 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 4, Breakout Sections

- Pauline Oliveros Meditation
- BSA = Composition Creation

Week 4: Music and Place I

Topic: Compositions that evoke specific natural locations (Alaska)

Monday, September 8, 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 10, Large Lecture

➔ ➔ ➔ Quiz 4 Due by 11:59 pm

- **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): 172-178 and 184-188.
- **Listen before class:** John Luther Adams’s *Sila: The Breath of the World*, excerpts

Thursday, September 11, Breakout Sections

- BSA = Composition Performance and Discussion

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 Chornobyl

Monday, September 15, Large Lecture

➔ ➔ ➔ Quiz 5 Due by 11:59 pm

- **Read before class:** Ange Zhang, *A Song for China*, pp. 4-5, 37-51.
- **Listen before class:** *Yellow River Cantata*, VII: “Roar, Yellow River!” (~5:30) https://www.youtube.com/watch?v=q3ppz7g_sAY
- Listen in class: Michael Daugherty’s *Niagara Falls*, excerpts

Wednesday, September 17, Large Lecture

➔ ➔ ➔ Quiz 6 Due by 11:59 pm

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

Thursday, September 18, Breakout Sections

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

- BSA = Article Discussion

Week 6: Soundscapes & Soundwalks I

Topic: Soundwalks/Soundwalking

Monday, September 22, 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.
- **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.

Wednesday, September 24, 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 25, Breakout Sections

- Planning Nature Walks/Observation
- BSA = TBD

Week 7: Soundscapes & Soundwalks II

Topics

- Ellen Reid’s Soundwalks
- City/industrial soundscapes

Monday, September 29, 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, Excerpts 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 1, 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.
- Listen in class: Michael Daugherty's *MotorCity Triptych*, excerpts

Thursday, October 2, 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 3 by 11:59 pm

Week 8: Ecomusicology as a (New) Subdiscipline

Topic: Place and the environment as a frame for music

Monday, October 6, 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 8, 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/5465b2bee4b0c4e0cae1605/1415951038575/1993+From+Ethnomusicology+to.pdf>
- Steven Feld, *Sound and Sentiment: Birds, Weeping, Poetics, and Song in Kaluli Expression*, 3rd edition, introduction, pp. 3-13.
- Listen in class: Steven Feld's *Voices of the Rainforest*, excerpts

Thursday, October 9, Breakout Sections

- BSA = TBD

Week 9: Music and Environmental Activism

Topic: Environmental activism in musical lyrics

Monday, October 13, 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 15, 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 16, 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 20, 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 22, 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 23, 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 = Music and Lyric Analysis

Week 11: Inter-Species Music Studies I

Topic: Birdsong

Monday, October 27, 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 29, 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 30, 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, October 31 by 11:59 pm

Week 12: Inter-Species Music Studies II

Topics

- Giraffe Humming
- Whale Song
- Earth music

Monday, November 3, 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 5, 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:** Sebnem Susam-Saraeva, “Dolphin and Whale Communication in Arts and Music: Towards a New Ethics of Translation and Representation,” in *Translation in the Performing Arts: Embodiment, Materiality, and Inclusion*, eds. Enza de Francisci and Cristina Marinetti (Routledge, 2024), pp. 55-77.
- **Listen in class:** TBA

Thursday, November 6, Breakout Sections: TBA

Week 13: Indigeneity

Topics: Sound, Art, and Indigeneity

Monday, November 10, Large Lecture

➔ ➔ ➔ Quiz 21 Due by 9:00 am

- **Read before class:** Dana Lepofsky, Álvaro Fernández-Llamazares, and Oqwilowgwa Kim Recalma-Clutesi, “Indigenous songkeepers reveal traditional ecological knowledge in music,” *The Conversation*, January 2, 2020: <https://theconversation.com/indigenous-song-keepers-reveal-traditional-ecological-knowledge-in-music-123573>.
- Dylan Robinson, “Speaking to Water, Singing to Stone: Peter Morin, Rebecca Belmore, and the Ontologies of Indigenous Modernity,” in *Music and Modernity Among First Peoples of North America*, eds. Victoria Lindsay Levine and Dylan Robinson (Wesleyan University Press, 2019), pp. 220-239.

Wednesday, November 12, Large Lecture

➔ ➔ ➔ Quiz 22 Due by 9:00 am

- **Read before class:** Kate Galloway, “The Aurality of Pipeline Politics and Listening for Nacreous Clouds: Voicing Indigenous Ecological Knowledge in Tanya Tagaq’s Animism and Retribution,” *Popular Music* 39, no. 1 (2020): 121-144.
- **Listen in class:** Excerpts from Tagaq’s *Animism and Retribution*

Thursday, November 13, Breakout Sections:

- BSA: TBD

Week 14: Music and Environment in Africa and the Diaspora

Topics

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

Monday, November 17, Large Lecture

➔ ➔ ➔ Quiz 23 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 19, Large Lecture

➔ ➔ ➔ Quiz 24 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 20, 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
- *The Comfort of Crows*

Monday, December 1, Large Lecture

➔ ➔ ➔ Quiz 25 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 3, Large Lecture

➔ ➔ ➔ Quiz 26 Due by 9:00 am

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

Thursday, December 4: **NO BREAKOUT SECTIONS, READING DAY**

*The **Self-Reflection** is due in lieu of a final exam by 11:59 pm on the Tuesday (December 9) 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 9.*

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

Each discussion post is worth three points. Students receive up to one point for each category: Informed, Thoughtful, and Considerate.

	High Quality = 1 point	Average = 0.5 points	Needs Improvement = 0 points
Informed	Shows evidence of having done the assigned work. Contributions are grounded in assigned readings and listenings. Comments show understanding of the reading or work toward clarification.	Shows some evidence of having done the assigned work. Contributions are not consistently grounded in assigned readings and listenings. Comments do not always indicate understanding or a desire to understand.	No evidence of having done the assigned work. No contributions or contributions are not grounded in the assigned readings and listenings. Comments show poor understanding or no desire to understand.

Thoughtful	Shows evidence of having understood and considered issues raised. Contributions synthesize connections and formulate critical questions. Comments are on topic and relevant.	Shows some evidence of having understood and considered issues raised. Connections are not consistently synthesized; critical questions are not consistently raised. Comments are sometimes on topic and/or relevant.	Little to no evidence of having understood and considered issues raised. Synthesis and questioning are largely absent. Comments are consistently not on topic or relevant.
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. Comments flow to/from other student discussion and/or consider other points of view.	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. Comments may seem unrelated or unengaged with the topic under discussion.	Does not take the perspective of others into account. Comments are isolated from the discussion or the student is clearly disengaged (e.g. sleeping, texting, on social media).

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. Rogers.

If you notice an uploading error after the due date, contact Dr. Rogers or your TA directly by email. For Word or PDF documents, DO NOT reopen your assignment. Dr. Rogers or your TA 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%		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%

This course accomplishes the Quest and General Education objectives of Humanities. A minimum grade of C is required for Quest and General Education credit. Courses intended to satisfy Quest and General Education requirements cannot be taken S-U.

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 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.

Humanities Objectives →	Quest 1 Objectives →	This Course's Objectives →	Objectives will be Accomplished By:
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 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 of 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.
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.

	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 of Student competencies will be assessed through...
Connection	N/A	Connect course content with critical reflection on their intellectual, personal, and professional development at UF and beyond.	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.

Additional Course Policies and Resources

Diversity and Inclusion Statement

In my classes, I encourage students of all ethnicities, religions, genders, sexual orientations, classes, ages, educational and linguistic backgrounds, 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. Rogers.

Class Environment

One of the most crucial aspects of our classroom is that it provides a *safe and respectful environment* where everyone can feel comfortable both asking questions and voicing their ideas. This being said, I also think that discomfort is often necessary as part of the learning process. There will be moments when we discuss difficult issues that you may not have addressed in previous courses. However, I expect each of you to come to class with empathy, an open mind, and the recognition that you have an ethical responsibility to those with whom you share our classroom space. If *for any reason*, you feel that your classroom is not providing you with the environment you need, please e-mail me or schedule a meeting to see me immediately.

Accommodations for Students with Disabilities

If you know or think that you may have any kind of disability feel free to come and speak with me about this, and to avail yourself of the resources available to you here at UF. There are absolutely no penalties for seeking accommodations with Disability Support Services.

Here is UF's policy regarding disability accommodations: "Students with disabilities who experience learning barriers and would like to request academic accommodations should connect with the Disability Resource Center by visiting our [Get Started page](#). 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."

Academic Honesty

University of Florida students are bound by the Honor Pledge. On all work submitted for credit by a student, the following pledge is required or implied: “On my honor, I have neither given nor received unauthorized aid in doing this assignment.” The Student Honor Code and Conduct Code (Regulation 4.040) specifies a number of behaviors that are in violation of this code, as well as the process for reported allegations and sanctions that may be implemented. All potential violations of the code will be reported to Student Conduct and Conflict Resolution. If a student is found responsible for an Honor Code violation in this course, the instructor will enter a Grade Adjustment sanction which may be up to or including failure of the course.

Office Hours

Dr. Rogers’s office hours for Fall 2025 are 1pm to 3pm on Wednesdays, or by appointment, either in my office (Yon Hall 407) or via Zoom, depending on availability and comfort level. I love discussing music with students, so please, indulge me! I hope to get to know each of you this semester not only through our course, but also through working one-on-one with you in office hours.

E-mail Policy

I will always do my best to get back to you as soon as possible. However, I try not to respond to e-mails after 7pm for my own well-being; therefore, if you have questions about assignments before they are due, be sure to e-mail me well in advance. I reserve the right to request 24 hours to get back to you. If you have not heard from me within this amount of time, please resend your e-mail.

On Sexual Misconduct

As your instructor, one of my responsibilities is to create a positive learning environment for all students. Title IX and UF’s Sexual Misconduct Policy prohibit sexual misconduct in any form, including sexual harassment, sexual assault, stalking, and dating and domestic violence. If you have experienced sexual misconduct, or know someone who has, the University can help. I encourage you to visit <https://titleix.ufl.edu/> to learn more.

It is also important that you know that Title IX and University policy require me to share any information brought to my attention about potential sexual misconduct with the campus Deputy Title IX Coordinator or UF’s Title IX Coordinator. In that event, those individuals will work to ensure that appropriate measures are taken and resources are made available. Protecting student privacy is of utmost concern, and information will only be shared with those that need to know to ensure the University can respond and assist.

Course Evaluations Policy

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 2 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/>.

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 I become ill, I 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 re-consider 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 27: Withdrawal without a fee
- September 12: Withdrawal with 25% refund
- November 17: Withdrawal deadline (W assigned)
- November 18 to December 3: Drop and Withdrawal after deadline (petition required)

For other UF policies and resources (some of which are provided above), please see:

<https://syllabus.ufl.edu/syllabus-policy/uf-syllabus-policy-links/>.

