

Change Movers & Shakers, & Music Makers

Assessing the Feasibility of Introducing a Course on Music, the Environment, and
Changemaking at Dalhousie University

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Executive Summary

Music, the environment, and changemaking are intrinsically linked. With anthropogenic climate change posing one of society's most pressing issues, can this connection be used to inspire and inform a new generation of activism? This paper explores the feasibility of introducing *Change Movers & Shakers*, & *Music Makers* to Dalhousie University's curriculum; a new undergraduate course that focuses on music, the environment, and changemaking.

Using a pen and paper survey (See Appendix C) and interviews with Dalhousie faculty and researchers, this study measured the desire of the undergraduate population to enrol in such a course and the perceptions of faculty on the course concepts and implementation. Survey responses demonstrated that while many students experienced a variety of personal or institutional barriers, such as program requirements, the majority of students would consider enrolling in the course or at least responded positively to the course being offered at Dalhousie University. Stakeholder interviews addressed issues of introducing courses to the University, experience in creating and teaching post-secondary courses, and the format and content of the course. Responses from surveys and interviews were overwhelmingly positive towards the possibility of this course.

Through combining survey and interview data, our results show that with further work, *Change Movers & Shakers*, & *Music Makers*, is realistic given the positive response of current undergraduate students and Dalhousie faculty and researchers. Future recommendations for this study include elaboration on the academic facets of the course, including further development of course modules and the academic base for the course, based on current scientific literature. We also recommend that this study be expanded to include a larger representative sample size to confirm the trends of the initial surveys and interviews. *Change Movers & Shakers*, & *Music Makers* will be submitted to the Dalhousie College of Sustainability as a course concept for assessment and implementation by the Registrar's Office.

Introduction

Climate Change is one of the most prominent issues of the present day; from species extinctions, to deforestation and pollution, the negative impacts on the planet are widespread (Allen, 2011). An important solution to this problem is environmental education, and more specifically, environmental education that provides examples and opportunities for students to

actively pursue change-making (Cermak, 2012). The current university education system does not provide adequate opportunities for environmental learning to students from all faculties, nor does it often vary from traditional teaching methods to allow students to actively participate in class concepts (Campabello, 2002). For this reason, our research team pursued a qualitative assessment of feasibility for offering a new course at Dalhousie University, that would address these issues and provide students an opportunity to take a more active and experiential role in their environmental education.

It has been proven that music enhances learning, student memory, and emotional connection to subjects, and that experiential learning and creative thinking in educational institutions can help students overcome learning barriers (Campabello, 2002; Barbot & Lubart, 2012). Music is also a powerful tool for protest and social change, two components of change-making which are relevant in the field environmental sustainability (Leeming, 2016). For this reason, our research team is proposing that Dalhousie University offer a course regarding environmental change-making and advocacy through music. The concept for this course is not new; a field of study has emerged called ‘ecomusicology’, which provides deeper understanding into the topics of music, nature and society (Cermak, 2012). The field of ecomusicology is not well-known nor commonly studied, however it may be an important part of the solution to stimulating engagement and participation in climate change movements (Allen, 2011).

Background and Rationale

To further rationalize the connection between music and the environment, one may consider the wealth of protest songs that accompany countless historical social change movements. Local examples are the 1970’s protest songs that emerged in Nova Scotia, when local residents were advocating against nuclear energy in the province (Leeming, 2016). Used by the Ecology Action Centre, these songs were of Celtic folk style, to embody and reflect the heritage of those singing in protest (Leeming, 2016). Music like this is used as a tool to kindle unity amongst individuals (Veblen, 2007). Pete Seeger’s advocative song-writing provides another example of how to use music to build community around an environmental issue, as he wrote and performed protest songs to engage people in cleaning the Hudson River (Hudson River Sloop Clearwater, 2018).

Another facet through which to explore the connection between music and the environment is neurology. The effects of music on the brain can stimulate more than emotions such as joy or sadness, but also induce responses such as inspiration, motivation, nostalgia, or tenderness (Trost & Veuilleumier, 2015). It is because of these neurological reactions that music is such a powerful and successful tool for social change (Freedman & Turner, 2004). This phenomenon could be explored by Dalhousie students within the classroom and experientially, as listening to and participating in various forms of music would be a critical component to this new course.

Within the classroom, music in combination with environmental studies has been known to increase the attentiveness of students and to intensify their relationship with the environment (Freedman & Turner, 2004). Understanding issues of sustainability through music education is an effective way of instilling ecological responsibility (Coss, 2013). As well, environmental education is significantly influential in changing people's ideologies and behaviours toward the environment (Allen, 2011). Offering an experiential environmental studies course, which uses music to learn about and practice social change, may be an effective way of providing Dalhousie University students with opportunities to participate in environmental changemaking.

At present, the College of Sustainability at Dalhousie University offers a range of undergraduate classes which approach the topic of sustainability from different perspectives and apply it to real world situations (Dalhousie University, 2018). The program is interdisciplinary as it offers various lenses through which to analyze topics of sustainability. In the first year SUST 1000 course, students look at Nova Scotia from a historical and anthropological perspective, and in SUST 2001, sustainability is observed from the sphere of contemporary international trade and political science (Dalhousie University, 2018). Therefore the innovativeness, focus, and practicality of this course will fulfill several of the goals and values of the College of Sustainability and complement the current Sustainability curriculum. This course may also attract students from other faculties, thus increasing environmental education at Dalhousie University as a whole, and providing more support and promotion to the College of Sustainability.

Goals and Objectives

Before our research team can move forward with implementing a course such as this at Dalhousie University, we first needed to complete a qualitative analysis of all the factors that might be prohibitive. It was important to consider the factors, variables, and barriers that exist to students and faculty. Despite the research and evidence which support the concept of combining music with environmental studies, it is possible that students may not be interested in enrolling in such a course, or that it is not in the capacity of faculty to teach it. Therefore, the most significant objective of this research project was to assess the feasibility of offering a new course such as this at Dalhousie University. Our goals included gauging student interest, determining what barriers exist for students and faculty, and participating in discussions with significant stakeholders who can offer more specific insight and perspective into the feasibility of offering such a course.

Methods

Two primary methods of data collection were used to answer our research question; pen and paper surveys for Dalhousie undergraduate students, and interviews with critical stakeholders. These stakeholders included two professors and one researcher, each associated with Dalhousie University. The data gathered by the surveys and interviews were used to determine the feasibility of offering this new course, by providing insight into student background, barriers to enrolment, and barriers and logistics to the development of the course.

We used a non-probabilistic, quota sampling technique to obtain as much data as possible in a limited time period (Palys & Atchison, 2014). We surveyed students in different buildings across Dalhousie's Sexton and Studley campuses, including the Student Union Building, the Mona Campbell Building, the McCain Building, the Killam Library, the Life Sciences Centre, and the MacDonald Building. We went to the locations in groups of two or three, multiple times over the course of two weeks and obtained 131 surveys in total.

Our population consisted of Dalhousie undergraduate students, across all years and faculties of study. Our sampling tools consisted of the double-sided paper surveys and the set of prepared interview questions (Appendices A & B) (Palys & Atchison, 2014). The survey included a brief summary of the course to familiarize students with the concept, and an informed consent section, to clarify that all personal information provided would be voluntary and

confidential (Palys & Atchison, 2014). Participants were asked for demographic information, including their program and year of study. Further lines of questioning included how they would rate their lifestyle in terms of environmental friendliness, and how often they engage with music (Results, Appendix A).

This data was quantified using scales which ranged between extremes such as strongly disagree to strongly agree. Providing a list of pre-determined answers such as these allowed students to complete the survey in less time, and thus allowed our research team to survey more students (Palys & Atchison, 2014; T. Wright, personal communication, February 27, 2018). An open-ended question regarding what barriers exist that might prevent a student from taking this course provided our research team with individualized and realistic information to assist in determining the overall feasibility of offering this course. Finally, students were asked if they would enrol in this class if it were offered, as well as whether or not this course should be offered, regardless of their ability or inclination to enrol.

Collecting data regarding the respondents' programs of study was important because it provided context for the rest of the response data, and allowed for further analysis of respondents' interest in the course. Additionally, our team wished to understand student perceptions of the importance of environmentally-friendly living and environmental education, to know if this course would be relevant and helpful to Dalhousie University undergraduate students.

For the interview portion of our study, we interviewed two Dalhousie University faculty members and one researcher whose work focuses on music and the environment. Our research team interviewed Steven Mannell, Professor and Director of the College of Sustainability, Dr. Tarah Wright, Professor in the Environmental Science Department, and Jennifer Publicover, who graduated from Dalhousie with a masters in ecomusicology.

The interview questions focused on these stakeholders' roles within the university, to assess the logistics of offering this course, and determine further direction for next steps. Having previously designed courses with similar themes, Dr. Wright and Director Mannell have valuable knowledge in teaching courses on environmental topics. Considering those experiences, Dr. Wright and Director Mannell were able to suggest improvements to the course design and structure, as well as the relevance of the course and its alignment with goals of the College of Sustainability and the Environmental Science Department. The interview with Jennifer

Publicover addressed concepts for the course in music and environmental advocacy, and in what ways music can be used to raise awareness about environmental issues and create positive change.

Survey Results

After conducting our survey with 131 participants, the results were as follows. The results are displayed as a chart listing the number of responses under each category. The chart displays each category as a percentage of the 131 surveys conducted. The notes under each figure provide a detailed explanation of each question. The following tables and figures display results pertinent to the findings of this study. Tables and figures for all questions can be found in Appendix A.

Question 1. What program(s) are you currently enrolled in?

Table 1. Respondents' field of study.

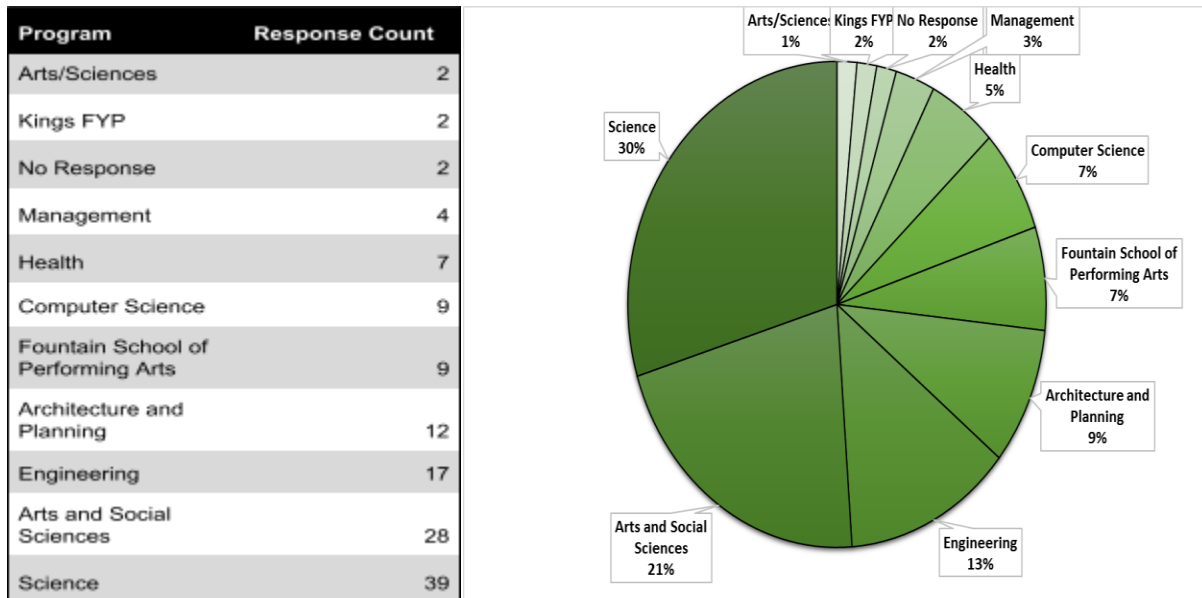


Figure 1. Respondents' field of study by percentage.

Notes: Open-ended question which was not coded. All responses were displayed as shown in Table 1.

Question 2. What year of study at Dalhousie are you in?

Table 2. Respondents' year of study.

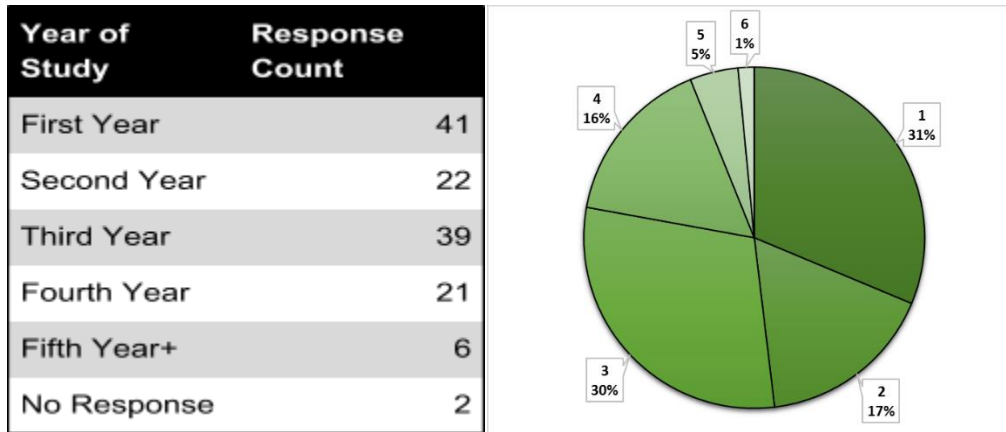


Figure 2: Respondents' year of study by percentage.

Notes: Ordinal data shown above, was not an open-ended question.

Question 3. How important is living an environmentally friendly lifestyle to you?

Table 3. Importance of living an environmentally-friendly lifestyle.

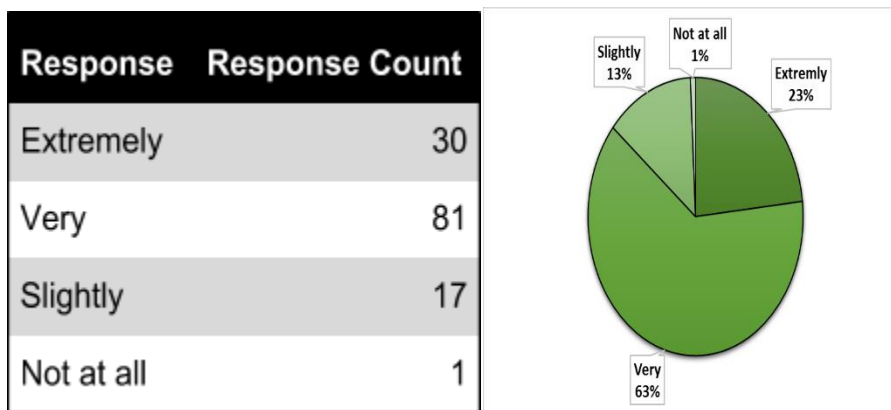


Figure 3. Importance of living an environmentally-friendly lifestyle by percentage.

Notes: Ordinal data shown above, was not an open-ended question.

Question 6. If Dalhousie University offered an undergraduate course about environmental change-making and advocacy through music, would you enrol?

Table 4. Respondents' interest in enrolment to a new course on environmental change-making and advocacy.

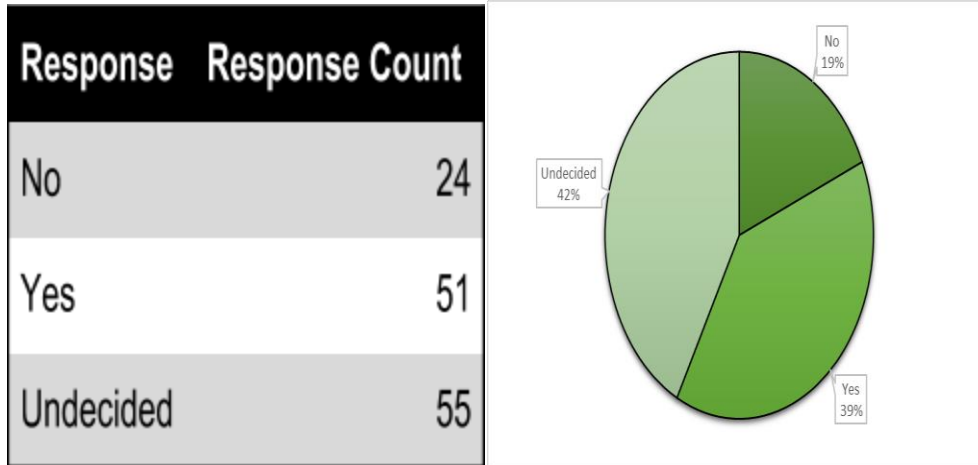


Figure 4: Respondents' interest in enrolment to a new course on environmental change-making and advocacy by percentage.

Notes: Nominal data shown above. Was a simple yes/no/undecided question.

Question 8. What barriers exist that may prevent you from taking this course, if it were offered?

Table 5. Primary barriers to enrolment in a new course.

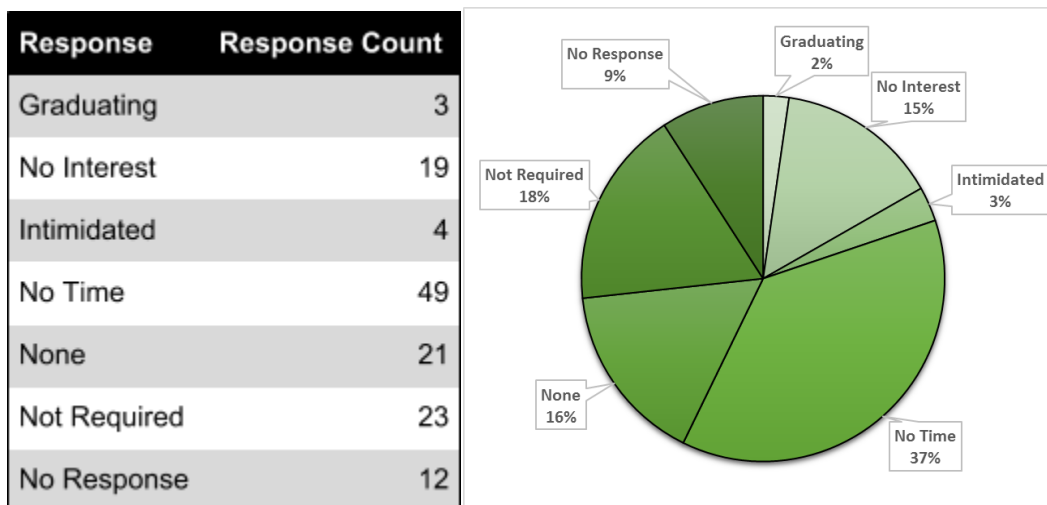


Figure 5. Primary barriers to enrolment in a new course by percentage.

Notes: This question was originally an open-ended question but was later coded during the analysis phase of the study. Responses were coded by the relevant reasoning for why they were possibly unable to enrol in the class.

Question 9. If you have any other additional comments, please note them here:

This final question was an open-ended question which our research team decided not to code due to an overwhelming majority of respondents who chose not to leave any additional comments. This question was only meant to provide feedback that was not already clarified through our questions. There were 39 responses in total to this question. Thirteen of the comments were positive, examples being “good luck” and “great idea”. Six stated that they would have taken the class in their first or second year if it had been offered, but now they do not have enough time before they graduate. Five respondents stated a specific reason for why they didn't have time to take the class. Three responses were suggestions for improvements on the class concept, and six were negative comments. The remaining six were unrelated to the study.

Data Comparison

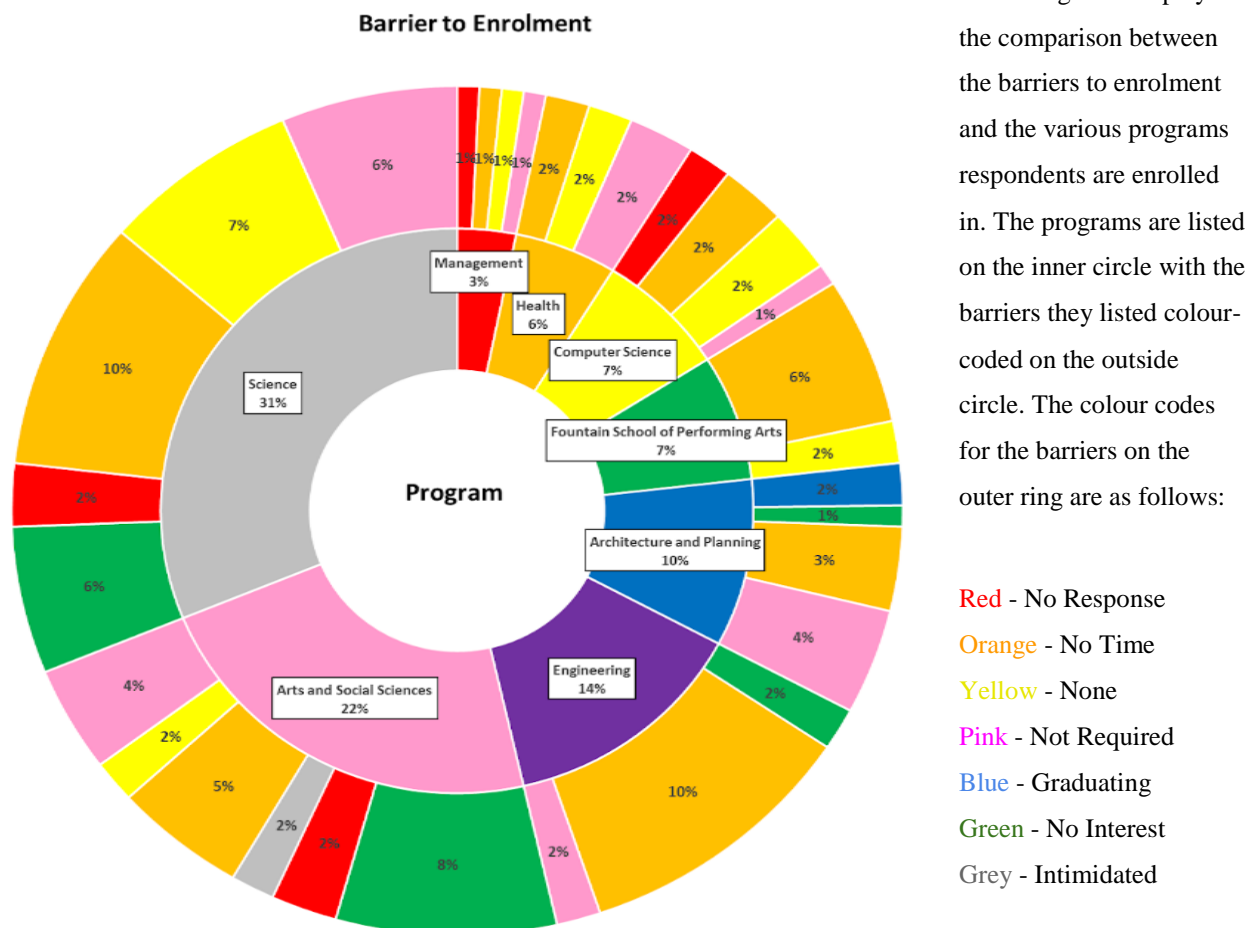


Figure 6. Primary barriers to enrolment in a new course by program of study.

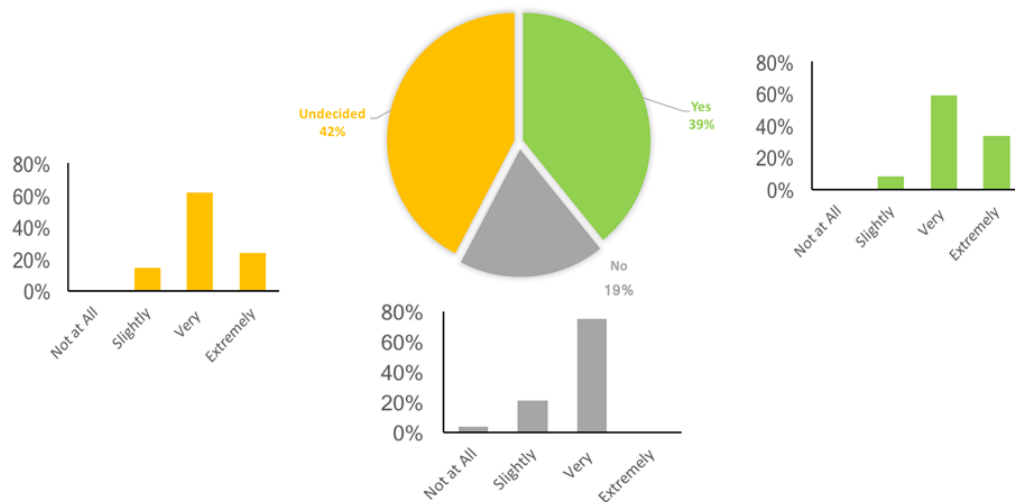


Figure 7. Comparison of the importance of living an environmentally-friendly lifestyle, compared to enrolment interest.

Interview Results

The interviews consisted of eleven questions which were asked to both professors and followed by an open discussion for any other advice or insight the two had to provide. Additionally, an interview was conducted with Master's graduate Jennifer Publicover who researched the area of ecomusicology.

Summary of findings from the Interviews with Director Steven Mannell, and Dr. Tarah Wright:

1. Doing the course through the College of Sustainability would be the most effective.
2. Ensure that the course is grounded more in academic themes. Adding a textbook to the curriculum would improve it.
3. The current number of classes already offered at Dalhousie University will make implementing this class difficult.
4. The most effective way to encourage a cross-department enrolment is to ensure it is a basic class requirement.

Notes: These comments were said by one or both of the two faculty respondents and were condensed and paraphrased to highlight the most important comments to our study (S. Mannell, personal communication, March 9, 2018; T. Wright, personal communication, March 28, 2018).

Summary of findings from the interview with Jennifer Publicover:

1. To effectively convey the importance of environmental issues through music, the message must be sincere, and performers must avoid preaching to their audience.
2. Units in a possible course could include: music materials and learning, case studies on environmental educators and musicians, music in civil rights and environmental movements, and greening the music industry.
3. There is much existing literature on the topic of ecomusicology that could be used in this course such as *The Jukebox in the Garden* by David Ingram (Publicover et al., 2018).

Notes: These comments were condensed and paraphrased from the feedback given in the interview (J. Publicover, personal communications, March 28, 2018).

Discussion

After reviewing the literature, it seemed that an effective way to integrate the topics of music and environmental advocacy would be through education. Given this, the purpose of our research was to determine the challenges, interest levels, and recommendations for designing a course on these topics at Dalhousie University. The research question our group decided to pursue was: if Dalhousie University offered a new course regarding the topics of environmental change-making and advocacy through music, would students and faculty lead and participate in the course?

After analyzing the data from surveys, there were many significant findings. Seen in Figure 1, the modal class for the faculties that were surveyed was the faculty of science, and in Figure 2 the modal class for years of study was first year students. This sample creates a basis for answering our question, as first year students have more flexibility in their course scheduling and may be more likely to enrol, and this course has themes embedded in the sciences.

For the question of the importance of living an environmentally-friendly lifestyle seen in Figure 3, the modal class was the ‘very’ category, which upon initial review, is a positive result. However, upon analyzing Figure 7, most of the students who responded that living an environmentally-friendly lifestyle was either very important, or slightly important responded that they would not enrol in the proposed course. This was the only category of students with respondents who said that this lifestyle was ‘not at all important’, and none of these respondents

said it was ‘extremely important’. Therefore, we might consider how to make this course appeal to those uninterested in living an environmentally-friendly lifestyle.

Studies have shown that increasing knowledge of issues may not incentivize people to act or engage with them, but that creating emotional responses to these issues, such as through artistic means, can have a greater impact on diverse groups of people (Publicover et al., 2017). Merely increasing awareness about environmental issues for students who are uninterested in living an environmentally-friendly lifestyle, and who do not wish to enrol in the course, will do little to engage them in these areas. Implementing a course on music and environmental advocacy at Dalhousie could thus be a starting point for engaging the rest of the student body emotionally. Students may connect more deeply with environmental issues if their peers are writing songs about them, or perhaps if the class held a music festival to raise awareness. Publicover spoke of the power to create social change at music festivals (J. Publicover, personal communication, March 28, 2018).

In response to whether students would enrol in a course on environmental changemaking through music (Figure 4), the mode was ‘undecided’, as 55 students said they were unsure as to whether they would take this course. Since each faculty surveyed had several barriers to enrolment (Figure 9), there were fewer ‘yes’ responses to whether they would enrol in the course. Other than the fact that almost all engineers who experienced barriers had ‘no time’, there were no significant trends showing that one faculty had more specific or overall barriers than another. Studies have shown that major barriers preventing people from taking positive environmental action are embedded in society and in institutions, such as a lack of information or time (Kollmuss & Agyeman, 2010).

Addressing the barrier of a lack of time is important to this study, as the modal class for student barriers to enrolment in Figure 5 was ‘no time’. To address this barrier, the course would have to become a required course for some or all departments, or an approved elective across all departments, so that students could more easily incorporate it into their schedules. Although it may be difficult to address the barrier of time without approval from the Dalhousie Registrar’s Office, there are ways to eliminate other barriers for students in taking this course so that it is more accessible to everyone. For example, some students indicated that they were intimidated by the course, and some students mentioned in their responses that they ‘have no musical talent’.

However, the literature demonstrates that musical learning can happen in formal and non-formal settings, and that much of experiential learning involves engaging in the experiences of others (Publicover et al., 2017). Therefore, a course in music and environmental advocacy might be most effective if it uses collaborative formats to make the material widely accessible to students from all faculties through skill-sharing. As Jennifer Publicover suggested in her interview, one assignment for the course could include students from different artistic and academic backgrounds working together to write an environmental song. This way students would be able to personally contribute to the song in different aspects, from lyric writing to performance and production (J. Publicover, personal communication, March 28, 2018).

Combining the data from the three interviews provided insight to how this course might be implemented. Dalhousie Professors noted that ensuring enrolment in the course might require this course to be mandatory for many departments, and that this course will need textbooks and grounded academic themes (S. Mannell, personal communication, March 9, 2018; T. Wright, personal communication, March 28, 2018). It may be challenging to make this course ‘required’ for all students, however, with enough advocacy and awareness-raising to students and to the University, it may be possible to make this course an approved elective for programs including music, environmental science or studies, and sustainability.

Jennifer Publicover had insightful suggestions regarding the concern of academic legitimacy. The course could teach the history of music in civil rights and environmental movements, the foundations of music, and environmental education (J. Publicover, personal communication, March 28, 2018). Texts such as *Jukebox in the Garden* by David Ingram could be integrated, which explores the relationship between popular music of different styles, the environment, and the implications for the two areas of study (J. Publicover, personal communication, March 28, 2018; Publicover et al., 2018). Other pieces of literature on environmental educators such as Pete Seeger and Woody Guthrie could be included as well (Publicover et al., 2017; Publicover et al., 2018).

Limitations

Limitations to this study include time and sample size. Our research team was not able to meet our original sample goal of three hundred and seventy-five due to time constraints. This could have affected the significance of our data because we obtained less than half of our intended sample size. With only two weeks of conducting surveys, we lacked time for obtaining a representative sample of the population. Other limitations include the fact that our research topic is a newly emerging field, and the shape of our research was evolving throughout the course of our study. Since we were learning more about the topic and what concepts should be included in a new course, it was difficult to convey our study purposes to research participants, and consequently, several participants had negative responses or indicated their confusion about our project.

Recommendations

Analysis of students' surveys and faculty interviews identified trends for further action needed to make this course feasible. These recommendations will provide a framework for future research and implementation of the course at Dalhousie University and address many limitations of this study.

- 1. Expand the Scope of the Study** – A representative sample size for the study population and the undergraduate student body was not achieved to this point. By surveying a larger sample size of undergraduate students, along with more faculty and staff at Dalhousie, the trends observed in this project can be more confidently confirmed or disproven.
- 2. Develop an Academic Basis for the Course** – As recommended by Jennifer Publicover and Dr. Tarah Wright, this course needs to be accompanied by an academic foundation (J. Publicover & T. Wright, personal communication, March 28, 2018). Identifying an appropriate accompanying textbook, for example, will increase the likelihood that the institution will ratify the course as it fits within the format of other courses offered at Dalhousie University (Publicover et al., 2018).
- 3. Involve the College of Sustainability and the Registrar's Office** – Developing and implementing an innovative course like we have proposed involves significant expertise and effort. The College of Sustainability has developed experiential courses similar to this in the past, an example being the Bicycle Course, and can therefore provide insight into the logistics of

organizing such a course (S. Mannell, personal communication, March 9, 2018). Incorporating the College of Sustainability and the Registrar's Office will ensure that this course can be introduced without the common barriers identified by students and faculty in this study.

Finally, these recommendations will contribute to furthering the course concept in how it addresses the relationship between music, the environment, and changemaking in a post-secondary setting, while making it a feasible course for the institution.

Conclusion

Change Movers & Shakers, & Music Makers is not the type of course typically offered by Dalhousie University. Given these circumstances, it is important to sample the students, staff, and faculty of Dalhousie to begin to understand the current perceptions on a course about music, the environment, and changemaking. Through conducting pen and paper surveys of the undergraduates and interviewing current University faculty, it is understood that this course has the potential to be feasible in the near future. Responses from students and faculty were mostly positive, with most expressing some interest in the course and its content. Personal and institutional barriers to enrolment in the course were identified, and these barriers will need to be addressed in order for this course to be successful.

With this evidence and the possibility of repeating and expanding this study, it is feasible that *Change Movers & Shakers, & Music Makers* be incorporated into Dalhousie University's curriculum. Further surveys will be necessary to increase the sample size within the undergraduate population, along with recruitment of the necessary experts to develop a viable and logical course that positively contributes to academia at Dalhousie. Once these steps are complete, the course can be brought to the College of Sustainability and the Dalhousie Registrar. In this way, it can be ensured that the course will fulfill the envisioned role of developing the environmental awareness of the student body through a fun, engaging, and informative course based in experiential learning. Through this course, Dalhousie University will further embrace the diversity of possibilities that allow for hope in a pessimistic world.

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We would like to thank Director Steven Mannell, Dr. Tarah Wright, and Jennifer Publicover for offering us their time, experience, and expertise throughout the interview process. We would also like to acknowledge Dr. Amy Mui and Rochelle Owen for encouraging this project and providing us with the tools to succeed. Finally, thank you to our wonderful mentor, Shauna Doll, for her support, guidance, and insight over the course of this project.

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Appendices:

Appendix A: Additional Survey Results

Question 4. Learning about the environment is important in post-secondary education.

Table 4. Survey responses to the importance of learning about the environment in post-secondary education.

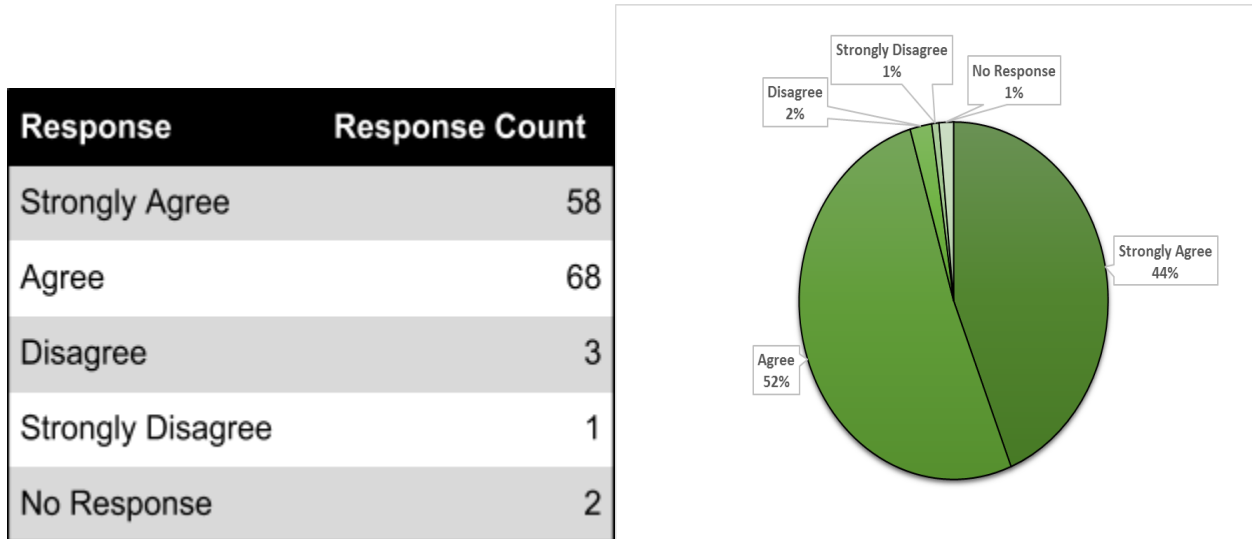


Figure 4. Response to question 4 by Percentage.

Notes: Ordinal data shown above, was not an open-ended question.

5. How often do you engage with music (listen to, play, write, discuss, watch performances)?

Table 5: Question 5 Response.

Response	Response Count
Daily	107
Weekly	20
Monthly	1
Yearly	1
Rarely	0
No Response	2

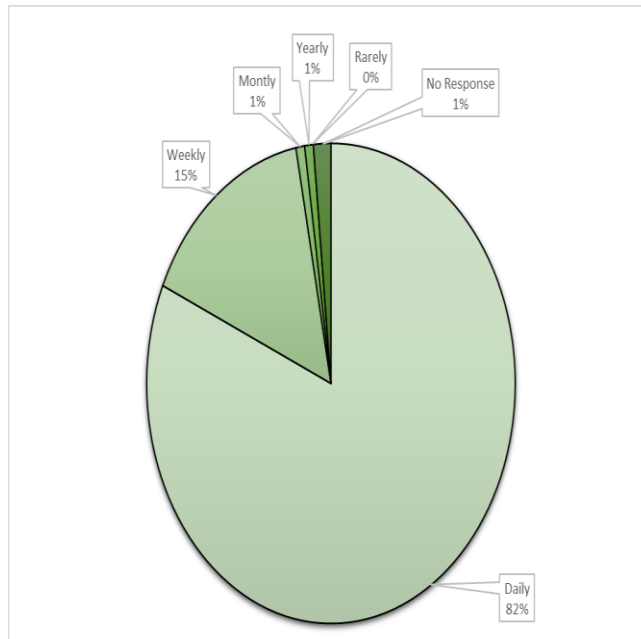


Figure 5: Question 5 by Percentage.

Notes: Ordinal data shown above. Was not an open-ended question.

7. Do you think Dal should offer an undergraduate course about environmental change-making and advocacy through music, regardless of whether you personally would enrol? (Circle one.)

Table 7: Question 7 Response.

Response	Response Count
No	8
Yes	103
Undecided	19
No Response	1

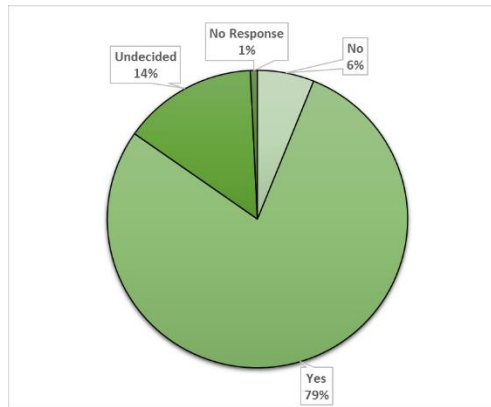


Figure 7: Question 7 by Percentage.

Notes: Nominal data shown above. Was a simple yes/no/undecided question.

Appendix B: Summary Table of Interview Results

Table 9: Responses to interview questions by Dalhousie University faculty members.

Questions	Dr. Tarah Wright	Dr. Steve Mannell	
1. What courses have you taught in the past?	ENVS 1000, 3501, 3502, Honours thesis.	SUST 1000, 4900, 2001, 4008.	7. What challenges did you face when designing your class? Beauracracy, money, large classes too many courses already
2. Did you have consistent enrolment in your classes?	Yes because it was a required class.	Yes.	8. Was innovation encouraged by your superiors? Sustainability, Yes! Dalhousie, No. Yes but department wants to keep number of classes down.
3. Do students from other departments tak your class? And do you know why?	ENVS 1000 = 1st year science credit for all departments	SUST 1000 = science requirement for all departments	9. Has a smilier class topic been considered in the past? Not that I know of. Yuri Gentar (FASS) - music and social change, IS course - Jack Bennett (protest singing)
4. What are some of your teaching methods?	Doing activities, Discussions	Connections to daily lives, Pursue meaningful questions	10. Is this class consistent with your departments values? Yes. Potentially. Would need to be a larger class.
5. Is it in your capacity to teach the class?	Depends on capacity of department.	Technically yes, but no current capacity.	11. Do you think our proposed modules are logical? Combine modules 3 + 4. Do something then study the thing that you did. create experiences - Take action.
6. Have you ever designed a course previously?	3501 & 3502	Yes.	

Notes: Above in table 9 is a condensed version of what was said by the two respondents. All responses listed are paraphrased versions of the responses provided by both Dr. Mannell and Dr. Wright (S. Mannell, personal communication, March 9, 2018; T. Wright, personal communication, March 28, 2018).

Appendix C: Survey

Survey: Music Education for Environmental Advocacy: Campus as a Living Lab SUST/ENVS 3502

We are conducting this survey to collect student and faculty opinions to understand whether students would be interested in enrolling in this course. We would like to know whether implementing this course is a feasible possibility for Dalhousie University in future years.

The goal of this course is to use music to teach students about environmental advocacy. Environmental advocacy focuses on leading change within communities to address environmental issues. It is an experiential learning class, involving making and listening to music, as well as learning about the history of music in social movements with a focus on environmentalism. There will be an emphasis on creativity and cognitive reflection as we explore the connection between music, society, and the environment. No musical experience is required.

Under no circumstances will the information provided in this survey divulge any identifying information. All information will only be used for the purposes of SUST/ENVS 3502, to develop a report that assesses the feasibility of creating this course at Dalhousie University.

If you have any questions, please contact:

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1. What program(s) are you currently enrolled in?

2. What year of study at Dalhousie are you in? (Circle one)

1st 2nd 3rd 4th 5th Other

3. How important is living an environmentally friendly lifestyle to you? (Circle one.)

Not at all Slightly Very Extremely

4. Learning about the environment is important in post-secondary education . (Circle one.)

Strongly disagree Disagree Agree Strongly Agree

How often do you engage with music (listen to, play, write, discuss, watch performances)?
(Circle one.)

Daily Weekly Monthly Yearly Rarely

6. If Dalhousie University offered an undergraduate course about environmental change-making and advocacy through music, would you enrol? (Circle one.)

Yes / No / Undecided

7. Do you think Dal should offer a course on environmental change-making and advocacy through music, regardless of whether you personally would enrol? (Circle one.)

Yes / No / Undecided

8. What barriers exist that may prevent you from taking this course, if it were offered?

9. If you have any other additional comments, please note them here :

Thank you very much for your time! :)