# Term Information

**Effective Term**                                      Autumn 2022

# General Information

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|---|---|
| **Course Bulletin Listing/Subject Area** | Music |
| **Fiscal Unit/Academic Org** | School Of Music - D0262 |
| **College/Academic Group** | Arts and Sciences |
| **Level/Career** | Undergraduate |
| **Course Number/Catalog** | 3352 |
| **Course Title** | Soundscapes of Ohio |
| **Transcript Abbreviation** | Soundscapes/Ohio |
| **Course Description** | This course examines the historical and present-day sonic lived environment of Central Ohio. |
| **Semester Credit Hours/Units** | Fixed: 4 |

# Offering Information

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|---|---|
| **Length Of Course** | 14 Week |
| **Flexibly Scheduled Course** | Never |
| **Does any section of this course have a distance education component?** | Yes |
| **Is any section of the course offered** | 100% at a distance |
| | Less than 50% at a distance |
| **Grading Basis** | Letter Grade |
| **Repeatable** | No |
| **Course Components** | Lecture |
| **Grade Roster Component** | Lecture |
| **Credit Available by Exam** | No |
| **Admission Condition Course** | No |
| **Off Campus** | Never |
| **Campus of Offering** | Columbus, Lima, Mansfield, Marion, Newark, Wooster |

# Prerequisites and Exclusions

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|---|---|
| **Prerequisites/Corequisites** | none |
| **Exclusions** | none |
| **Electronically Enforced** | No |

# Cross-Listings

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|---|---|
| **Cross-Listings** | n/a |

# Subject/CIP Code

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|---|---|
| **Subject/CIP Code** | 50.0901 |
| **Subsidy Level** | Baccalaureate Course |
| **Intended Rank** | Freshman, Sophomore, Junior, Senior |

## Requirement/Elective Designation

Lived Environments

The course is an elective (for this or other units) or is a service course for other units

## Course Details

**Course goals or learning objectives/outcomes**
- Students will become familiar with the history and geography of Columbus and surrounding areas as they relate to the social development of sound worlds
- Students will evaluate discourses about music, sound, and noise and their connections to values about ideas such as "nature," "progress," and various racial/ethnic identities
- Students will be able to describe how sound is integral to Central Ohio as a lived environment, and how sound affects and is affected by history
- Students will develop skills in recording, manipulating, and layering sounds, and will understand how technology can guide users toward particular configurations
- Students will analyze how different types of sound art can reflect or comment on its various soundscapes

**Content Topic List**
- Lecture Topics: Introduction to Course, Sound Studies, and Central Ohio geography and history
- Lecture Topics: sounds of Native Ohio, settlement and Indian removal, Land Grant Universities
- Lecture Topics: sounds of early Ohio immigration and migration, underground railroad, and brief music history (musique concrete and popular electronic music)
- Lecture Topics: sounds of early Ohio immigration and migration, underground railroad, and brief music history (musique concrete and popular electronic music)
- Lecture Topics: sounds of transportation, segregation, and protest
- Lecture Topics: sounds of transportation, segregation, and protest
- Lecture Topics: sounds of transportation, segregation, and protest
- Lecture Topics: Ohio immigration and musical diversity – history
- Lecture Topics: Ohio immigration and musical diversity – present-day
- Lecture Topics: Ohio immigration and musical diversity – present-day
- Lecture Topics: noise music and conflicts about noise
- Lecture Topics: Creative Cities

**Sought Concurrence**    No

## Attachments

- Music 3352 asc-distance-approval-cover-sheet- Graber Soundscapes of Ohio 11 5 21 1 3 22.pdf: ASC DL Approval

  *(Other Supporting Documentation. Owner: Banks,Eva-Marie)*

- Soundscapes - GE Theme submission-lived-environments 9 8 21.pdf: Lived Environments

  *(Other Supporting Documentation. Owner: Banks,Eva-Marie)*

- Soundscapes - Checklist for Integrative Practice courses research-creative-inquiry-inventory 9 8 21.pdf: Integrative practices

  *(Other Supporting Documentation. Owner: Banks,Eva-Marie)*

- Music 3352 Soundscapes of Ohio DL syllabus 3 4 22.pdf: DL syllabus

  *(Syllabus. Owner: Banks,Eva-Marie)*

- Music 3352 in person syllabus Soundscapes of Ohio 3 4 22.pdf: in person syllabus

  *(Syllabus. Owner: Banks,Eva-Marie)*

## Comments

- Please see Panel feedback email sent 02/07/2022. *(by Hilty,Michael on 02/07/2022 01:43 PM)*

## Workflow Information

| Status | User(s) | Date/Time | Step |
|---|---|---|---|
| Submitted | Banks,Eva-Marie | 01/04/2022 10:55 AM | Submitted for Approval |
| Approved | Hedgecoth,David McKinley | 01/04/2022 11:01 AM | Unit Approval |
| Approved | Vankeerbergen,Bernadette Chantal | 01/10/2022 01:49 PM | College Approval |
| Revision Requested | Hilty,Michael | 02/07/2022 01:43 PM | ASCCAO Approval |
| Submitted | Banks,Eva-Marie | 03/04/2022 11:49 AM | Submitted for Approval |
| Approved | Hedgecoth,David McKinley | 03/04/2022 01:14 PM | Unit Approval |
| Pending Approval | Vankeerbergen,Bernadette Chantal | 03/04/2022 01:14 PM | College Approval |

## SYLLABUS

# MUSIC 3352

Soundscapes of Ohio
4 credit hours
Online

## COURSE OVERVIEW

## Instructor

Instructor: Katie Graber

Email address: graber.84@osu.edu (preferred contact method)

Office hours: set each semester, or by appointment

## Prerequisites

There are no prerequisites for this class.

## Course description

This course examines the historical and present-day sonic lived environment of Central Ohio. Students will analyze how the development of neighborhood divisions, "natural" areas, and transportation in and around Columbus have shaped attitudes and beliefs about different racial/ethnic communities and their music and sounds. We will explore news accounts of conflicts over sound in public places, as well as the racialized discourses that influence these debates. Students will describe and analyze sonic (music and spoken word) representations of Central Ohio environments from a variety of historical and present day artists. Students will learn ethnographic methods of observation and technological processes

of sound manipulation (through critical engagement with the iPad GarageBand app) in order to create their own sound art project that represents and/or reflects on the Central Ohio environment.

# Course learning outcomes

By the end of this course, students should successfully be able to:
- demonstrate familiarity with the history and geography of Columbus and surrounding areas as they relate to the social development of sound worlds.
- evaluate discourses about music, sound, and noise and their connections to values about ideas such as "nature," "progress," and various racial/ethnic identities.
- describe how sound is integral to Central Ohio as a lived environment, and how sound affects and is affected by history.
- demonstrate skills in recording, manipulating, and layering sounds, and will understand how technology can guide users toward particular sonic configurations.
- analyze how different types of sound art can reflect or comment on its various soundscapes.

# General education goals and expected learning outcomes

# Theme: Lived Environments

*This course will explore <u>sonic lived environments</u>, which are deeply influenced by cultural, intellectual, technological, and natural factors. Students will learn about the histories and present-day sonic environments of Central Ohio, as well as theories about the meanings of music, noise, and silence. They will integrate these concepts into creative work with recordings they have made of their own lived environments, and will demonstrate the following learning outcomes.*

**Goals**
1. Successful students will analyze "Lived Environments" at a more advanced and in-depth level than in the Foundations component.
2. Successful students will integrate approaches to understanding lived environments by making connections to out-of-classroom experiences with academic knowledge or across disciplines and/or to work they have done in previous classes and that they anticipate doing in future.
3. Successful students will explore a range of perspectives on the interactions and impacts between humans and one or more types of environment (e.g., agricultural, built, cultural, economic, intellectual, natural) in which humans live.
4. Successful students will analyze a variety of perceptions, representations and/or discourses about environments and humans within them.

**Expected Learning Outcomes**
Successful students are able to:

1.1 Engage in critical and logical thinking about the topic or idea of lived environments.
1.2 Engage in an advanced, in-depth, scholarly exploration of the topic or idea of lived environments.
2.1 Identify, describe, and synthesize approaches or experiences as they apply to lived environments.
2.2 Demonstrate a developing sense of self as a learner through reflection, self-assessment and creative work, building on prior experiences to respond to new and challenging contexts.
3.1 Engage with the complexity and uncertainty of human-environment interactions.
3.2 Describe examples of human interaction with and impact on environmental change and transformation over time and across space.
4.1 Analyze how humans' interactions with their environments shape or have shaped attitudes, beliefs, values and behaviors.
4.2 Describe how humans perceive and represent the environments with which they interact.
4.3 Analyze and critique conventions, theories and ideologies that influence discourses around environments.

# HOW THIS ONLINE COURSE WORKS

**Mode of delivery:** This course is 100% online. We will meet for a weekly 55-minute Zoom session during our scheduled class meeting time, and you will find a sequence of materials and activities each week in Carmen.

**Pace of online activities:** This course is divided into **weekly modules** that are released one week ahead of time. Students are expected to keep pace with weekly deadlines in addition to attending Zoom meetings.

**Credit hours and work expectations:** This is a **4-credit-hour course**. According to Ohio State policy (go.osu.edu/credithours), students should expect around 4 hours per week of time spent on direct instruction (1 hour of synchronous instruction and 3 hours of Carmen discussions and other activities) in addition to 8 hours of homework (typically 1 hour of listening to music, 1 hour viewing documentaries, 1 hour making recordings or journaling about the meaning of sounds, 1-2 hours manipulating sound recordings on GarageBand, and 3-4 hours of reading) to receive a grade of (C) average.

**Attendance and participation requirements:** Because this is an online course, your attendance is based on your online activity and participation. The following is a summary of students' expected participation:

- **Weekly Zoom sessions**: **REQUIRED**
  All live, scheduled class sessions for the course are required.
- **Participating in online activities for attendance**: **AT LEAST ONCE PER WEEK**
  You are expected to log in to the course in Carmen every week. During most weeks you will probably log in many times; many discussion forum assignments require 2+ posts at different times during the week. If you have a situation that might cause you to miss an entire week of class, discuss it with me *as soon as possible.*
- **Office hours**: **OPTIONAL**

# COURSE MATERIALS AND TECHNOLOGIES

# Textbooks and other fees

There is no required textbook for this course; readings will be posted on Carmen or library reserve. Students may need to create an account through WOSU and pay a fee to view documentaries.

# Course technology

### Technology support

For help with your password, university email, Carmen, or any other technology issues, questions, or requests, contact the Ohio State IT Service Desk. Standard support hours are available at ocio.osu.edu/help/hours, and support for urgent issues is available 24/7.

- **Self-Service and Chat support:** ocio.osu.edu/help
- **Phone:** 614-688-4357(HELP)
- **Email:** servicedesk@osu.edu
- **TDD:** 614-688-8743

### Technology skills needed for this course

- Basic computer and web-browsing skills
- Navigating Carmen (go.osu.edu/canvasstudent)
- CarmenZoom virtual meetings (go.osu.edu/zoom-meetings)
- Navigating Library Website, Research Databases, and scholar.google.com
- GarageBand (for iPad) skills will be developed in this course
- These skills may be needed for individual projects:
  - o Recording a slide presentation with audio narration (go.osu.edu/video-assignment-guide)

o    Recording, editing, and uploading video ([go.osu.edu/video-assignment-guide](go.osu.edu/video-assignment-guide))

## Required equipment

- Computer: current Mac (MacOs) or PC (Windows 10) with high-speed internet connection
- Webcam: built-in or external webcam, fully installed and tested
- Microphone: built-in laptop or tablet mic or external microphone
- Other: a mobile device (smartphone or tablet) to use for BuckeyePass authentication
- iPad or other device to access GarageBand and make recordings

## Required software

- Microsoft Office 365: All Ohio State students are now eligible for free Microsoft Office 365. Full instructions for downloading and installation can be found at [go.osu.edu/office365help](go.osu.edu/office365help).

## Carmen access

You will need to use BuckeyePass [(buckeyepass.osu.edu)](buckeyepass.osu.edu) multi-factor authentication to access your courses in Carmen. To ensure that you are able to connect to Carmen at all times, it is recommended that you take the following steps:

- Register multiple devices in case something happens to your primary device. Visit the BuckeyePass - Adding a Device help article for step-by-step instructions ([go.osu.edu/add-device](go.osu.edu/add-device)).
- Request passcodes to keep as a backup authentication option. When you see the Duo login screen on your computer, click **Enter a Passcode** and then click the **Text me new codes** button that appears. This will text you ten passcodes good for 365 days that can each be used once.
- Download the Duo Mobile application ([go.osu.edu/install-duo](go.osu.edu/install-duo)) to all of your registered devices for the ability to generate one-time codes in the event that you lose cell, data, or Wi-Fi service

If none of these options will meet the needs of your situation, you can contact the IT Service Desk at 614-688-4357(HELP) and IT support staff will work out a solution with you.

## Accessibility

This online course requires the use of CarmenCanvas, Ohio State's learning management system, and other online communication and multimedia tools. If you need additional services to use these technologies, please request accommodations with your instructor.

- [CarmenCanvas accessibility (link is external)](#)
- [CarmenZoom accessibility](#)

## GRADING AND FACULTY RESPONSE

## How your grade is calculated

| ASSIGNMENT CATEGORY | POINTS |
|---|---|
| Online Discussions | 20% |
| Recording Assignments | 20% |
| Recording Manipulation and Written Reflections | 20% |
| Sound Art Project midterm | 20% |
| Sound Art Project final | 20% |
| Total | **100** |

*See course schedule below for due dates.*

## Descriptions of major course assignments

**Reading assignments** should be completed before each Zoom class session and will prepare students for the following graded assignments.

**Online Discussions** (20% of grade)
Online discussion (through Carmen discussion boards) will include written reflections on readings and videos, as well as research on Ohio artists, creating sound maps of neighborhoods (using Google collaborative maps), sharing and commenting on classmates' recordings, and discussing GarageBand processes and outcomes. These written discussions will help students synthesize ideas and reflect on how class topics relate to their own experiences and creation of sound and art.

**Recording assignments** (20% of grade)
Students will create recordings of their lived environments to use for discussions and to build their final sound art project. These could incorporate any or all of the following: found sounds from around their campus and city, sounds created by the students (which may or may not be considered "music"), spoken word, singing. See course schedule for details.

**Recording manipulation and written reflections** (20% of grade)
Students will use the iPad app GarageBand to create new sounds from their own recordings. Their recordings may be layered, looped, sequenced, or combined in ways reminiscent of artists we study in this course or in other creative ways. They will write a reflection on how they produced the changes and the potential meanings that emerge with the new sounds.

**Sound art project with artist statements** - midterm (20% of grade) and final (20% of grade)
Students will use the iPad app GarageBand to create a final project from the sound recordings they have been making and manipulating throughout the semester.

Each week's assignments will include a hands-on "lab" assignment designed to build to the final projects by introducing students to GarageBand and experimenting with its capabilities. They will watch how-to videos and read about GarageBand – such as the way the app's available sounds and procedures can lead a user toward certain types and genres of music creation. We will also listen to a variety of sonic art and consider the fuzzy boundaries between "music" and "sound," and between speech, rap, poetry, and song. Each of these activities will be paired with hands-on artistic sound creation to evoke a laboratory learning setting.

For the midterm presentation, students will write a one-page statement describing the development of their project and what they hope to add or change as they work toward their final project. They will describe where the sounds come from and how they manipulated or combined them. They will reflect on how the technology they've used limits or guides them toward particular sounds and combinations.

For the final sound art project, students will post their recordings to the class website and a public location (TBD), along with a one-page statement describing where the sounds come from, how they manipulated or combined them, and what the composite means to them - how it reflects and/or comments on the lived environment of Central Ohio.

# Late assignments

Late submissions will receive a 10% grade reduction for each day late. Please refer to Carmen for due dates.

# Grading scale

94-100% : A
90-93% : A-
87-89% : B+
84-86% : B
80-83% : B-
77-79% : C+
74-46% : C
70-73% : C-

67-69% : D+
64-66% : D
63% or below : E

# Instructor feedback and response time

I am providing the following list to give you an idea of my intended availability throughout the course. (Remember that you can call **614-688-4357(HELP)** at any time if you have a technical problem.)

- **Grading and feedback:** For large weekly assignments, you can generally expect feedback within **7 days**.

- **Email:** I will reply to emails within **24 hours on days when class is in session at the university**.

- **Discussion board:** I will check and reply to messages in the discussion boards twice each week, once mid-week and once at the end of the week. I may respond on the public discussion board, or individually to students through the Carmen grading function.

- **Class announcements**: I will send all important class-wide messages through the Announcements tool in CarmenCanvas. Please check your notification preferences to ensure you receive these messages.

## COURSE SCHEDULE

Refer to the Carmen course for up-to-date assignment due dates.

| Week | Topics, Readings, Assignments, Deadlines |
|---|---|
| 1 | Topics: Introduction to Course, Sound Studies, and Central Ohio geography and history; introduction to GarageBand |
| | Watch WOSU neighborhoods videos: University District, Downtown-Franklinton, Short North; GarageBand how-to videos |
| 2 | Topics: sounds of Native Ohio, settlement and Indian removal, Land Grant Universities; layering and manipulating recordings |
| | Watch WOSU neighborhoods videos: Central Ohio's Ancient History and Ancient Connections |
| | Reading: |

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|---|---|
| | Deborah Fleming, "Resurrection of the Wild: Ohio Ecology as Regeneration," Organization and Environment 13 no. 4 (2000): 486-492.<br><br>Gary Tomlinson, The Singing of the New World: Indigenous Voice in the Era of European Contact, Cambridge University Press, 2009.<br><br>Assignments: Make recordings of sounds from your neighborhood |
| **3** | Topics: sounds of early Ohio immigration and migration, underground railroad, and brief music history (*musique concrete* and popular electronic music); How do found sounds have potential to be art?<br><br>Watch WOSU neighborhoods videos: Underground Railroad, Columbus Migrations<br><br>Reading:<br><br>David Novak and Matt Sakakeeny, eds., *Keywords in Sound*, Duke University Press, 2015.<br><br>Lawrence English, "A Beginner's Guide to Field Recording," *Fact Magazine* <https://www.factmag.com/2014/11/18/a-beginners-guide-to-field-recording/>.<br><br>Assignments: Make recordings of any found sounds |
| **4** | Topics: sounds of nature and humans, parks, agriculture, building a city; structures and form in music and sound art<br><br>Reading:<br><br>William Cronan, "The Trouble with Wilderness; or, Getting Back to the Wrong Nature," in *Uncommon Ground: Rethinking the Human Place in Nature*, W.W. Norton & Co., 1995.<br><br>Mark D. Partridge and Jill Clark, "Our Joint Future: Rural-Urban Interdependence in 21st Century Ohion," prepared for the Brookings Institution, 2008.<br><br>Sarah Moore, "Forgotten Roots of the Green City: Subsistence Farming in Columbus, 1900-1940," *Urban Geography* 27 no. 2, 2006.<br><br>Assignments: Make recordings of sounds from a park or natural area. Reflect on perceptions of natural and human-made sounds |
| **5** | Topics: sounds of transportation, segregation, and protest; Ohio poets and spoken word performance<br><br>Watch WOSU neighborhoods videos: King-Lincoln, Bexley, Columbus by Rail<br><br>Reading:<br><br>Joel Oliphint, "The Roots of Columbus' Ongoing Color Divide," *Columbus Alive*, June 27, 2018. |

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|---|---|
| | Erica Thompson, "How Highways Destroyed Black Neighborhoods in the '60s, as Told by Elders Who Were There," *Columbus Dispatch*, December 3, 2020. |
| | Redlining maps of Ohio cities |
| | Assignments: presentation on poet or spoken word artist from Ohio |
| **6** | **Mid-term presentation of sound art projects and peer responses** |
| **7** | Topics: opera history, opera in Ohio, what is "high art"?; theaters and acoustics<br><br>Watch *The Flood*, an opera about the 1913 Franklinton, OH flood<br><br>Reading:<br><br>Arts and Culture in Columbus: Creating Competitive Advantage and Community Benefit, 2006<br>Final Report on the Future of the Arts in Columbus, Ohio, 2010<br>Columbus Arts Market Sustainability Analysis, 2011<br>The Arts: A Community Report, 2011<br>Arts and Economic Prosperity IV in the Greater Columbus Area, 2012<br>Supporting Art and Advancing Culture, GCAC Interim Report, 2014<br><br>Assignments: online discussion will include reflection on how society values various kinds of music and sounds |
| **8** | Topics: voice, language, sound, linguistics, what is "popular music"?; song, rap, poetry – performance and recording techniques<br><br>Listen to Ohio word/voice artists, not limited to: Chrissie Hynde, John Legend, Trent Reznor, Tracy Chapman, Twenty-one Pilots, Maggie Smith<br><br>Reading:<br><br>Robert Fink, Melinda Latour, and Zachary Wallmark, eds., *The Relentless Pursuit of Tone: Timbre in Popular Music*, Oxford University Press, 2018.<br><br>Steven Connor, Beyond Words: Sobs, Hums, Stutters and Other Vocalizations, Reaktion Books, 2014.<br><br>Assignments: make a recording of someone reading or singing words (found or newly written) |
| **9** | Break |
| **10** | Topics: Ohio immigration and musical diversity – history; African American, German, and Polish music; copyright and using other people's music in GarageBand<br><br>Watch WOSU neighborhoods: German Village, South Side<br><br>Reading: |

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|---|---|
| | Danielle Fosler-Lussier, *Music on the Move*, "Appropriation, Authenticity, and the Blues," University of Michigan Press, 2020.<br><br>Ellie Yang Camp, "Cultural Appropriation"<br><br>Jennifer Stoever, *The Sonic Color Line: Race and the Cultural Politics of Listening*, New York University Press, 2016.<br><br>Assignments: Go to a restaurant, neighborhood, or area that is significantly different from your own neighborhood. If possible, listen for sounds from cultures other than your own. Make a recording, being aware and respectful of any people you are recording (get permission!). |
| **11** | Topics: Ohio immigration and musical diversity – present-day; Indian, Chinese, and Arabic music; non-Western sounds and instruments in GarageBand<br><br>Reading:<br><br>Explore https://www.crisohio.org/ - TED talks and videos, Impact of Refugees 2015 report, interactive map, descriptions of immigrant groups under Who We Serve > Refugees in Columbus, NAICCO videos<br><br>Assignments: online discussion will include reflections on cultural appropriation |
| **12** | Topics: musical stereotypes – gender and race; technology, mediation, and affordances; how does GarageBand guide and limit our creativity?<br><br>Watch *Kings, Queens, and In-Betweens* documentary<br><br>Reading:<br><br>Tara Rodgers, *Pink Noises: Women on Electronic Music and Sound*, Duke University Press, 2010.<br><br>Cheryl Staats, Kelly Capatosto, Lena Tenney, and Sarah Mamo, "State of the Science: Implicit Bias Review," OSU Kirwan Institute, 2017.<br><br>Trevor Pinch and Frank Trocco, *Analog Days: The Invention and Impact of the Moog Synthesizer*, Harvard University Press, 2004.<br><br>Adam Patrick Bell, "Can We Afford These Affordances? GarageBand and the Double-Edged Sword of the Digital Audio Workstation," *Action, Criticism & Theory for Music Education* 15 no. 1, 2015.<br><br>Assignments: online discussion will include reflections on musical stereotypes |
| **13** | Topics: noise music and conflicts about noise; student sound art projects' relationship to music, sound, and noise<br><br>Reading:<br><br>Isaac Weiner, *Religion Out Loud: Religious Sound, Public Space, and American Pluralism*, New York University Press, 2013. |

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|---|---|
| | Karin Bijsterveld, *Mechanical Sound: Technology, Culture, and Public Problems of Noise in the Twentieth Century*, MIT Press, 2017.<br><br>Kate Wagner, "The Struggle for the Urban Soundscape," *The Atlantic*, July 21, 2020.<br><br>Assignments: make recordings of what you consider to be noise |
| **14** | Topics: Creative Cities; sound mapping – sports, leisure, music in many venues, etc. How do sound art projects relate to the city?<br><br>Watch WOSU neighborhoods: Early Entertainment in Columbus, Columbus Music<br><br>Reading:<br><br>Sara Adhitya, *Musical Cities: Listening to Urban Design and Planning*, University College London Press, 2017.<br><br>Sound Diplomacy Reports, esp. "This Must Be the Place: The Role of Music and Cultural Infrastructure in Creating Better Future Cities for All of Us," 2019.<br><br>Assignments: online discussion will include reflections on what is considered acceptable and unacceptable sounds in your neighborhood and surrounding areas |
| **15** | Final Project Due |

## OTHER COURSE POLICIES

# Discussion and communication guidelines

The following are my expectations for how we should communicate as a class. Above all, please remember to be respectful and thoughtful.

- **Writing style**: While there is no need to participate in class discussions as if you were writing a research paper, you should remember to write using good grammar, spelling, and punctuation. A more conversational tone is fine for non-academic topics.
- **Tone**: Let's maintain a supportive learning community where everyone feels safe and where people can disagree amicably. Remember that sarcasm doesn't always come across online.
- **Citing your sources**: When we have academic discussions, please cite your sources to back up what you say. For the textbook or other course materials, list at least the title and page numbers. For online sources, include a link.
- **Backing up your work**: Consider composing your academic posts in a word processor, where you can save your work, and then copying into the Carmen discussion.

# Academic integrity policy

It is the responsibility of the Committee on Academic Misconduct to investigate or establish procedures for the investigation of all reported cases of student academic misconduct. The term "academic misconduct" includes all forms of student academic misconduct wherever committed; illustrated by, but not limited to, cases of plagiarism and dishonest practices in connection with examinations. Instructors shall report all instances of alleged academic misconduct to the committee (Faculty Rule 3335-5-487). For additional information, see the Code of Student Conduct **http://studentlife.osu.edu/csc/**.

**If I suspect that a student has committed academic misconduct in this course, I am obligated by university rules to report my suspicions to the Committee on Academic Misconduct.** If COAM determines that you have violated the university's *Code of Student Conduct* (i.e., committed academic misconduct), the sanctions for the misconduct could include a failing grade in this course and suspension or dismissal from the university.
If you have any questions about the above policy or what constitutes academic misconduct in this course, please contact me.
Other sources of information on academic misconduct (integrity) to which you can refer include:

- Committee on Academic Misconduct web page (go.osu.edu/coam)
- Ten Suggestions for Preserving Academic Integrity (go.osu.edu/ten-suggestions)

# Student Services and Advising

University Student Services can be accessed through BuckeyeLink. More information is available here:
https://contactbuckeyelink.osu.edu/

FOR UNDERGRAD COURSES: Advising resources for students are available here:
http://advising.osu.edu or https://lima.osu.edu/academics/academic-advising/

# Copyright for instructional materials

The materials used in connection with this course may be subject to copyright protection and are only for the use of students officially enrolled in the course for the educational purposes associated with the course. Copyright law must be considered before copying, retaining, or disseminating materials outside of the course.

# Statement on Title IX

Title IX makes it clear that violence and harassment based on sex and gender are Civil Rights offenses subject to the same kinds of accountability and the same kinds of support applied to offenses against other protected categories (e.g., race). If you or someone you know has been sexually harassed or assaulted, you may find the appropriate resources at http://titleix.osu.edu or by contacting the Ohio State Title IX Coordinator at titleix@osu.edu

# Commitment to a diverse and inclusive learning environment

The Ohio State University affirms the importance and value of diversity in the student body. Our programs and curricula reflect our multicultural society and global economy and seek to provide opportunities for students to learn more about persons who are different from them. We are committed to maintaining a community that recognizes and values the inherent worth and dignity of every person; fosters sensitivity, understanding, and mutual respect among each member of our community; and encourages each individual to strive to reach his or her own potential. Discrimination against any individual based upon protected status, which is defined as age, color, disability, gender identity or expression, national origin, race, religion, sex, sexual orientation, or veteran status, is prohibited.

# Land Acknowledgement

We would like to acknowledge the land that The Ohio State University occupies is the ancestral and contemporary territory of the Shawnee, Potawatomi, Delaware, Miami, Peoria, Seneca, Wyandotte, Ojibwe and Cherokee peoples. Specifically, the university resides on land ceded in the 1795 Treaty of Greeneville and the forced removal of tribes through the Indian Removal Act of 1830. I/We want to honor the resiliency of these tribal nations and recognize the historical contexts that has and continues to affect the Indigenous peoples of this land.

More information on OSU's land acknowledgement can be found here:

https://mcc.osu.edu/about-us/land-acknowledgement

# Your mental health

As a student you may experience a range of issues that can cause barriers to learn, such as strained relationships, increased anxiety, alcohol/drug problems, feeling down, difficulty concentrating and/or lack of motivation. These mental health concerns or stressful events may lead to diminished academic performance or reduce a student's ability to participate in daily

activities. No matter where you are engaged in distance learning, The Ohio State University's Student Life Counseling and Consultation Service (CCS) is here to support you. If you find yourself feeling isolated, anxious or overwhelmed, on-demand resources are available at go.osu.edu/ccsondemand. You can reach an on-call counselor when CCS is closed at 614-292-5766, and 24-hour emergency help is also available through the 24/7 National Prevention Hotline at 1-800-273-TALK or at suicidepreventionlifeline.org. The Ohio State Wellness app is also a great resource available at go.osu.edu/wellnessapp.

## ACCESSIBILITY ACCOMMODATIONS FOR STUDENTS WITH DISABILITIES

## Requesting accommodations

The University strives to make all learning experiences as accessible as possible. If you anticipate or experience academic barriers based on your disability (including mental health, chronic or temporary medical conditions), please let me know privately as soon as possible such that we can discuss accommodation options. To establish reasonable accommodations, you may want to register with Student Life Disability Services. After that registration, please make arrangements with me as soon as possible to review the recommended accommodations for you so that they may be implemented in a timely fashion. The contact information for Ohio State Lima Disability Services follows:

Karen Meyer, 154 Student Services Building, 567-242-7510, meyer.193@osu.edu.

## Accessibility of course technology

This online course requires use of CarmenCanvas (Ohio State's learning management system) and other online communication and multimedia tools. If you need additional services to use these technologies, please request accommodations with your instructor.

- Canvas accessibility (go.osu.edu/canvas-accessibility)
- Streaming audio and video
- CarmenZoom accessibility (go.osu.edu/zoom-accessibility)
- Collaborative course tools

This course uses a software named Garageband that may present issues with assistive technology. If you find you are having trouble utilizing this software, please email your instructor (graber.84@osu.edu) as well as asc-accessibility@osu.edu. We will work with you to provide an accommodation for this software.

SYLLABUS                                    MUSIC 3352

# Soundscapes of Ohio
4 credit hours

## COURSE OVERVIEW

## Instructor

Instructor: Katie Graber

Email address: graber.84@osu.edu

Office hours: set each semester, or by appointment

## Prerequisites

There are no prerequisites for this class.

## Course description

This course examines the historical and present-day sonic lived environment of Central Ohio. Students will analyze how the development of neighborhood divisions, "natural" areas, and transportation in and around Columbus have shaped attitudes and beliefs about different racial/ethnic communities and their music and sounds. We will explore news accounts of conflicts over sound in public places, as well as the racialized discourses that influence these debates. Students will describe and analyze sonic (music and spoken word) representations of Central Ohio environments from a variety of historical and present day artists. Students will learn ethnographic methods of observation and technological processes of sound manipulation (through critical engagement with the iPad GarageBand app) in order to create their own sound art project that represents and/or reflects on the Central Ohio environment.

## Course Goals

By the end of this course, students should successfully be able to:

- demonstrate familiarity with the history and geography of Columbus and surrounding areas as they relate to the social development of sound worlds.

- evaluate discourses about music, sound, and noise and their connections to values about ideas such as "nature," "progress," and various racial/ethnic identities.
- describe how sound is integral to Central Ohio as a lived environment, and how sound affects and is affected by history.
- demonstrate skills in recording, manipulating, and layering sounds, and will understand how technology can guide users toward particular sonic configurations.
- analyze how different types of sound art can reflect or comment on its various soundscapes.

# General education goals and expected learning outcomes
# Theme: Lived Environments

*This course will explore <u>sonic lived environments</u>, which are deeply influenced by cultural, intellectual, technological, and natural factors. Students will learn about the histories and present-day sonic environments of Central Ohio, as well as theories about the meanings of music, noise, and silence. They will integrate these concepts into creative work with recordings they have made of their own lived environments, and will demonstrate the following learning outcomes.*

**Goals**
1. Successful students will analyze "Lived Environments" at a more advanced and in-depth level than in the Foundations component.
2. Successful students will integrate approaches to understanding lived environments by making connections to out-of-classroom experiences with academic knowledge or across disciplines and/or to work they have done in previous classes and that they anticipate doing in future.
3. Successful students will explore a range of perspectives on the interactions and impacts between humans and one or more types of environment (e.g., agricultural, built, cultural, economic, intellectual, natural) in which humans live.
4. Successful students will analyze a variety of perceptions, representations and/or discourses about environments and humans within them.

**Expected Learning Outcomes**
Successful students are able to:
1.1 Engage in critical and logical thinking about the topic or idea of lived environments.
1.2 Engage in an advanced, in-depth, scholarly exploration of the topic or idea of lived environments.
2.1 Identify, describe, and synthesize approaches or experiences as they apply to lived environments.
2.2 Demonstrate a developing sense of self as a learner through reflection, self-assessment and creative work, building on prior experiences to respond to new and challenging contexts.
3.1 Engage with the complexity and uncertainty of human-environment interactions.
3.2 Describe examples of human interaction with and impact on environmental change and transformation over time and across space.

4.1 Analyze how humans' interactions with their environments shape or have shaped attitudes, beliefs, values and behaviors.
4.2 Describe how humans perceive and represent the environments with which they interact.
4.3 Analyze and critique conventions, theories and ideologies that influence discourses around environments.

# How this course works

**Mode of delivery:** This course includes two 80-minute lectures/discussions and one 55-minute lab (hands-on audio production) each week.

**Credit hours and work expectations:** This is a **4-credit-hour course**. According to Ohio State policy (go.osu.edu/credithours), students should expect around 4 hours per week of time spent on direct instruction in addition to 8 hours of homework to receive a grade of (C) average.

This course will require **2 hours of homework related to lab work** (typically 1 hour of recording sounds from students' lived environments or journaling about the meaning of sounds; 1 hour experimenting with sound manipulation with and beyond the techniques we use in labs) and **6 hours of homework related to lectures/discussions** (typically 1 hour watching documentaries, 1 hour listening to music, and 4 hours reading).

# Course materials and technologies

# Textbooks and documentaries

There is no required textbook for this course; readings will be posted on Carmen or library reserve. Students will need to create an account through WOSU and pay a fee to view documentaries.

# Course technology

## Technology support

For help with your password, university email, Carmen, or any other technology issues, questions, or requests, contact the Ohio State IT Service Desk. Standard support hours are available at ocio.osu.edu/help/hours, and support for urgent issues is available 24/7.

- **Self-Service and Chat support:** ocio.osu.edu/help
- **Phone:** 614-688-4357(HELP)
- **Email:** servicedesk@osu.edu
- **TDD:** 614-688-8743

## Technology skills needed for this course

- Basic computer and web-browsing skills
- Navigating Carmen (go.osu.edu/canvasstudent)
- Navigating Library Website, Research Databases, and scholar.google.com
- GarageBand (for iPad) skills will be developed in this course

## Required equipment

- Computer: current Mac (MacOs) or PC (Windows 10) internet connection
- Mobile device (smartphone or tablet) to use for BuckeyePass authentication
- iPad or other device to access GarageBand and make recordings

## Carmen access

You will need to use BuckeyePass (buckeyepass.osu.edu) multi-factor authentication to access your courses in Carmen. To ensure that you are able to connect to Carmen at all times, it is recommended that you take the following steps:
- Register multiple devices in case something happens to your primary device. Visit the BuckeyePass - Adding a Device help article for step-by-step instructions (go.osu.edu/add-device).
- Request passcodes to keep as a backup authentication option. When you see the Duo login screen on your computer, click **Enter a Passcode** and then click the **Text me new codes** button that appears. This will text you ten passcodes good for 365 days that can each be used once.
- Download the Duo Mobile application (go.osu.edu/install-duo) to all of your registered devices for the ability to generate one-time codes in the event that you lose cell, data, or Wi-Fi service

If none of these options will meet the needs of your situation, you can contact the IT Service Desk at 614-688-4357(HELP) and IT support staff will work out a solution with you.

# GRADING AND FACULTY RESPONSE

# How your grade is calculated

| ASSIGNMENT CATEGORY | POINTS |
| --- | --- |
| Misc. in-class assignments | 20% |
| Journal Assignments | 20% |

| | |
|---|---|
| Recording Assignments | 20% |
| Sound Art Project and Presentation midterm | 20% |
| Sound Art Project and Presentation final | 20% |
| Total | **100%** |

*See course schedule below for due dates.*

# Descriptions of major course assignments

**Reading, listening, and viewing assignments** should be completed before each class session and will prepare students for the following graded assignments.

**Misc. in-class assignments** (20% of grade)
Some group in-class activities will be graded. These may include mini-presentations on Ohio artists, summarizing readings in groups, creating sound maps of neighborhoods, or mind maps related to readings or concepts. In order to maintain academic integrity, groups will be asked to articulate what each member contributed to the assignment.

**Journal assignments** (20% of grade): written reflections on readings, videos, recording assignments, and/or class lectures and discussions. These will help students synthesize ideas and reflect on how class topics relate to their own experiences and creation of sound and art.

**Recording assignments** (20% of grade): students will visit locations in their city and make recordings of characteristic sounds, or create recordings of their own voices or music (see Course Schedule for details). They will bring these recordings to labs to use for discussions and to build their final sound art project.

**Sound art project and presentation with artist statements** - midterm (20% of grade) and final (20% of grade): Students will use the iPad app GarageBand to create a final project that incorporates any or all of the following: found sounds from around their campus and city, sounds created by the students (which may or may not be considered "music"), spoken word, singing. During lab meetings, students will experiment with these sounds: they may be layered, looped, sequenced, or combined in ways reminiscent of artists we study in this course.

The labs in this course are designed to build to the final projects by introducing students to GarageBand and experimenting with its capabilities. We will discuss how-to videos and topics about GarageBand – such as the way the app's available sounds and procedures can lead a user toward certain types and genres of music creation. We will also listen to a variety of sonic art and consider the fuzzy boundaries between "music" and "sound," and between speech, rap, poetry, and song. Each of these activities will be paired with hands-on artistic sound creation, utilizing a laboratory learning setting.

For the midterm presentation, students will write a one-page statement describing the development of their project and what they hope to add or change as they work toward their final project. They will describe where the sounds come from and how they manipulated or combined them. They will reflect on how the technology they've used limits or guides them toward particular sounds and combinations.

For the final sound art project, students will post their recordings to the class website and a public location (TBD), along with a one-page statement describing where the sounds come from, how they manipulated or combined them, and what the composite means to them - how it reflects and/or comments on the lived environment of Central Ohio.

# Grading scale

94-100% : A
90-93% : A-
87-89% : B+
84-86% : B
80-83% : B-
77-79% : C+
74-46% : C
70-73% : C-
67-69% : D+
64-66% : D
63% or below : E

## COURSE SCHEDULE

Refer to the Carmen course for up-to-date assignment due dates.

| Week | Topics, Readings, Assignments, Deadlines |
|------|------------------------------------------|
| 1 | Lecture Topics: Introduction to Course, Sound Studies, and Central Ohio geography and history |
| | Lab Topics: Introduction to GarageBand |
| | Watch WOSU neighborhoods videos: University District, Downtown-Franklinton, Short North; GarageBand how-to videos |
| 2 | Lecture Topics: sounds of Native Ohio, settlement and Indian removal, Land Grant Universities |
| | Lab Topics: Layering and manipulating recordings |

| | |
|---|---|
| | Watch WOSU neighborhoods videos: Central Ohio's Ancient History and Ancient Connections |
| | Reading: |
| | Deborah Fleming, "Resurrection of the Wild: Ohio Ecology as Regeneration," Organization and Environment 13 no. 4 (2000): 486-492. |
| | Gary Tomlinson, The Singing of the New World: Indigenous Voice in the Era of European Contact, Cambridge University Press, 2009. |
| | Assignments: Make recordings of sounds from your neighborhood |
| 3 | Lecture Topics: sounds of early Ohio immigration and migration, underground railroad, and brief music history (*musique concrete* and popular electronic music) |
| | Lab Topics: How do found sounds have potential to be art? |
| | Watch WOSU neighborhoods videos: Underground Railroad, Columbus Migrations |
| | Reading: |
| | David Novak and Matt Sakakeeny, eds., *Keywords in Sound*, Duke University Press, 2015. |
| | Lawrence English, "A Beginner's Guide to Field Recording," *Fact Magazine* <https://www.factmag.com/2014/11/18/a-beginners-guide-to-field-recording/>. |
| | Assignments: Make recordings of any found sounds |
| 4 | Lecture Topics: sounds of nature and humans, parks, agriculture, building a city |
| | Lab Topics: structures and form in music and sound art |
| | Reading: |
| | William Cronan, "The Trouble with Wilderness; or, Getting Back to the Wrong Nature," in *Uncommon Ground: Rethinking the Human Place in Nature*, W.W. Norton & Co., 1995. |
| | Mark D. Partridge and Jill Clark, "Our Joint Future: Rural-Urban Interdependence in 21st Century Ohion," prepared for the Brookings Institution, 2008. |
| | Sarah Moore, "Forgotten Roots of the Green City: Subsistence Farming in Columbus, 1900-1940," *Urban Geography* 27 no. 2, 2006. |
| | Assignments: Make recordings of sounds from a park or natural area. Journal about perceptions of natural and human-made sounds |
| 5 | Lecture Topics: sounds of transportation, segregation, and protest |
| | Lab Topics: Ohio poets and spoken word performance |
| | Watch WOSU neighborhoods videos: King-Lincoln, Bexley, Columbus by Rail |
| | Reading: |

| | |
|---|---|
| | Joel Oliphint, "The Roots of Columbus' Ongoing Color Divide," *Columbus Alive*, June 27, 2018. |
| | Erica Thompson, "How Highways Destroyed Black Neighborhoods in the '60s, as Told by Elders Who Were There," *Columbus Dispatch*, December 3, 2020. |
| | Redlining maps of Ohio cities |
| | Assignments: presentation on poet or spoken word artist from Ohio |
| 6 | **Mid-term presentation of sound art projects and in-class peer responses** |
| 7 | Lecture Topics: opera history, opera in Ohio, what is "high art"? |
| | Lab Topics: theater tour and acoustics |
| | Watch *The Flood*, an opera about the 1913 Franklinton, OH flood |
| | Reading: |
| | Arts and Culture in Columbus: Creating Competitive Advantage and Community Benefit, 2006 |
| | Final Report on the Future of the Arts in Columbus, Ohio, 2010 |
| | Columbus Arts Market Sustainability Analysis, 2011 |
| | The Arts: A Community Report, 2011 |
| | Arts and Economic Prosperity IV in the Greater Columbus Area, 2012 |
| | Supporting Art and Advancing Culture, GCAC Interim Report, 2014 |
| | Assignments: journal about how society values various kinds of music and sounds |
| 8 | Lecture Topics: voice, language, sound, linguistics, what is "popular music"? |
| | Lab Topics: song, rap, poetry – performance and recording techniques |
| | Listen to Ohio word/voice artists, not limited to: Chrissie Hynde, John Legend, Trent Reznor, Tracy Chapman, Twenty-one Pilots, Maggie Smith |
| | Reading: |
| | Robert Fink, Melinda Latour, and Zachary Wallmark, eds., *The Relentless Pursuit of Tone: Timbre in Popular Music*, Oxford University Press, 2018. |
| | Steven Connor, Beyond Words: Sobs, Hums, Stutters and Other Vocalizations, Reaktion Books, 2014. |
| | Assignments: make a recording of someone reading or singing words (found or newly written) |
| 9 | Break |
| 10 | Lecture Topics: Ohio immigration and musical diversity – history |
| | Lab Topics: African American, German, and Polish music; copyright and using other people's music in GarageBand |
| | Watch WOSU neighborhoods: German Village, South Side |

| | |
|---|---|
| | Reading: |
| | Danielle Fosler-Lussier, *Music on the Move*, "Appropriation, Authenticity, and the Blues," University of Michigan Press, 2020. |
| | Ellie Yang Camp, "Cultural Appropriation" |
| | Jennifer Stoever, *The Sonic Color Line: Race and the Cultural Politics of Listening*, New York University Press, 2016. |
| | Assignments: Go to a restaurant, neighborhood, or area that is significantly different from your own neighborhood. If possible, listen for sounds from cultures other than your own. Make a recording, being aware and respectful of any people you are recording (get permission!). |
| 11 | Lecture Topics: Ohio immigration and musical diversity – present-day |
| | Lab Topics: Indian, Chinese, and Arabic music; non-Western sounds and instruments in GarageBand |
| | Reading: |
| | Explore https://www.crisohio.org/ - TED talks and videos, Impact of Refugees 2015 report, interactive map, descriptions of immigrant groups under Who We Serve > Refugees in Columbus, NAICCO videos |
| | Assignments: Journal about cultural appropriation |
| 12 | Lecture Topics: musical stereotypes – gender and race |
| | Lab Topics: technology, mediation, and affordances; how does GarageBand guide and limit our creativity? |
| | Watch *Kings, Queens, and In-Betweens* documentary |
| | Reading: |
| | Tara Rodgers, *Pink Noises: Women on Electronic Music and Sound*, Duke University Press, 2010. |
| | Cheryl Staats, Kelly Capatosto, Lena Tenney, and Sarah Mamo, "State of the Science: Implicit Bias Review," OSU Kirwan Institute, 2017. |
| | Trevor Pinch and Frank Trocco, *Analog Days: The Invention and Impact of the Moog Synthesizer*, Harvard University Press, 2004. |
| | Adam Patrick Bell, "Can We Afford These Affordances? GarageBand and the Double-Edged Sword of the Digital Audio Workstation," *Action, Criticism & Theory for Music Education* 15 no. 1, 2015. |
| | Assignments: Journal about musical stereotypes |
| 13 | Lecture Topics: noise music and conflicts about noise |
| | Lab Topics: student sound art projects' relationship to music, sound, and noise |

| | Reading: |
|---|---|
| | Isaac Weiner, *Religion Out Loud: Religious Sound, Public Space, and American Pluralism*, New York University Press, 2013. |
| | Karin Bijsterveld, *Mechanical Sound: Technology, Culture, and Public Problems of Noise in the Twentieth Century*, MIT Press, 2017. |
| | Kate Wagner, "The Struggle for the Urban Soundscape," *The Atlantic*, July 21, 2020. |
| | Assignments: make recordings of what you consider to be noise |
| 14 | Lecture Topics: Creative Cities |
| | Lab Topics: sound mapping – sports, leisure, music in many venues, etc. How do sound art projects relate to the city? |
| | Watch WOSU neighborhoods: Early Entertainment in Columbus, Columbus Music |
| | Reading: |
| | Sara Adhitya, *Musical Cities: Listening to Urban Design and Planning*, University College London Press, 2017. |
| | Sound Diplomacy Reports, esp. "This Must Be the Place: The Role of Music and Cultural Infrastructure in Creating Better Future Cities for All of Us," 2019. |
| | Assignments: journal about what is considered acceptable and unacceptable sounds in your neighborhood and surrounding areas |
| 15 | **Final Project and Presentation Due** |

# OTHER COURSE POLICIES

# Discussion and communication guidelines

The following are my expectations for how we should communicate as a class. Above all, please remember to be respectful and thoughtful.

- **Writing style**: While there is no need to participate in class discussions as if you were writing a research paper, you should remember to write using good grammar, spelling, and punctuation. A more conversational tone is fine for non-academic topics.
- **Tone**: Let's maintain a supportive learning community where everyone feels safe and where people can disagree amicably. Remember that sarcasm doesn't always come across online.
- **Citing your sources**: When we have academic discussions, please cite your sources to back up what you say. For the textbook or other course materials, list at least the title and page numbers. For online sources, include a link.

- **Backing up your work**: Consider composing your academic posts in a word processor, where you can save your work, and then copying into the Carmen discussion.

# Academic integrity policy

It is the responsibility of the Committee on Academic Misconduct to investigate or establish procedures for the investigation of all reported cases of student academic misconduct. The term "academic misconduct" includes all forms of student academic misconduct wherever committed; illustrated by, but not limited to, cases of plagiarism and dishonest practices in connection with examinations. Instructors shall report all instances of alleged academic misconduct to the committee (Faculty Rule 3335-5-487). For additional information, see the Code of Student Conduct **http://studentlife.osu.edu/csc/**.

**If I suspect that a student has committed academic misconduct in this course, I am obligated by university rules to report my suspicions to the Committee on Academic Misconduct.** If COAM determines that you have violated the university's *Code of Student Conduct* (i.e., committed academic misconduct), the sanctions for the misconduct could include a failing grade in this course and suspension or dismissal from the university.
If you have any questions about the above policy or what constitutes academic misconduct in this course, please contact me.
Other sources of information on academic misconduct (integrity) to which you can refer include:

- Committee on Academic Misconduct web page (go.osu.edu/coam)
- Ten Suggestions for Preserving Academic Integrity (go.osu.edu/ten-suggestions)

# Student Services and Advising

University Student Services can be accessed through BuckeyeLink. More information is available here:
https://contactbuckeyelink.osu.edu/

FOR UNDERGRAD COURSES: Advising resources for students are available here:
http://advising.osu.edu or https://lima.osu.edu/academics/academic-advising/

# Copyright for instructional materials

The materials used in connection with this course may be subject to copyright protection and are only for the use of students officially enrolled in the course for the educational purposes associated with the course. Copyright law must be considered before copying, retaining, or disseminating materials outside of the course.

# Statement on Title IX

Title IX makes it clear that violence and harassment based on sex and gender are Civil Rights offenses subject to the same kinds of accountability and the same kinds of support applied to offenses against other protected categories (e.g., race). If you or someone you know has been sexually harassed or assaulted, you may find the appropriate resources at http://titleix.osu.edu or by contacting the Ohio State Title IX Coordinator at titleix@osu.edu

# Commitment to a diverse and inclusive learning environment

The Ohio State University affirms the importance and value of diversity in the student body. Our programs and curricula reflect our multicultural society and global economy and seek to provide opportunities for students to learn more about persons who are different from them. We are committed to maintaining a community that recognizes and values the inherent worth and dignity of every person; fosters sensitivity, understanding, and mutual respect among each member of our community; and encourages each individual to strive to reach his or her own potential. Discrimination against any individual based upon protected status, which is defined as age, color, disability, gender identity or expression, national origin, race, religion, sex, sexual orientation, or veteran status, is prohibited.

# Land Acknowledgement

We would like to acknowledge the land that The Ohio State University occupies is the ancestral and contemporary territory of the Shawnee, Potawatomi, Delaware, Miami, Peoria, Seneca, Wyandotte, Ojibwe and Cherokee peoples. Specifically, the university resides on land ceded in the 1795 Treaty of Greeneville and the forced removal of tribes through the Indian Removal Act of 1830. I/We want to honor the resiliency of these tribal nations and recognize the historical contexts that has and continues to affect the Indigenous peoples of this land.

More information on OSU's land acknowledgement can be found here:

https://mcc.osu.edu/about-us/land-acknowledgement

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lead to diminished academic performance or reduce a student's ability to participate in daily activities. No matter where you are engaged in distance learning, The Ohio State University's Student Life Counseling and Consultation Service (CCS) is here to support you. If you find yourself feeling isolated, anxious or overwhelmed, on-demand resources are available at go.osu.edu/ccsondemand. You can reach an on-call counselor when CCS is closed at 614-292-5766, and 24-hour emergency help is also available through the 24/7 National Prevention Hotline at 1-800-273-TALK or at suicidepreventionlifeline.org. The Ohio State Wellness app is also a great resource available at go.osu.edu/wellnessapp.

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Karen Meyer, 154 Student Services Building, 567-242-7510, meyer.193@osu.edu.

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# GE THEME COURSES

## Overview

Courses that are accepted into the General Education (GE) Themes must meet two sets of Expected Learning Outcomes (ELOs): those common for all GE Themes and one set specific to the content of the Theme. This form begins with the criteria common to all themes and has expandable sections relating to each specific theme.

A course may be accepted into more than one Theme if the ELOs for each theme are met. Courses seeing approval for multiple Themes will complete a submission document for each theme.  Courses seeking approval as a 4-credit, Integrative Practices course need to complete a similar submission form for the chosen practice.  It may be helpful to consult your Director of Undergraduate Studies or appropriate support staff person as you develop and submit your course.  .

Please enter text in the boxes to describe how your class will meet the ELOs of the Theme to which it applies. Please use language that is clear and concise and that colleagues outside of your discipline will be able to follow. You are encouraged to refer specifically to the syllabus submitted for the course, since the reviewers will also have that document Because this document will be used in the course review and approval process, you should be *as specific as possible*, listing concrete activities, specific theories, names of scholars, titles of textbooks etc.

## Accessibility

If you have a disability and have trouble accessing this document or need to receive the document in another format, please reach out to Meg Daly at daly.66@osu.edu or call 614-247-8412.

## Course subject & number

## General Expectations of All Themes

**GOAL 1: Successful students will analyze an important topic or idea at a more advanced and in-depth level than the foundations.**

**Please briefly identify the ways in which this course represents an advanced study of the**
In this context, "advanced" refers to courses that are e.g., synthetic, rely on research or cutting-edge findings, or deeply engage with the subject matter, among other possibilities. *(50-500 words)*

Course subject & number

**ELO 1.1 Engage in critical and logical thinking about the topic or idea of the theme.** Please link this ELO to the course goals and topics and indicate *specific* activities/assignments through which it will be met. (50-700 words)

**ELO 1.2 Engage in an advanced, in-depth, scholarly exploration of the topic or idea of the theme.**
Please link this ELO to the course goals and topics and indicate *specific* activities/assignments through which it will be met. *(50-700 words)*

**GOAL 2: Successful students will integrate approaches to the theme by making connections to out-of-classroom experiences with academic knowledge or across disciplines and/or to work they have done in previous classes and that they anticipate doing in future.**

**ELO 2.1 Identify, describe, and synthesize approaches or experiences as they apply to the theme.** Please link this ELO to the course goals and topics and indicate *specific* activities/assignments through which it will be met. *(50-700 words)*

**ELO 2.2 Demonstrate a developing sense of self as a learner through reflection, self-assessment, and creative work, building on prior experiences to respond to new and challenging contexts.** Please link this ELO to the course goals and topics and indicate *specific* activities/assignments through which it will be met. *(50-700 words)*

Course subject & number

Specific Expectations of Courses in Lived Environments
**GOAL 1: Successful students will explore a range of perspectives on the interactions and impacts between humans and one or more types of environment (e.g. agricultural, built, cultural, economic, intellectual, natural) in which humans live.**

**ELO 1.1 Engage with the complexity and uncertainty of human-environment interactions.** Please link this ELO to the course goals and topics and indicate *specific* activities/assignments through which it will be met. *(50-700 words)*

**ELO 1.2 Describe examples of human interaction with and impact on environmental change and transformation over time and across space.** Please link this ELO to the course goals and topics and indicate *specific* activities/assignments through which it will be met. *(50-700 words)*

Course subject & number

**GOAL 2: Successful students will analyze a variety of perceptions, representations and/or discourses about environments and humans within them.**

**ELO 2.1 Analyze how humans' interactions with their environments shape or have shaped attitudes, beliefs, values and behaviors.** Please link this ELO to the course goals and topics and indicate *specific* activities/ assignments through which it will be met. *(50-700 words)*

**ELO 2.2 Describe how humans perceive and represent the environments with which they interact.**
Please link this ELO to the course goals and topics and indicate *specific* activities/assignments through which it will be met. *(50-700 words)*

Course subject & number

**ELO 2.3 Analyze and critique conventions, theories, and ideologies that influence discourses around environments.** Please link this ELO to the course goals and topics and indicate *specific* activities/assignments through which it will be met. *(50-700 words)*