
Term Information

Effective Term Spring 2023

General Information

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

Length Of Course 14 Week
Flexibly Scheduled Course Never
Does any section of this course have a distance education component? No
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

Prerequisites/Corequisites none
Exclusions none
Electronically Enforced No

Cross-Listings

Cross-Listings n/a

Subject/CIP Code

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

- 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)
- ASC Syllabus 5.13.22 Graber Soundscapes of Ohio Music 3352 6 7 22.pdf: revised in person syllabus
(Syllabus. Owner: Banks,Eva-Marie)
- Concurrence_Form For Music 3352 Soundscapes of Ohio for Comparative Studies signed.pdf: Comparative Studies
(Concurrence. Owner: Banks,Eva-Marie)
- Concurrence for Music 3352 response from Anthropology.pdf: Anthropology
(Concurrence. Owner: Banks,Eva-Marie)
- Concurrence_Form For Music 3352 Soundscapes of Ohio for Dept of History signed 5 31 22.pdf: History
(Concurrence. Owner: Banks,Eva-Marie)
- Re_ Concurrence Request Response from City and Regional Planning Music 3352.pdf: City & Regional Planning
(Concurrence. Owner: Banks,Eva-Marie)

Comments

- Syllabus revised based on guidance from the Drake Institute. The requested concurrence forms have been obtained and are attached. *(by Banks,Eva-Marie on 06/07/2022 08:31 AM)*
- See panel feedback sent by M Hilty on 3/24/22 *(by Vankeerbergen,Bernadette Chantal on 03/24/2022 10:40 AM)*
- 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
Revision Requested	Vankeerbergen,Bernadette Chantal	03/24/2022 10:40 AM	College Approval
Submitted	Banks,Eva-Marie	06/07/2022 08:32 AM	Submitted for Approval
Approved	Hedgecoth,David McKinley	06/08/2022 11:11 AM	Unit Approval
Pending Approval	Vankeerbergen,Bernadette Chantal	06/08/2022 11:11 AM	College Approval



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 free audio editing software) 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 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 sonic lived environments, 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 and Expected Learning Outcomes

1. Successful students will analyze “Lived Environments” at a more advanced and in-depth level than in the Foundations component.
 - 1.1 Successful students are able to engage in critical and logical thinking about the topic or idea of lived environments. *(Demonstrated through misc. in-class assignments, journal assignments, and artist statements)*
 - 1.2 Successful students are able to engage in an advanced, in-depth, scholarly exploration of the topic or idea of lived environments. *(Demonstrated through misc. in-class assignments, journal assignments, and artist statements)*
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.

2.1 Successful students are able to identify, describe, and synthesize approaches or experiences as they apply to lived environments. *(Demonstrated through recording and sound art projects, journal assignments and artist statements)*

2.2 Successful students are able to 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. *(Demonstrated through recording and sound art projects, journal assignments and artist statements; students will be encouraged to add selections to their GE ePortfolio)*

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.

3.1 Successful students are able to engage with the complexity and uncertainty of human-environment interactions. *(Demonstrated through misc. in-class assignments, recording and sound art projects, journal assignments and artist statements)*

3.2 Successful students are able to describe examples of human interaction with and impact on environmental change and transformation over time and across space. *(Demonstrated through misc. in-class assignments, recording and sound art projects, journal assignments and artist statements)*

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

4.1 Successful students are able to analyze how humans' interactions with their environments shape or have shaped attitudes, beliefs, values and behaviors. *(Demonstrated through misc. in-class assignments, journal assignments, and artist statements)*

4.2 Successful students are able to describe how humans perceive and represent the environments with which they interact. *(Demonstrated through misc. in-class assignments, journal and recording assignments, and artist statements)*

4.3 Successful students are able to analyze and critique conventions, theories and ideologies that influence discourses around environments. *(Demonstrated through misc. in-class assignments, journal assignments, and artist statements)*

HOW THIS COURSE WORKS

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

Lecture/discussion sessions will include small- and large- group discussions on reading and viewing assignments, focusing on understanding the connections between local history and geography, music history, and discourses about sound. Students will reflect

on their own attitudes and biases about sound and music, and how those attitudes affect their experiences of their own lived environments. Lectures will supplement readings with concepts such as music analysis vocabulary and explanations of disciplinary approaches to sound and history. In-class assignments and activities may include mini-presentations on Ohio artists, summarizing readings in groups, creating sound maps of neighborhoods, or mind maps related to readings or concepts.

Recitation sessions will include instructor-supported hands-on audio production, working with recordings collected for Recording Assignments. Students will share their recordings and editing work in small groups (and sometimes with the whole class) and will receive feedback and reflect together about how their creative work relates to topics discussed in lecture/discussion sessions. Students will reflect on how their creative projects reflect and represent the way they have been shaped by their environments, as well as their own changing views of the world. These sessions support the development of students' midterm and final creative Sound Art Projects and Artist Statements, which students will be encouraged to add to their GE ePortfolios.

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 **6 hours of homework related to lectures/discussions** (typically 1 hour watching documentaries, 1 hour listening to music, and 4 hours reading) and **2 hours of homework related to recitation work** (typically 1 hour of recording sounds from students' lived environments or journaling about the meaning of those sounds and 1 hour experimenting with sound manipulation using the techniques we explore in recitations).

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 may need to create an account through WOSU and pay a fee to view documentaries.

Course technology

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
- Audio editing skills will be developed in this course

Required equipment and software

- Computer: current Mac or PC with internet connection to access Carmen
- Mobile device (smartphone or tablet) to use for BuckeyePass authentication and create recordings
- Computer or mobile device may be used for audio production
- Free audio editing software: GarageBand (for iPad/Mac) or Audacity (for PC) (if a student already owns other software, they may discuss its use with the instructor)

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

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. *(Aligns with all goals and expected learning outcomes)*

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. These assignments will focus on reviewing and integrating ideas from readings, lectures, and discussions. In order to maintain academic integrity, groups will be asked to articulate what each member contributed to the assignment. *(Aligns with goals and expected learning outcomes 1, 3, 4)*

Journal assignments (20% of grade): written reflections on readings, videos, recording assignments, and/or class lectures and discussions. These journals will help students synthesize ideas and reflect on how class topics relate to their own experiences and worldview. They will articulate how these ideas relate to their creative inquiry and creation of sound art. *(Aligns with goals and expected learning outcomes 1, 2, 4)*

Recording assignments (20% of grade): students will visit locations in their city and make recordings of characteristic sounds, and create recordings of their own voices or music (see Course Schedule for details). They will bring these recordings to recitations for reflection and feedback and to build their final creative sound art project. These assignments are original ethnographic research (students will learn about their surroundings by making the recordings) and are material to use to learn audio editing and express their creativity through the sound art projects. *(Aligns with goals and expected learning outcomes 2,3)*

Sound art project and presentation with artist statements - midterm (20% of grade) and final (20% of grade): Students will use the iPad/Mac app GarageBand or PC software Audacity to create a final project that incorporates any or all of the following: found sounds from around their campus and city, sounds created by themselves or friends (which may or may not be considered “music”), spoken word, singing. During recitation 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. *(Aligns with all goals and expected learning outcomes)*

The recitations in this course are designed to build to the final projects by introducing students to GarageBand or Audacity and experimenting with its capabilities. We will discuss how-to videos and topics about audio software – such as the way built-in 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.

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 their own ideas and worldviews and 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	<p>Lecture Topics: Introduction to Course, Sound Studies, and Central Ohio geography and history</p> <p>Recitation Topics: Introduction to GarageBand and Audacity</p> <p>Watch WOSU neighborhoods videos: University District, Downtown-Franklinton, Short North; GarageBand/Audacity how-to videos</p>
2	<p>Lecture Topics: sounds of Native Ohio, settlement and Indian removal, Land Grant Universities</p> <p>Recitation Topics: Layering and manipulating recordings</p> <p>Watch WOSU neighborhoods videos: Central Ohio's Ancient History and Ancient Connections</p> <p>Reading:</p> <p>Deborah Fleming, "Resurrection of the Wild: Ohio Ecology as Regeneration," <i>Organization and Environment</i> 13 no. 4 (2000): 486-492.</p> <p>Gary Tomlinson, <i>The Singing of the New World: Indigenous Voice in the Era of European Contact</i>, Cambridge University Press, 2009.</p> <p>Assignments: Make recordings of sounds from your neighborhood</p>
3	<p>Lecture Topics: sounds of early Ohio immigration and migration, underground railroad, and brief music history (<i>musique concrete</i> and popular electronic music)</p> <p>Recitation Topics: How do found sounds have potential to be art?</p> <p>Watch WOSU neighborhoods videos: Underground Railroad, Columbus Migrations</p> <p>Reading:</p> <p>David Novak and Matt Sakakeeny, eds., <i>Keywords in Sound</i>, Duke University Press, 2015.</p> <p>Lawrence English, "A Beginner's Guide to Field Recording," <i>Fact Magazine</i> <https://www.factmag.com/2014/11/18/a-beginners-guide-to-field-recording/>.</p> <p>Assignments: Make recordings of any found sounds</p>
4	<p>Lecture Topics: sounds of nature and humans, parks, agriculture, building a city</p> <p>recitation Topics: structures and form in music and sound art</p> <p>Reading:</p>

	<p>William Cronan, "The Trouble with Wilderness; or, Getting Back to the Wrong Nature," in <i>Uncommon Ground: Rethinking the Human Place in Nature</i>, W.W. Norton & Co., 1995.</p> <p>Mark D. Partridge and Jill Clark, "Our Joint Future: Rural-Urban Interdependence in 21st Century Ohio," prepared for the Brookings Institution, 2008.</p> <p>Sarah Moore, "Forgotten Roots of the Green City: Subsistence Farming in Columbus, 1900-1940," <i>Urban Geography</i> 27 no. 2, 2006.</p> <p>Assignments: Make recordings of sounds from a park or natural area. Journal about perceptions of natural and human-made sounds</p>
5	<p>Lecture Topics: sounds of transportation, segregation, and protest</p> <p>Recitation Topics: Ohio poets and spoken word performance</p> <p>Watch WOSU neighborhoods videos: King-Lincoln, Bexley, Columbus by Rail</p> <p>Reading:</p> <p>Joel Oliphint, "The Roots of Columbus' Ongoing Color Divide," <i>Columbus Alive</i>, June 27, 2018.</p> <p>Erica Thompson, "How Highways Destroyed Black Neighborhoods in the '60s, as Told by Elders Who Were There," <i>Columbus Dispatch</i>, December 3, 2020.</p> <p>Redlining maps of Ohio cities</p> <p>Assignments: presentation on poet or spoken word artist from Ohio</p>
6	<p>Mid-term presentation of sound art projects and in-class peer responses</p>
7	<p>Lecture Topics: opera history, opera in Ohio, what is "high art"?</p> <p>Recitation Topics: theater tour and acoustics</p> <p>Watch <i>The Flood</i>, an opera about the 1913 Franklinton, OH flood</p> <p>Reading:</p> <p>Arts and Culture in Columbus: Creating Competitive Advantage and Community Benefit, 2006</p> <p>Final Report on the Future of the Arts in Columbus, Ohio, 2010</p> <p>Columbus Arts Market Sustainability Analysis, 2011</p> <p>The Arts: A Community Report, 2011</p> <p>Arts and Economic Prosperity IV in the Greater Columbus Area, 2012</p> <p>Supporting Art and Advancing Culture, GCAC Interim Report, 2014</p> <p>Assignments: journal about how society values various kinds of music and sounds</p>
8	<p>Lecture Topics: voice, language, sound, linguistics, what is "popular music"?</p> <p>recitation Topics: song, rap, poetry – performance and recording techniques</p> <p>Listen to Ohio word/voice artists, not limited to: Chrissie Hynde, John Legend, Trent Reznor, Tracy Chapman, Twenty-one Pilots, Maggie Smith</p>

	<p>Reading:</p> <p>Robert Fink, Melinda Latour, and Zachary Wallmark, eds., <i>The Relentless Pursuit of Tone: Timbre in Popular Music</i>, Oxford University Press, 2018.</p> <p>Steven Connor, <i>Beyond Words: Sobs, Hums, Stutters and Other Vocalizations</i>, Reaktion Books, 2014.</p> <p>Assignments: make a recording of someone reading or singing words (existing or newly written)</p>
9	Break
10	<p>Lecture Topics: Ohio immigration and musical diversity – history</p> <p>Recitation Topics: African American, German, and Polish music; copyright and using other people’s music</p> <p>Watch WOSU neighborhoods: German Village, South Side</p> <p>Reading:</p> <p>Danielle Fosler-Lussier, <i>Music on the Move, “Appropriation, Authenticity, and the Blues.”</i> University of Michigan Press, 2020.</p> <p>Ellie Yang Camp, “Cultural Appropriation”</p> <p>Jennifer Stoeber, <i>The Sonic Color Line: Race and the Cultural Politics of Listening</i>, New York University Press, 2016.</p> <p>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!).</p>
11	<p>Lecture Topics: Ohio immigration and musical diversity – present-day</p> <p>Recitation Topics: Indian, Chinese, and Arabic music; non-Western sounds and instruments in GarageBand</p> <p>Reading:</p> <p>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</p> <p>Assignments: Journal about cultural appropriation</p>
12	<p>Lecture Topics: musical stereotypes – gender and race</p> <p>Recitation Topics: technology, mediation, and affordances; how does audio software guide and limit our creativity?</p> <p>Watch <i>Kings, Queens, and In-Betweens</i> documentary</p> <p>Reading:</p>

	<p>Tara Rodgers, <i>Pink Noises: Women on Electronic Music and Sound</i>, Duke University Press, 2010.</p> <p>Cheryl Staats, Kelly Capatosto, Lena Tenney, and Sarah Mamo, “State of the Science: Implicit Bias Review.” OSU Kirwan Institute, 2017.</p> <p>Trevor Pinch and Frank Trocco, <i>Analog Days: The Invention and Impact of the Moog Synthesizer</i>, Harvard University Press, 2004.</p> <p>Adam Patrick Bell, “Can We Afford These Affordances? GarageBand and the Double-Edged Sword of the Digital Audio Workstation.” <i>Action, Criticism & Theory for Music Education</i> 15 no. 1, 2015.</p> <p>Assignments: Journal about musical stereotypes</p>
13	<p>Lecture Topics: noise music and conflicts about noise</p> <p>Recitation Topics: student sound art projects’ relationship to music, sound, and noise</p> <p>Reading:</p> <p>Isaac Weiner, Religion Out Loud: Religious Sound, Public Space, and American Pluralism, New York University Press, 2013.</p> <p>Karin Bijsterveld, Mechanical Sound: Technology, Culture, and Public Problems of Noise in the Twentieth Century, MIT Press, 2017.</p> <p>Kate Wagner, “The Struggle for the Urban Soundscape.” <i>The Atlantic</i>, July 21, 2020.</p> <p>Assignments: make recordings of what you consider to be noise</p>
14	<p>Lecture Topics: Creative Cities</p> <p>Recitation Topics: sound mapping – sports, leisure, music in many venues, etc. How do sound art projects relate to the city?</p> <p>Watch WOSU neighborhoods: Early Entertainment in Columbus, Columbus Music</p> <p>Reading:</p> <p>Sara Adhitya, Musical Cities: Listening to Urban Design and Planning, University College London Press, 2017.</p> <p>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.</p> <p>Assignments: journal about what is considered acceptable and unacceptable sounds in your neighborhood and surrounding areas</p>
15	<p>Final Project and Presentation Due</p>

OTHER COURSE POLICIES

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

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

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 immediately so that we can privately discuss options. To establish reasonable accommodations, I may request that you register with Student Life Disability Services. After registration, make arrangements with me as soon as possible to discuss your accommodations so that they may be implemented in a timely fashion.

SLDS contact information: slds@osu.edu; 614-292-3307; slds.osu.edu; 098 Baker Hall, 113 W. 12th Avenue.

Accessibility of course technology

This 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 audio editing software named Garageband or Audacity 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.

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 seeking 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 1

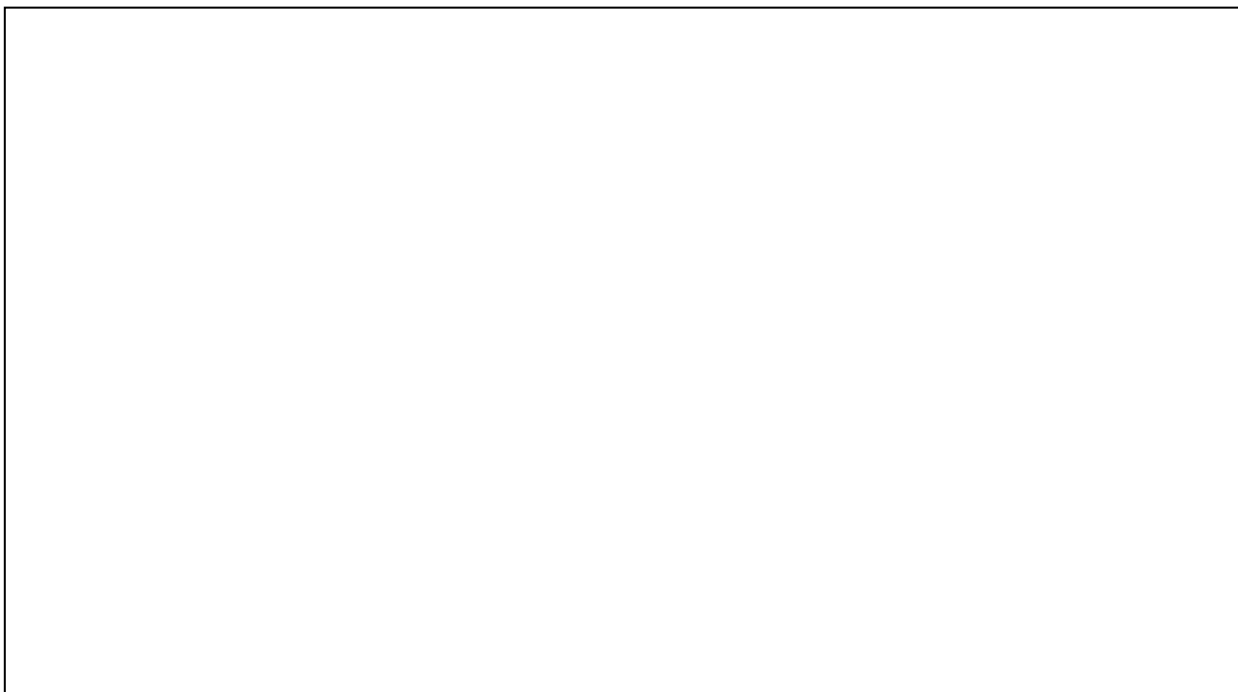
In this context, “advanced” refers to courses that are e.g., synthetic, rely on research or cutting-edge findings, or deeply engage with the subject matter, among other possibilities. (50-500 words)

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)



Course subject & number

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

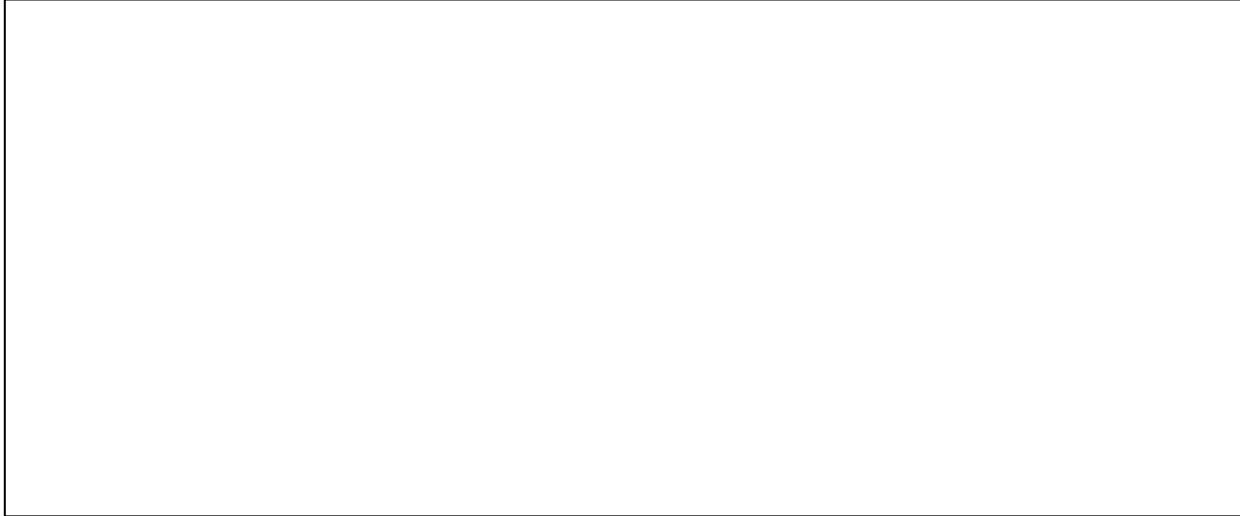
GOAL 2: Successful students will analyze a variety of perceptions, representations and/or discourses about environments and humans within them.

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)



Research & Creative Inquiry Course Inventory

Overview

The GE allows students to take a single, 4+ credit course to satisfy a particular GE Theme requirement if that course includes key practices that are recognized as integrative and high impact. Courses seeking one of these designations need to provide a completed Integrative Practices Inventory at the time of course submission. This will be evaluated with the rest of the course materials (syllabus, Theme Course submission document, etc). Approved Integrative Practices courses will need to participate in assessment both for their Theme category and for their integrative practice.

Please enter text in the boxes below to describe how your class will meet the expectations of Research & Creative Inquiry Courses. It may be helpful to consult the Description & Expectations document for this pedagogical practice or to consult with the OSU Office of Undergraduate Research and Creative Inquiry. You may also want to consult the Director of Undergraduate Studies or appropriate support staff person as you complete this Inventory and submit your course.

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

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Pedagogical Practices for Research & Creative Inquiry

Course subject & number

Performance expectations set at appropriately high levels (e.g. students investigate their own questions or develop their own creative projects). Please link this expectation to the course goals, topics and activities and indicate *specific* activities/assignments through which it will be met. (50-500 words)

Research & Creative Inquiry Inventory

Significant investment of time and effort by students over an extended period of time (e.g., scaffolded scientific or creative processes building across the term, including, e.g., reviewing literature, developing methods, collecting data, interpreting or developing a concept or idea into a full-fledged production or artistic work) Please link this expectation to the course goals, topics and activities and indicate *specific* activities/assignments through which it will be met. (50-500 words)

Interactions with faculty and peers about substantive matters including regular, meaningful faculty mentoring and peer support. Please link this expectation to the course goals, topics and activities and indicate *specific* activities/assignments through which it will be met. (50-500 words)

Research & Creative Inquiry Inventory

Students will get frequent, timely, and constructive feedback on their work, iteratively scaffolding research or creative skills in curriculum to build over time. Please link this expectation to the course goals, topics and activities and indicate *specific* activities/assignments through which it will be met. (50-500 words)

Periodic, structured opportunities to reflect and integrate learning in which students interpret findings or reflect on creative work. Please link this expectation to the course goals, topics and activities and indicate *specific* activities/assignments through which it will be met. (50-500 words)

Research & Creative Inquiry Inventory

Opportunities to discover relevance of learning through real-world applications (e.g., mechanism for allowing students to see their focused research question or creative project as part of a larger conceptual framework). Please link this expectation to the course goals, topics and activities and indicate *specific* activities/assignments through which it will be met. (50-500 words)

Public Demonstration of competence, such as a significant public communication of research or display of creative work, or a community scholarship celebration. Please link this expectation to the course goals, topics and activities and indicate *specific* activities/assignments through which it will be met. (50-500 words)

Research & Creative Inquiry Inventory

Experiences with diversity wherein students demonstrate intercultural competence and empathy with people and worldview frameworks that may differ from their own. Please link this expectation to the course goals, topics and activities and indicate *specific* activities/assignments through which it will be met. (50-500 words)

Explicit and intentional efforts to promote inclusivity and a sense of belonging and safety for students, (e.g. universal design principles, culturally responsible pedagogy). Please link this expectation to the course goals, topics and activities and indicate *specific* activities/assignments through which it will be met. (50-500 words)

Research & Creative Inquiry Inventory

Clear plan to market this course to get a wider enrollment of typically underserved populations.

Please link this expectation to the course goals, topics and activities and indicate *specific* activities/assignments through which it will be met. (50-500 words)