

---

## **Term Information**

Effective Term Spring 2025

## **General Information**

Course Bulletin Listing/Subject Area Music  
Fiscal Unit/Academic Org School Of Music - D0262  
College/Academic Group Arts and Sciences  
Level/Career Graduate  
Course Number/Catalog 8840  
Course Title Music, Movement, Image  
Transcript Abbreviation Music Mvt Image  
Course Description This graduate course explores a range of strategies for the analysis of historic and contemporary audiovisual compositions.  
Semester Credit Hours/Units Fixed: 3

## **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

## **Prerequisites and Exclusions**

Prerequisites/Corequisites Graduate standing  
Exclusions  
Electronically Enforced Yes

## **Cross-Listings**

Cross-Listings

## **Subject/CIP Code**

Subject/CIP Code 50.0901  
Subsidy Level Doctoral Course  
Intended Rank Doctoral

---

## Requirement/Elective Designation

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

- 1. Understand generic parameters for audiovisual composition.
- 2. Develop strategies for the analysis of audiovisual composition.
- 3. Relate course content to your own professional development.
- 4. Appreciate the significance of visualized music to contemporary creators and audiences.

### Content Topic List

- Introduction to audiovisual genres
- Audiovisual Perception
- Theoretical Preliminaries
- Embodiment and Gesture
- Choreomusicology
- Color Music
- The Analytical Light Show
- Project check-in
- Visual Music and Early Cinema
- Synchronization and Mickey Mousing
- Audiovisual counterpoint
- Cymatics
- Contemporary Audiovisual Composition I
- Contemporary Audiovisual Composition II
- Final Project In class presentations

### Sought Concurrence

Yes

## Attachments

- Music 8840 Music Movement Image Syllabus 06 28 24.docx: proposed syllabus  
*(Syllabus. Owner: Banks, Eva-Marie)*
- Concurrence approval needed Department of Theatre 8 26 24.pdf: Concurrence - Theatre  
*(Concurrence. Owner: Banks, Eva-Marie)*
- Concurrence form from Dance for Music 8840.pdf: Concurrence - Dance  
*(Concurrence. Owner: Banks, Eva-Marie)*

## Comments

- We have amended the course description and attached concurrence from Dance and Theatre. *(by Banks, Eva-Marie on 08/26/2024 10:31 AM)*
- - Please make sure the course description on this form is not cut off. Right now it is.  
- Please think about which other units/depts would have an interest in this course. I can think of Dance & the Dept of Theatre, Film, and Media Arts. Any others you can think of? Once you have a list complete, please ask those depts for a concurrence. *(by Vankeerbergen, Bernadette Chantal on 07/31/2024 10:49 AM)*

**COURSE REQUEST**  
8840 - Status: PENDING

Last Updated: Vankeerbergen, Bernadette  
Chantal  
09/12/2024

**Workflow Information**

Status	User(s)	Date/Time	Step
Submitted	Banks, Eva-Marie	07/01/2024 09:16 AM	Submitted for Approval
Approved	COSTA-GIOMI, EUGENIA	07/01/2024 09:27 AM	Unit Approval
Revision Requested	Vankeerbergen, Bernadette Chantal	07/31/2024 10:49 AM	College Approval
Submitted	Banks, Eva-Marie	08/26/2024 10:31 AM	Submitted for Approval
Approved	COSTA-GIOMI, EUGENIA	08/26/2024 10:36 AM	Unit Approval
Approved	Vankeerbergen, Bernadette Chantal	09/12/2024 09:40 AM	College Approval
Pending Approval	Jenkins, Mary Ellen Bigler Hanlin, Deborah Kay Hilty, Michael Neff, Jennifer Vankeerbergen, Bernadette Chantal Steele, Rachel Lea	09/12/2024 09:40 AM	ASCCAO Approval

MUSIC 8840  
MUSIC, MOVEMENT, IMAGE  
Fall 2024

Instructor: TBD

Course Format: seminar

Meeting times: Tu-Th 2:20-3:40 (two 80 minute meetings per week)

Meeting location: TBD

Credits: 3

Course description: This graduate course explores a range of strategies for the analysis of historic and contemporary audiovisual compositions. It examines how musical attributes such as temporality, rhythmicity, textural differentiation, development, repetition, hierarchy, and large-scale form are transferred to the visual domain and surveys the spectrum of relationships that can be established between the musicalized moving image and sounding music. Discussions will address considerations of genre, artistic production, performance, metaphor, and cognitive perception. Students are encouraged to adopt a broad view of possible applications, which could include visual music, dance and other forms of embodied musical gesture, performance painting, audiovisual installations, pop concert lighting, musical fountains, musical animations, and/or musical fireworks displays.

Course goals and outcomes: In this class, you will...

1. Understand generic parameters for audiovisual composition. This involves...
  - a) Comparing visualization strategies across diverse instances of audiovisual media.
  - b) Identifying genre-defining characteristics in diverse instances of audiovisual media.
  - c) Testing the viability of your definitions by evaluating new audiovisual compositions against the definitions you propose.
  - d) Relating the history, production, and context of various audiovisual compositions to issues of genre.
2. Develop strategies for the analysis of audiovisual composition. This involves...
  - a) Considering how visuals emphasize or disguise musical events and how musical events emphasize or disguise visual events.
  - b) Considering how history, production, and context of audiovisual composition might influence analytical procedures.
  - c) Developing analytical frameworks to reveal significant relationships between media.

- d) Testing the viability of your analytical framework by evaluating similar instances of musical multimedia against the frameworks you have developed.
- e) Reflecting on the aesthetic values used to inform your analysis.
- 3. Relate course content to your own professional development. This involves...
  - a) Using your own disciplinary expertise to analyze and evaluate audiovisual compositions and understanding how other members in the class do so.
  - b) Choosing, developing, and executing a research or creative project that shows your mastery of course goals 1 and 2 and is related to your primary field of expertise.
- 4. Appreciate the significance of visualized music to contemporary creators and audiences. This involves...
  - a) Understanding the diversity of approaches to audiovisual composition among contemporary artists.
  - b) Understanding how contemporary creators and commentators communicate with their audiences.
  - c) Effectively communicating your knowledge gained in the course to the general public.

Syllabus personalization/learning contract: In order to accommodate a diversity of student interests, backgrounds, and schedules, you have flexibility in how you meet the course goals and outcomes. You may choose to follow the template given below or substitute other options in consultation with me. Your first draft of your personalized syllabus is due September 8 using the template provided at the end of this syllabus.

## Grading

Class preparation and participation: 10%

Audiovisual Analysis Presentation: 15%

Contemporary Artist Interview/Guest Speaker synthesis paper 15%

Public communication 20%

Portfolio Presentation: 5%

Final Portfolio: 35%

Grading scale:

A (93-100%)      A- (90-92%)

B+(87-89%) B (83-86%) B- (80-82%)

C+ (77-79%) C (73-76%) C- (70-72%)

D+(67-69%) D (63-66%)

E (0-62%)

Preparation and participation (Goals 1-2): You are expected to read the posted material ahead of time and prepare responses to any posted questions in advance. In class, you will be expected listen and respond to your peer's presentations, expand upon your own or other's ideas, make connections between sources, and refer back to the articles as needed. Your participation grade will be comprised of a course plan questionnaire, three self-assessments and three instructor assessments submitted at the beginning, middle, and end of the semester. Participation can either occur in class or using the asynchronous online backchannel discussion on Carmen. In the course plan questionnaire due the third week of class, you will begin to outline some areas of interest for the final project, establish a timeline for the audiovisual analysis presentation, choose whether to interview a contemporary artist or summarize guest speakers, and indicate a plan for public communication.

Audiovisual Analysis Presentation (Goals 2-3): You will select one audiovisual work to analyze and present to the class. Your selection should complement the works we are discussing in the established curriculum. Presentations should be 10 minutes long, inclusive of any media played. Your presentation should incorporate methods and tools we are learning to use in class. Prepare one question for group discussion. Additional guidelines and a rubric will be posted on Carmen. Presentations by individual students will happen weekly throughout the semester and must be completed by November 26. Use the sign-up tool posted in Carmen.

Contemporary Artist Interview or Guest Speaker Synthesis Paper (Goals 4a-b): You will either arrange to interview a contemporary audiovisual artist of your choice and write a 3-5 page paper summarizing what you learned about their approach to audiovisual composition or write a 3-5 page paper synthesizing what you have learned from guest speakers throughout the semester. Additional guidelines and a rubric will be posted on Carmen. The deadline to submit this paper is the final day of class.

Final Project Portfolio: Choose, develop, and execute a research or creative project that shows your mastery of course goals 1 and 2 and is related to your primary field of expertise. Your project will consist of a proposal due at midterm (see schedule), a presentation during the last few weeks of class, and a portfolio. Portfolios are due December 10. Portfolio Presentations should be 10 minutes long, 3-5 slides, and

inclusive of any media played. Your presentation should incorporate methods and tools we are learning to use in class.

Your portfolio should include all relevant materials that would help me understand how you've achieved the learning goal. Depending on the nature of your project, these materials could include:

- Research paper and bibliography
- Links to media (can be embedded within paper)
- Samples of creative work in completed video, mockup or other rendering
- Drafts, plans, layouts, scripts and other generative material
- If working on a creative project or database with multiple file uploads, include a cover letter that explains the function of each component of the portfolio and relates the work you have done to the themes, goals, and content of the course.

**Public communication:** You will propose a plan to accomplish Goal 4c using the template posted on Carmen. Students in past classes have presented course content to undergraduate audiences, posted videos online, or written a blog post. If your final portfolio project involves a public performance, students have communicated course content through introductory remarks or program notes. To assist in your completion of Goal 4c, I will be partnering with the OSU STEAM Factory to plan a public forum where you may present your research or creative activity to the general public. You can read more about the STEAM Factory here: <https://steamfactory.osu.edu/>. Your participation in this forum is voluntary, and you may propose a different way to communicate course concepts to the public in line with Goal 4c.

**Readings, videos, and other resources:** I will post resources for each class day on the Carmen classes server. Some will be marked as “core” readings/viewings; please familiarize yourself with these materials prior our synchronous meetings so we may use them to inform our discussions. There will be others marked as “supplemental”; these provide additional depth to the topic at hand but are optional.

**Attendance policy:** Your attendance in class meetings is expected. If you must be absent, please communicate with me in advance to coordinate the make-up of missed work. Under ordinary circumstances, students should miss no more than two class periods (160 minutes of instruction) over the course of the semester. If you have a serious issue that is impacting your learning and will need additional absences excused, please let me know as soon as possible so that we can make arrangements that are appropriate to the circumstances. Additional absences will be excused for religious observation, participation in professional development activities, serious illness, or family emergency. Additional documentation may be requested. If I don't

hear from you, I will consider the absence unexcused and your participation grade will be lowered by 5% per absence.

Week	Topic	Tuesday	Thursday	Due
Aug. 20	Introduction to audiovisual genres	Intro	Harris, Part I; Sexton	
Aug. 26	Audiovisual Perception	Cohen, Iwamiya	Lipscomb	
Sept. 2	Theoretical Preliminaries	Chion, Chagas	Piché, Reid	Course plan questionnaire
Sept 9	Embodiment and Gesture	Alsop; Zbikowski	Guest Speaker: Gardner	
Sept 16	Choreomusicology	Jordan, Robles-Angel; Callahan	Guest: Kara Yoo Leaman	
Sept 23	Color Music	Whyte, Zilczer	Color Organ Gallery Walk	
Sept 30	The Analytical Light Show	Gawboy and Townsend	Lucas	
Oct 7	Project check-in	Check-in	Break	Project Proposals Due
Oct 14	Visual Music and Early Cinema	Mollaghan; Arfini	Alaphilippe; McDonnell	
Oct 21	Synchronization and Mickey Mousing	Jacobs, Audissino	Goldmark	
Oct 28	Audiovisual counterpoint	Eisenstein, Kaganovsky and Salazkina	Thompson	
Nov 4	Cymatics	Jenny; cymatic experimentation	Guest Speaker TBA	
Nov 11	Contemporary Audiovisual Composition I	Ciciliani	Battey	
Nov 18	Contemporary Audiovisual Composition II	Garro; Knight-Hill	Guest Speaker TBA	
Nov 25	Final Project In class presentations	Presentations	Break	Deadline: Audiovisual



				Analysis presentation
Dec 2	Final Project In class presentations	Presentations	Presentations	Deadline: Composer interview or Guest speaker summaries
December 10				Deadline: Final Project Portfolio

**Academic Misconduct**

You are expected to do original work for this course, unless a collaboration is specified.

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/>.

**Accessibility**

The university strives to maintain a healthy and accessible environment to support student learning in and out of the classroom. 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.

If you are isolating while waiting for a COVID-19 test result, please let me know immediately. Those testing positive for COVID-19 should refer to the Safe and Healthy Buckeyes site for resources. Beyond five days of the required COVID-19 isolation period, I may rely on Student Life Disability Services to establish further reasonable accommodations. You can connect with them at slds@osu.edu; 614-292-3307; or slds.osu.edu.

#### Religious Accommodation

Ohio State has had a longstanding practice of making reasonable academic accommodations for students' religious beliefs and practices in accordance with applicable law. In 2023, Ohio State updated its practice to align with new state legislation. Under this new provision, students must be in early communication with their instructors regarding any known accommodation requests for religious beliefs and practices, providing notice of specific dates for which they request alternative accommodations within 14 days after the first instructional day of the course. Instructors in turn shall not question the sincerity of a student's religious or spiritual belief system in reviewing such requests and shall keep requests for accommodations confidential.

With sufficient notice, instructors will provide students with reasonable alternative accommodations with regard to examinations and other academic requirements with respect to students' sincerely held religious beliefs and practices by allowing up to three absences each semester for the student to attend or participate in religious activities. Examples of religious accommodations can include, but are not limited to, rescheduling an exam, altering the time of a student's presentation, allowing make-up assignments to substitute for missed class work, or flexibility in due dates or research responsibilities. If concerns arise about a requested accommodation, instructors are to consult their tenure initiating unit head for assistance.

A student's request for time off shall be provided if the student's sincerely held religious belief or practice severely affects the student's ability to take an exam or meet an academic requirement and the student has notified their instructor, in writing during the first 14 days after the course begins, of the date of each absence. Although students are required to provide notice within the first 14 days after a course begins, instructors are strongly encouraged to work with the student to provide a reasonable accommodation if a request is made outside the notice period. A student may not be penalized for an absence approved under this policy.

If students have questions or disputes related to academic accommodations, they should contact their course instructor, and then their department or college office. For questions or to report discrimination or harassment based on religion, individuals should contact the [Office of Institutional Equity](#).

Policy: [Religious Holidays, Holy Days and Observances](#)

## Mental Health

As a student you may experience a range of issues that can cause barriers to learning, 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. The Ohio State University offers services to assist you with addressing these and other concerns you may be experiencing. If you or someone you know are suffering from any of the aforementioned conditions, you can learn more about the broad range of confidential mental health services available on campus via the Office of Student Life's Counseling and Consultation Service (CCS) by visiting [ccs.osu.edu](http://ccs.osu.edu) or calling [614-292-5766](tel:614-292-5766). CCS is located on the 4th Floor of the Younkin Success Center and 10th Floor of Lincoln Tower. You can reach an on call counselor when CCS is closed at [614-292-5766](tel:614-292-5766) and 24 hour emergency help is also available 24/7 by dialing 988 to reach the Suicide and Crisis Lifeline.

## 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](mailto:titleix@osu.edu).

## Bibliography

- Alaphilippe, Vincent. *Audio Visual: On Visual Music and Related Media*. Arnoldsche Art Publishers, 2009.
- Alsop, Mark Pedersen, Brigid Burke, Roger. "The Spaces between Gesture, Sound and Image." In *Sound and Image*. Focal Press, 2020.
- Arfini, Maria Theresa. "Abstract Film as Viewable Music: Early Experiments of Hans Richter, Walther Ruttmann and Oskar Fischinger." *Music in Art* 38, no. 1–2 (2013): 213–22.
- Audissino, Emilio. "The Function of Mickey-Mousing: A Re-Assessment." In *Sound and Image*. Focal Press, 2020.
- Bathey, Bret. "Technique and Audiovisual Counterpoint in the Estuaries Series." In *Sound and Image*. Focal Press, 2020.
- Bathey, Dr Bret. "Towards a Fluid Audiovisual Counterpoint," n.d., 15.
- Chagas, Paulo C. "Audiovisual and Multimedia Composition: The Relationship between Medium and Form." In *Unsayable Music: Six Reflections on Musical Semiotics, Electroacoustic and Digital Music*, 203–50. Leuven: Leuven University Press, 2014. <https://doi.org/10.2307/j.ctt9qf0qh>.
- Chion, Michel. *Audio-Vision: Sound on Screen*. Translated by Claudia Gorbman. Columbia University Press, 2019. <https://doi.org/10.7312/chio18588>.
- Ciciliani, Marko. "Music in the Expanded Field—on Recent Approaches to Interdisciplinary Composition." *Darmstädter Beiträge Zur Neuen Musik* 24 (2017): 23–36. [https://www.ciciliani.com/uploads/1/3/1/5/131556658/da\\_24\\_ciciliani.pdf](https://www.ciciliani.com/uploads/1/3/1/5/131556658/da_24_ciciliani.pdf).
- Cohen, Annabel J. "Congruence-Association Model of Music and Multimedia: Origin and Evolution." In *The Psychology of Music in Multimedia*, edited by Siu-Lan Tan, Annabel J. Cohen, Scott D. Lipscomb, and Roger A. Kendall, 17–47. Oxford University Press, 2013. <https://doi.org/10.1093/acprof:oso/9780199608157.003.0002>.
- Cook, Nicholas. *Analysing Musical Multimedia*. Oxford: Clarendon Press, 1998.
- Eisenstein, Sergei. *Film Form: Essays in Film Theory*. New York: Harper Academic, 1969. <https://www.harperacademic.com/book/9780156309202/film-form>.
- Garro, Diego. "Connected Media, Connected Idioms: The Relationship between Video and Electroacoustic Music from a Composer's Perspective." In *Sound and Image*. Focal Press, 2020.
- Gawboy, Anna, and Justin Townsend. "Scriabin and the Possible." *Music Theory Online* 18, no. 2 (2012). [https://mtosmt.org/issues/mt0.12.18.2/mt0.12.18.2.gawboy\\_townsend.php](https://mtosmt.org/issues/mt0.12.18.2/mt0.12.18.2.gawboy_townsend.php).
- Goldmark, Daniel Ira. *Tunes for 'Toons: Music and the Hollywood Cartoon*. First Edition. Berkeley: University of California Press, 2007.
- Harris, Louise. *Composing Audiovisually: Perspectives on Audiovisual Practices and Relationships*. Oxfordshire: Routledge, 2021. <https://www.routledge.com/Composing-Audiovisually-Perspectives-on-audiovisual-practices-and-relationships/Harris/p/book/9780367346911>.

- Iwamiya, Shin-ichiro. "Perceived Congruence between Auditory and Visual Elements in Multimedia." In *The Psychology of Music in Multimedia*, edited by Siu-Lan Tan, Annabel J. Cohen, Scott D. Lipscomb, and Roger A. Kendall, 141–64. Oxford University Press, 2013.  
<https://doi.org/10.1093/acprof:oso/9780199608157.003.0007>.
- Jacobs, Lea. *Film Rhythm After Sound: Technology, Music, and Performance*. Univ of California Press, 2015.
- Jenny, Hans. *Cymatics: A Study of Wave Phenomena & Vibration*. 3rd edition. Newmarket, NH: MACROmedia Publishing, 2001.
- Jordan, Stephanie. *Moving Music: Dialogues with Music in Twentieth-Century Ballet*. Edinburgh: Edinburgh University Press, 2000.
- Kaganovsky, Lilya, and Masha Salazkina, eds. *Sound, Speech, Music in Soviet and Post-Soviet Cinema*. Bloomington: Indiana University Press, 2014.  
<https://www.jstor.org/stable/j.ctt16gzdz5>.
- Knight-Hill, Andrew. "Audiovisual Spaces: Spatiality, Experience and Potentiality in Audiovisual Composition." In *Sound and Image*. Focal Press, 2020.
- , ed. *Sound and Image: Aesthetics and Practices*. Oxfordshire: Routledge, 2020.  
<https://www.routledge.com/Sound-and-Image-Aesthetics-and-Practices/Knight-Hill/p/book/9780367271466>.
- Leaman, Kara Yoo. "George Balanchine's Art of Choreographic Musicality in Tschaikovsky Pas de Deux." *Music Theory Spectrum* 44, no. 2 (October 1, 2022): 340–69.  
<https://doi.org/10.1093/mts/mtac007>.
- Lipscomb, Scott D. "Cross-Modal Alignment of Accent Structures in Multimedia." In *The Psychology of Music in Multimedia*, edited by Siu-Lan Tan, Annabel J. Cohen, Scott D. Lipscomb, and Roger A. Kendall, 192–214. Oxford University Press, 2013.  
<https://doi.org/10.1093/acprof:oso/9780199608157.003.0009>.
- Lucas, Olivia R. "Performing Analysis, Performing Metal: Meshuggah, Edvard Hansson, and the Analytical Light Show." *Music Theory Online* 27, no. 4 (December 1, 2021).  
<https://mtosmt.org/issues/mt0.21.27.4/mt0.21.27.4.lucas.html>.
- McDonnell, Maura. "The Question of Form in Visual Music." In *Sound and Image*. Focal Press, 2020.
- Mollaghan, Aimee. *The Visual Music Film*. Springer, 2016.
- Piché, Myriam Boucher, Jean. "Sound/Image Relations in Videomusic: A Typological Proposition." In *Sound and Image*. Focal Press, 2020.
- Reid, Tom. "Audiovisual Heterophony: A Musical Reading of Walter Ruttmann's Film *Lichtspiel Opus 3* (1924)." In *Sound and Image*. Focal Press, 2020.
- Robles-Angel, Claudia. "The Human Body as an Audiovisual Instrument." In *Sound and Image*. Focal Press, 2020.
- Sexton, Jamie. *Music, Sound and Multimedia*. Edinburgh University Press, 2007.
- Tan, Siu-Lan, Annabel J. Cohen, Scott D. Lipscomb, and Roger A. Kendall. *The Psychology of Music in Multimedia*. OUP Oxford, 2013.

- Thompson, Kristin. "Early Sound Counterpoint." *Yale French Studies*, no. 60 (1980): 115–40. <https://doi.org/10.2307/2930008>.
- Whyte, Ralph Richard. "'A Light in Sound, a Sound-like Power in Light': Light and/as Music in the History of the Color Organ." Columbia University, 2019. <https://doi.org/10.7916/d8-deyr-mt23>.
- Zbikowski, Lawrence M. *Foundations of Musical Grammar*. Oxford University Press, 2017.
- Zilczer, Judith. "'Color Music': Synaesthesia and Nineteenth-Century Sources for Abstract Art." *Artibus et Historiae* 8, no. 16 (1987): 101–26. <https://doi.org/10.2307/1483303>.

**From:** [COSTA-GIOMI, EUGENIA](#)  
**To:** [Banks, Eva-Marie](#)  
**Subject:** Concurrence approval needed  
**Date:** Thursday, August 22, 2024 1:32:24 PM

---

So, no form but a short email from Theater. The form says that an email would do... Thank you for sending this out with the one from dance Eva.

Eugenia

---

**From:** Westlake, E.J. <westlake.35@osu.edu>  
**Date:** Thursday, August 22, 2024 at 1:09 PM  
**To:** COSTA-GIOMI, EUGENIA <costa-giomi.1@osu.edu>  
**Subject:** Re: ATTACHMENTS! Concurrence approval needed

Hi, Eugenia!

Yes, we concur.

**E.J. Westlake**

(she/her or they/them)

Professor and Chair  
**Department of Theatre, Film, and Media Arts**  
Theatre and Film Building

1932 College Road

Columbus, OH 43210



---

**From:** COSTA-GIOMI, EUGENIA <costa-giomi.1@osu.edu>  
**Sent:** Thursday, August 22, 2024 1:04 PM  
**To:** Westlake, E.J. <westlake.35@osu.edu>  
**Subject:** Re: ATTACHMENTS! Concurrence approval needed

I hope you are having a great first week of classes E.J. Just a gentle reminder about the concurrence that we need to submit to ASC.

I trust that we will see each other now that we are so close! Cheers,

eugenia

---

**From:** Westlake, E.J. <westlake.35@osu.edu>

**Date:** Wednesday, August 14, 2024 at 1:48 PM

**To:** COSTA-GIOMI, EUGENIA <costa-giomi.1@osu.edu>

**Subject:** Re: ATTACHMENTS! Concurrence approval needed

Thank you, Eugenia! Yes, I have been wondering how you are doing. Let me run this by our program coordinator to see if she sees any potential issues.

**E.J. Westlake**

(she/her or they/them)

Professor and Chair

Department of Theatre, Film, and Media Arts

Theatre and Film Building

1932 College Road

Columbus, OH 43210







## Concurrence Form

### The Ohio State University College of Arts and Sciences Concurrence Form

The purpose of this form is to provide a simple system of obtaining departmental reactions to course requests. **An e-mail may be substituted for this form.**

An academic unit initiating a request should complete Section A of this form and send a copy of the form, course request, and syllabus to each of the academic units that might have related interests in the course. Units should be allowed two weeks to respond to requests for concurrence.

Academic units receiving this form should respond to Section B and return the form to the initiating unit. Overlap of course content and other problems should be resolved by the academic units before this form and all other accompanying documentation may be forwarded to the College of Arts and Sciences and the Office of Academic Affairs.

#### A. Proposal to review

Initiating Academic Unit	Course Number	Course Title
Type of Proposal (New, Change, Withdrawal, or other)		Date request sent
Academic Unit Asked to Review		Date response needed

#### B. Response from the Academic Unit reviewing

Response: include a reaction to the proposal, including a statement of support or non-support (continued on the back of this form or a separate sheet, if necessary).

---

---

---

---

---

---

---

---

---

---

#### Signatures

1. Name	Position	Unit	Date
2. Name	Position	Unit	Date
3. Name	Position	Unit	Date