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## **Term Information**

Effective Term Spring 2026

## **General Information**

Course Bulletin Listing/Subject Area African American & African Std  
Fiscal Unit/Academic Org African-Amer & African Studies - D0502  
College/Academic Group Arts and Sciences  
Level/Career Undergraduate  
Course Number/Catalog 3886  
Course Title Urban Sounds, Urban Locales: Music and Environmental Knowledge  
Transcript Abbreviation Urban Sounds  
Course Description In this course, we will center lived environments and Black lived experience as understood through sound and music to interrogate meanings of so called "urban" music – a moniker often used to describe hip hop/rap, R&B, and other Black genres – in different geographical spaces.  
Semester Credit Hours/Units Fixed: 3

## **Offering Information**

Length Of Course 14 Week, 12 Week, 8 Week, 7 Week, 6 Week, 4 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  
Exclusions Not open to students with credit for COMPSTD 3886  
Electronically Enforced No

## **Cross-Listings**

Cross-Listings Cross-listed in COMPSTD

## **Subject/CIP Code**

Subject/CIP Code 24.0103  
Subsidy Level General Studies Course  
Intended Rank Freshman, Sophomore, Junior, Senior

## Requirement/Elective Designation

Lived Environments

## Course Details

### Course goals or learning objectives/outcomes

- Engage in lively, intellectual discussions to exchange ideas and think critically about the connections between environmental knowledge.
- Critique ecological discourses and reflect on their own environmental knowledge as a reflection of intersectional identity.
- Develop an understanding of Black popular music genres (in and beyond the US).
- Be able to examine Afrodiasporic musical production through the lens of ecocriticism and environmentalism.

### Content Topic List

- Black ecocriticism
- ecomusicology
- sound studies
- popular music studies
- urban music

### Sought Concurrence

Yes

## Attachments

- Concurrence - GEOGRAPHY.pdf: Concurrence Geology  
*(Concurrence. Owner: Beckham, Jerrell)*
- Concurrence - MUSIC.pdf: Concurrence Music  
*(Concurrence. Owner: Beckham, Jerrell)*
- OVERVIEW - GE Theme Submission Worksheet - Lived Environments for Urban Sounds, Urban Locales\_rev.pdf: GE Form  
*(Other Supporting Documentation. Owner: Beckham, Jerrell)*
- DETAILED THEME RESPONSES - Urban Sounds Urban Locales GEN Theme Responses\_rev.pdf: Detailed Theme Response  
*(Other Supporting Documentation. Owner: Beckham, Jerrell)*
- CurriculumMap&ProgramLearningGoals\_AAAS.docx: Curriculum Map  
*(Other Supporting Documentation. Owner: Beckham, Jerrell)*
- OSU Urban Music and Locales Syllabus\_rev2.pdf: Syllabus  
*(Syllabus. Owner: Beckham, Jerrell)*

## Comments

**COURSE REQUEST**  
3886 - Status: PENDING

Last Updated: Vankeerbergen,Bernadette  
Chantal  
08/11/2025

**Workflow Information**

Status	User(s)	Date/Time	Step
Submitted	Beckham,Jerrell	05/28/2025 10:27 AM	Submitted for Approval
Approved	Rucker-Chang,Sunnie Trine'e	05/28/2025 12:20 PM	Unit Approval
Approved	Vankeerbergen,Bernadet te Chantal	08/11/2025 10:31 AM	College Approval
Pending Approval	Jenkins,Mary Ellen Bigler Hilty,Michael Neff,Jennifer Vankeerbergen,Bernadet te Chantal Steele,Rachel Lea	08/11/2025 10:31 AM	ASCCAO Approval



## Urban Sounds, Urban Locales: Music and Environmental Knowledge

Dr. Abigail C. Lindo  
Lindo.14@osu.edu

AFAMAST/COMPSTD 3886  
Fall 2026

Location TBA  
3-credit hour

Time TBA  
Spotify Playlist

**Course Description** In this course, we will center lived environments and Black lived experience as understood through sound and music to interrogate meanings of so called “urban” music – a moniker often used to describe hip hop/rap, R&B, and other Black genres – in different geographical spaces. While most of the readings and media in the course will focus on city spaces in the US and African American cultural production, others will address environmental knowledge tethered to cultural identity, in addition to addressing rural and international spaces and the musical production within these spaces as a reflection of sociocultural and historical realities. Sonic practices of Latine and Indigenous populations in the US will also serve to guide student understanding of how subaltern identities are situated and sounded geographically. This course combines Black ecocriticism, ecomusicology, sound studies, and popular music studies to consider how music is made as an embodied practice that articulates the surrounding landscape and how we each participate in this practice.

Each week’s resources, discussions, and assignment(s) will be guided by a question, a line of inquiry that should assist in shaping understandings of the course’s shared foci. Outside of short, journal responses to relevant literature and audio, knowledge will be refined and articulated through the production of sensual and spatial creative resources, including a sound map, field recording, and audio interpolations. These tasks will allow students to consider their own environment and place within it. Due to the use of media, some assignments will be modeled during class time through collective creation before students independently complete them. Rubrics will grade students based on creativity, critical thinking (in their translation of course materials and explanations of their work), and centering of sonic knowledge.

### Course Objectives and Goals

- Students will engage in lively, intellectual discussions to exchange ideas and think critically about the connections between environmental knowledge.
- Students will critique ecological discourses and reflect on their own environmental knowledge as a reflection of intersectional identity.
- Students will develop an understanding of Black popular music genres (in and beyond the US).
- Upon completion of this course, students will be able to examine Afrodiasporic musical production through the lens of ecocriticism and environmentalism.

**Required Course Resources** Readings from various sources will be supplied on Carmen Canvas. Playlists of songs and videos will also be provided for engagement with relevant multimedia outside of class meetings.

**Assignment Types and Grading** In the course, there are 100 possible points (excluding extra credit assignments). Each week, students are expected to complete the required readings and engaged with the assigned media in preparation for class and the activities we will complete. In addition, there is one assignment for students to complete outside of class that demonstrates the development of their knowledge through engagement with course materials and through in-class discussions. Below, the expectations for course assignments and participation are provided, along with their point values and the respective General Education (GEN) expected learning outcomes (ELOs) each assignment satisfies. More information on the GEN goals and ELOs are provided on page 6.

**Critical Media Discussion (CMD) worth 15 points total**

This assignment is an opportunity for students to apply their understanding of course readings through the analysis and critical discussion of a multimedia resource. All students will develop a thoughtful, 250-word response to an assigned video and connect their recent reading to demonstrate their command of the subject area. Throughout the course, students will have 5 CMD assignments and each is worth three points (2 points for the response to the provided prompt and 1 point for peer engagement with the posts of classmates). [ELOs: 1.1, 2.1, 3.1]

**Themed Journal Responses (TJR) worth 25 points total**

This assignment asks students to critically respond to the weekly readings and resulting discussions from class meetings with attention to a specified theme. While all students will address the same theme, this assignment is focused on individual develop over the course of the semester. In 500 words, students will thoughtfully integrate the readings and assignment media to formulate their responses, receiving feedback on the strength of their arguments and value of the connections they have drawn between the various course components. [ELOs: 1.1, 2.2, 4.3]

**Sensational Song Analysis (SSA) worth 5 points**

This assignment will follow a discussion on sensational knowledge and how the body understands and responds to different environments. Students will be asked to select a song (from a provided list) and draft an introspective analysis of how they experienced the selected media in an environmental setting. Addressing the specific messages within the selected song in relation to their sensational experience of listening to the song in their selected setting, students will additionally address specific moments of their listening that communicate environmental realities or urgency. [ELOs: 1.1, 2.1, 4.1, 4.2]

**Proximal Sound Map (PSM) worth 10 points**

This assignment is focused on sound mapping based on individual lived realities. Following examples and directions provided in class, students will create a sound map and index, identifying ten sounding elements (humanmade and natural) that aid in shaping their regional sonic knowledge. After this assignment is submitted on Carmen Canvas, students will have the opportunity to respond to the work of their peers and connect their maps to demonstrate the greater sounding environment in and around the OSU campus. [ELOs: 1.1, 1.2, 2.1, 2.2, 3.1]

**Short Intersectional Soundwalk (SIS) worth 10 points**

Following soundwalks in class, students will complete one individually, writing about the setting where they traversed, the sounds heard, and how their identity influences their understanding of environmental realities. Their written response on Carmen Canvas will be accompanied by a brief audio recording to prepare students for the upcoming FRS assignment. [ELOs: 1.1, 1.2, 3.1, 4.1]

**Field Recording and Summary (FRS) worth 10 points**

This assignment asks students to transfer the ethnographic skill of field recording (introduced in class) to document the environments they frequent. Building on the SIS assignment, students will broaden their spatial scope to encompass a larger space of their surrounding environment. The submitted recording should include three excerpts and be accompanied by a brief summary describing the space, conditions observed, and conclusions made (relative to topics discussed in class). For this assignment, all students will be asked to include some aspect of thought from their primary areas of study to be in conversation with course readings. [ELOs: 1.1, 3.1, 3.2]

**Final Interactive Presentation (FIP) worth 20 points total**

This final assignment features three components: a brief, in-class interactive presentation, a rationale demonstrating a command of topics discussed in the course and explaining the creative decisions made in the creation of the presentation, and feedback and discussion responses to peers on their submitted work. The structure of the presentation will be shaped through collaboration with the instructor, while the rationale will be presented as a brief final paper in support of the presentation. The feedback will happen during class and following presentations (on Carmen Canvas). [ELOs: 1.1, 1.2, 2.2, 4.1, 4.2, 4.3]

**Attendance and Course Participation (ACP) worth 5 points**

This is a general grade accumulated over the course of the semester reflecting consistent attendance and participation in in-class discussions and activities.

**Grading Structure**

Assignment	Point Value
Critical Media Discussion (CMD)	15
Themed Journal Responses (TJR)	25
Sensational Song Analysis (SSA)	5
Proximal Sound Map (PSM)	10
Short Intersectional Soundwalk (SIS)	10
Field Recording and Summary (FRS)	10
Final Interactive Presentation (FIP)	20
Attendance and Course Participation (ACP)	5
<b>Total</b>	<b>100</b>

The following OSU grading scale is in effect for this course:

A	A-	B+	B	B-	C+	C	C-	D+	D	E
93-100	90-92.9	87-89.9	83-86.9	80-82.9	77-79.9	73-76.9	70-72.9	67-69.9	60-66.9	< 60

### Weekly Course Schedule<sup>1</sup>

#### **Week 1: How does music connect to environmental knowledge?**

Course Overview: Definitions and Understanding Sonic Cartographies

"Music and Sustainability: An Ecological Viewpoint" – chapter 7 in Jeff Todd Titon, *Toward a Sound Ecology: New and Selected Essays* (Bloomington: Indiana University press, 2020). Ricciarda Belgiojoso, "Is a Truck Passing By Music," Ch. 2 in *Constructing Urban Space with Sounds and Music* (New York: Routledge, 2014).

First Critical Media Discussion Due

#### **Week 2: How do Christian and colonial legacies of enslavement in the US affect environmental and sonic knowledge for African Americans?**

Betsy S. Hilbert, "Beyond 'Thou Shalt Not': An Ecocritic Reads Deuteronomy," in *Beyond Nature Writing: Expanding the Boundaries of Ecocriticism*, edited by Karla Armbruster and Kathleen R. Wallace, 29-40 (Charlottesville, VA: University Press of Virginia, 2001).

"Toil and Soil": Authorizing Work and Enslavement" – Ch. 1 in Kimberly N. Ruffin, *Black on Earth: African American Ecoliterary Traditions* (Athens, GA: The University of Georgia Press, 2010).

First Themed Journal Response Due

#### **Week 3: How do we define urban spaces and urban sounds?**

Debra J. Rosenthal, "Hoods and the Woods: Rap Music as Environmental Literature," *The Journal of Popular Culture* 39, no. 4 (2006): 661-676.

Arno van der Hoeven and Erik Hitters, "The Spatial Value of Live Music: Performing, (Re)developing and Narrating Urban Spaces," *Geoforum* 117 (2020): 154-164.

Sensational Song Analysis Due

#### **Week 4: Are there specific geographical realities that can be sonically understood?**

"African American Watersheds" the introduction to Anissa Janine Wardi, *Water and African American Memory: An Ecocritical Perspective* (Gainesville, FL: University Press of Florida, 2011).

Second Critical Media Discussion Due

#### **Week 5: What is intersectional environmentalism, and can it exist sonically?**

Julius Greve, "Hip Hop Naturalism: A Poetics of Afro-pessimism," *Ecozona* 13, no. 1 (2022): 73-88.

"Intersectional Theory, Feminism + Intersectional Environmentalism" – chapter 1 in Leah Thomas, *The Intersectional Environmentalist: How to Dismantle Systems of Oppression to Protect People + Planet* (New York: Hachette Book Group, 2022).

Second Themed Journal Response Due

#### **Week 6: Are ecocriticism and ecomusicology exclusionary?**

Peter McMurray, "Toward a Black Ecomusicology, 1853? Listening to Enslavement with Solomon Northup," *19<sup>th</sup> Century Music* 45, no. 1 (2021): 79-90.

Sound Map Due

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<sup>1</sup> This schedule is a current mapping of potential topics and is likely to change with ongoing research and student input, especially towards the end of the course. Additionally excluded elements include assignment descriptions, grading, attendance policy, late work policy, and accommodations. Some of these components will change based on institution.

**Week 7: What do Black and Indigenous sonic geographies reveal?**

Douglas Allen, Mary Lawhon, and Joseph Pierce, "Placing Race: On the Resonances of Place with Black Geographies," *Progress in Human Geography* 43, no. 6 (2019): 1001-19.  
Klisala Harrison, "Indigenous Music Sustainability During Climate Change," *Current Opinion in Environmental Sustainability* 43 (2020): 28-34.

Third Critical Media Discussion Due

**Week 8: How have industrialization and technology complicated sonic spatiality in the Anthropocene?**

Wendy W. Walters, "'We Are Pipeline People': Nnedi Okorafor's Ecocritical Speculations," in *Oil Fictions: World Literature and Our Contemporary Petrosphere*, edited by Stacey Balkan and Swaralipi Nandi, 80-98 (University Park, PA: The Pennsylvania State University Press, 2021).

"Modernization and the Claims of the Natural World: Faulkner and Leopold" chapter 5 in Lawrence Buell, *Writing for an Endangered World: Literature, Culture, and Environment in the U.S. and Beyond* (Cambridge, MA: Harvard University Press, 2001).

Third Themed Journal Response Due

**Week 9: What would a collective sonic, eco-criticism look like?**

"'I've Got the Blues' Epistemology: Thinking a Way Out of Eco-crisis" – chapter 5 in Kimberly N. Ruffin, *Black on Earth: African American Ecoliterary Traditions* (Athens, GA: The University of Georgia Press, 2010).

Marc Perlman, "Ecology and Ethno/musicology: The Metaphorical, the Representational, and the Literal," *Ethnomusicology Review*, June 16, 2014.

Short Intersectional Soundwalk Assignment is Due

**Week 10: Outside of the natural landscape, how do environments communicate power?**

Chris Gibson, "Recording Studies: Relational Spaces of Creativity in the City," *Built Environment* 31, no. 3 (2005), 192-207.

Jonathan Watts, "'It is All About Listening and Sharing': Indigenous Solutions to the Carbon Divide," *The Guardian*, November 22, 2023.

Fourth Critical Media Discussion Due

**Week 11: What does a queer urban sound communicate?**

"'Nice For What'" New Orleans Bounce and Disembodied Queer Voices in the Mainstream" – chapter 4 in Lauron J. Kehrer, *Queer Voices in Hip Hop: Cultures, Communities, and Contemporary Performance* (Ann Arbor: University of Michigan Press, 2022).

Johan Anderson, "Berlin's Queer Archipelago: Landscape, Sexuality, and Nightlife," *Transactions of the Institute of British Geographers* 48, no. 1 (2022): 100-116.

Fourth Themed Journal Response Due

**Week 12: What can diverse geographies communicate in the natural landscape?**

Sarah A. Radcliffe, "Geography and Indigeneity II: Critical Geographies of Indigenous Bodily Politics," *Progress in Human Geography* 42, no. 3 (2017): 436-445.

Alex A. Moulton and Inge Salo, "Black Geographies and Black Ecologies as Insurgent Ecocriticism," *Environment and Society: Advances in Research* 13 (2022): 156-174.

Field Recording and Summary Due



**Week 13: How sonic composition and performance impact the environment?**

Bennett Hogg, "Healing the Cut: Music, Landscape, Nature, Culture," *Contemporary Music Review* 34, no. 4 (2015): 281-302.

Jaelani Turner-Williams. "Composing Climate Change: The Radical Legacy of Black Musicians," *Atmost.earth*, February 9, 2023.

Fifth Critical Media Discussion Due

**Week 14: Course Review and Collaborative Media Response**

Fifth Themed Journal Response Due

**Week 15: Final Presentations and Feedback**

Interactive Presentations and Discussion Due



**General Education (GEN) Course Information**  
**GEN Theme: Lived Environments**

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

**Expected Learning Outcomes**

- 1.1. Engage in critical and logical thinking about the topic or idea of the theme.
- 1.2. Engage in an advanced, in-depth, scholarly exploration of the topic or idea of the theme.

**We meet the outcomes by:**

- Exploring ideas relating to sound, environment, and intersectional identity across readings and multimedia resources, individually and collaboratively
- Create and respond to multimedia to think critically about what is seen and heard in relation to a diversity of course themes

**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.

**Expected Learning Outcomes**

- 2.1. Identify, describe, and synthesize approaches or experiences as they apply to the theme.
- 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.

**We meet the outcomes by:**

- Documenting engagement with course themes over time (through discussions and journal entries) that situate self in environment as listener, influencer, and consumer.
- Completing immersive projects and responding to individual experiences with natural environments that force the learner to consider their own identity and impact on the natural environment and how sound (theirs and others) reflects cultural knowledge.

**Goal #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.

**Expected Learning Outcomes**

- 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.

**We meet the outcomes by:**

- Participating in collective and individual outings and engagements with different aspects of the natural environment, enabling them to better understand the relationship between humankind and the changing reality of the natural environment
- Analyzing how cultural and natural environments intersect in everyday life, complicated by musical creation, participation, and consumption

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

**Expected Learning Outcomes**

- 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.

**We meet the outcomes by:**

- Attentively reading, viewing and critically listening to a diversity of perspectives about sound and various environments that humans inhabit, engage with, and transform
- Developing thoughtful arguments in individual and collaborative discussions and written work through exposure to – allowing them to form distinct opinions while equitably considering the perspectives of their peers
- Creating meaningful representations of their developed knowledge for assignments and presentations throughout the course, including the final interactive presentation that will manifest in a unique format for each student (developed through generative conversations with the instructor)

**Attendance and Late Work Policy** Attendance is required for the course. All students are given one unexcused absence and one excused absence for the semester. If you are ill or have another issue that makes it difficult to attend class, suitable notice is needed, and additional absences will be handled on a case-by-case basis. Late work is sometimes a reality and will be handled on a case-by-case basis dependent on the nature of the delay. Life happens: if you are experiencing an issue or unexpected change, please communicate it prior (if possible) to the time an assignment should be submitted, and accommodations/changes can potentially be made based on the seriousness of the situation or other limitations. I deduct 10% of the total assignment grade for each day an assignment is late without notice *and will not accept LATE WORK that is more than TWO DAYS LATE.*

**Extra Credit Assignments** (1) Critical Media Analysis (CMA) worth 3 points; (2) Comparative Sound Walk (CSW) worth 3 points; (3) Live Music Write-Up (LMW) worth 3 points; More information on each of these assignments is available on their respective Carmen Canvas pages.

**Citations** If you quote or paraphrase a source from a reading you must give credit to the author(s)! Please do so in submitted text (like assignment rationales) using in-text citations and in presentations via notes and a separate works cited page/slide using a consistent style (i.e., MLA or APA; your preference). There are abundant resources online to aid in learning more about citing and how to do so properly. Additionally, there are citation generators, but do your best to verify that these resources are formatting information correctly and that your submitted text is *cleaned up* (free of issues that generators sometimes leave).

**Musical and Technological Knowledge** This course discusses music and requires the analysis of sonic material but does not require any existing formal training in music theory (or experience with vocal or instrumental play – though it is useful). Many terms will be introduced in a functional context and repeated to familiarize students with them for their own use. For the completion of creative assignments, students will need to familiarize themselves with software used for the creation and editing of images, audio, and video. All students are expected to be familiar with the following to complete the required course tasks, projects, and classwork: Microsoft Office/365, Carmen Canvas, Spotify, Google Slides, Google Sites, and Canva. For image/video creation, Canva and Adobe Express are very user-friendly (and free), while Bandlab will be introduced for audio editing.

Other forms of technology may be introduced in the course but will be demonstrated for student convenience. While some aspects of editing (required for assignments) will be introduced in the course, others are expected of students independently and will vary based on comfort level. If you need technical support at any time during the semester, you can reach out to 614-688-HELP, though I will do my best to help via email or Canvas message. Students are also welcomed to schedule a meeting (using the provided link) outside of office hours.

**Academic Misconduct** 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 more information, see the Code of Student Conduct (<http://studentlife.osu.edu/csc/>).

**Use of Generative AI Resources** Given that the tasks and learning goals of this class include the development of critical thinking and musical analysis and criticism skills, the use of generative artificial intelligence (GenAI) tools such as Copilot or ChatGPT and writers' aids like Grammarly is not permitted in this course. Any use of GenAI tools for work in this class may therefore be considered a violation of Ohio State's Academic Integrity policy and Code of Student Conduct because the work is not your own. The use of unauthorized GenAI tools will result in referral to the Committee on Academic Misconduct. If I suspect that you have used GenAI on an assignment for this course, I will ask you to communicate with me to explain your process for completing the assignment in question and, dependent on the situation, attempt to provide an alternative assignment. If you feel you need to use GenAI for translation, please contact me first. If you have any other questions regarding this course policy, please contact me.

**Diversity** The Ohio State University affirms the importance and value of diversity of people and ideas. We believe in creating equitable research opportunities for all students and to providing programs and curricula that allow our students to understand critical societal challenges from diverse perspectives and aspire to use research to promote sustainable solutions for all. We are committed to maintaining an inclusive community that recognizes and values the inherent worth and dignity of every person; fosters sensitivity, understanding, and mutual respect among all members; and encourages each individual to strive to reach their own potential. The Ohio State University does not discriminate on the basis of age, ancestry, color, disability, gender identity or expression, genetic information, HIV/AIDS status, military status, national origin, race, religion, sex, gender, sexual orientation, pregnancy, protected veteran status, or any other bases under the law, in its activities, academic programs, admission, and employment. *(To learn more about diversity, equity, and inclusion and for opportunities to get involved, please visit: <https://odi.osu.edu/> or <https://cbsc.osu.edu/>)*

**Religious Accommodations** 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. 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. 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 and 24-hour emergency help is also available through the 24/7 National Suicide Prevention Hotline at 1-800-273-TALK or at 614-292-5766 at [www.suicidepreventionlifeline.org](http://www.suicidepreventionlifeline.org).

**Disability Services** 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 ill and need to miss class, including if you are staying home and away from others while experiencing symptoms of a viral infection or fever, please let me know immediately. In cases where illness interacts with an underlying medical condition, please consult with Student Life Disability Services to request reasonable accommodations. You can connect with them at [slds@osu.edu](mailto:slds@osu.edu); 614-292-3307; or [slds.osu.edu](http://slds.osu.edu).

**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, Kellie Brennan, at [titleix@osu.edu](mailto:titleix@osu.edu).

# GE Theme course submission worksheet: Lived Environments

## Overview

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Courses in the GE Themes aim to provide students with opportunities to explore big picture ideas and problems within the specific practice and expertise of a discipline or department. Although many Theme courses serve within disciplinary majors or minors, by requesting inclusion in the General Education, programs are committing to the incorporation of the goals of the focal theme and the success and participation of students from outside of their program.

Each category of the GE has specific learning goals and Expected Learning Outcomes (ELOs) that connect to the big picture goals of the program. ELOs describe the knowledge or skills students should have by the end of the course. Courses in the GE Themes must meet the ELOs common for **all** GE Themes and those specific to the Theme, in addition to any ELOs the instructor has developed specific to that course. All courses in the GE must indicate that they are part of the GE and include the Goals and ELOs of their GE category on their syllabus.

The prompts in this form elicit information about how this course meets the expectations of the GE Themes. The form will be reviewed by a group of content experts (the Theme Advisory) and by a group of curriculum experts (the Theme Panel), with the latter having responsibility for the ELOs and Goals common to all themes (those things that make a course appropriate for the GE Themes) and the former having responsibility for the ELOs and Goals specific to the topic of **this** Theme.

Briefly describe how this course connects to or exemplifies the concept of this Theme (Lived Environments)

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In a sentence or two, explain how this class “fits” within the focal Theme. This will help reviewers understand the intended frame of reference for the course-specific activities described below.

*(enter text here)*



## Connect this course to the Goals and ELOs shared by *all* Themes

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Below are the Goals and ELOs common to all Themes. In the accompanying table, for each ELO, describe the activities (discussions, readings, lectures, assignments) that provide opportunities for students to achieve those outcomes. The answer should be concise and use language accessible to colleagues outside of the submitting department or discipline. The specifics of the activities matter—listing “readings” without a reference to the topic of those readings will not allow the reviewers to understand how the ELO will be met. However, the panel evaluating the fit of the course to the Theme will review this form in conjunction with the syllabus, so if readings, lecture/discussion topics, or other specifics are provided on the syllabus, it is not necessary to reiterate them within this form. The ELOs are expected to vary in their “coverage” in terms of number of activities or emphasis within the course. Examples from successful courses are shared on the next page.

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

**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.

	Course activities and assignments to meet these ELOs
<b>ELO 1.1</b> Engage in critical and logical thinking.	
<b>ELO 1.2</b> Engage in an advanced, in-depth, scholarly exploration of the topic or ideas within this theme.	
<b>ELO 2.1</b> Identify, describe, and synthesize approaches or experiences.	
<b>ELO 2.2</b> 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.	

*Example responses for proposals within “Citizenship” (from Sociology 3200, Comm 2850, French 2803):*

<b>ELO 1.1</b> Engage in critical and logical thinking.	<i>This course will build skills needed to engage in critical and logical thinking about immigration and immigration related policy through: Weekly reading response papers which require the students to synthesize and critically evaluate cutting-edge scholarship on immigration; Engagement in class-based discussion and debates on immigration-related topics using evidence-based logical reasoning to evaluate policy positions; Completion of an assignment which build skills in analyzing empirical data on immigration (Assignment #1)</i>
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	<p><i>Completion 3 assignments which build skills in connecting individual experiences with broader population-based patterns (Assignments #1, #2, #3)</i></p> <p><i>Completion of 3 quizzes in which students demonstrate comprehension of the course readings and materials.</i></p>
<p><b>ELO 2.1</b> <i>Identify, describe, and synthesize approaches or experiences.</i></p>	<p><i>Students engage in advanced exploration of each module topic through a combination of lectures, readings, and discussions.</i></p> <p><u><i>Lecture</i></u>  <i>Course materials come from a variety of sources to help students engage in the relationship between media and citizenship at an advanced level. Each of the 12 modules has 3-4 lectures that contain information from both peer-reviewed and popular sources. Additionally, each module has at least one guest lecture from an expert in that topic to increase students' access to people with expertise in a variety of areas.</i></p> <p><u><i>Reading</i></u>  <i>The textbook for this course provides background information on each topic and corresponds to the lectures. Students also take some control over their own learning by choosing at least one peer-reviewed article and at least one newspaper article from outside the class materials to read and include in their weekly discussion posts.</i></p> <p><u><i>Discussions</i></u>  <i>Students do weekly discussions and are given flexibility in their topic choices in order to allow them to take some control over their education. They are also asked to provide information from sources they've found outside the lecture materials. In this way, they are able to explore areas of particular interest to them and practice the skills they will need to gather information about current events, analyze this information, and communicate it with others.</i></p> <p><i>Activity Example: Civility impacts citizenship behaviors in many ways. Students are asked to choose a TED talk from a provided list (or choose another speech of their interest) and summarize and evaluate what it says about the relationship between civility and citizenship. Examples of Ted Talks on the list include Steven Petrow on the difference between being polite and being civil, Chimamanda Ngozi Adichie's talk on how a single story can perpetuate stereotypes, and Claire Wardle's talk on how diversity can enhance citizenship.</i></p>
<p><b>ELO 2.2</b> <i>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.</i></p>	<p><i>Students will conduct research on a specific event or site in Paris not already discussed in depth in class. Students will submit a 300-word abstract of their topic and a bibliography of at least five reputable academic and mainstream sources. At the end of the semester they will submit a 5-page research paper and present their findings in a 10-minute oral and visual presentation in a small-group setting in Zoom.</i></p> <p><i>Some examples of events and sites:</i>  <i>The Paris Commune, an 1871 socialist uprising violently squelched by conservative forces</i></p>



	<i>Jazz-Age Montmartre, where a small community of African-Americans—including actress and singer Josephine Baker, who was just inducted into the French Pantheon—settled and worked after World War I.</i> <i>The Vélodrome d’hiver Roundup, 16-17 July 1942, when 13,000 Jews were rounded up by Paris police before being sent to concentration camps</i> <i>The Marais, a vibrant Paris neighborhood inhabited over the centuries by aristocrats, then Jews, then the LGBTQ+ community, among other groups.</i>
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## Goals and ELOs unique to Lived Environments

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Below are the Goals and ELOs specific to this Theme. As above, in the accompanying Table, for each ELO, describe the activities (discussions, readings, lectures, assignments) that provide opportunities for students to achieve those outcomes. The answer should be concise and use language accessible to colleagues outside of the submitting department or discipline. The ELOs are expected to vary in their “coverage” in terms of number of activities or emphasis within the course. Examples from successful courses are shared on the next page.

**GOAL 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.

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

	Course activities and assignments to meet these ELOs
<b>ELO 3.1</b> Engage with the complexity and uncertainty of human-environment interactions.	
<b>ELO 3.2</b> Describe examples of human interaction with and impact on environmental change and transformation over time and across space.	
<b>ELO 4.1</b> Analyze how humans’ interactions with their environments shape or have shaped attitudes, beliefs, values and behaviors.	
<b>ELO 4.2</b> Describe how humans perceive and represent the environments with which they interact.	
<b>ELO 4.3</b> Analyze and critique conventions, theories, and ideologies that influence discourses around environments.	

**From:** [Arceno, Mark Anthony](#)  
**To:** [Hedgecoth, David](#)  
**Subject:** RE: Concurrence Request: COMPSTD 3886  
**Date:** Tuesday, May 27, 2025 9:44:00 AM

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Thank you!

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**From:** Hedgecoth, David <[hedgecoth.1@osu.edu](mailto:hedgecoth.1@osu.edu)>  
**Sent:** Tuesday, May 27, 2025 7:00 AM  
**To:** Arceno, Mark Anthony <[arceno.1@osu.edu](mailto:arceno.1@osu.edu)>  
**Subject:** Re: Concurrence Request: COMPSTD 3886

Yes, music grants concurrence.

thanks

D

**David M. Hedgecoth, PhD**

Associate Director

Chair, Undergraduate Studies Committee

School of Music

Affiliated Faculty, Center for Latin American Studies

College of Arts and Sciences

The Ohio State University

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**From:** Arceno, Mark Anthony <[arceno.1@osu.edu](mailto:arceno.1@osu.edu)>  
**Sent:** Thursday, May 22, 2025 2:26 PM  
**To:** Hedgecoth, David <[hedgecoth.1@osu.edu](mailto:hedgecoth.1@osu.edu)>  
**Subject:** RE: Concurrence Request: COMPSTD 3886

Hi Dave,

Not meaning to rush here, but just wanted to confirm if by this is fine that you meant that you're just reviewing the syllabus as we sent it to you? Or if the course itself is fine (i.e., Music grants its concurrence)?

Best,

Mark Anthony

---

**From:** Hedgecoth, David <[hedgecoth.1@osu.edu](mailto:hedgecoth.1@osu.edu)>  
**Sent:** Friday, May 16, 2025 10:38 AM  
**To:** Arceno, Mark Anthony <[arceno.1@osu.edu](mailto:arceno.1@osu.edu)>; Banks, Eva-Marie <[banks.76@osu.edu](mailto:banks.76@osu.edu)>

**Cc:** Perez, Ashley <[perez.390@osu.edu](mailto:perez.390@osu.edu)>  
**Subject:** Re: Concurrence Request: COMPSTD 3886

This is fine

thx  
D

**David M. Hedgecoth, PhD**

Associate Director

Chair, Undergraduate Studies Committee

School of Music

Affiliated Faculty, Center for Latin American Studies

College of Arts and Sciences

The Ohio State University

---

**From:** Arceno, Mark Anthony <[arceno.1@osu.edu](mailto:arceno.1@osu.edu)>  
**Sent:** Friday, May 16, 2025 9:55 AM  
**To:** Hedgecoth, David <[hedgecoth.1@osu.edu](mailto:hedgecoth.1@osu.edu)>; Banks, Eva-Marie <[banks.76@osu.edu](mailto:banks.76@osu.edu)>  
**Cc:** Perez, Ashley <[perez.390@osu.edu](mailto:perez.390@osu.edu)>  
**Subject:** RE: Concurrence Request: COMPSTD 3886

Good morning!

Just as a quick update, we have decided to proceed with cross-listing this course with African American and African Studies, in which the instructor of the proposed course also holds a faculty appointment.

The content of the syllabus I sent hasn't changed, but if you'd prefer to assess the updated syllabus with the cross-listing department, do let me know.

Best,  
Mark Anthony

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**From:** Arceno, Mark Anthony  
**Sent:** Thursday, May 15, 2025 5:16 PM  
**To:** Hedgecoth, David <[hedgecoth.1@osu.edu](mailto:hedgecoth.1@osu.edu)>; Banks, Eva-Marie <[banks.76@osu.edu](mailto:banks.76@osu.edu)>  
**Cc:** Perez, Ashley <[perez.390@osu.edu](mailto:perez.390@osu.edu)>  
**Subject:** Concurrence Request: COMPSTD 3886  
**Importance:** High

Good afternoon, Dave and Eva,

On behalf of the Department of Comparative Studies, we're seeking concurrence for a new Lived Environments Theme course, COMPSTD 3886, "Urban Sounds, Urban Locales: Music, Geography, and Environmental Knowledge," which has been developed by Abigail Lindo. I have attached the syllabus to this message.

Please do let us know if you/your Department has any questions, as well as if you would like to review any additional supporting documentation (e.g., the Theme justification).

We look forward to hearing from you, hopefully within the next two weeks, after which point concurrence would be assumed.

Best,  
Mark Anthony

--

**Mark Anthony ARCEÑO, Ph.D.**

Senior Academic Program Coordinator, [Department of Comparative Studies](#)

444 Hagerty Hall, 1775 S. College Rd., Columbus, OH 43210

Phone: 614-688-0433 / [arceno.1@osu.edu](mailto:arceno.1@osu.edu)

Food & Environmental Anthropologist

[Ohio State APOP](#) Lecture Series Team Leader

Culture & Agriculture [Sensorium](#) Editor in Chief

*Pronouns: he, him, his*

<http://about.me/markanthonyarceno>

**From:** [Arceno, Mark Anthony](#)  
**To:** [Houser, Jana](#); [Godfrey, Ryan](#)  
**Cc:** [Perez, Ashley](#)  
**Subject:** Re: Concurrence Request: COMPSTD 3886  
**Date:** Wednesday, May 21, 2025 8:59:21 PM  
**Attachments:** [Outlook-uhymz24o.png](#)

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Thanks so much for the concurrence, Jana, as well as for your feedback! I'll be sure to pass this along to the instructor.

Best,  
Mark Anthony

--

**Mark Anthony ARCEÑO, Ph.D.**

Senior Academic Program Coordinator and Associated Faculty, [Department of Comparative Studies](#)  
Associated Faculty, Department of French and Italian  
444 Hagerty Hall, 1775 S. College Rd., Columbus, OH 43210  
Phone: [614-688-0433](tel:614-688-0433) / [arceno.1@osu.edu](mailto:arceno.1@osu.edu)

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Culture & Agriculture [Sensorium](#) Editor in Chief

*Pronouns: he, him, his*  
<http://about.me/markanthonyarcano>

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**From:** Houser, Jana <houser.262@osu.edu>  
**Sent:** Wednesday, May 21, 2025 7:22:23 PM  
**To:** Arceno, Mark Anthony <arceno.1@osu.edu>; Godfrey, Ryan <godfrey.117@osu.edu>  
**Cc:** Perez, Ashley <perez.390@osu.edu>  
**Subject:** Re: Concurrence Request: COMPSTD 3886

Hello Mark,

Geography concurs! Our only comment is that the "Geography" side of the course seems pretty thin. We recommend that the professor consider removing it from the title.

-Jana



Dr. Jana Houser  
Director of Undergraduate Studies  
Associate Professor of Meteorology  
Atmospheric Sciences Program  
Department of Geography  
The Ohio State University  
Columbus, OH

---

**From:** Arceno, Mark Anthony <arceno.1@osu.edu>  
**Sent:** Friday, May 16, 2025 9:55 AM  
**To:** Houser, Jana <houser.262@osu.edu>; Godfrey, Ryan <godfrey.117@osu.edu>  
**Cc:** Perez, Ashley <perez.390@osu.edu>  
**Subject:** RE: Concurrence Request: COMPSTD 3886

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Best,  
Mark Anthony

---

**From:** Arceno, Mark Anthony  
**Sent:** Thursday, May 15, 2025 5:20 PM  
**To:** Houser, Jana <houser.262@osu.edu>; Godfrey, Ryan <godfrey.117@osu.edu>  
**Cc:** Perez, Ashley <perez.390@osu.edu>  
**Subject:** Concurrence Request: COMPSTD 3886  
**Importance:** High

Good afternoon, Jana and Ryan,

On behalf of the Department of Comparative Studies, we're seeking concurrence for a new Lived Environments Theme course, COMPSTD 3886, "Urban Sounds, Urban Locales: Music,

Geography, and Environmental Knowledge,” which has been developed by Abigail Lindo. I have attached the syllabus to this message.

Please do let us know if you/your Department has any questions, as well as if you would like to review any additional supporting documentation (e.g., the Theme justification).

We look forward to hearing from you, hopefully within the next two weeks, after which point concurrence would be assumed.

Best,  
Mark Anthony

--

**Mark Anthony ARCEÑO, Ph.D.**

Senior Academic Program Coordinator, [Department of Comparative Studies](#)

444 Hagerty Hall, 1775 S. College Rd., Columbus, OH 43210

Phone: 614-688-0433 / [arceno.1@osu.edu](mailto:arceno.1@osu.edu)

Food & Environmental Anthropologist

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*Pronouns: he, him, his*

<http://about.me/markanthonyarceno>

	<b><i>Program Learning Goals</i></b>		
	<b>Goal A:</b> Demonstrate an understanding of the cultural, socio-political, and historical formations, connections, conditions, and transformations evident throughout the African and Black Diaspora.	<b>Goal B:</b> Identify, critique, and appreciate the intersections between race, class, gender, ethnicity, and sexuality from the historical and existential perspectives of African and African-descended peoples.	<b>Goal C:</b> Implement interdisciplinary research methods and methodological perspectives applicable to advanced study, community development, and public service.
<b><i>Core Courses</i></b>			
2201	Beginning	Intermediate	
3310	Intermediate	Intermediate	
3440	Intermediate	Advanced	Beginning
4921	Intermediate	Advanced	Intermediate
<b><i>Elective Courses</i></b>			
<b>2000-Level</b> ( <i>Max of 3 courses</i> )	Beginning	Beginning	Beginning
<b>3000- Level</b> ( <i>Max of 3 courses</i> )	Beginning/Intermediate	Beginning/Intermediate	Beginning/Intermediate
<b>4000-Level</b>	Advanced	Advanced	Advanced
<b>5000-Level</b>	Advanced	Advanced	Advanced