

Term Information

Effective Term Autumn 2026

General Information

Course Bulletin Listing/Subject Area	Comparative Studies
Fiscal Unit/Academic Org	Comparative Studies - D0518
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 AFAMAST 3886
Electronically Enforced	No

Cross-Listings

Cross-Listings	Cross-listed in AFAMAST
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Subject/CIP Code

Subject/CIP Code	24.0103
Subsidy Level	General Studies 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

- 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 Afrodisporic musical production through the lens of ecocriticism and environmentalism.

Content Topic List

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

Sought Concurrence

No

Attachments

- Curriculum Map for CS Major - 051425.pdf: Curriculum map
(Other Supporting Documentation. Owner: Arceno,Mark Anthony)
- OSU Urban Music and Locales Syllabus.pdf: Syllabus (before Geography's comment)
(Other Supporting Documentation. Owner: Arceno,Mark Anthony)
- Concurrence - AAAS.pdf: AAAS Concurrence
(Concurrence. Owner: Arceno,Mark Anthony)
- Concurrence - GEOGRAPHY.pdf: Geography Concurrence
(Concurrence. Owner: Arceno,Mark Anthony)
- Concurrence - MUSIC.pdf: Music Concurrence
(Concurrence. Owner: Arceno,Mark Anthony)
- DETAILED THEME RESPONSES - Urban Sounds Urban Locales GEN Theme Responses_rev.pdf: Theme responses (detailed)
(Other Supporting Documentation. Owner: Arceno,Mark Anthony)
- OVERVIEW - GE Theme Submission Worksheet - Lived Environments for Urban Sounds, Urban Locales_rev.pdf: Theme responses (overview)
(Other Supporting Documentation. Owner: Arceno,Mark Anthony)
- OSU Urban Music and Locales Syllabus_revised 12 19 25.docx: Syllabus (revised 12.19.25)
(Syllabus. Owner: Arceno,Mark Anthony)

Comments

- Please see Subcommittee feedback email sent 08/21/2025. (by Hilty,Michael on 08/21/2025 01:38 PM)
- Per Geography's recommendation, we have removed "Geography" from the course title, which should now be reflected on the Syllabus and Theme forms. Per AAAS's request, we will be cross-listing this course with AFAMAST. (by Arceno,Mark Anthony on 05/27/2025 09:56 AM)
- Please request the following concurrences: AAAS, School of Music, and Geography. Thank you. (by Vankeerbergen,Bernadette Chantal on 05/15/2025 04:55 PM)

Workflow Information

Status	User(s)	Date/Time	Step
Submitted	Arceno,Mark Anthony	05/14/2025 01:41 PM	Submitted for Approval
Approved	Urban,Hugh Bayard	05/14/2025 06:01 PM	Unit Approval
Revision Requested	Vankeerbergen,Bernadette Chantal	05/15/2025 04:55 PM	College Approval
Submitted	Arceno,Mark Anthony	05/27/2025 09:57 AM	Submitted for Approval
Approved	Urban,Hugh Bayard	05/27/2025 10:35 AM	Unit Approval
Approved	Vankeerbergen,Bernadette Chantal	08/11/2025 10:30 AM	College Approval
Revision Requested	Hilty,Michael	08/21/2025 01:38 PM	ASCCAO Approval
Submitted	Arceno,Mark Anthony	01/12/2026 01:37 PM	Submitted for Approval
Approved	Urban,Hugh Bayard	01/12/2026 02:09 PM	Unit Approval
Approved	Vankeerbergen,Bernadette Chantal	01/12/2026 05:17 PM	College Approval
Pending Approval	Jenkins,Mary Ellen Bigler Neff,Jennifer Vankeerbergen,Bernadette Chantal Steele,Rachel Lea	01/12/2026 05:17 PM	ASCCAO Approval

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.

Urban Sounds, Urban Locales: Music and Environmental Knowledge considers sound and spatial knowledge in spaces codified as urban (by a higher population density and in opposition to agrarian or rural areas) and individuals often associated with these spaces. In this interdisciplinary course, students think critically about their own positionality and relationship with the natural environment through readings, media engagement, discussions, projects, and (both individual and collective) out-of-classroom experiences – exemplifying the concept of this theme.

Course Activities and Assignments to Meet These ELOs

ELO 1.1 Engage in critical and logical thinking.

This course will build skills needed to engage in critical and logical thinking about environmental and spatial knowledge related to sound (and musical consumption) through critical media discussions and journal responses throughout the course, requiring students to engage with a diversity of readings and multimedia to productively generate ideas and apply their knowledge of relevant concepts. Projects assigned throughout the course similarly require critical thinking for completion, including the task of sound mapping, translating skills in geographic mapping and sonic representation to visually present an understanding of their own lived environment.

Completion of three (3) formative assessments during class time as part of their course participation.

ELO 1.2 Engage in an advanced, in-depth, scholarly exploration of the topic or ideas within this theme.

Class meetings are guided by a targeted question to assist students in their critical inquiry, beginning our time together in weekly meetings with a generative goal in mind. Projects like the final, interactive presentation ask students to demonstrate advanced knowledge by integrating different topics discussed throughout the course to independently develop a focus and execute a completed project through scholarly exploration.

Completion of four (4) projects demonstrating topical and practical knowledge outside of the classroom.

ELO 2.1 Identify, describe, and synthesize approaches or experiences.

Course materials come from a variety of sources to help students understand different aspects of how humankind impacts and engages with their lived environments. Sound is central to this course, and the materials guide students’ exploration into how sonic realities communicate information about the environment.

Activity and Discussion Example

For example, students may be asked to listen to “New World Water” by Mos Def, before completing a close read and textural analysis of the song. With a partner or in a small group, they will then reflect on Julius Greve’s “Hip Hop Naturalism” and the relationship between hip hop poetics and environmentalism before considering their own use of resources and knowledge of the supply chain that these resources necessitate. Students may be asked to share a visual representation of the connections they drew and the ideas they discussed. This activity will close with a discussion on the conclusions students came to, their considerations for producing their images, and how the assigned resources aided in shaping their thought processes.

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.

Students will conduct site-specific research in different areas of their lived environment across projects throughout the course. This allows them to confront and situate their identity in relation to topics of intersectionality, biocentrism, ecocriticism, and sonic preference. Students will complete a final interactive presentation incorporating the knowledge they have developed across readings and course resources, and use the introspective thought provoked from their journal assignments to aid in guiding their inquiry. Their self-assessment – not only of their role as a human in their environment, but as a scholar and individual – will support the development of their project.

ELO 3.1 Engage with the complexity and uncertainty of human-environment interactions.

Various ecocritical readings address the complexity and uncertainty of human-environment interactions. These include “We Are Pipeline People” by Wendy W. Walters and “I’ve Got the Blues’ Epistemology: Thinking a Way Out of Eco-crisis” by Kimberly N. Ruffin. Outside of thoughtful guided discussions and activities in class (including the development of infographics and other media-based visual learning resources), students will complete critical discussions requiring them to integrate their developed knowledge from the course and assigned readings. Themed journal responses also aid in providing spaces for students to consider the complex interactions between human and environment, including their own position as consumers and conservers.

ELO 3.2 Describe examples of human interaction with and impact on environmental change and transformation over time and across space.

Multiple activities and resources in the course address this ELO. Readings like “Toward a Black Ecomusicology, 1853? Listening to Enslavement with Solomon Northup” by Peter McMurray and “Nice for What:’ New Orleans Bounce and Disembodied Queer Voices in the Mainstream” by Lauron Kehrer allow students to think of environmental change over time and across space. McMurray’s work describes the formerly agrarian realities of the American South as it saw development at the turn of the 20th century, shifts that also meant changes in the economy and perceptions of the soundscape. Kehrer is addressing New Orleans as a sounding space pre- and post-Hurricane Katrina and acknowledging how individuals better understood their relationship with the natural environment when they were confronted with its sudden change.

Activity and Discussion Example

Following a discussion on indigenous listening practices and the erasure of cultural knowledge with industrial development to form urban spaces, guided by Sarah A. Radcliffe’s “Geography and Indigeneity II: Critical Geographies of Indigenous Bodily Politics,” students will be asked to watch a short YouTube video entitled “3000-Year-Old Solutions to Modern Problems.” They will be asked to generate two reflections with a peer: a statement of correlation between themes in the reading and the video, and a sonic mapping (produced as audio) of the environmental realities discussed in the video. The latter task will require students to work on a digital audio workstation on their computers to produce sounds to mimic or reimagine fire, wind, water, and other natural elements discussed. Class will close with a discussion as students describing their creative decisions, the role of sound in the video, and how the soundscape they imagined has likely evolved.

ELO 4.1 Analyze how humans’ interactions with their environments shape or have shaped attitudes, beliefs, values and behaviors.

While this happens across readings and the discussions and journal assignments students complete on different weeks throughout the course, this ELO is important to the short intersectional soundwalk assignment. This requires students to individually document the sounds in their surrounding environment, document sounds and their sources, consider their ecological worldview as a reflection of their culture (discussed in class beforehand), and assess their own interpretation of the sonic stimuli based on the motivators of their perceptions. This act of nature writing lends to ecocriticism

and allows students to observe how their values and behaviors are shaped by their lived environments.

Lecture and Activity Example

After discussing the concepts of bioregionalism and ethnocentrism, I will review the key concepts in Leah Thomas's "Intersectional Theory, Feminism, and Intersectional Environmentalism" and speak about the possibility for a broader understanding of collective environmental urgency in the Anthropocene. We will then listen to and discuss the lyrical themes of "Summertime" by Donald Glover as a class, with students responding to the song among their peers. Afterward, I will listen and add to student responses before comparing the literary tropes encountered between the reading and the song, presenting it visually on the board.

ELO 4.2 Describe how humans perceive and represent the environments with which they interact.

This ELO is satisfied through in-class analyses and close readings of musical recordings and multimedia, requiring students to think critically and form their own conclusions about sonic and visual stimuli they would normally encounter outside of the class. Additionally, assignments like the sensational song analysis and final interactive presentation further this ambition by requiring students to transfer the knowledge they have developed onto other media items and consider different modes of assessing environmental perceptions.

ELO 4.3 Analyze and critique conventions, theories, and ideologies that influence discourses around environments.

Students engage in discussions throughout the course (in-class and online) that facilitate their development of independent thought about course resources and major themes in the course. This ELO is specifically addressed in the creation of the final interactive presentation, which starts with students stating a thesis or hypothesis. This acts as a position statement, informed by their experience in the course, and manifests through their research and the resulting interactive work they share with members of the class. The assignment is accompanied by a written rationale that requires students to but three or more course readings into conversation, critically considering the information they present alongside outside sources specific to their chosen topic. This enables students to encounter a diversity of conventions, theories, and ideologies.



Urban Sounds, Urban Locales: Music and Environmental Knowledge

Dr. Abigail C. Lindo
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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 Afro diasporic 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 engage 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 development 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
Total	100

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

A 93-100	A- 90-92.9	B+ 87-89.9	B 83-86.9	B- 80-82.9	C+ 77-79.9	C 73-76.9	C- 70-72.9	D+ 67-69.9	D 60-66.9	E < 60
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Weekly Course Schedule¹

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](#)

¹ 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 6: Are ecocriticism and ecomusicology exclusionary?

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

Sound Map Due

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, selfassessment, 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.

Please see this link, featuring all of OSU's "standard syllabi statements":

<https://ugeducation.osu.edu/academics/syllabus-policies-statements/standard-syllabus-statements>

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 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.

Disability Statement (with Accommodations for Illness)

The university strives to maintain a healthy and accessible environment to support student learning in and out of the classroom. If students anticipate or experience academic barriers based on a disability (including mental health and medical conditions, whether chronic or temporary), they should let their instructor know immediately so that they can privately discuss options. Students do not need to disclose specific information about a disability to faculty. To establish reasonable accommodations, students may be asked to register with Student Life Disability Services (see below for campus-specific contact information). After registration, students should make arrangements with their instructors as soon as possible to discuss your accommodations so that accommodations may be implemented in a timely fashion.

If students are ill and need to miss class, including if they are staying home and away from others while experiencing symptoms of viral infection or fever, they should let their instructor know immediately. In cases where illness interacts with an underlying medical condition, please consult with Student Life Disability Services to request reasonable accommodations.

Creating an Environment Free from Harassment, Discrimination, and Sexual Misconduct

The Ohio State University is committed to building and maintaining a community to reflect diversity and to improve opportunities for all. All Buckeyes have the right to be free from harassment, discrimination, and sexual misconduct. Ohio State does not discriminate on the basis of age, ancestry, color, disability, ethnicity, gender, gender identity or expression, genetic information, HIV/AIDS status, military status, national origin, pregnancy (childbirth, false pregnancy, termination of pregnancy, or recovery therefrom), race, religion, sex, sexual orientation, or protected veteran status, or any other bases under the law, in its activities, academic programs, admission, and employment. Members of the university community also have the right to be free from all forms of sexual misconduct: sexual harassment, sexual assault, relationship violence, stalking, and sexual exploitation.

To report harassment, discrimination, sexual misconduct, or retaliation and/or seek confidential and non- confidential resources and supportive measures, contact the Civil Rights Compliance Office: Online reporting form at <http://civilrights.osu.edu/>,

Call 614-247-5838 or TTY 614-688-8605,

The university is committed to stopping sexual misconduct, preventing its recurrence, eliminating any hostile environment, and remedying its discriminatory effects. All university employees have reporting responsibilities to the Office of Institutional Equity to ensure the university can take appropriate action:

- All university employees, except those exempted by legal privilege of confidentiality or expressly identified as a confidential reporter, have an obligation to report incidents of sexual assault immediately.
- The following employees have an obligation to report all other forms of sexual misconduct as soon as practicable but at most within five workdays of becoming aware of such information: 1. Any human resource professional (HRP); 2. Anyone who supervises faculty, staff, students, or volunteers; 3. Chair/director; and 4. Faculty member.

Intellectual Diversity

Ohio State is committed to fostering a culture of open inquiry and intellectual diversity within the classroom. This course will cover a range of information and

may include discussions or debates about controversial issues, beliefs, or policies. Any such discussions and debates are intended to support understanding of the approved curriculum and relevant course objectives rather than promote any specific point of view. Students will be assessed on principles applicable to the field of study and the content covered in the course. Preparing students for citizenship includes helping them develop critical thinking skills that will allow them to reach their own conclusions regarding complex or controversial matters.

Grievances and Solving Problems

According to University Policies, if you have a problem with this class, you should seek to resolve the grievance concerning a grade or academic practice by speaking first with the instructor or professor. Then, if necessary, take your case to the department chairperson, college dean or associate dean, and to the provost, in that order. Specific procedures are outlined in Faculty Rule 3335-8-23. Grievances against graduate, research, and teaching assistants should be submitted first to the supervising instructor, then to the chairperson of the assistant's department.

GE Theme course submission worksheet: Lived Environments

Overview

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)

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

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	
ELO 1.1 Engage in critical and logical thinking.	
ELO 1.2 Engage in an advanced, in-depth, scholarly exploration of the topic or ideas within this theme.	
ELO 2.1 Identify, describe, and synthesize approaches or experiences.	
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.	

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

ELO 1.1 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>ELO 2.1 Identify, describe, and synthesize approaches or experiences.</p>	<p><i>Students engage in advanced exploration of each module topic through a combination of lectures, readings, and discussions.</i></p> <p><u>Lecture</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>Reading</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>Discussions</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>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.</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: The Paris Commune, an 1871 socialist uprising violently squelched by conservative forces</i></p>

	<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></p> <p><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></p> <p><i>The Marais, a vibrant Paris neighborhood inhabited over the centuries by aristocrats, then Jews, then the LGBTQ+ community, among other groups.</i></p>
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Goals and ELOs unique to Lived Environments

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

From: [Rucker-Chang, Sunnie](#)
To: [Arceno, Mark Anthony](#)
Cc: [Perez, Ashley](#); [Lindo, Abigail](#)
Subject: Re: Concurrence Request: COMPSTD 3886
Date: Friday, May 16, 2025 8:29:53 AM

Thank you, Mark Anthony. I am going to forward our correspondence to our program coordinator to confirm everything. I'll get back in touch once I know more.
With best wishes, Sunnie

From: Arceno, Mark Anthony <arceno.1@osu.edu>
Sent: Friday, May 16, 2025 8:10 AM
To: Rucker-Chang, Sunnie <rucker-chang.1@osu.edu>
Cc: Perez, Ashley <perez.390@osu.edu>; Lindo, Abigail <lindo.14@osu.edu>
Subject: Re: Concurrence Request: COMPSTD 3886

Good morning, Sunnie,

Thanks so much for your quick reply. In short, we're on board!

From what I see in the course catalog, 3886 is an available AFAMAST number, but could you confirm this is the case? It would be great if the course number is the same for both Departments.

I'll plan to draft and submit an updated syllabus, sending it and the other supporting documents your way to upload after I have also heard from Geography and the School of Music who we've been asked to also seek Concurrence from.

Please do let me know if you have any questions or concerns on your end.

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

Food & Environmental Anthropologist
[Ohio State APOP](#) Lecture Series Team Leader

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

Pronouns: *he, him, his*

<http://about.me/markanthonyarceno>

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From: Lindo, Abigail <lindo.14@osu.edu>
Sent: Friday, May 16, 2025 7:57:25 AM
To: Arceno, Mark Anthony <arceno.1@osu.edu>
Cc: Perez, Ashley <perez.390@osu.edu>
Subject: Re: Concurrence Request: COMPSTD 3886

Yes yes yes! Thank you!

Abigail C. Lindo (she/her)

Assistant Professor of Global Black Popular Music

The Ohio State University

Department of Comparative Studies
Department of African American & African Studies
lindo.14@osu.edu | www.AbigaillLindo.com
Click here to [book a meeting with me](#)

Women's, Gender, and Sexuality Studies, Affiliated Faculty
School of Music, Affiliated Faculty
University of Florida [CAME](#), Affiliated Faculty

From: Arceno, Mark Anthony <arceno.1@osu.edu>
Sent: Friday, May 16, 2025 7:01:29 AM
To: Lindo, Abigail <lindo.14@osu.edu>
Cc: Perez, Ashley <perez.390@osu.edu>
Subject: Fw: Concurrence Request: COMPSTD 3886

Hi Abby,

What do you think?

M.A.

--

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

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

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From: Rucker-Chang, Sunnie <rucker-chang.1@osu.edu>
Sent: Friday, May 16, 2025 3:56:24 AM
To: Arceno, Mark Anthony <arceno.1@osu.edu>
Subject: Re: Concurrence Request: COMPSTD 3886

Dear Mar Anthony,

I do not see that we have any courses with similar course content, but would you all consider cross-listing the course with AAAS, especially since Dr. Lindo has a joint appointment in our department? If you would like to talk more about this, please let me know.

Thank you for considering.

With best wishes, Sunnie

From: Arceno, Mark Anthony <arceno.1@osu.edu>
Date: Thursday, May 15, 2025 at 5:12 PM
To: Rucker-Chang, Sunnie <rucker-chang.1@osu.edu>, Beckham, Jerrell <beckham.4@osu.edu>
Cc: Perez, Ashley <perez.390@osu.edu>
Subject: Concurrence Request: COMPSTD 3886

Good afternoon, Sunnie and Jerrell,

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

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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](#)

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

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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

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

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

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

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

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

Thank you!

From: Hedgecoth, David <hedgecoth.1@osu.edu>
Sent: Tuesday, May 27, 2025 7:00 AM
To: Arceno, Mark Anthony <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

From: Arceno, Mark Anthony <arceno.1@osu.edu>
Sent: Thursday, May 22, 2025 2:26 PM
To: Hedgecoth, David <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>
Sent: Friday, May 16, 2025 10:38 AM
To: Arceno, Mark Anthony <arceno.1@osu.edu>; Banks, Eva-Marie <banks.76@osu.edu>

Cc: Perez, Ashley <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>
Sent: Friday, May 16, 2025 9:55 AM
To: Hedgecoth, David <hedgecoth.1@osu.edu>; Banks, Eva-Marie <banks.76@osu.edu>
Cc: Perez, Ashley <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

From: Arceno, Mark Anthony
Sent: Thursday, May 15, 2025 5:16 PM
To: Hedgecoth, David <hedgecoth.1@osu.edu>; Banks, Eva-Marie <banks.76@osu.edu>
Cc: Perez, Ashley <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

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Mark Anthony ARCEÑO, Ph.D.

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Food & Environmental Anthropologist
[Ohio State APOP](#) Lecture Series Team Leader
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Curriculum Map for Comparative Studies Major

Program Learning Goals:

- Goal 1 Students develop the capacity to analyze differences in culture and politics over time.
- Goal 2 Students develop the capacity to engage and analyze issues of community and social justice.
- Goal 3 Students develop interdisciplinary thinking and writing skills, and an understanding of relationships between disciplines.
- Goal 4 Students develop the ability to read critically and interpret a diverse range of texts, material artifacts, and/or performance traditions.
- Goal 5 Students develop the capacity for aesthetic and historical response and judgment of cultural products and modes of consumption.
- Goal 6 Students develop the ability to understand how ideas and cultural artifacts influence the character of human beliefs, the perception of reality, and the norms that guide human behavior.

*Beg=Beginning; Int=Intermediate; Adv=Advanced

CURRICULUM MAP FOR COMPARATIVE STUDIES MAJOR						
NB: DISTRIBUTION COURSES (ELECTIVES) IN <u>OTHER DEPARTMENTS</u> ARE CATEGORIZED IN REGARD TO GOALS #5 AND 6 ONLY						
Program Learning Goals						
	Goal #1 Students develop the capacity to analyze differences in culture and politics over time.	Goal #2 Students develop the capacity to engage and analyze issues of community and social justice.	Goal #3 Students develop interdisciplinarily thinking and writing skills, and understanding of relationships among disciplines.	Goal #4 Students develop the ability to read critically and interpret a diverse range of texts, material artifacts, and/or performance traditions.	Goal #5 Students develop the capacity for aesthetic and historical response and judgment of cultural products and modes of consumption.	Goal #6 Students develop the ability to understand how ideas and cultural artifacts influence the character of human beliefs, the perception of reality, and the norms that guide human behavior.

REQUIRED COURSES (10 CREDITS):

CS 2099 The Question of Comparative Studies	Beg	Beg	Beg	Beg	Beg	Beg
CS 2360 Intro to Comparative Cultural Studies	Beg	Beg	Beg	Beg	Beg	Beg
CS 3990 Approaches to Comparative Studies	Int	Int	Int	Int	Int	Int
CS 4990 Senior Seminar in Comparative Studies	Adv	Adv	Adv	Adv	Adv	Adv

CONCENTRATION CORE—MAJOR FOCUS (15 CREDITS): This core requirement is fulfilled by the development of an individualized Major Focus. This focus is determined by each student in consultation with her or his advisor. It consists of a set of five courses (at least four of which must be Comparative Studies or Religious Studies courses, and no more than two at the 2000 level) that is centered on a particular set of discourses, objects, cultural practices, or problems.

ELECTIVES (12 CREDITS)—Should complement the Major Focus, but can add additional knowledge bases or theoretical/methodological approaches.

COURSES IN COMPARATIVE STUDIES AND RELIGIOUS STUDIES THAT FULFILL EITHER MAJOR FOCUS OR ELECTIVES

CS 2006 American Civics: Freedom, Democracy, and Struggle	Beg	Beg	Beg	Beg	Beg	Beg
CS 2101 Literature and Society	Beg	Beg	Beg	Beg	Beg	Beg
CS 2104(H) Literature, Science and Technology	Beg	Beg	Beg	Beg	Beg	Beg
CS 2105(H) Literature and Ethnicity	Beg	Beg	Beg	Beg	Beg	Beg
CS 2214 Intro to Sexuality Studies	Beg	Beg	Beg	Beg	Beg	Beg
CS 2220 Intro to South Asian Studies	Beg	Beg	Beg	Beg	Beg	Beg
CS 2264 Intro to Popular Culture Studies	Beg	Beg	Beg	Beg	Beg	Beg
CS 2281 American Icons	Beg	Beg	Beg	Beg	Beg	Beg
CS 2301 Intro to World Lit	Beg	Beg	Beg	Beg	Beg	Beg
CS 2321 Intro to Asian American Studies	Beg	Beg	Beg	Beg	Beg	Beg
CS 2322 Intro to Latino Studies	Beg	Beg	Beg	Beg	Beg	Beg
CS 2323 Intro to American Indian Studies	Beg	Beg	Beg	Beg	Beg	Beg
CS 2340 Intro to Cultures of Science and Technology	Beg	Beg	Beg	Beg	Beg	Beg
CS 2343 Slavery, Gender, and Race in the Atlantic World	Beg	Beg	Beg	Beg	Beg	Beg
CS 2345 Comedy, Culture, and Society	Beg	Beg	Beg	Beg	Beg	Beg
CS 2350(H) Intro to Folklore	Beg	Beg	Beg	Beg	Beg	Beg
CS 2420 American Food Cultures	Beg	Beg	Beg	Beg	Beg	Beg
CS 2864(H) Modernity & Postmodernity	Int	Int	Int	Int	Int	Int
CS 3007 Technology, Science, and Citizenship	Int	Int	Int	Int	Int	Int
CS 3072 The Newark Earthworks	Int	Int	Int	Int	Int	Int
CS 3130H Introduction to Performance Studies Honors	Int	Int	Int	Int	Int	Int
CS 3302(E) Translating Literatures & Cultures	Int	Int	Int	Int	Int	Int
CS 3360 Intro to Globalization and Culture	Int	Int	Int	Int	Int	Int
CS 3603 Love and Literature	Int	Int	Int	Int	Int	Int
CS 3606 Quest in World Literature	Int	Int	Int	Int	Int	Int
CS 3607 Film and Literature	Int	Int	Int	Int	Int	Int
CS 3608 Representations of the Experience of War	Int	Int	Int	Int	Int	Int
CS 3645H Cultures of Medicine	Int	Int	Int	Int	Int	Int
CS 3646 Cultures, Natures, Technologies	Int	Int	Int	Int	Int	Int
CS 3686 Cultural Studies of American Popular Musics	Int	Int	Int	Int	Int	Int
CS 3808 Utopia and Dystopia	Int	Int	Int	Int	Int	Int
CS 3886 Urban Sounds	Int	Int	Int	Int	Int	Int
CS 3903(E) World Literature: Theory and Practice	Int	Int	Int	Int	Int	Int
CS 4021(E) Banned Books and the Cost of Censorship	Adv	Adv	Adv	Adv	Adv	Adv
CS 4420 Cultural Food Systems and Sustainability	Adv	Adv	Adv	Adv	Adv	Adv
CS 4597.01 Global Studies of Science and Technology	Adv	Adv	Adv	Adv	Adv	Adv
CS 4597.02 Global Culture	Adv	Adv	Adv	Adv	Adv	Adv
CS 4597.03 Global Folklore	Adv	Adv	Adv	Adv	Adv	Adv
CS 4655 Studies in Ethnography	Adv	Adv	Adv	Adv	Adv	Adv

CS 4658 (3658) Folklore of the Americas	Int	Int	Int	Int	Int	Int
CS 4661 (3661) The City and Culture	Int	Int	Int	Int	Int	Int
CS 4803 Studies in Asian American Literature and Culture	Adv	Adv	Adv	Adv	Adv	Adv
CS 4804 Studies in Latino Literature and Culture	Adv	Adv	Adv	Adv	Adv	Adv
CS 4805 Literatures of the Americas	Adv	Adv	Adv	Adv	Adv	Adv
CS 4808 (3808) Utopia and Anti-Utopia (Utopia and Dystopia)	Int	Int	Int	Int	Int	Int
CS 4822 Native American Identity	Adv	Adv	Adv	Adv	Adv	Adv
CS 4921 Intersections: Approaches to Race, Gender, Class and Sexuality	Adv	Adv	Adv	Adv	Adv	Adv
RS 3168 History of God	Int	Int	Int	Int	Int	Int
RS 3210 Jewish Mystical Tradition	Int	Int	Int	Int	Int	Int
RS 3667 Messages from Beyond	Int	Int	Int	Int	Int	Int
RS 3671 Religions of India	Int	Int	Int	Int	Int	Int
RS 3672 Native American Religions	Int	Int	Int	Int	Int	Int
RS 3673 The Buddhist Tradition	Int	Int	Int	Int	Int	Int
RS 3674 African Religions	Int	Int	Int	Int	Int	v
RS 3678 Religion and American Culture	Int	Int	Int	Int	Int	Int
RS 3679 Religion and Popular Culture	Int	Int	Int	Int	Int	Int
RS 3680 Religion and Law in Comparative Perspective	Int	Int	Int	Int	Int	Int
RS 3872H Varieties of Christianity	Int	Int	Int	Int	Int	Int
RS 3972 Theory and Method in the Study of Religion	Int	Int	Int	Int	Int	Int
RS 4342 Religion, Meaning, and Knowledge in Africa and its Diaspora	Adv	Adv	Adv	Adv	Adv	Adv
RS 4370 Research Seminar on Religion in Ohio	Adv	Adv	Adv	Adv	Adv	Adv
RS 4873 Contemporary Religious Movements in Global Context	Adv	Adv	Adv	Adv	Adv	Adv
RS 4875 Gender, Sexuality, and Religion	Adv	Adv	Adv	Adv	Adv	Adv

COURSES FROM OTHER DEPARTMENTS THAT FULFILL EITHER MAJOR FOCUS OR ELECTIVES

Department and Course			Department and Course		
AFRICAN AMERICAN AND AFRICAN STUDIES					
CS 2006 American Civics: Freedom, Democracy, and Struggle					
CS 2006 American Civics: Freedom, Democracy, and Struggle	Beg	Beg	3440 Theorizing Race	Int	Int
2201 Major Readings in African American and African Studies	Beg	Beg	4342 Religion, Meaning, and Knowledge in Africa and its Diaspora	Adv	Adv
2218 Black Urban Experience	Int	Int	4535 Topics in Black Masculinity Studies	Adv	Adv
2270 Introduction to Black Popular Culture	Beg	Beg	4565 Topics in African Diaspora Studies	Adv	Adv
2281 Intro to African American Literature	Beg	Beg	4571 Black Visual Culture and Popular Media	Adv	Adv

2288 Bebop to Doowop to Hiphop: The Rhythm and Blues Tradition	Beg	Beg	4582 Special Topics in African American Literature	Adv	Adv
3083 Civil Rights and Black Power Movements	Int	Int	4921 Intersections: Approaches to Race, Gender, Class and Sexuality	Adv	Adv
3230 Black Women: Culture and Society	Int	Int			
3310 Global Perspectives on the African Diaspora	Int	Int			
3376 Arts and Cultures of Africa and the Diaspora	Int	Int			

ANTHROPOLOGY

2202 (H) Intro to Cultural Anthropology	Beg	Beg	3419 Latin American Cultures and Migration in Global Perspective	Int	Int
2241 Middle East Close Up: People, Cultures, Societies	Int	Int	3525 History of Anthropological Theory	Adv	Adv
3334 Zombies: Anthropology of the Undead	Int	Int			

CHINESE

4405 China in Chinese Film	Adv	Adv	4406 China Pop: Contemporary Popular Culture and Media in Greater China	Int	Int
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EAST ASIAN

3446 Asian American Film	Int	Int			
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ENGLISH

2264 Intro to Popular Culture Studies	Beg	Beg	4577.02 Folklore II: Genres, Form, Meaning and Use	Adv	Adv
2270 (H) Intro to Folklore	Beg	Beg	4585 History of Literacy	Adv	Adv
2277 Intro to Disability Studies	Beg	Beg	4586 Studies in American Indian Literature and Culture	Adv	Adv
3364 Reading Popular Culture	Int	Int	4587 Asian American Literature and Culture	Adv	Adv
4569 Digital Media and English Studies	Adv	Adv	4588 Latino/a Literature and Culture	Adv	Adv
4577.01 Folklore I: Groups and Communities	Adv	Adv	4595 Literature and Law	Adv	Adv

FRENCH

2801 French Cinema	Beg	Beg	3402 Intro to Francophone Cultures	Int	Int
3202 Literary and Visual Texts of the Francophone World	Beg	Beg	3701 Intro to French Cinema	Int	Int

GEOGRAPHY

3600 Space, Power, and Political Geography	Int	Int	3701 The Making of the Modern World		
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GERMAN

2251 German Literature and Popular Culture	Beg	Beg	3351 Democracy, Fascism and German Culture	Int	Int
3252 The Holocaust in Literature and Film	Int	Int	4670H Cinema and the Historical <i>Avant Garde</i>	Adv	Adv

HEBREW

3275 The Holocaust in Literature and Film	Int	Int			
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HISTORY					
2002 (H) Making America Modern	Beg	Beg	2750 Natives and Newcomers: Immigration and Migration in U.S. History	Beg	Beg
2070 Intro to Native American History	Beg	Beg	2800 Intro the Discipline of History	Beg	Beg
2075 Intro to U.S. Latino/a History	Beg	Beg	3017 The Sixties	Int	Int
2079 Asian American History	Beg	Beg	3020 19 th -Century American Ideas	Int	Int
2080 African American History to 1877	Beg	Beg	3021 20 th -Century American Ideas	Int	Int
2081 African American History from 1877	Beg	Beg	3040 The American City	Int	Int
2100 Intro to the Spanish Atlantic World	Beg	Beg	3070 Native American History from European Contact to Removal, 1560-1820	Int	Int
2260 European Thought and Culture, 19 th Cent	Beg	Beg	3071 Native American History from Removal to Present	Int	Int
2261 European Thought and Culture, 20 th Cent	Beg	Beg	3075 Mexican American Chicano/a History	Int	Int
2270 Love in the Modern World	Beg	Beg	3080 Slavery in the US	Int	Int
2455 Jews in American Film	Beg	Beg	3082 Black Americans during the progressive Era	Int	Int
2475 History of the Holocaust	Beg	Beg	3083 Civil Rights and Black Power Movements	Int	Int
2610 (H) Intro to Women and Gender in the U.S	Beg	Beg	3085 African American History through Contemporary Film	Int	Int
2630 History of Modern Sexualities	Beg	Beg	3630 Same Sex Sexuality in a Global Context	Int	Int
HISTORY OF ART					
2901 Introduction to World Cinema	Beg	Beg	3901 World Cinema Today	Int	Int
3605 (H) History of Photography	Int	Int	4640 Contemporary Art since 1945	Adv	Adv
3635 American Cartoons from Krazy Kat to Jimmy Corrigan	Int	Int			
INTERNATIONAL STUDIES					
4800 Cultural Diplomacy	Adv	Adv			
ITALIAN					
2053 Intro to Italian Cinema	Beg	Beg	3222 Modern Italian Media	Int	Int
2055 Mafia Movies	Beg	Beg	4225 Italian Identities	Adv	Adv
JAPANESE					
4400 Japanese Film and Visual Media	Adv	Adv			
NEAR EASTERN and SOUTH ASIAN STUDIES					
2244 Films of the Middle East	Beg	Beg	2798.01 Experiencing Everyday Life in South Asia	Beg	Beg
PHILOSOPHY					
2400 Political and Social Philosophy	Beg	Beg	2470 H Philosophy of Film	Int	Int
2450 Philosophical Problems in the Arts	Beg	Beg	3420 Philosophical Perspectives on Issues of Gender	Int	Int
RUSSIAN					

3460 Modern Russian Experience through Film (successor)	Int	Int			
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SCANDINAVIAN

3350 Norse Mythology and Medieval Culture	Int	Int	4250 Scandinavian Folklore of the Supernatural	Adv	Adv
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SOCIOLOGY

2300 Sociology of Culture and Popular Culture	Beg	Beg	3380 Racial and Ethnic Relations in America	Int	Int
2340 Sex and Love in Modern Society	Beg	Beg			

SPANISH

2330 Reinventing America	Beg	Beg	4557.20 Intro to Other Latino Literature in the US	Adv	Adv
2332 Intro to Andean and Amazonian Cultures	Beg	Beg	4560 Introduction to Spanish-American Culture	Adv	Adv
2389 Spanish in the US: Language as Social Action	Beg	Beg	4565H Latin American Indigenous Literatures and Cultures	Adv	Adv
2520 Latin American Literature in Translation: Fictions and Realities	Beg	Beg	4580 Latin American Film	Adv	Adv
4555 (E) Indigenous and Colonial Literatures of Latin America	Adv	Adv	4581 Spanish Film	Adv	Adv
4557.10 Intro to Latino Literature in the US	Adv	Adv			

THEATRE

2341H Moving Image Art	Beg	Beg			
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WOMEN'S, GENDER, AND SEXUALITY STUDIES

CS 2006 American Civics: Freedom, Democracy, and Struggle	Beg	Beg	4375 Women and Visual Culture	Adv	Adv
2215 Reading Women Writers	Beg	Beg	4401 Asian American Women: Race, Sex, and Representation	Adv	Adv
2230 Gender, Sexuality, and Race in Popular Culture	Beg	Beg	4402 Black Women: Representations, Politics, and Power	Adv	Adv
2282 Intro to Queer Studies	Beg	Beg	4404 Regulating Bodies: Global Sexual Economies	Adv	Adv
2296H Topics in Women's Studies	Beg	Beg	4405 Race and Sexuality	Adv	Adv
2300 Approaches to Feminist Inquiry	Beg	Beg	4510 American Women's Movements	Adv	Adv
2305 A World of Genders and Sexualities	Beg	Beg	4520 Women of Color and Social Activism	Adv	Adv
2317 Gender at the Movies: Hollywood and Beyond	Beg	Beg	4524 Women and Work	Adv	Adv
2340 Si Se Puede: Latinx Gender Studies.	Beg	Beg	4560 Crossing Borders with Mexican-American and Chicana Feminisms	Adv	Adv
2550 History of Feminist Thought	Beg	Beg	4597 Gender and Democracy in the Contemporary World	Adv	Adv
3320 Topics in Women's and Gender Studies	Int	Int	4845 Gender, Sexuality, and Science	Adv	Adv
3370 Sexualities and Citizenship	Int	Int	4921 Intersections: Approaches to Race, Gender, Class, and Sexuality	Adv	Adv
3505 Transnational Feminisms	Int	Int			

YIDDISH

3399 The Holocaust in Yiddish and Ashkenazic Literature and Film	Int	Int			
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