



SYLLABUS

MUSIC 3352

Soundscapes of Ohio
4 credit hours

COURSE OVERVIEW

Lectures: MW 12:45-2:05, Timashev Family Music Building N120

Instructor: Dr. Katie Graber (graber.84@osu.edu)

Student drop-in hours: M 11:30-12:30 and T 11:00-12:00, Timashev N442

Recitations: F 12:40, 1:50, 3:00, various locations

Instructor: GTA Brenna Miller (miller.11759@buckeyemail.osu.edu)

Student drop-in hours: Th 10:00-11:00 and Th 4:00-5:00, Timashev N360

Prerequisites

There are no prerequisites for this class.

Course description

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

Course Goals

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

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

General education goals and expected learning outcomes

Theme: Lived Environments

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

Goals and Expected Learning Outcomes

1. Successful students will analyze “Lived Environments” at a more advanced and in-depth level than in the Foundations component.
 - 1.1 Successful students are able to engage in critical and logical thinking about the topic or idea of lived environments. *(Demonstrated through misc. in-class assignments, journal assignments, and artist statements)*
 - 1.2 Successful students are able to engage in an advanced, in-depth, scholarly exploration of the topic or idea of lived environments. *(Demonstrated through misc. in-class assignments, journal assignments, and artist statements)*
2. Successful students will integrate approaches to understanding lived environments by making connections to out-of-classroom experiences with academic knowledge or across disciplines and/or to work they have done in previous classes and that they anticipate doing in future.
 - 2.1 Successful students are able to identify, describe, and synthesize approaches or experiences as they apply to lived environments. *(Demonstrated through recording and sound art projects, journal assignments and artist statements)*

2.2 Successful students are able to demonstrate a developing sense of self as a learner through reflection, self-assessment and creative work, building on prior experiences to respond to new and challenging contexts. *(Demonstrated through recording and sound art projects, journal assignments and artist statements; students will be encouraged to add selections to their GE ePortfolio)*

3. Successful students will explore a range of perspectives on the interactions and impacts between humans and one or more types of environment (e.g., agricultural, built, cultural, economic, intellectual, natural) in which humans live.

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

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

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

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

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

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

How This Course Works

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

Lecture/discussion sessions will include small- and large- group discussions on reading and viewing assignments, focusing on understanding the connections between local history and geography, music history, and discourses about sound. Students will reflect on their own attitudes and biases about sound and music, and how those attitudes affect their experiences of their own lived environments. Lectures will supplement readings with concepts such as music analysis vocabulary and explanations of disciplinary approaches to sound and history. In-class assignments and activities may

include mini-presentations on Ohio artists, summarizing readings in groups, creating sound maps of neighborhoods, or mind maps related to readings or concepts.

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

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

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

COURSE MATERIALS AND TECHNOLOGIES

Textbooks and documentaries

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

Course technology

Technology skills needed for this course

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

Required equipment and software

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

Technology support

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

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

Carmen access

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

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

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

GRADING AND FACULTY RESPONSE

How your grade is calculated

ASSIGNMENT CATEGORY	POINTS
Attendance	20%
Misc. in-class assignments	16%
Journal Assignments	12%
Recording Assignments	12%
Sound Art Project and Presentation midterm	20%
Sound Art Project and Presentation final	20%
Total	100%

See Carmen course site for due dates.

Descriptions of major course assignments

Reading, listening, and viewing assignments should be completed before each class session and will prepare students for the following graded assignments. (*Aligns with all goals and expected learning outcomes*)

Attendance (100 pts., 20% of final grade)

Class attendance is required. Unexcused absences and late arrivals demonstrate a lack of respect to your professor and peers and will impact your overall grade. You may have two “free” absences, and following absences will remove 3 points from your attendance score.

If you miss more than 5 classes for circumstances beyond your control (including those associated with SLDS accommodations), you will be asked to provide documentation and arrange makeup work with your instructors to be sure you are keeping up with course content.

In-class assignments and presentations (80 pts., 16% of grade)

Article Presentation and Break Leader (20 pts.): In groups of 3 or 4, students will present one of the assigned readings during a class session and take a leading role in guiding the discussion with observation, comments, and questions. Each student will present once (as part

of a group) during the semester. Groups and presentation schedule will be randomly determined by the instructor. For this presentation, students should submit their slides (one slide per presenter) one week before their presentation. On the same day as the article presentation, the group will be in charge of planning the 1-2 minute “brain break” for the day. This break could include breathing, meditation, music, physical movement, jokes, or other activities. The slides, presentation, and break activities are graded together.

Group in-class activities (60 pts.). These may include mini-presentations on Ohio artists, summarizing readings in groups, creating sound maps of neighborhoods, or mind maps related to readings or concepts. These assignments will focus on reviewing and integrating ideas from readings, lectures, and discussions. In order to maintain academic integrity, groups will be asked to articulate what each member contributed to the assignment. *(Aligns with goals and expected learning outcomes 1, 3, 4)*

Journal assignments (60 pts., 12% of grade): written reflections on readings, recording assignments, and/or class lectures and discussions. These journals will help students synthesize ideas and reflect on how class topics relate to their own experiences and worldview. They will articulate how these ideas relate to their creative inquiry and creation of sound art. *(Aligns with goals and expected learning outcomes 1, 2, 4)*

Recording assignments (60 pts., 12% of grade): students will visit locations in their city and make recordings of characteristic sounds, and create recordings of their own voices or music (see Course Schedule for details). They will also submit brief explanations of how the recordings relate to the readings. Students will bring these recordings to recitations for reflection and feedback and to build their final creative sound art project. These assignments are original ethnographic research (students will learn about their surroundings by making the recordings) and are material to use to learn audio editing and express their creativity through the sound art projects. *(Aligns with goals and expected learning outcomes 2,3)*

Sound art project presentations with artist statements - midterm (100 pts., 20% of grade) and final (100 pts., 20% of grade): Students will use audio software such as GarageBand, Audacity, or Reaper to create a final project that represents and/or reflects on their own sonic environments. This Sound Art project will incorporate any or all of the following: found sounds from around their campus and city, spoken word, singing, and other acoustic or electronic sounds created by themselves or friends (which may or may not be considered “music”). During recitation meetings, students will experiment with these sounds: they may be layered, looped, sequenced, or combined in ways reminiscent of artists we study in this course. *(Aligns with all goals and expected learning outcomes)*

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

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

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

Grading scale

94-100% : A	87-89% : B+	77-79% : C+	67-69% : D+
90-93% : A-	84-86% : B	74-76% : C	64-66% : D
	80-83% : B-	70-73% : C-	63% or below : E

COURSE SCHEDULE

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

Week	Preparation	Class content
1	WOSU neighborhoods video: University District	8.21 Lecture: Introduction to course, sound studies, and Central Ohio geography and history
	Audio software how-to videos/manuals	8.23 Recitation: get to know audio software
2	WOSU neighborhoods: Ancient Connections A Beginner's Guide to Field Recording Angharad Closs Stephens, <i>National Affects: The Everyday Atmospheres of Being Political</i> ch. 6 Chadwick Allen, <i>Earthworks Rising</i> , Introduction	8.26-28 Lectures: Listening and Silence; the sounds of Native Ohio, Indian removal, Land Grant Universities, Native American dance and singing

	Make a recording of some sounds from your neighborhood.	8.30 Recitation: layering and manipulating recordings, discussion of neighborhood recordings
3	<p>WOSU neighborhoods: Underground Railroad, Columbus Migrations (1 hr. total)</p> <p>Deborah Fleming, “Resurrection of the Wild: Ohio Ecology as Regeneration.” p. 1-12</p> <p>Overview Land Grab Universities and OSU responses</p> <ul style="list-style-type: none"> - Another Critical Step Land-Grants Can Take To Fight Racial Injustice (By Steve Gavazzi, OSU prof) - Research at the Newark Earthworks Center - skim - Dotting the “I” at The Ohio State University 	9.4 Lecture: Sounds of early Ohio immigration and migration, underground railroad, history of recording found sounds and electronic music (9.2 - Labor Day, no class)
	Make recordings of found sounds	9.6 Recitation: Discussion: how do your recordings of found sounds have potential to be art? What do they mean?
4	<p>WOSU Neighborhoods: Downtown-Franklinton (1 hr)</p> <p>William Cronan, “The Trouble with Wilderness” and https://www.rapid5.org/</p> <p>Why don't you see more hikers of color in America's great outdoors? – The Hill</p> <p>Central Park birder Christian Cooper on being 'a Black man in the natural world': NPR</p> <p>The Problem With The Ecological Indian Stereotype Tending the Wild PBS SoCal</p>	9.9-11 Lectures: Sounds of nature and humans, metro parks, agriculture, building a city
	Go to a park or natural area and make a recording of some sounds there.	9.13 Recitation: structures and form in music and sound art
5	<p>WOSU neighborhoods videos: King-Lincoln (1hr), Columbus By Rail (25 min)</p> <p>Bethan Mathias Prosser, “Listening to</p>	<p>9.16-18 Lectures: the sounds of segregation and protest, transportation and gentrification</p> <p>In-class assignment: Presentation on Ohio sound/word artist</p>

	<p>Gentrification</p> <ul style="list-style-type: none"> • Plus articles about University District in Journal assignment <p>Read one, divide among your group:</p> <ul style="list-style-type: none"> • Joel Oliphint, “The Roots of Columbus’ Ongoing Color Divide” • The historic racism of redlining has led to a public health crisis • Erica Thompson, “How Highways Destroyed Black Neighborhoods,” • How Bexley Became An Island 	<p>Virtual Tour (columbus black history.org)</p>
	<p>Journal: answer questions in the “Listening to Gentrification” reading related to High Street development</p>	<p>9.20 Recitation: Ohio poets and other types of word performance</p>
6	<p>WOSU Neighborhoods: Short North (1 hr)</p> <p>Steven Connor, Beyond Words. Ch. 13 “Hiss” p. 33-52.</p> <p>Fink, Latour, Wallmark, The Relentless Pursuit of Tone, “Introduction: Chasing the Dragon”.</p>	<p>9.23-25 Lectures: Sounds of voice and “popular music” - linguistics, poetry, performance of words and beyond</p>
	<p>Bring a recording of someone reading or singing words (found or newly written) with in at least two different versions (with two different meanings)</p>	<p>9.27 Recitation: fuzzy boundaries between song, rap, and poetry reading</p>
7	<p>WOSU Neighborhoods: German Village (1hr)</p> <p>Everyone read: Anna Bull, “Introduction” to Class, Control, and Classical Music</p> <p>2023 Annual Report - Greater Columbus Arts Council (gcac.org)</p> <p>Divide among your group to compare to 2023 report:</p> <p>Arts and Culture in Columbus, 2006 Future of the Arts in Columbus, 2010 Columbus Arts Sustainability, 2011 The Arts: A Community Report, 2011 Arts and Economic Prosperity, 2012 Supporting Art and Culture, 2014</p>	<p>9.30-10.2 Lectures: Sounds and value judgments of “classical music” - Opera Columbus and Columbus Symphony Orchestra, what is “high art”?</p>

	Due: Journal about how society values different kinds of music and other sounds	10.4 Recitation: theater tour, acoustics
8	10.7-9 (10.11 - Fall Break) Mid-term presentation of sound projects and in-class peer response activities	
9	WOSU neighborhoods: South Side (1 hr, includes Hungarian history) Danielle Fosler-Lussier, Music on the Move, "Appropriation, Authenticity, and The Blues" p. 75-80 Ellie Yang Camp, "Cultural Appropriation" Jennifer Stoeber, "Introduction: The Sonic Color Line and the Listening Ear"	10.14-16 Lectures: Sounds of Ohio immigration and cultural appropriation In-class assignment: mind maps
	Assignments: Journal about cultural appropriation (including: what would be appropriate for you to record next week?)	10.18 Recitation: copyright and using other people's music
10	WOSU neighborhoods: New Americans (30 min) Browse <ul style="list-style-type: none"> • Columbus Metro Area - New American Economy • https://www.crisohio.org/ • Impact of Refugees in Central Ohio 2015 Report — CRIS Ohio • Refugees in Columbus — CRIS Ohio • Refugee Resettlement Facts UNHCR US • NAICCO videos State of the Science: Introduction to Implicit Bias Review 2018-2020 Kirwan Institute (osu.edu)	10.21-23 Lectures: Sounds of Ohio Immigration and implicit bias
	Go to a restaurant, neighborhood, or area that is significantly different from your own neighborhood. If possible, listen for sounds from cultures other than your own. Make a recording, being aware and respectful of any people you are recording (get permission!).	10.25 Recitation: non-Western sounds and instruments in GarageBand and beyond
11	Peter Graff, Ethnic Theater in Cleveland	10.28-30 Lectures: Sonic stereotypes of race and ethnicity, technology and mediation

	Adam Patrick Bell, “Can We Afford These Affordances?” Action, Criticism & Theory for Music Education 15 no. 1, 2015.	
	Journal about musical stereotypes and affordances	11.1 Recitation: Discussion of technology, mediation, affordances, musical stereotypes
12	Bridget Coulter, “Singing from the Heart: Notions of Gendered Authenticity in Pop Music” Marie Thompson, “Gendered sound”	11.4-6 Lectures: Sonic stereotypes of gender
	Journal about how your sound art could support or resist stereotypes	11.8 Recitation: discussion of projects so far, troubleshooting
13	Karin Bijsterveld, “Sound Waves of Protest: Noise Abatement Movements” Isaac Weiner, Religion Out Loud: Religious Sound, Public Space, and American Pluralism	11. 13 Lectures: Meanings of noise and conflicts about noise (11.11 - Veteran’s Day, no class)
	Bring a recording of something you consider noise	11.15 Recitation: discuss structure of students’ recordings and their projects’ relationship to music and noise
14	WOSU neighborhoods: Columbus Music Sara Adhitya, <i>Musical Cities</i> , Chapter 4 “A Rhythmic Approach to Urban Design” and Chapter 6 “Representation” Sound Diplomacy “This Must Be the Place: The Role of Music and Cultural Infrastructure in Creating Better Future Cities for All of Us,” 2019.	11.18-20 Lectures: Creative Sonic Cities
	Journal about what your Sound Art project means	11.22 Recitation: Sound mapping Columbus: sports, leisure, music in many venues, etc.
15	11.25, 12.2-4 Final projects and presentations due (11.25-27 is Thanksgiving and Indigenous People’s Day, no class)	

OTHER COURSE POLICIES

Academic integrity policy

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

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

Other sources of information on academic misconduct (integrity) to which you can refer include:

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

Student Services and Advising

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

For undergrad courses: Advising resources for students are available here: <http://advising.osu.edu> or <https://lima.osu.edu/academics/academic-advising/>

Copyright for instructional materials

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

Statement on Title IX

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

Diverse and inclusive learning environment

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

Land Acknowledgement

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

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

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

Your mental health

As a student you may experience a range of issues that can cause barriers to learn, such as strained relationships, increased anxiety, alcohol/drug problems, feeling down, difficulty concentrating and/or lack of motivation. These mental health concerns or stressful events may lead to diminished academic performance or reduce a student's ability to participate in daily activities. No matter where you are engaged in distance learning, The Ohio State University's Student Life Counseling and Consultation Service (CCS) is here to support you. If you find yourself feeling isolated, anxious or overwhelmed, on-demand resources are available at go.osu.edu/ccsondemand. You can reach an on-call counselor when CCS is closed at 614-292-5766, and 24-hour emergency help is also available through the 24/7 National Prevention Hotline at 1-800-273-TALK or at suicidepreventionlifeline.org. The Ohio State Wellness app is also a great resource available at go.osu.edu/wellnessapp.

ACCESSIBILITY ACCOMMODATIONS

Requesting accommodations

The University strives to make all learning experiences as accessible as possible. If you anticipate or experience academic barriers based on your disability (including mental health, chronic or temporary medical conditions), please let me know immediately so that we can privately discuss options. To establish reasonable accommodations, I may request that you register with Student Life Disability Services. After registration, make arrangements with me as soon as possible to discuss your accommodations so that they may be implemented in a timely fashion.

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

Accessibility of course technology

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

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

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