GENERAL STUDIES COURSE PROPOSAL COVER FORM

College/School: Herberger Institute for Design and the Arts
Department/School: School of Music
Prefix: MH
Number: 494
Title: Music of the Silk Road
Units: 3

Course description: Examines music in its social contexts across the territories historically traversed by the silk roads from China to west Asia, with an emphasis on the intersections of music with patterns of economic exchange, ecology, belief systems, political projects, and gender.

Is this a cross-listed course? No
If yes, please identify course(s):

Is this a shared course? No
If so, list all academic units offering this course:

Note: For courses that are crosslisted and/or shared, a letter of support from the chair/director of each department that offers the course is required for each designation requested. By submitting this letter of support, the chair/director agrees to ensure that all faculty teaching the course are aware of the General Studies designation(s) and will teach the course in a manner that meets the criteria for each approved designation.

Is this a permanent-numbered course with topics? No, but we are concurrently applying for a permanent number.

If yes, all topics under this permanent-numbered course must be taught in a manner that meets the criteria for the approved designation(s). It is the responsibility of the chair/director to ensure that all faculty teaching the course are aware of the General Studies designation(s) and adhere to the above guidelines.

Requested designation: Global Awareness – G
Note: a separate proposal is required for each designation.

Eligibility: Permanent numbered courses must have completed the university’s review and approval process. For the rules governing approval of omnibus courses, contact Phyllis.Lucio@asu.edu.

Submission deadlines dates are as follow:
For Fall 2019 Effective Date: October 5, 2018
For Spring 2020 Effective Date: March 8, 2019

Area(s) proposed course will serve:
A single course may be proposed for more than one core or awareness area. A course may satisfy a core area requirement and more than one awareness area requirements concurrently, but may not satisfy requirements in two core areas simultaneously, even if approved for those areas.

With departmental consent, an approved General Studies course may be counted toward both the General Studies requirement and the major program of study.

Checklists for general studies designations:
- Complete and attach the appropriate checklist
- Literacy and Critical Inquiry core courses (L)
- Mathematics core courses (MA)
- Computer/statistics/quantitative applications core courses (CS)
- Humanities, Arts and Design core courses (HU)
- Social-Behavioral Sciences core courses (SB)
- Natural Sciences core courses (SO/SG)
- Cultural Diversity in the United States courses (C)
- Global Awareness courses (G)
- Historical Awareness courses (H)

A complete proposal should include:
- Signed course proposal cover form
- Criteria checklist for General Studies designation being requested
- Course catalog description
- Sample syllabus for the course
- Copy of table of contents from the textbook and list of required readings/books

It is respectfully requested that proposals are submitted electronically with all files compiled into one PDF.

Contact information:
Name: David Fossum
E-mail: dfossum@asu.edu
Phone: 480-727-3487

Department Chair/Director approval: (Required)
Chair/Director name (Typed): Heather Landes
Date: 2/25/19
Chair/Director (Signature): [Signature]
Arizona State University Criteria Checklist for

GLOBAL AWARENESS [G]

Rationale and Objectives

Human organizations and relationships have evolved from being family and village centered to modern global interdependence. The greatest challenge in the nuclear age is developing and maintaining a global perspective which fosters international cooperation. While the modern world is comprised of politically independent states, people must transcend nationalism and recognize the significant interdependence among peoples of the world. The exposure of students to different cultural systems provides the background of thought necessary to developing a global perspective.

Cultural learning is present in many disciplines. Exposure to perspectives on art, business, engineering, music, and the natural and social sciences that lead to an understanding of the contemporary world supports the view that intercultural interaction has become a daily necessity. The complexity of American society forces people to balance regional and national goals with global concerns. Many of the most serious problems are world issues and require solutions which exhibit mutuality and reciprocity. No longer are hunger, ecology, health care delivery, language planning, information exchanges, economic and social developments, law, technology transfer, philosophy, and the arts solely national concerns; they affect all the people of the world. Survival may be dependent on the ability to generate global solutions to some of the most pressing problems.

The word university, from universitas, implies that knowledge comes from many sources and is not restricted to local, regional, or national perspectives. The Global Awareness Area recognizes the need for an understanding of the values, elements, and social processes of cultures other than the culture of the United States. Learning which recognizes the nature of others cultures and the relationship of America’s cultural system to generic human goals and welfare will help create the multicultural and global perspective necessary for effective interaction in the human community.

Courses which meet the requirement in global awareness are of one or more of the following types: (1) in-depth area studies which are concerned with an examination of culture-specific elements of a region of the world, country, or culture group, (2) the study of contemporary non-English language courses that have a significant cultural component, (3) comparative cultural studies with an emphasis on non-U.S. areas, and (4) in-depth studies of non-U.S. centered cultural interrelationships of global scope such as the global interdependence produced by problems of world ecology, multinational corporations, migration, and the threat of nuclear war.

Reviewed 4/2014
Proposer: Please complete the following section and attach appropriate documentation.

<table>
<thead>
<tr>
<th>YES</th>
<th>NO</th>
<th>Identify Documentation Submitted</th>
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<tbody>
<tr>
<td><img src="yes" alt="Mark" /></td>
<td><img src="no" alt="Mark" /></td>
<td>Studies <strong>must</strong> be composed of subject matter that addresses or leads to an understanding of the contemporary world outside the U.S.</td>
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<tr>
<td><img src="no" alt="Mark" /></td>
<td><img src="yes" alt="Mark" /></td>
<td>The course must match at least one of the following descriptions: (check all which may apply):</td>
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<tr>
<td><img src="no" alt="Mark" /></td>
<td><img src="no" alt="Mark" /></td>
<td>a. In-depth area studies which are concerned with an examination of culture-specific elements of a region, country or culture group. <strong>The area or culture studied must be non-U.S. and the study must contribute to an understanding of the contemporary world.</strong></td>
</tr>
<tr>
<td><img src="no" alt="Mark" /></td>
<td><img src="yes" alt="Mark" /></td>
<td>b. The course is a language course for a contemporary non-English language, and has a significant cultural component.</td>
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<td><img src="no" alt="Mark" /></td>
<td><img src="yes" alt="Mark" /></td>
<td>c. The course is a comparative cultural study in which most, i.e., more than half, of the material is devoted to non-U.S. areas.</td>
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<td><img src="no" alt="Mark" /></td>
<td><img src="yes" alt="Mark" /></td>
<td>d. The course is a study of the cultural significance of a non-U.S.-centered global issue. The course examines the role of its target issue within each culture and the interrelatedness of various global cultures on that issue. It looks at the cultural significance of its issue in various cultures outside the U.S., both examining the issue’s place within each culture and the effects of that issue on world cultures.”</td>
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Explain in detail which student activities correspond to the specific designation criteria. Please use the following organizer to explain how the criteria are being met.

<table>
<thead>
<tr>
<th>Criteria (from checksheet)</th>
<th>How course meets spirit (contextualize specific examples in next column)</th>
<th>Please provide detailed evidence of how course meets criteria (i.e., where in syllabus)</th>
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<tr>
<td>2d: study the cultural significance of a non-U.S. centered global issue</td>
<td>SAMPLE: The course examines the cultural significance of financial markets Japan, Korea, and the UK.</td>
<td>SAMPLE: Module 2 shows how Japanese literature has shaped how Japanese people understand world markets. Module 3 shows how Japanese popular culture has been changed by the world financial market system. Modules 4 &amp; 5 do the same for Korea and modules 6 &amp; 7 do the same for the UK.</td>
</tr>
<tr>
<td>1: Studies must be composed of subject matter that addresses or leads to an understanding of the contemporary world outside the U.S.</td>
<td>The course examines music in relation to its social contexts along the geographic territory of the historic silk road (China, central, west, and south Asia). Some readings are historical in focus but the majority focus on contemporary world.</td>
<td>See Syllabus itinerary (pp. 4-6); weeks 3-14 include readings focused on contemporary society in the geographic region of the historical silk road.</td>
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<tr>
<td>2a: In-depth area studies which are concerned with an examination of culture-specific elements of a region, country or culture group. The area or culture studied must be non-U.S. and the study must contribute to an understanding of the contemporary world.</td>
<td>The entire course focuses culture specific elements (especially, musical and religious practices and social relationships) in the silk road region.</td>
<td>Regions studied include the silk road (esp week 2 and 14; see syllabus itinerary pp 5 and 7), Badakhshan (week 6; see p 5), and Xinjiang, China (week 10; see p 6); countries studied include Mongolia (weeks 3 and 12; see pp 5-6), Russia and former Soviet republics (weeks 3-6, 8-9, 11-13; see pp 5-7), and Pakistan (week 7; see pp 5-6); culture groups studied include Kazakh migrants (week 3; see p 5), Turkic peoples (weeks 4 and 8-11; see pp 5-6), and Ismailis (week 6; see p 5).</td>
</tr>
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<td>2c: The course is a comparative cultural study in which most, i.e., more than half, of the material is devoted to non-U.S. areas.</td>
<td>The course is devoted to non-US areas and compares and contrasts different countries and geographic regions along the historical silk road.</td>
<td>The entire course is devoted to non-US areas with the exception of week 14, in which we focus partially on US-based musical groups' engagements with the silk road. See Syllabus itinerary pp 5-7.</td>
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</table>
The term “silk road” or “silk roads” refers to a network of historical trade routes linking people across the Eurasian continent, from China, to the Central Asian steppes, to Asia Minor and northern India. It indicates a territory across which people have traded silk and other material goods, but also tools, techniques, and traditions of music-making. More recently, the silk road has become a compelling historical imaginary that inspires musical production through international festivals, collaborative projects, and other political undertakings that link people and traditions across this territory’s current political and social boundaries. This course will provide an overview of music across the territories historically traversed by the silk roads, emphasizing the social contexts of music-making. It will provide an overview of a variety of musical practices found in this region—from the traditions of pastoral nomads, to the stately court musics of historical Eurasian centers of power, to the latest mass-mediated popular forms. But in keeping with the theme of the “silk road,” we will meanwhile study the dynamics of musical exchange and change, the relationship of music to ecology within this varied geography, and how political interventions into the realm of culture have informed musical meaning, often by obscuring or highlighting long-standing social interconnections that have structured musical sound. We will furthermore study the relationship of belief systems, economic patterns, and gender ideologies to music. Though we will discuss some musical structures and terminology, no musical training is necessary for this course.

Course Outcomes
You will learn to recognize and appreciate a variety of styles of music found around the silk road region, whether elite court genres, folk, or popular. You will acquire knowledge of their musical structures and expressive content, learning to contextualize these culturally and sociohistorically. You will acquire critical skills for discussing and analyzing music culture and engaging in debates about how music shapes and is shaped by religion, conflict, power, national and other identity discourses, gender and sexuality, and commerce.

Required Materials
Readings, required listenings, and videos will be posted through the course’s page on Canvas. A schedule of readings and other assignments is provided below. Graduate students taking the course may be assigned further readings.
Assignments and Grading:

Quizzes – Over the course of the semester, there will be four short quizzes on terms, concepts, and listenings introduced in units we have recently covered. I will assemble a list of terms and topics that you should study for the course and will post this list to Blackboard.

Short assignments – There will also be 3 short assignments throughout the semester. These will ask you to explore media to find examples of music we discuss, to respond to a recording or concert performance, or to write about a theme that has come up in the readings and class discussions. I will distribute specific instructions for these assignments in advance.

Final essay and presentation – The final essay will be 1250-1750 words. It will be based on your own research into a course-related topic of your choosing. It could cover a topic covered elsewhere in the class, but if so, you should develop it in a way that is substantially different than what we discuss in class. You will use sources from outside the assigned readings (in addition to course readings if pertinent to your topic). You will develop an original argument about or interpretation of your topic. Paper topics will be developed with the instructor’s assistance. In week 9 you will submit a proposal for your topic, including a bibliography of at least five scholarly sources you plan to use, in addition to any recordings, videos, websites, etc. We will review available library resources partway through the semester.

Participation – A portion of your grade will assess your participation in classroom discussions and activities. You will frequently be given topics/themes/discussion questions to look for in assigned readings and media. These will form the basis for in-class (often group-based) discussions. Your participation grade will largely be based on your preparation for and participation in these discussions.

Grading breakdown:
Quizzes: 20% (5% each)
Short assignments: 30% (10% each)
Final essay and presentation: 40% (5% proposal, 10% presentation, 25% paper)
Participation: 10%
Attendance and tardiness:
Attendance at all regular class meetings is required. I highly value punctuality as well; be on time to class and stay through the entire class. Each student is allowed two unexcused absences during the semester. After your first two unexcused absences, your final grade will be reduced by 5% for each further unexcused absence. Furthermore, if you are more than 5 minutes late for class twice, it will count as an unexcused absence. Grades on assignments submitted late will be penalized for each day late. If you have a good reason to miss class or request a deadline extension, email Dr. Fossum at least 24 hours before class or the deadline; a later email may be accepted in emergencies. Absences will be excused for the following reasons: medical or family emergency, severe illness (with a signed doctor’s note), religious observances/practices that are in accord with ACD 304–04 “Accommodation for Religious Practices,” and university sanctioned events/activities that are in accord with ACD 304–02 “Missed Classes Due to University-Sanctioned Activities” (with a signed letter from the faculty supervising the academic activity).

Technology in the classroom:
All cell phones, text messaging and recording devices must be shut off before the start of class. Computers and tablets are allowed for note-taking purposes only (no chatting, messaging, social media, surfing non-course related content, etc). Violations of this policy will result in a lowering of your participation grade. Do not display material that may be distracting or offensive to your neighbor. Use of computers and tablets is a privilege and if it is abused I reserve the right to institute a zero technology policy for the remainder of the semester for all students (unless you have a valid need for a special accommodation involving technology). Audio and video recording in class requires special permission from the instructor.

Special Accommodations:
To request academic accommodations due to a disability, please contact the ASU Disability Resource Center (https://eoss.asu.edu/drc; Phone: (480) 965-1234; TDD: (480) 965-9000). This is a very important step as accommodations may be difficult to make retroactively. If you have a letter from their office indicating that you have a disability which requires academic accommodations, in order to assure that you receive your accommodations in a timely manner, please present this documentation to Dr. Fossum no later than the end of the first week of the semester so that your needs can be addressed effectively.

Academic Integrity:
All forms of student academic dishonesty, including cheating, fabrication, facilitating academic dishonesty, and plagiarism are subject to disciplinary action, as stated in the ASU Student Code of Conduct. Note that the Student Academic Integrity Policy includes under academic dishonesty the use of “materials from the Internet or any other source without full and appropriate attribution.” I urge students to familiarize themselves with both the Student Code of Conduct and the Student Academic Integrity Policy before submitting any assignment. All
necessary and appropriate sanctions will be issued to all parties involved with plagiarizing any and all course work. Plagiarism and any other form of academic dishonesty that is in violation with the Student Code of Conduct will not be tolerated and may result in failure of the course with an XE. Per ASU policy, a student may not avoid the consequences of academic dishonesty by withdrawing from a course, and may be placed back in the course in order to face sanctions resulting from academic integrity violations.
For more information, please see the ASU Student Academic Integrity Policy: https://provost.asu.edu/academic-integrity

Copyrighted Material:
Course content is copyrighted material. Lectures, assignments, discussion materials, and handouts are under copyright protection. Students may not sell notes taken during the conduct of the course. For more information see http://www.asu.edu/aad/manuals/acd/acd304-06.html

Other ASU Policies:
Students are responsible for reviewing and complying with all ASU policies, including the following:
Computer, Internet, and Electronic Communications Policy: http://www.asu.edu/aad/manuals/acd/acd125.html
Missed Classes Due to University Sanctioned Activities: http://www.asu.edu/aad/manuals/acd/acd304-02.html
Handling Disruptive, Threatening, or Violent Individuals on Campus: http://www.asu.edu/aad/manuals/ssm/ssm104-02.html
WEEKLY SCHEDULE (subject to change)

Week 1 (Aug 22): Course Introduction

Week 2: (Aug 27-29): Silk Road History and Overview

Week 3 (Sep 3-5): Music, Ecology, and Pastoral Nomadism

Week 4 (Sep 10-12): Turkic Epic Traditions

Week 5 (Sep 17-19): Court Musics of Central Asia

Week 6 (Sep 24-26): Music and Spirituality in Badakhshan

Week 7 (Oct 1-3): Music, Religion, and Gender

Week 8 (Oct 8-10): Nationalism and Modernization in (Post-)Soviet Countries

Week 9 (Oct 15-17): Nationalism and Modernization in (Post-)Soviet Instrumental Performance

Week 10 (Oct 22-24): The Politics of Music in Western China
Harris, Rachel. n.d. “Cassettes, Bazaars, and Saving the Nation: The Uyghur Music Industry in Xinjiang, China.” Popular Culture in Asia, 19.

Week 11 (Oct 29-31): Popular music

Week 12 (Nov 5-7): Popular music cont.

Week 13 (Nov 12-14): Music and Film along the Silk Road
Viewing: “Ashik Qerib,” by Sergei Parajanov
Week 14 (Nov 19-21): Silk Road Musical Projects


Week 15 (Nov 26; Thanksgiving/No class Nov 28): Student Presentations

Week 16 (Dec 3-5): Student Presentations