

GENERAL STUDIES COURSE PROPOSAL COVER FORM

Course information:

Copy and paste current course information from [Class Search/Course Catalog](#).

College/School College of Liberal Arts and Sciences Department School SST
 Prefix: HU Number: 494 Title: Sound and Well-Being Units: 3
L

Course description:

Is this a cross-listed course? Yes If yes, please identify course(s): MUS/ WST 494 and HUL 598

Is this a shared course? (Choose one) 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

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. _____ (Required) Chair/Director Initials

Requested designation: Humanities, Arts and Design–HU **Mandatory Review:** No

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.Lucie@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 \(SQ/SG\)](#)
- [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 Monica Boyd E-mail mboyd2@asu.edu Phone 480-727-7229

Department Chair/Director approval: (Required)

Chair/Director name (Typed): Sally Kitch Date: 9-10-19

Chair/Director (Signature): 

Arizona State University Criteria Checklist for
HUMANITIES, ARTS AND DESIGN [HU]

Rationale and Objectives

The humanities disciplines are concerned with questions of human existence and meaning, the nature of thinking and knowing, with moral and aesthetic experience. The humanities develop values of all kinds by making the human mind more supple, critical, and expansive. They are concerned with the study of the textual and artistic traditions of diverse cultures, including traditions in literature, philosophy, religion, ethics, history, and aesthetics. In sum, these disciplines explore the range of human thought and its application to the past and present human environment. They deepen awareness of the diversity of the human heritage and its traditions and histories and they may also promote the application of this knowledge to contemporary societies.

The study of the arts and design, like the humanities, deepens the student's awareness of the diversity of human societies and cultures. The arts have as their primary purpose the creation and study of objects, installations, performances and other means of expressing or conveying aesthetic concepts and ideas. Design study concerns itself with material objects, images and spaces, their historical development, and their significance in society and culture. Disciplines in the arts and design employ modes of thought and communication that are often nonverbal, which means that courses in these areas tend to focus on objects, images, and structures and/or on the practical techniques and historical development of artistic and design traditions. The past and present accomplishments of artists and designers help form the student's ability to perceive aesthetic qualities of art work and design.

The Humanities, Arts and Design are an important part of the General Studies Program, for they provide an opportunity for students to study intellectual and imaginative traditions and to observe and/or learn the production of art work and design. The knowledge acquired in courses fulfilling the Humanities, Arts and Design requirement may encourage students to investigate their own personal philosophies or beliefs and to understand better their own social experience. In sum, the Humanities, Arts and Design core area enables students to broaden and deepen their consideration of the variety of human experience.

Revised April 2014

Proposer: Please complete the following section and attach appropriate documentation.

ASU - [HU] CRITERIA			
HUMANITIES, ARTS AND DESIGN [HU] courses must meet <i>either</i> 1, 2 or 3 <i>and</i> at least one of the criteria under 4 in such a way as to make the satisfaction of these criteria A CENTRAL AND SUBSTANTIAL PORTION of the course content.			
YES	NO		Identify Documentation Submitted
<u>X</u>	<u> </u>	1. Emphasizes the study of values; the development of philosophies, religions, ethics or belief systems; and/or aesthetic experience.	Syllabus
<u>X</u>	<u> </u>	2. Concerns the interpretation, analysis, or creation of written, aural, or visual texts; and/or the historical development of textual traditions.	Syllabus
<u> </u>	<u> </u>	3. Concerns the interpretation, analysis, or engagement with aesthetic practices; and/or the historical development of artistic or design traditions.	
<u> </u>	<u> </u>	4. In addition, to qualify for the Humanities, Arts and Design designation a course must meet one or more of the following requirements:	
<u>X</u>	<u> </u>	a. Concerns the development of human thought, with emphasis on the analysis of philosophical and/or religious systems of thought.	Syllabus
<u> </u>	<u> </u>	b. Concerns aesthetic systems and values, especially in literature, arts, and design.	
<u>X</u>	<u> </u>	c. Emphasizes aesthetic experience and creative process in literature, arts, and design.	Syllabus
<u> </u>	<u> </u>	d. Concerns the analysis of literature and the development of literary traditions.	
		THE FOLLOWING TYPES OF COURSES ARE EXCLUDED FROM THE [HU] DESIGNATION EVEN THOUGH THEY MIGHT GIVE SOME CONSIDERATION TO THE HUMANITIES, ARTS AND DESIGN:	
		• Courses devoted primarily to developing skill in the use of a language.	
		• Courses devoted primarily to the acquisition of quantitative or experimental methods.	
		• Courses devoted primarily to teaching skills.	

Course Prefix	Number	Title	General Studies Designation
HUL	494	Sound and Well-Being	H

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.

Criteria (from checksheet)	How course meets spirit (contextualize specific examples in next column)	Please provide detailed evidence of how course meets criteria (i.e., where in syllabus)
1	Students analyze how (non)sounds are imbued with values that in turn impact one's health and well-being, our relationships with one another and our relationship with our environment. This analysis is about the aesthetic experience but more than that it is about the values and beliefs connected to (non)sounds.	<p>Key Questions.</p> <p>Consultants and Collaborators.</p> <p>Required Materials: Drukowski's Way of Hearing (2019) modeled on Berger's Ways of Seeing examines "how the switch from analog to digital audio is changing our perceptions" providing students with "a set of tools for critically listening."</p> <p>Assignments: As part of the digital postcard assignment, students will be directed to design a research survey, collect and analyze recipient responses from two gallery exhibits and a virtual installation to their sound/art projects.</p>
2	Students analyze aural "texts," how they are interpreted, and engage with the creation of sound environments.	<p>Key Questions.</p> <p>Consultants and Collaborators.</p> <p>Types of Activities: Sound exploration in ASU's Organ Hall where students investigate and create sound baths; keep a sound meditation diary to reflect on how sounds affect them; and analyze public responses to their exhibits.</p> <p>Assignments: Students create sound environments based on their analysis of aural 'texts' via a digital post card, sound and art exhibits, and performances for special communities.</p>

<p>4a</p>	<p>Students investigate different ways of (not) hearing, meanings of (non)sound and the moral judgments made about them.</p>	<p>Key Questions: How do the sounds of nature affect your understanding of the environment and our responsibility to protect it? How do ways of hearing or not hearing related to social activism? What meaning does sound create? How can sound be used by artists, researchers and activists to reflect the human condition:</p> <p>Required Materials: Drukowski's Way of Hearing (2019) modeled on Berger's Ways of Seeing (1972) examines "how the switch from analog to digital audio is changing our perceptions" providing students with "a set of tools for critically listening"; and Kaminsky's Deaf Republic, which NPR praised for "re-envisioning disability (deafness) as power and silence as singing."</p> <p>Assignments: The purpose of the digital postcard assignment is to demonstrate how sound and art can affect and effect beliefs on environment justice; students will also perform a long poem from Kaminsky's Deaf Republic to a SST class on social justice and disability and then work with those students on how (non)sound shapes communities' beliefs and can be used as a mechanism for stakeholders and community members to understand one another.</p>
<p>4c</p>	<p>Students will investigate and create their own sound-based projects with the help of faculty and collaborators and then share those projects with the public.</p>	<p>Key Questions: "What meaning does sound create? How can sound be used by artists, researchers and activists to reflect the human condition?"</p> <p>Consultants and Collaborators: ASU faculty in the HIDA and curators at the Music Instrument Museum will assist students with their inquiries. Faculty from the School of Arts, Media, and Engineering will help students create "digital sound postcards," that can be shared as part of a video or podcast series or as part of a public exhibition for guests to experience.</p> <p>Types of Activities: "Thursday Labs sessions will be held in ASU's renown Organ Hall" where students will investigate the beneficial and harmful effects of sounds and create "sound baths" that reduce stress, calm the nervous system, improve health and mental clarity, as well as create a sense of community and wellbeing.</p> <p>Assignments: Students will create performances (ex. poetry reading) and exhibits (digital sound postcards) to share with various communities on and off campus.</p>

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Course catalog description

- How can sound be used to heal the body and calm the mind? How can sound be incorporated into a mindfulness practice or resilience routine?
- Are there different therapeutic effects from different types of sound? External/internal? Live/amplified?
- How do the sounds of nature affect your understanding of the environment and our responsibility to protect it?
- How do ways of hearing or not hearing relate to social activism? What meaning does sound create?
- How can sound be used by artists, researchers and activists to reflect the human condition? What happens when the citizens of a country no longer hear one another?

The teams will investigate the effects of sound vibration on human wellness, social justice, and well-being. Students will study different uses of sound for healing and mental wellbeing and will also consider ways in which sound is used to affect social and economic interaction. TheLlab will include field trips on and off campus; in addition, the acoustics and instruments in the Organ Hall will be available for those who wish to develop “Sound Bath” environments.



Sound and Well-Being

HUL/MUS/WST 494 and 598
Spring 2020
RBHL 171
T Th 1:30-2:45
T 3:00-4:15

INSTRUCTIONAL TEAM

Kimberly Marshall, *School of Music*
Music W104
Email: Kimberly.marshall@asu.edu
Office hours: By appt

Mary Margaret Fonow, *School of Social Transformation*
Wilson Hall 142
Email: mfonow@asu.edu
Office hours: By appt

KEY QUESTIONS

- How can sound be used to heal the body and calm the mind? How can sound be incorporated into a mindfulness practice or resilience routine?
- Are there different therapeutic effects from different types of sound? External/internal? Live/amplified?
- How do the sounds of nature affect your understanding of the environment and our responsibility to protect it?
- How do ways of hearing or not hearing relate to social activism? What meaning does sound create?
- How can sound be used by artists, researchers and activists to reflect the human condition? What happens when the citizens of a country no longer hear one another?

LAB DESCRIPTION

The teams will investigate the effects of sound vibration on human wellness, social justice, and well-being. Students will study different uses of sound for healing and mental wellbeing and will also consider ways in which sound is used to affect social and economic interaction. The lab will include field trips on and off campus; in addition, the acoustics and instruments in the Organ Hall will be available for those who wish to develop “Sound Bath” environments.

What is a Humanities Lab?

The Humanities Lab at ASU is where students can engage in **hands-on, exploratory, question-based learning** as they tackle **grand social challenges**, such as the effects of sound (and silence) on well-being. Labs are taught by **interdisciplinary teams** of faculty who work alongside students in collaborative teams to produce outcomes—proposed problem solutions—that are **shared publicly**. Putting the **humanities** at the center of inquiry means getting beneath the surface of challenges and grappling with the ideas, beliefs, assumptions, and confusions that underlie and perpetuate problems. Working with other disciplines widens the inquiry, expands resources and expertise, and **improves solutions**. Students can be from any major or background, working at any level of their academic programs. It’s called a **Lab** because teams **work together** to address a common problem, and class periods are more like workshops than typical lecture/listen sessions. Students also **acquire skills** that prepare them to address other grand social challenges in the **future**.

CONSULTANTS and COLLABORATORS

ASU faculty in the School of Music/Herberger Institute
ASU faculty in School of Social Transformation
ASU faculty in Arts, Media and Engineering
The MIM (Music Instrument Museum)

TYPES of DAILY ACTIVITIES

Thursday Labs will be held in ASU's renown Organ Hall to investigate the beneficial and harmful impacts of sound and to work on their own group sound creations.

- Team skill-building exercises
- Exercises to practice Drukowski's tools for critical listening
- Working with a librarian to hone their research skills and gain access to special collections.
- Work with artists from SAME to learn the tools to develop digital sound postcards and podcasts.
- Investigate scholarship and first-hand accounts about the relationship between sound and the body, sound and wellness, sound and the community, and how sound affects cultural beliefs and actions.

Additional activities include:

Visit the Musical Instrument Museum
Design and conduct a research project using sound
Keep Sound Meditation Diary

Humanities Lab: Here to help you.

Because Labs allow students greater responsibility and independence in the learning process than do most classes, the Humanities Lab staff can work directly with student teams to promote Lab outcomes in several ways: spreading the word about the work you are doing via the Lab's social media and website; linking with print and other external media to publicize your work, etc. You may also see us in your Lab from time to time, taking pictures, asking questions, helping to organize events, etc.

Sally Kitch, Director

Juliann Vitullo, Co-Director

Monica Boyd, Program Coordinator, Sr.

Maureen Kobierowski, Program Coordinator

Yewande Lewis, Comm. and Office Asst.

Stephanie Sadownik, Comm. and Office Asst.

Email at us at HumanitiesLab@asu.edu.

LAB OUTCOMES

There will be a series of smaller student outcomes in which students share the results of their investigations and creations with the public such as gallery exhibits, virtual exhibits, and performances designed for specific communities.

Student teams will be allowed to choose any additional ways in which they will demonstrate answers to the course's guiding questions, whether by assessing a live sound session or sound environment in a collaborative paper, video, podcast or public exhibition.

LEARNING GOALS

- Determine how to assess the effects of sound and silence on people:
 - Identify a wide variety of methods within and outside of one's discipline (strategic knowledge) and the possible sources of one's own bias towards any of them (self-knowledge)
 - Evaluate the merits of those approaches toward achieving generative outcomes
 - Work with others to synthesize more than one of the methods into a unified approach
 - Be able to explain and implement the approach.
- Practice collaborative research skills by working with others from a wide array of disciplines.
- Demonstrate knowledge and skills acquired by designing a collaborative, interdisciplinary outcome design.

REQUIRED MATERIALS

Kaminsky, Ilya. 2019. Deaf Republic. Graywolf Press.
 Krukowski, Damon. 2019. Ways of Hearing. MIT Press. There is a podcast that goes with the book.
 Other reading assignments will be made according to the student projects.
 Relevant websites and podcasts will be posted on Canvas

LAB STRUCTURE



Assignments

Digital Sound Postcard

Student will produce a digital post card with embedded sounds of nature as part of an art as activism exercise. Inspired by the work of Ray Johnson and the mail art movement students will record sounds from a mediation walk in a nature preserve and design a digital post card to send to an activist community of their choice. The point of the exercise is to demonstrate how sound and art can animate environmental justice concerns. We will stage an exhibit of the final art work in the lobbies of the School of Music and the School of Social Transformation. Students will be asked to email the cards to five people of their choice and analyze their responses.

Poetry Reading

Students will perform a long poem by Llya Kaminsky on the power of silence as protest. Kaminsky uses poetry and sign language illustrations to demonstrate the power of communicating resistance to state violence without uttering a sound. A performance of the poem will be given to a class taught in SST on social justice and disability after which Lab students will engage the class on how (non)sound shapes communities' beliefs and can be used as a mechanism for stakeholders and community members to understand one another.

Other assignments students might opt to include in their semester investigations:

- Create a sound environment for a specific purpose
- Exhibit information about the healing properties of Sound
- Devising projects for special communities



Grading Information

Students will complete four small projects (2 individual and 2 as part of a small team) at 15% each for 60% of the final grade.

Teams of 4-5 students will create final projects that will count as 40% of the final grade.

DEAF REPUBLIC



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Damon Krukowski
Ways of Hearing

The MIT Press
Cambridge, Massachusetts
London, England

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Achieving Well-Being.

There are **no easy answers.**

But your ideas could lead to a solution.

Course Name: [Sound and Well-Being](#)

HUL/MUS/WST 494 and HUL 598

Instructional Team: Mary Margaret Fonow and Kimberly Marshall

Dates offered: 1/13/2020 - 5/1/2020

Times: T/TH 1:30-2:45 and T 3:00-4:15 | Location: RBHL 171

- How does sound produce meaning, emotion, and movement?
- What is the power of sound to heal the body and the spirit?
- What is the relationship between sound and social justice?
- What different ways are there of (non)hearing? Is there power in silence?
- How can we cultivate a culture of listening? Can sound play a role in the healing of cultural and historical trauma?
- Sing, dance, play instruments, contemplate silence - investigate sound and its affect on the individual and the group
- Design and conduct a small collaborative research project. Then share that knowledge with others outside the classroom
- Visit the Museum of Musical Instruments. Experience Prince's music through a virtual tour of Minneapolis. Explore a soundscape lab and much more
- Experiment with sound in ASU's renowned Organ Hall
- Examine approaches that will improve society and the environment through sound
- Engage with experts from within and outside the university
- Barrett students earn HON credit

Faculty and students will work collaboratively to investigate the above questions and more. Through hands-on activities we will experiment with various forms of sound and silence to animate the connection between sound, embodiment, social and individual well-being.