General Studies Request Form

Please see the General Studies Request Overview and FAQ for quick answers.

New permanent numbered courses must be submitted to the workflow in Kuali CM before a General Studies request is submitted here. The General Studies Council will not review requests ahead of the new course proposal being reviewed by the Senate.

Proposal Contact Information

Submitter Name	Submitter Email	Submitter Phone Number
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College/School	Department/School
The College of Liberal Arts and Sciences (CLA)	School of International Letters and Cultures (CLAN-LIT)

Submission Information

Type of submission:

New Request (Course or topic does not currently hold this designation)

Requested Effective Date

Fall 2023

ASU Request

Is this request for a permanent course or a topic?

Topic

Subject Code	Course Number	Units/Credit Hours
ITA	494	3

Topic Information
If your request is approved:
1. Topics on **omnibus courses** only carry designations for three consecutive semesters (excluding summer), *whether or not they are scheduled*. Once expired, a new request must be submitted.
2. Topics on **permanent courses** require mandatory review every five years.

Topic Title

Noisemakers! Tracing Origins of Modern Music-Italy

Topic Description

Our lives are immersed in the noise and sounds of the environment we inhabit, but we rarely pay close attention to them and to how they affect us. In this course, students practice listening to the soundscapes and noisescapes around them while considering such questions as: How does active listening affect people's behavior? What is noise? What are the political, environmental, and artistic ramifications of noise? What is the relationship between noise and music in Italy? What is a soundwalk? Can I "play a place"

as a DJ plays a record? Students also learn how to document and record their auditory experiences (on campus, in the desert, in their homes), manipulate them via digital tools, and ultimately turn them into noise compositions. The course includes three guest lectures and travel once to MIM – Musical Instrument Museum in Phoenix. (Trip is not mandatory)

If this topic exists on any other courses and the sections will be combined in the schedule, please list those courses here.

HON 494; SLC 494; CDH 494

General Studies

Requested Designation

SB - Social-Behavioral Sciences

SB: Social-Behavioral Sciences
Rationale and Objectives

Social-behavioral sciences use distinctive scientific methods of inquiry and generate empirical knowledge about human behavior, within society and across cultural groups. Courses in this area address the challenge of understanding the diverse natures of individuals and cultural groups who live together in a complex and evolving world.

In both private and public sectors, people rely on social scientific findings to consider and assess the social consequences of both large-scale and group economic, technological, scientific, political, ecological and cultural change. Social scientists' observations about human interactions with the broader society and their unique perspectives on human events make an important contribution to civic dialogue.

Courses proposed for a General Studies designation in the Social-Behavioral Sciences area must demonstrate emphases on: (1) social scientific theories, perspectives and principles, (2) the use of social-behavioral methods to acquire knowledge about cultural or social events and processes, and (3) the impact of social scientific understanding on the world.

[Revised April 2014]

Note: The following types of courses are excluded from the "SB" area, even though they might give some consideration social and behavioral science concerns:
1. Courses with primarily arts, humanities, literary or philosophical content.
2. Courses with primarily natural or physical science content.
3. Courses with predominantly applied orientation for professional skills or training purposes.
4. Courses emphasizing primarily oral, quantitative, or written skills.

An "SB" course should meet all of the following criteria. If not, a rationale for exclusion should be provided.

"SB" Criteria 1
Course is designed to advance basic understanding and knowledge about human interaction.

Identify the submitted documentation that provides evidence.

Please refer to the syllabus.

How does this course meet the spirit of this criteria?

The course utilizes digital humanities tools and mapping technology to examine the power that cultural artifacts such as music, noise art, sound art, data visualization and graphics exert in the shaping of social

and political attitudes and movements. The course describes, examines, classifies, and evaluates the various responses of the populations of Italy, France, Germany, and the United States to the political, economic, social, and cultural shifts immediately preceding WWI, WWII, and 1968. By analyzing such works as Luigi Russolo's manifesto "The Art of Noises," Jacques Attali's "Noise: The Political Economy of Music," and John Cage's experimental art, students examine the ways in which music has been interpreted as the mirror of society and a way of perceiving the world. Regarding noise in particular, students examine how noise-based art and music historically have preceded great political turmoil and anticipated the disgregation of the social and political order during various phases of the 20th century. For example, Russolo's manifesto on the art of noises was published in 1913, foreboding the violence that overtook Europe in 1914-1918. Throughout the course, students examine the geo-history of Italy and contrast the response of different authors, scholars, artists, and politicians to the political and social changes of their time. "At the completion of the course, students will have: - [...] examined the response of different authors, scholars, and artists to the environmental, urban, social, and political changes of their time; -acquired familiarity with different artistic and literary currents such as Futurism, Surrealism, Neo-Avant-Gardism, and Postmodernism, and their main principles and features; -read and interpreted different genres and formats: music, sound recording, and film as well as prose, poetry, and manifestos, and discussed the significance and relevance of those sources within the scope of the course."

Provide detailed evidence of how this course meets this criteria (i.e. where in the syllabus or other course materials).

As indicated in the weekly schedule (syllabus, pp. 8-15), in this course students discuss and estimate the influence of social, political, and civic behavior over music and sound- and noise-art and vice versa. Then, they employ digital tools to create noise- and soundmaps and interactive auditory experiences of their territory (ASU campus, the desert, their homes) that study how noise can predict, influence or reflect people's xperiences of their political, social, and cultural environments. The ultimate goal of the course is understanding which tools are effective in inspiring and promoting virtuous and responsible civic and environmental practices, particularly for noise abatement in increasingly louder urban landscapes, that can lead to higher standards of living and well-being. The course provides students with scaffolding through a series of questions with which they engage over the course of the semester. Among the questions are: What is the difference between sound and noise? What is a soundscape? How do we preserve a soundscape?

"SB" Criteria 2

Course content emphasizes the study of social behavior such as that found in:

Cultural Geography

Identify the submitted documentation that provides evidence.

Please refer to the syllabus.

How does this course meet the spirit of this criteria?

Students explore the embeddedness of cultural and social practices in the acoustic signature and experience of place (Tempe, AZ, for example).

Provide detailed evidence of how this course meets this criteria (i.e. where in the syllabus or other course materials).

Syllabus, pp. 2, 8-15.

"SB" Criteria 3

Course emphasizes:

b. the distinct methods of inquiry of the social and behavioral sciences (e.g., ethnography, historical analysis)

Identify the submitted documentation that provides evidence.

Please refer to the syllabus.

How does this course meet the spirit of this criteria?

Students utilize digital humanities tools and other tools available from the MakerSpace in Hayden Library to explore, trace, recreate, and manipulate the acoustic signature of their territory. They also compare the relationship to noise of the population of Milan to that of the population of Tempe and determine what factors influence people's attitudes toward sound and noise in large urban areas and what motivates the common desire (or lack thereof) of an increased acoustic awareness of the cities that they inhabit.

Provide detailed evidence of how this course meets this criteria (i.e. where in the syllabus or other course materials).

Syllabus, p. 2: "Every other week, students will analyze and discuss a new set of primary and secondary sources (available from the library, on Google Classroom, and/or the Web) and analyze the noise/sound strategies and audio manipulation techniques they employ. The following week, students will produce soundmaps of our territory (ASU and Tempe) using the techniques and strategies from those sources that uncover different layers of our common soundscape. They will then transfer their work onto a digital map of the ASU campus/Tempe via the visual annotation Max MSP software. At the end of the course, students will showcase their work at Noisefest!, a sound event/exhibit open to the public."

"SB" Criteria 4
Course illustrates use of social and behavioral science perspectives and data.

Identify the submitted documentation that provides evidence.

Please refer to the syllabus.

How does this course meet the spirit of this criteria?

Syllabus, p. 2 and pp. 8-9. For example, students adopt composer and sound ecologist Hildegarde West-erkamp's practice of "soundwalking" and information designer Giorgia Lupi's visualization strategies to "observe, collect, and draw" people's responses to noise-heavy urban environments and their dispositions toward quieter soundscapes that are more welcoming to human and nonhuman life.

Provide detailed evidence of how this course meets this criteria (i.e. where in the syllabus or other course materials).

Syllabus, pp. 8-14. Students discuss course materials that unveil the power of texts and narratives to shape the environment. For example, Futurist political manifestos, noise compositions, maps, graphics, and visualizations.

Attach a sample syllabus for this course or topic, including the list of any required readings.

Noisemakers!_Fall2023.pdf

Attach the table of contents from any required textbook(s).

Noisemakers_Ferrando_Note on Table of Contents of Pressfield_The War of Art.pdf

Attach any other materials that would be relevant or helpful in the review of this request.

No Response

Form Submission - Proposer

Submitted for Approval | Proposer

Serena Ferrando - November 15, 2022 at 6:48 PM (America/Phoenix)

Department Approval

Approved

Mike Tueller - November 17, 2022 at 5:33 PM (America/Phoenix)

Provost's Office Review

Approved

April Randall

Joni Lochtefeld - December 2, 2022 at 10:34 AM (America/Phoenix)

Social-Behavioral Sciences Committee Review

Acknowledgement Requested

Michael Mokwa - February 1, 2023 at 12:10 PM (America/Phoenix)

We Invite a Re-submission with Revision: This is a very interesting, creative and relevant course. The proposal was developed and documented effectively. The syllabus and learning objects were also developed and presented effectively, and are aligned well with the proposal and coursework. While the course includes considerations of interactive human behaviors and societal perspectives, the dominant focus of the course as presented is what is music and noise, how human factors influence music and noise, and how music and noise influence and interact with "individuals." More explicit attention might be directed to how these factors influence interactive human behaviors.

Tanaya Dempsey

L. Wallace - January 31, 2023 at 10:06 AM (America/Phoenix)

Reviewed for GSC

Michele Devine

General Studies Council Meeting

Waiting for Approval

April Randall

Joni Lochtefeld

Registrar Notification

Notification

Implementation

Approval

Rebecca Klein

Lauren Bates

Alisha Von Kampen

Proposer Notification

Notification

Serena Ferrando

Topic Notification

Notification

Leticia Mayer

Peggy Boivin