Arizona State University

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General Studies Program Course Proposal Cover Form

Courses submitted to the GSC between 2/1 and 4/30 if approved, will be effective the following Spring.

Courses submitted between 5/1 and 1/31 if approved, will be effective the following Fall.

(SUBMISSION VIA ADOBE.PDF FILES IS PREFERRED)

Date: January 24, 2012

1. Academic Unit: Humanities Arts and Cultural Studies

2. Course Proposed: IAP 104 Foundations I: Fundamentals of Sound Art 3 (prefix) (number) (title) (semester hours)

3. Contact Person: Name: Barry Moon Phone: 602 543 6167

Mail Code: 2151 E-Mail: barry.moon@asu.edu

4. Eligibility: New courses must be approved by the Tempe Campus Curriculum Subcommittee and must have a regular course number. For the rules governing approval of omnibus courses, contact the General Studies Program Office at 965-0739.

5. 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. (Please submit one designation per proposal)

Core Areas

- Literacy and Critical Inquiry—L
- Mathematical Studies—MA
- Humanities, Fine Arts and Design—HU
- Social and Behavioral Sciences—SB
- Natural Sciences—SQ

Awareness Areas

- Global Awareness—G
- Historical Awareness—H
- Cultural Diversity in the United States—C

6. Documentation Required.

   (1) Course Description
   (2) Course Syllabus
   (3) Criteria Checklist for the area
   (4) Table of Contents from the textbook used, if available

7. In the space provided below (or on a separate sheet), please also provide a description of how the course meets the specific criteria in the area for which the course is being proposed.

Please see page two.

Cross-listed Courses: ☒ No ☐ Yes; Please identify courses: ________________________________

Is this a multisection course?: ☒ No ☐ Yes; Is it governed by a common syllabus? ______

Marlene Tromp
Chair/Director (Print or Type)

Chair/Director (Signature)

Date: 1-30-12

Rev. 1/94, 4/95, 7/98, 4/00, 1/02, 10/08
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7. Please provide a description of how the course meets the specific criteria in the area for which the course is being proposed.

Core Area Requested: Humanities, Fine Arts and Design [HU]

IAP 104 - Foundations I: Fundamentals of Sound Art

This course involves the contextualization of listening examples via reading material. It also requires that students learn new languages of music and sound art through the creation of assignments and peer evaluation.
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 fine 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 fine 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, Fine 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, Fine 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, Fine Arts and Design core area enables students to broaden and deepen their consideration of the variety of human experience.

Revised October 2008
Proposer: Please complete the following section and attach appropriate documentation.

### ASU - [HU] CRITERIA

**HUMANITIES, FINE ARTS AND DESIGN [HU]** courses must meet *either* 1, 2, or 3 *and* 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.

<table>
<thead>
<tr>
<th>YES</th>
<th>NO</th>
<th>Identify Documentation Submitted</th>
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<tbody>
<tr>
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<tr>
<td>1.</td>
<td></td>
<td>Emphasize the study of values, of the development of philosophies, religions, ethics or belief systems, and/or aesthetic experience.</td>
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<td>2.</td>
<td></td>
<td>Concerns the comprehension and interpretation/analysis of written, aural, or visual texts, and/or the historical development of textual traditions.</td>
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<tr>
<td>3.</td>
<td></td>
<td>Concerns the comprehension and interpretation/analysis of material objects, images and spaces, and/or their historical development.</td>
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<tr>
<td>4.</td>
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<td>In addition, to qualify for the Humanities, Fine Arts and Design designation a course must meet one or more of the following requirements:</td>
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<tr>
<td>4a.</td>
<td></td>
<td>a. Concerns the development of human thought, including emphasis on the analysis of philosophical and/or religious systems of thought.</td>
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<td>4b.</td>
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<td>b. Concerns aesthetic systems and values, literary and visual arts.</td>
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<tr>
<td>4c.</td>
<td></td>
<td>c. Emphasizes aesthetic experience in the visual and performing arts, including music, dance, theater, and in the applied arts, including architecture and design.</td>
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<td>4d.</td>
<td></td>
<td>d. Deepen awareness of the analysis of literature and the development of literary traditions.</td>
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</table>

**THE FOLLOWING ARE NOT ACCEPTABLE:**

- Courses devoted *primarily* to developing a skill in the creative or performing arts, including courses that are *primarily* studio classes in the Herberger College of the Arts and in the College of Design.

- Courses devoted *primarily* to developing skill in the use of a language — **However, language courses that emphasize cultural study and the study of literature can be allowed.**

- Courses which emphasize the acquisition of quantitative or experimental methods.

- Courses devoted *primarily* to teaching skills.
<table>
<thead>
<tr>
<th>Course Prefix</th>
<th>Number</th>
<th>Title</th>
<th>Designation</th>
</tr>
</thead>
<tbody>
<tr>
<td>IAP</td>
<td>104</td>
<td>Foundations I: Fundamentals of Sound Art</td>
<td>HU</td>
</tr>
</tbody>
</table>

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>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>By listening to a variety of examples of sound art, contextualized by selected readings in the theory of sound art production.</td>
<td>Weeks 2 and 3 contextualize listening examples through readings by Chion and Wrightson, creating a basis for aesthetic analysis. Creative assignment peer review throughout semester to heighten ability of aesthetic analysis.</td>
</tr>
<tr>
<td>4c</td>
<td>By comparing and contrasting compositional styles of sound artists and studying connections between sound and technologies used in sound production.</td>
<td>Critical analysis of listening examples. Assignments 1, 2, and 3 have clear goals in attaining aesthetic sensibility. Critical analysis of work of peers to better understand links between creative practice, aesthetics and technologies.</td>
</tr>
</tbody>
</table>
This class introduces many different aspects of sound as an art form. Explorations of theory are extended through the completion of creative assignments. Students will be introduced to a variety of software and hardware solutions for sound production, recording, and dissemination.

1 WB (Week Beginning) 08/15
Introduction

2 WB 08/22
Sound as Art
How does sound convey meaning? How is it different from other arts?
Reading: “The Three Listening Modes”, from Audio-Vision by Michel Chion

3 WB 08/29
What are the physical attributes of sound and our ears?
Acoustic Ecology
Reading: http://hyperphysics.phy-astr.gsu.edu/hbase/sound/soucon.html
“An Introduction to Acoustic Ecology” by Kendall Wrightson

4 WB 09/05
Field Recording.

5 WB 09/12
Sound Mixing
How do spectral, temporal, and spatial features combine and contrast?

6 WB 09/19
Sound Manipulation 1
How do we reveal/obscure different features of a sound?

7 WB 09/26
Multimedia
How do other simultaneous impulses (movement, image, text, etc) effect what we hear? How does sound effect the way we perceive other experiences?
Assignment 1 peer review.

8 WB 10/03
Game Sound

9 WB 10/10
Sound Recording
Different ways of capturing and recording sound.
10 WB 10/17
Sound Manipulation 2
Assignment 2 peer review.

11 WB 10/24
Sound Synthesis
How can sound be created by the computer?

12 WB 10/31
Reactive (Interactive) Sound
Ways that sound can be made to react to different impetuses.

13 WB 11/07
Sound Installation
Assignment 3 peer review.

14 WB 11/14
Sound Installation Continued

15 WB 11/21
Individual help on Final Assignment.

16 WB 11/28
Individual help on Final Assignment.

17 WB 12/05
Final Assignment peer review.

Assignments
There are four creative assignments. Assignments 1 – 3 are worth 20% each, and the final is worth 40%.

1 – Due midnight 09/27
Mix mix recorded sounds to create a transition between two contrasting sound worlds. Upload mp3 file of no longer than 3 minutes to Blackboard.

2 – Due in class 10/19
You will be provided with a computer game that you are to create the sounds for. We will look at your solutions to the game sounds in class.

3 – Due midnight 11/08
Create a piece of no more than 3 minutes built from sounds you have recorded and manipulated. Upload mp3 file to Blackboard.

Final – Due in class 12/07
Free assignment – create a work where sound is an important element. Submit on labelled CD/DVD or perform/demonstrate.
IAP104 – Fundamentals of Sound Art

Reading


http://hyperphysics.phy-astr.gsu.edu/hbase/sound/soucon.html

“An Introduction to Acoustic Ecology” by Kendall Wrightson

“Spectromorphology: Explaining Sound Shapes”, Denis Smalley, Organised Sound, Volume 2 Issue 2, August 1997


Listening

Luc Ferrari – Presque Rien
Denis Smalley – Tides, Base Metals, Pentes, Valley Flow, Wind Chimes
Karlheinz Stockhausen – Gesang Der Junglinge
Jean-Claude Risset – Sud
Luciano Berio – Visage
John Chowning – Turenas
Jonty Harrison – Undertow
Steve Reich – Come Out, It's Gonna Rain
Milton Babbitt – Ensembles
Kim Cascone – Dust Theories
Pierre Boulez – Répons
Pierre Henry – Symphonie pour un homme seul
Paul Lansky – Idle Chatter
Gordon Mumma – One Voltage Drop
Larry Polansky – The Theory of Impossible Melody
Alvin Lucier – I Am Sitting In A Room
Bernard Parmegiani – De Natura Sonorum
Edgard Varèse - Poème électronique
Trevor Wishart – Vox Cycle
Yellow Magic Orchestra – Riot in Lagos
Yasunao Tone – Solo for Wounded CD
Autechre – Quaristice