General Education Course Information Sheet

Please submit this sheet for each proposed course

Department & Course Number: Musicology   MUS HS 61
Course Title: Music in Los Angeles

Indicate if Seminar and/or Writing II course: __________________________

1. Check the recommended GE foundation area(s) and subgroup(s) for this course

**Foundations of the Arts and Humanities**
- Literary and Cultural Analysis
- Philosophic and Linguistic Analysis
- Visual and Performance Arts Analysis and Practice

**Foundations of Society and Culture**
- Historical Analysis
- Social Analysis

**Foundations of Scientific Inquiry**
- Physical Science
  - With Laboratory or Demonstration Component must be 5 units (or more)
- Life Science
  - With Laboratory or Demonstration Component must be 5 units (or more)

2. Briefly describe the rationale for assignment to foundation area(s) and subgroup(s) chosen.

In this class we will analyze the history of music in Los Angeles, with special attention to historical, social, and cultural context. We will research and interpret cultural artifacts, documents of popular culture, performances, films, artworks, and recordings. For this reason, I have chosen the GE foundation areas listed above.

3. "List faculty member(s) who will serve as instructor (give academic rank):
Tamara Levitz, Professor; Robert Fink, Professor

Do you intend to use graduate student instructors (TAs) in this course?  Yes X No ____
If yes, please indicate the number of TAs ____

4. Indicate when do you anticipate teaching this course over the next three years:

<table>
<thead>
<tr>
<th></th>
<th>2010-2011</th>
<th>2011-2012</th>
<th>2012-2013</th>
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<tbody>
<tr>
<td>Enrollment</td>
<td></td>
<td></td>
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<tr>
<td>Fall</td>
<td>Winter</td>
<td>Spring</td>
<td></td>
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<tr>
<td></td>
<td>Enrollment</td>
<td>Enrollment</td>
<td>Enrollment</td>
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5. GE Course Units

Is this an existing course that has been modified for inclusion in the new GE?  Yes ____ No X
If yes, provide a brief explanation of what has changed.

Present Number of Units: ________ Proposed Number of Units: ________

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6. Please present concise arguments for the GE principles applicable to this course.

☐ General Knowledge

In this course, students will learn to appreciate and interpret a wide range of musical styles. They will also learn about the cultural, social, economic, artistic, racial, and gendered history of Los Angeles and California. They will acquire skills that they can apply to interpreting and analyzing music and culture in other geographical and historical contexts.

☐ Integrative Learning

This course offers an exceptional opportunity for integrative learning in that it addresses the city in which students are living and learning and applies directly to events and experiences in their lives. Students will be required to make connections between their own history and experience in Los Angeles and issues raised in the course. They will also learn to work between several disciplines including Music, History, Cultural Studies, Art History, and Literature.

☐ Ethical Implications

Ethical issues will arise frequently in this course, especially when we discuss the history of racial politics in Los Angeles, the LA riots, the history of racial segregation in the city and how it determined musical developments, and the music in the Japanese internment camps during World War II. During each of these segments of the course, students will be confronted with and asked to negotiate and discuss ethical issues.

☐ Cultural Diversity

This class strongly emphasizes cultural diversity. We will explore the vast cultural diversity of Los Angeles, with a special focus on the music of the Japanese-American, African-American, European émigré, and Chicano populations of Los Angeles.

☐ Critical Thinking

Critical Thinking will be one of the most important elements of this class. Students will be required to read challenging texts and to think critically on their written assignments. They will also learn to think critically about musical and cultural analysis.

☐ Rhetorical Effectiveness

There will be some emphasis on rhetorical effectiveness on written assignments and class discussion, within the limit of possibility imposed by the size of the class.

☐ Problem-solving

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☐ Library & Information Literacy

Students will learn about the music library and on-line research on music.

(A) STUDENT CONTACT PER WEEK (if not applicable write N/A)

<table>
<thead>
<tr>
<th>Activity</th>
<th>Hours</th>
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<tbody>
<tr>
<td>Lecture</td>
<td>4</td>
</tr>
<tr>
<td>Discussion Section</td>
<td>1</td>
</tr>
<tr>
<td>Labs</td>
<td></td>
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<tr>
<td>Experiential (service learning, internships, other)</td>
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<tr>
<td>Field Trips</td>
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</tbody>
</table>

(A) TOTAL Student Contact Per Week

5 (HOURS)

(B) OUT-OF-CLASS HOURS PER WEEK (if not applicable write N/A)

<table>
<thead>
<tr>
<th>Activity</th>
<th>Hours</th>
</tr>
</thead>
<tbody>
<tr>
<td>General Review &amp; Preparation</td>
<td>2</td>
</tr>
<tr>
<td>Reading</td>
<td>2</td>
</tr>
</tbody>
</table>
3. Group Projects: (hours)
4. Preparation for Quizzes & Exams: 2 (hours)
5. Information Literacy Exercises: (hours)
6. Written Assignments: 2 (hours)
7. Research Activity: 2 (hours)

(B) TOTAL Out-of-class time per week

10 (HOURS)

GRAND TOTAL (A) + (B) must equal at least 15 hours/week

15 (HOURS)
Music in Los Angeles

In this class we will explore the history of music in the city of Los Angeles. We will begin with a segment on the Spanish missions and the history of Los Angeles, but then move quickly into music in the twentieth century, with a special focus on the European émigrés, the internment and post-war history of the Japanese-American community, Chicano and Mexican-American music to the present, African-American traditions including jazz on Central Avenue, the 1960s Laurel Canyon and rock scene, and finally, more recent history that includes developments in punk and hip hop. Whether we are exploring art music, avant-garde experimentation, rock, or protest music our aim will be to examine how the music engages with its social and political surroundings, and how it is shaped by historical circumstance and context.

Course goals:

1. The main goal of this course is to become familiar with the history of music in Los Angeles in the twentieth century and how it relates to the social, economic, racial, and cultural history of the city.
2. The second main goal of this course (equal to the first) is to learn to listen to, interpret, and write about music in a cultural context.
3. The third main goal is to become familiar with a wide range of musical repertoires.
4. Finally, the fourth goal is to engage critically with intellectual debates and secondary literature on the history of music in Los Angeles.

Required Texts: All readings and listenings will be available on the class website on moodle (accessible through www.my.ucla.edu)

Please note: You are REQUIRED to attend class, and the sections with your teachings assistants. Attendance will be taken at the sections, and if you are not present at these sessions, you will have marks deducted from your participation grade.

Late Papers: will be accepted without penalty only in highly unusual and extraordinary situations, in which you have a valid and acceptable excuse for needing more time. If you have not received such an extraordinary extension 24 hours before the due date and yet still hand in a late paper, we will deduct a penalty of 5% a day (out of 100%).
Plagiarism:

At UCLA, it is a very serious offense to cheat on an exam, to copy your work from an existing source (or from a friend), or to use secondary sources without quoting them properly. If we discover that you have plagiarized your case is forwarded to the UCLA Office of Dean of Students for investigation. The consequences can be very severe. A helpful interactive online tutorial on plagiarism is available at: http://www.library.ucla.edu/bruinsuccess/

Evaluation:

1. First Short Essay (5 pages) on assigned topic ___________________________ 20
2. Second Essay (7 pages) on assigned Topic ________________________________ 25
3. Midterm _____________________________________________________________ 25
4. Final _______________________________________________________________ 25
5. PARTICIPATION ________________________________________________________ 5
Syllabus

Week 1: First Class: The History of Los Angeles and the Spanish Missions
Second Class: The End of World War II, Postwar Los Angeles, Émigrés, The Cold War.

Listening:
Schoenberg: *A Survivor of Warsaw*
Eisler: “über den Selbstmord” and “Diese Stadt hat mich belehrt (24)” “Nightmare (26)” from the *Hollywood Songbook* [1942-47]
Kurt Weill, “Wie lange noch” and “Lost in the Stars.”

Reading:

Supplementary Reading:


Week 2: Igor Stravinsky and John Cage

Listening:
Cage: Bacchanale.
Cage: 4’33” 1952
Stravinsky: *The Rake’s Progress*

Reading:

**Supplementary Reading:**

**Week 3:**
**African-American Music in Los Angeles: Central Avenue Jazz, Rhythm and Blues, Charles Mingus, Motown**

**Listening:**
Charles Mingus: *The West Coast Recordings*
*Central Avenue Sounds: Jazz in Los Angeles (1921-1956)*
Johnny Otis, “Harlem Nocturne,” and “Barrelhouse Stomp”
Brenda Holloway, “Every Little Bit Hurts” [1964 album]; “You Make Me so Very Happy,” “When I’m Gone”

**Readings:**

**Supplementary Reading:**


Week 4: Mexican American and Chicano Music in Los Angeles
[First Assignment due]

Listening:
*Historic Mexican-American Music, Vol. 10: Pachuco Boogie*
Ritchie Valens: *La Bamba*
Los Alvarados, “Yo soy Chicano”
Lydia Mendoza, “La Rielera” (Basis for “Yo soy Chicano”)
Lobos: *Just another band from East LA* and “De Colores”

Readings:


Supplementary Readings:


Week 5  Orientalism in the American Avant-Garde, Asian American Music and Midterm [April 28]

Listening:
Henry Cowell, *Ostinato pianissimo* [1934]
Henry Cowell, *Ongaku* [1957]
John Cage and Lou Harrison, *Double Music* [1943]
Harry Partch, *Seventeen Lyrics of Li-Po*
Paul Chihara, “Minidoka” Music for *Farewell to Manzanar*

Reading:
**Supplementary Reading:**


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**Week 6: “Waiting for the Sun”: Rock and Roll in Los Angeles**

**Listening:**
The Beatles, “She Loves You” and “A Hard Day’s Night”
The Beach Boys, “Surfin’ USA” and *Pet Sounds*
The Byrds, *Turn, Turn, Turn*
*Crosby, Stills and Nash*
Joan Baez, *Ladies of the Canyon*
*Legends of the Canyon* (2009)

**Reading:**

**Secondary Reading:**


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**Week 7: The Watt’s Riots, 1968**

**Listening:**
Frank Zappa, *Freak Out*
*The Doors*
The Watts Festival and *Wattsstax*
Edwin Starr, “War”
*Tierra, City Nights*
Ruben Guevara, Con Safos, “c/s,” 1982
El Chicano, “Viva Tirado”

**Readings:**

Week 8: Free Jazz

Listening:
Ornette Coleman, *Free Jazz*
CD from *The Dark Tree* [listed under readings below]
LA Rebellion Film Retrospective

Reading:


Supplementary Reading:


Week 9: Punk and Postnational Los Angeles

Listening:
X, *Los Angeles*
Dead Kennedy’s, *Plastic Surgery Disasters*
Black Flag, *Damaged*
Readings:

Marc Spitz and Brendan Mullen, eds., We got the Neutron Bomb: The Untold Story of L.A. Punk (New York: Three Rivers, 2001).

Week 10: Hip Hop and Postnational Los Angeles
[Second Assignment due May 31]

Listening:
Aztlan Underground
Blackalicious
Cypress Hill
Dr. Dre
Ice Cube
Tupac

Readings:


Supplementary Reading:
New Course Proposal

Music History 61
Music in Los Angeles

Course Number: Music History 61
Title: Music in Los Angeles
Short Title: MUSIC-LOS ANGELES
Units: Fixed: 5
Grading Basis: Letter grade or Passed/Not Passed
Instructional Format: Lecture - 4 hours per week
Discussion - 1 hour per week
TIE Code: LECS - Lecture (Plus Supplementary Activity) [T]
GE Requirement: Yes
Major or Minor Requirement: No
Requisites: None

Course Description: Lecture, four hours; discussion, one hour. Exploration of the history of music in the city of Los Angeles. From the Spanish missions and the history of Los Angeles to a greater emphasis on the music in the twentieth century, particularly with a special focus on the European émigrés, the internment and post-war history of the Japanese-American community, Chicano and Mexican-American music to the present, African-American traditions including jazz on Central Avenue, the 1960s Laurel Canyon and rock scene, and finally, more recent history that includes developments in punk and hip hop.

Justification: Sustained interest in all of our GE offerings focused on popular music leads us to judge that the demand for courses on contemporary popular music continues to grow. The Musicology department currently does not offer a course that addresses the unique musical culture of Los Angeles. We expect this course to appeal to students who have taken the "City" freshman cluster, and to students in Geography, History, and other disciplines which emphasize the historical study of space and place.

Syllabus: File MH 61 Music in Los Angeles.doc was previously uploaded. You may view the file by clicking on the file name.

Supplemental Information

Grading Structure: First Short Essay (5 pages) on assigned topic 20%
Second Essay (7 pages) on assigned Topic 25%
Midterm 25%
Final 25%
PARTICIPATION 5%

Effective Date: Spring 2012

Instructor: Name: Tamara Levitz Title: Professor

Quarters Taught: Fall ☐ Winter ☐ Spring ☑ Summer ☐

Department: Musicology

Contact: Name: BARBARA VAN NOSTRAND E-mail: bvannost@ucla.edu
Music History 61

Role: Registrar's Publications Office
Status: Pending Action

Role: Registrar's Scheduling Office - Thomson, Douglas N (dthomson@registrar.ucla.edu) - 51441
Status: Added to SRS on 1/9/2012 9:08:52 AM
Changes: Short Title
Comments: No Comments

Role: FEC School Coordinator - Castillo, Myrna Dee Figurac (mcastillo@college.ucla.edu) - 45040
Status: Returned for Additional Info on 1/6/2012 4:37:13 PM
Changes: No Changes Made
Comments: Routing to Doug Thomson in the Registrar's Office

Role: FEC Chair or Designee - Meranze, Michael (meranze@history.ucla.edu) - 52671
Status: Approved on 1/6/2012 2:55:04 PM
Changes: No Changes Made
Comments: Myrna, if I remember correctly I don't have to worry about there not being a GE application form here even though it is being proposed as a GE course. I am approving it assuming that I am right. If I'm wrong about this we need to route it back.

Role: L&S FEC Coordinator - Castillo, Myrna Dee Figurac (mcastillo@college.ucla.edu) - 45040
Status: Returned for Additional Info on 1/6/2012 11:47:07 AM
Changes: No Changes Made
Comments: Routing to Michael Meranze for FEC approval

Role: Dean College/School or Designee - Schaberg, David C (dschaberg@college.ucla.edu) - 54856, 50259
Status: Approved on 1/6/2012 9:07:51 AM
Changes: No Comments
Comments: No Comments

Role: L&S FEC Coordinator - Castillo, Myrna Dee Figurac (mcastillo@college.ucla.edu) - 45040
Status: Returned for Additional Info on 1/5/2012 9:29:02 AM
Changes: No Changes Made
Comments: Routing to Dean Schaberg for approval

Role: Department Chair or Designee - Fink, Robert W (rfink@humnet.ucla.edu) - 67549
Status: Approved on 1/4/2012 4:07:59 PM
Changes: Justification
Comments: Edited course justification

Role: Initiator/Submitter - Van Nostrand, Barbara Clark (bvannost@humnet.ucla.edu) - 65187
Status: Submitted on 1/4/2012 1:54:16 PM
Comments: Initiated a New Course Proposal