



DEPARTMENT OF MUSICOLOGY
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April 14, 2017

To: Muriel Mc Clendon, Chair
General Education Governance Committee
Attn: Myrna Dee C. Kikuchi, Program Representative
A265 Murphy Hall
Mail Code: 157101

From: Elisabeth Le Guin
Department of Musicology

RE: Proposal for GE credit for Music History M73 and 69

On behalf of the department of Musicology, I am submitting the attached proposals to allow our new courses, Music History M73: Music & Religion in Popular Culture and Music History 69: Music & Politics, to satisfy the university's GE requirement in Visual and Performance Arts Analysis and Practice, Historical Analysis, and Social Analysis effective Fall 2017. These innovative new courses were designed with the principles of general education in mind and were created in an attempt to meet the increased demand for diverse popular music courses.

The Department of Musicology has been proposing new GE that address the aspects of listening and music that intersect with other disciplines such as social sciences, history, ethics, and politics. We would also like to use the experience and expertise of Professors Shana Redmond and Mark Kligman, whose research is addressing these topics. Please note that although courses in Music History have tended to be classified under "Visual and Performance Art Analysis and Practice," we are applying for Historical and Social Analysis GE credit, as well, in view of both the interdisciplinary nature of the topic and the broad spectrum of approaches explored in the course.

If you have any questions or require further clarification on our proposal, I can be reached at leguin@humnet.ucla.edu or 310-206-5187.

A handwritten signature in black ink, appearing to read "Elisabeth Le Guin".

General Education Course Information Sheet
Please submit this sheet for each proposed course

Department & Course Number Musicology - Music History 69
 Course Title Music and Politics
 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 X
- Philosophic and Linguistic Analysis _____
- Visual and Performance Arts Analysis and Practice X

Foundations of Society and Culture

- Historical Analysis _____
- Social Analysis X

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.

Music & Politics (MSC HST 69) explores music's role as a tool that both represents and shapes social and political systems.

This course challenges students to understand the world through the lens of musical activism with critical listening practices and historical context.

3. "List faculty member(s) who will serve as instructor (give academic rank):

Associate Professor Shana Redmond (Musicology / African American Studies)

Do you intend to use graduate student instructors (TAs) in this course? Yes X No _____

If yes, please indicate the number of TAs 2-4

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

2015-16	Fall	_____	Winter	_____	Spring	_____
	Enrollment	_____	Enrollment	_____	Enrollment	_____
2016-17	Fall	_____	Winter	<u>X</u>	Spring	_____
	Enrollment	_____	Enrollment	<u>16</u>	Enrollment	_____
2017-18	Fall	_____	Winter	<u>X</u>	Spring	_____
	Enrollment	_____	Enrollment	<u>50</u>	Enrollment	_____

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. This is an existing course that was not able to make past proposal deadlines. It was offered once as a late add in Winter 2017, but was limited by non-GE status.

Present Number of Units: 5

Proposed Number of Units: _____

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

General Knowledge

This course provides a broad overview of the use of popular music as a tool for activism in the context of American History.

Integrative Learning

This course is interdisciplinary, drawing from the fields of musicology, ethnomusicology, history, english (literature), ethnic studies, and performance.

Ethical Implications

This course covers Civil Rights and Labor movements, nationalism, propaganda, and social and political identities, and challenges students to better hear and interpret the world around them.

Cultural Diversity

This course explores identity and forms of nationalism as well as international perspectives and influences.

Critical Thinking

This course challenges students to hear music as more than a background soundtrack to world events and asks them to consider the ways in which politics and social groups are influenced.

Rhetorical Effectiveness

Problem-solving

Library & Information Literacy

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

- | | | |
|---|-------------------|---------|
| 1. Lecture: | <u>4</u> | (hours) |
| 2. Discussion Section: | <u>1</u> | (hours) |
| 3. Labs: | <u> </u> | (hours) |
| 4. Experiential (service learning, internships, other): | <u> </u> | (hours) |
| 5. Field Trips: | <u> </u> | (hours) |

(A) TOTAL Student Contact Per Week 5 **(HOURS)**

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

- | | | |
|-------------------------------------|-------------------|---------|
| 1. General Review & Preparation: | <u>1.5</u> | (hours) |
| 2. Reading | <u>4.5</u> | (hours) |
| 3. Group Projects: | <u>N/A</u> | (hours) |
| 4. Preparation for Quizzes & Exams: | <u>1</u> | (hours) |
| 5. Information Literacy Exercises: | <u> </u> | (hours) |
| 6. Written Assignments: | <u>2.5</u> | (hours) |
| 7. Research Activity: | <u>1</u> | (hours) |

(B) TOTAL Out-of-class time per week 10.5 **(HOURS)**

GRAND TOTAL (A) + (B) must equal at least 15 hours/week 5 **(HOURS)**

15.5 **(HOURS)**

MUSIC & POLITICS

MUSICOLOGY (MUSCLG) 69

WINTER 2017



Prof. Shana L. Redmond
Jan Popper Theater, Schoenburg
Office: 2539 Schoenburg Hall

sredmond@humnet.ucla.edu
University of California, Los Angeles
Office Hours: W 11:30am-1:30pm & by appointment

TEACHING ASSISTANTS

DESCRIPTION

This class explores and demonstrates the myriad ways in which music is informed by and informs politics. From individual performances to mass demonstrations, music is recognizable as a political act and tool that is not simply representative but also constitutive, meaning that the music itself creates belief systems (politics). The development and use of music by social movements, political parties, and nations will be examined as will our critical listening practices in order that we might better hear the world around us and the sounds that compose its futures.

REQUIREMENTS AND GRADING

This course follows the rules of the University of California, Los Angeles, which require student attendance and participation in all class sessions. Attendance will be taken and participation in class and online discussion will be evaluated as well. Any class absence must be announced to your teaching assistant by email (sredmond@afam.ucla.edu) *at least* 24-hours before class in order to be excused. More than one absence will impact your grade. All requests for excused absences involving other UCLA classes, sports or extracurricular activities also require 24 hours notice and will need to be accompanied by an authenticating note from a UCLA professor or staff person.

Assignments for this class are intended to exercise your knowledge of course material as well as demonstrate your increasing awareness of the world in which you live. They include: 1. a listening and keywords journal that will be kept throughout the quarter and collected intermittently by TAs; 2. a midterm exam; 3. a 1,000-word close reading of a song that reflects the political dimensions discussed in class; 4. an abstract for your final project; 5. a final in which you will compose a four song soundtrack to a contemporary political event. Detailed information for each assignment will be available on the syllabus and/or in class. Additional opportunities for extra credit will be presented throughout the quarter.

Class work will be evaluated according to the following scale:

Participation: 15%

Listening Journal: 20% (*collected by TAs at random*)
 Midterm: 15% (*due in class during Week 4*)
 Close Reading: 20% (*due in section on Week 6*)
 Abstract: 10% (*due in section on Week 8*)
 Final Presentation: 20% (*due in section on Week 10*)

Deadlines: All deadlines are firm. Late work will not be accepted.

All course readings and materials are in the Course Reader, on the class website or online—including digital books, iTunes, YouTube, etc—with the exception of one book for purchase:

Archie Green and David Roediger, et. al., *The Big Red Songbook: 250-Plus IWW Songs* 2nd ed. (2007; Chicago: Charles Kerr, 2016).

The Course Reader is available for purchase online from the Southern California Library (www.socallib.org). *You will need it for Week 4.* A “proof of purchase” receipt is required and due in hard copy to Prof. Redmond on that date, in class.

DEVICES

Electronic devices—inclusive of laptop computers, tablets, and cell phones—are not permitted in this classroom. Exceptions will be made for those who are differently abled or have a special need. Please see the professor.

ACADEMIC INTEGRITY

Plagiarism (whether accidental or intentional) is a serious breach of intellectual honesty. Please refer to UCLA’s website for questions about citation and plagiarism: <http://www.library.ucla.edu/bruinsuccess>. Format and citation options for both the humanities and social sciences are available online. The preferred format for this class is MLA: <https://www.library.cornell.edu/research/citation/mla>.

DIFFERENTLY ABLED STUDENTS

Any students in need of consideration due to their ability status should contact me as soon as possible. Please also contact UCLA’s Office for Students with Disabilities (OSD) located at A255 Murphy Hall, (310) 825-1501 [<http://www.osd.ucla.edu/>].

SCHEDULE AND TEXTS

WEEK 1 JANUARY 10 & 12

Introduction: Overhearing

Introduction: Music & Politics

William Arms Fisher, “What Is Music?,” *The Musical Quarterly* 15:3 (July 1929): 360-370.

David T. Little, “Until the Next Revolution,” *New York Times* (May 18, 2011): http://opinionator.blogs.nytimes.com/2011/05/18/until-the-next-revolution/?_r=0

Listening:

WEEK 2 JANUARY 17 & 19*Music & Politics: Identity*

Michael S. O'Brien, "This is What Democracy Sounds Like: Live and Mediated Soundscapes of the Wisconsin Uprising," *Music & Politics* 7:2 (Summer 2013): 1-19.

Listening:

Music & Politics: Style

Eric Porter, "'Dizzy Atmosphere': The Challenge of Bebop," *American Music* 17:4 (Winter 1999): 422-446.

Listening:

WEEK 3 JANUARY 24 & 26*Music & Politics: Quiet*

Susan McClary, "The Politics of Silence and Sound" in Jacques Attali, *Noise: The Political Economy of Music* (1985; Manchester: Manchester University Press, 1977).

Listening:

Music & Politics: Propaganda

Mark Pedelty, "Woody Guthrie and the Columbia River: Propaganda, Art, and Irony," *Popular Music and Society* 31:3 (July 2008): 329-355.

Listening: Guthrie

WEEK 4 JANUARY 31 & FEBRUARY 2*Nationalisms: Anthems*

Carlos R. Abril, "Functions of a National Anthem in Society and Education: A Sociocultural Perspective," *Bulletin of the Council for Research in Music Education* 172 (Spring 2007): 69-87.

Listening:

Midterm DUE in class.*Nationalisms: Anthems II*

Shana L. Redmond, "Indivisible: The Nation and its Anthem in Black Musical Performance," *Black Music Research Journal* 35:1 (Spring 2015): 97-118.

Listening:

WEEK 5 FEBRUARY 7 & 9*Nationalisms: Elections*

Marc Dolan, "How Ronald Reagan Changed Bruce Springsteen's Politics," *Politico* (June 4, 2014): <http://www.politico.com/magazine/story/2014/06/bruce-springsteen-ronald-reagan-107448>

Listening: "Born in the U.S.A."

Nationalisms: War

J. Martin Daughtry, "Thanatosonics: Ontologies of Acoustic Violence," *Social Text* 32:2 (2014): 25-51.

Listening: "Ballad for Americans" (Popular Front)

WEEK 6 FEBRUARY 14 & 16*Internationalisms: Diasporas*

Tejumola Olaniyan, *Arrest the Music!: Fela and His Rebel Art and Politics* (Bloomington: Indiana University Press, 2004), Chapter 4.

Listening: Fela Kuti

Internationalisms: Borders

David Byrne, "Crossing Music's Borders: I Hate 'World Music'," *The New York Times* (October 3, 1999): http://www.davidbyrne.com/archive/news/press/articles/I_hate_world_music_1999.php

Listening: Robeson

WEEK 7 FEBRUARY 21 & 23*Internationalisms: Benefits*

Cheryl Lousley, "Band Aid Reconsidered: Sentimental Cultures and Populist Humanitarianism," in eds. Lewis, Rogers, and Woolcock, *Popular Representations of Development: Insights from Novels, Films, Television, and Social Media* (London: Routledge, 2014), pp. 174-192.

Listening: "We Are the World" (1986)

Internationalisms: Parties

Listening: "The Internationale"

WEEK 8 FEBRUARY 28 & MARCH 2*Social Movements: Labor*

Archie Green and David Roediger, et. al., *Big Red Songbook 2nd ed.* (Charles Kerr: Chicago, 2016), selections.

Listening:

Social Movements: Labor II

Green and Roediger, eds., *Big Red Songbook*, selections.

Listening:

WEEK 9 MARCH 7 & 9*Social Movements: Civil Rights*

Bernice Johnson Reagon, "Let the Church Sing 'Freedom'," *Black Music Research Journal* 7 (1987): 105-118.

Listening:

Social Movements: Civil Rights II

Rickey Vincent, *Party Music: The Inside Story of the Black Panthers' Band and How Black Power Transformed Soul Music* (Chicago: Lawrence Hill Books, 2013), selections.

Listening: The Lumpen

WEEK 10 MARCH 14 & 16*What We Don't Yet Know I**What We Don't Yet Know II*

Nationalisms: "Ballad for Americans," Anthems, Election songs (Guthrie)
Social Movements: labor (Big Red Songbook), feminism?
Benefits/Aid: Live Aid, Sun City,
Speech? Protest?

Style: classical form? Bebop/hard bop



New Course Proposal

	Music History 69	
	Music and Politics	
<u>Course Number</u>	Music History 69	
<u>Title</u>	Music and Politics	
<u>Short Title</u>	MUSIC AND POLITICS	
<u>Units</u>	Fixed: 5	
<u>Grading Basis</u>	Letter grade or Passed/Not Passed	
<u>Instructional Format</u>	Lecture - 4 hours per week Discussion - 1 hours per week	
<u>TIE Code</u>	LECS - Lecture (Plus Supplementary Activity) [T]	
<u>GE Requirement</u>	Yes	
<u>Major or Minor Requirement</u>	No	
<u>Requisites</u>	None	
<u>Course Description</u>	Lecture, four hours; discussion, one hour. Exploration and demonstration of various ways in which music is informed by and informs politics. From individual performances to mass demonstrations, music is recognizable as a political act and tool that is not simply representative, but also constitutive, meaning that music creates belief systems (politics). Examination of development and use of music by social movements, political parties, and nations, and critical listening practices to better hear world around us and sounds that compose its futures. P/NP or letter grading.	
<u>Justification</u>	This course explores the relationship between music and politics, which is currently only offered within the context of genre- or artist- specific courses. Former departmental chair, Raymond Knapp, has been consulted throughout its development and approves the creation of this course, as does the current chair, Elisabeth Le Guin.	
<u>Syllabus</u>	File Music and Politics Syllabus.docx was previously uploaded. You may view the file by clicking on the file name.	
<u>Supplemental Information</u>		
<u>Grading Structure</u>	Class work will be evaluated according to the following scale: Participation: 15% Listening Journal: 20% (collected by TAs at random) Midterm: 15% (due in class during Week 4) Close Reading: 20% (due in section on Week 6) Abstract: 10% (due in section on Week 8) Final Presentation: 20% (due in section on Week 10)	
<u>Effective Date</u>	Winter 2017	
<u>Instructor</u>	Name Shana Redmond	Title Associate Professor
<u>Quarters Taught</u>	<input type="checkbox"/> Fall <input type="checkbox"/> Winter <input type="checkbox"/> Spring <input type="checkbox"/> Summer	
<u>Department</u>	Musicology	
<u>Contact</u>	Name MICHELE YAMAMOTO	E-mail m.yamamoto@schoolofmusic.ucla.edu
<u>Routing Help</u>		

ROUTING STATUS

Role:	Registrar's Office
Status:	Processing Completed
Role:	Registrar's Publications Office - Livesay, Blake Cary (BLIVESAY@REGISTRAR.UCLA.EDU) - 61590
Status:	Added to SRS on 11/14/2016 9:44:02 AM
Changes:	Description
Comments:	Course description edited into official version.
Role:	Registrar's Scheduling Office - Thomson, Douglas N (DTHOMSON@REGISTRAR.UCLA.EDU) - 51441
Status:	Added to SRS on 11/1/2016 9:41:10 AM
Changes:	Title, Short Title
Comments:	No Comments
Role:	FEC School Coordinator - Noel, Breton Etienne (BNOEL@SCHOOLOFMUSIC.UCLA.EDU) - 3108254761
Status:	Approved on 10/31/2016 5:04:50 PM
Changes:	No Changes Made
Comments:	Course approved by the School of Music FEC on 14 October 2016.
Role:	Dean College/School or Designee - Knapp, Raymond L (KNAPP@HUMNET.UCLA.EDU) - 62278
Status:	Approved on 10/13/2016 6:08:36 PM
Changes:	No Changes Made
Comments:	No Comments
Role:	FEC School Coordinator - Noel, Breton Etienne (BNOEL@SCHOOLOFMUSIC.UCLA.EDU) - 3108254761
Status:	Approved on 10/12/2016 10:24:17 AM
Changes:	Description
Comments:	Made insubstantial additions to the course description to describe workload and grading schema.
Role:	FEC School Coordinator - Ung, Nam Kien (NAMUNG@SCHOOLOFMUSIC.UCLA.EDU) -
Status:	Returned for Additional Info on 10/11/2016 6:21:52 PM
Changes:	No Changes Made
Comments:	Routing to FEC School Coordinator.
Role:	Department Chair or Designee - Le Guin, Elisabeth Covell (LEGUIN@HUMNET.UCLA.EDU) - 61088
Status:	Approved on 10/10/2016 11:41:49 AM
Changes:	No Changes Made
Comments:	No Comments
Role:	Initiator/Submitter - Yamamoto, Michele Catherine (M.YAMAMOTO@SCHOOLOFMUSIC.UCLA.EDU) -
Status:	Submitted on 10/10/2016 11:36:16 AM
Comments:	Initiated a New Course Proposal

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Comments or questions? Contact the Registrar's Office at
cims@registrar.ucla.edu or (310) 825-6704