



DEPARTMENT OF MUSICOLOGY
2443 SCHOENBERG HALL • BOX 951623
LOS ANGELES, CALIFORNIA 90095-1623

TELEPHONE: (310) 206-5187
FAX: (310) 206-9203

December 17, 2013

To: Joseph Nagy, Chair of the GE Governance Committee
Attn: Myrna Dee F. Castillo
A265 Murphy Hall
Mail Code: 157101

From: Raymond Knapp
Department of Musicology

RE: Proposal for GE credit for Music History 71

On behalf of the department of Musicology, I am submitting the attached proposal to allow our new course, Music History 71: Listening, to satisfy the university's GE requirement in Visual and Performance Arts Analysis and Practice, Historical Analysis, and Social Analysis effective spring 2014. This innovative new course was designed with the principles of general education in mind and was created in an attempt to meet the increased demand for contemporary popular music courses.

As we note in our justification, the Department of Musicology has been proposing new GE courses to excite students, and we would like to create a new GE that addresses 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 Professor Olivia Bloechl, whose own 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 knapp@ucla.edu or 310-206-5187.

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

Department & Course Number Music History 71
 Course Title Listening
 Indicate if Seminar and/or Writing II course _____

1 Check the recommended GE foundation area(s) and subgroups(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 X

Foundations of Society and Culture

- Historical Analysis X
- 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.

This course studies listening practices and experiences by addressing the history, politics, and ethics of listening, introducing students to the methods of historical and social analysis, as well as humanistic and aesthetic approaches to the topic. The readings reflect this broadness of focus, based in history, sound studies, and social sciences, while also introducing students to specifically musicological and aesthetic approaches to the topic, the latter by including composers and musicologists. The course will also be engaging directly with many musical works, particularly opera, focusing directly on the experience of listening to music as both a cultural and an aesthetic experience.

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

Olivia Bloechl, Associate Professor

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

If yes, please indicate the number of TAs 1

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

2013-2014	Fall	_____	Winter	_____	Spring	<u>X</u>
	Enrollment	_____	Enrollment	_____	Enrollment	<u>60</u>
2014-2015	Fall	_____	Winter	_____	Spring	_____
	Enrollment	_____	Enrollment	_____	Enrollment	_____
2015-2016	Fall	_____	Winter	_____	Spring	<u>X</u>
	Enrollment	_____	Enrollment	_____	Enrollment	<u>120</u>

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: _____

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

- | | |
|---|--|
| <input type="checkbox"/> General Knowledge | Students will gain knowledge of listening as a social and historical practice. They will also acquire the knowledge and skills needed to interpret and analyze music and culture, as well as other sound environments. The course will address how music has been situated within cultures of listening. |
| <input type="checkbox"/> Integrative Learning | Students will be asked to make connections between their own experiences and the study of sound within the academy, drawing on and integrating a variety of readings drawn from different disciplines. |
| <input type="checkbox"/> Ethical Implications | The course will concentrate on the important questions of who is listening (or not), to whom, and under what conditions and with what outcomes: questions that involve an ethics of listening. People listen differently depending on their experiences of how, when, and where they live. |
| <input type="checkbox"/> Cultural Diversity | Listening practices are shaped by history and culture. Students will use their diverse backgrounds to inform considerations of listening practices in other times and cultures (e.g., Native American song as received in early modern Europe). |
| <input type="checkbox"/> Critical Thinking | An important objective for students in this course is to think critically and gain reflexive insight into their own listening practices. Students will be required to read challenging texts and to write two critical essays about the subject matter. |
| <input type="checkbox"/> Rhetorical Effectiveness | There will be some emphasis of rhetorical effectiveness on written assignments and class discussion, within the limit of possibility imposed by the size of the class. |
| <input type="checkbox"/> Problem-solving | |
| <input type="checkbox"/> 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: | _____ | (hours) |
| 4. Experiential (service learning, internships, other): | _____ | (hours) |
| 5. Field Trips: | _____ | (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>2</u> | (hours) |
| 2. Reading | <u>4</u> | (hours) |
| 3. Group Projects: | _____ | (hours) |
| 4. Preparation for Quizzes & Exams: | <u>2</u> | (hours) |

5. Information Literacy Exercises:	<hr/>	(hours)
6. Written Assignments:	<hr/> 2 <hr/>	(hours)
7. Research Activity:	<hr/>	(hours)
(B) TOTAL Out-of-class time per week	10	(HOURS)
GRAND TOTAL (A) + (B) must equal at least 15 hours/week	15	(HOURS)

MUS HST 71: Listening

Professor Olivia Bloechl
 Schoenberg Music Building 2440
 Email: bloechl@humnet.ucla.edu (available M-F, 10-5)
 Office phone: (310) 825-4145

Course Description:

This course introduces students to the humanistic study of listening, as a perceptual modality for engaging others and the world. Most humanities and arts inquiry focuses on perceptual objects—such as music, literature, or theater—but perception itself matters just as much for understanding human interaction and creativity. Hearing is a shared perceptive faculty among the able-bodied, but listening practices are shaped by history, society, and culture. In other words, hearing people listen differently depending on when, where, and how they live, as well as who they are as individuals. People mostly listen in everyday modes learned with ordinary socialization, but every society has specialized modes of listening developed for particular tasks or objects. Listening is also often affected by mediation. Finally, it matters who is listening (or not), to whom, under what conditions, and with what outcomes: questions that involve an ethics and politics.

Course units will focus on the experience, history, politics, and ethics of listening. The main objective is for students to gain knowledge of listening as a historical and cultural practice. A second objective is for students to begin thinking critically about listening. In the first weeks of the quarter students will also gain some experience with several specialized modes of listening, partly for exposure to new listening practices, and partly to gain reflexive insight into their own listening habits.

Course Materials:

There is one **required textbook** for the course, available through the University Bookstore:

Jonathan Sterne, ed., *The Sound Studies Reader* (Routledge, 2012) [SSR]

There is also a **required coursepack** [CP], available through Course Reader Material in Westwood Village.

Additional materials may be placed on the CCLE (Moodle) website for the course (<http://ccle.ucla.edu>). You will need your UCLA logon ID and password to access the site. If you are registered for full credit the course should appear when you log in.

Finally, **sound files** for most listening assignments are available on e-reserve through the Music Library. To access e-reserves for the course, go to the Music Library website, at

<http://www.library.ucla.edu/libraries/music/>

then click on “Digital Listening Reserves.” Scroll down to “Music History 71,” and click the link. Enter the password (TBA in the first class meeting) and click on the appropriate link to listen to the music as streaming media.

Lectures and Sections:

Attendance at all lectures and sections is required. Plan to take detailed notes and ask questions when they arise. Paid note-takers are not allowed, and notes and slides will not be posted on the CCLE website. All course materials, including personal recordings or photographs of lectures or lecture materials, are the personal intellectual property of the instructors and may not be reproduced or shared (physically or electronically) under any circumstances.

Homework, Essays, and Exams:

The assignments consist of reading and listening, both of which are required. We will discuss expectations for how to complete listening assignments in the first class meeting.

You will also be writing two short essays. The first (3 double-spaced pages) is a reflective account of a listening exercise assigned early in the quarter. In the second essay (5 double-spaced pages), students will review and respond to a film documentary, *The Listening Project* (Rikshaw Films, 2008). You will receive explicit instructions for both essays early in the quarter. Essays are due in hard copy at the beginning of the first lecture in the weeks noted below. No emailed or late copies will be accepted, no exceptions.

Exams are given during lecture periods. No makeup exams will be given, no exceptions. Tests may consist of listening, short answer, vocabulary, and/or essay components, as explained in the first class meeting.

Assignment and Exam Schedule, with Grading Weights:

Essay 1 (Week 3)	15%
Midterm Exam (Week 5)	30%
Essay 2 (Week 10)	25%
Final Exam	30%
	= 100%

Letter grades will be assigned at the end of the course. A= 90-100%, B= 80-89%, C= 70-79%, and so forth. Plusses and minuses will be assigned. Grades will not be changed unless there has been a calculation error.

Course Schedule

Abbreviations:

SSR = *The Sound Studies Reader*, ed. Sterne

CP = Course Pack

CCELE = CCELE website for the course, organized by week

PART I: LISTENING EXPERIENCE

WEEK 1: Hearing and Listening

Reading:

Michael Chion, "The Three Listening Modes" [SSR]

Peter Szendy, *Listen: A History of Our Ears*, Epilogue: "Plastic Listening" [CP]

WEEK 2: Developing Aural Awareness (Guest Speaker TBA)

Reading:

Lisbeth Lipari, "Listening, Thinking, Being" [CP]

Pauline Oliveros, *Deep Listening: A Composer's Sound Practice*, excerpt [CP]

Timothy D. Taylor, "Pauline Oliveros," *The New Grove Dictionary of Opera*, *Grove Music Online* [CCELE]

Listening:

Oliveros, "Nike," from *Deep Listening* (New Albion Records, 1989)

Oliveros, from *Sonic Meditations* (in class)

PART II: HISTORIES OF LISTENING

WEEKS 3-4: Listening to Classical Music

Essay 1 due

Reading:

James Johnson, *Listening In Paris: A Cultural History*

Ch. 3: "Tears and the New Attentiveness" [CP]

Ch. 5: "Harmony's Passions and the Public" [CP]

William Weber, "Did People Listen in the 18th Century?" [CP]

Peter Szendy, *Listen: A History of Our Ears*

Ch. 4: "Listening (to Listening): The Making of the Modern Ear" [CP]

Julian Rushton, "Don Giovanni," *The New Grove Dictionary of Opera*, *Grove Music Online* [CCELE]

Listening:

Gluck, *Alceste* (1776 version), nos. 9 (Act I) and 65 (Act III)
Mozart, *Don Giovanni*, Act II, finale

WEEK 5: Enchanted and Disenchanted Listening

Midterm in the first class meeting

Reading:

Olivia Bloechl, *Native American Song at the Frontiers of Early Modern Music*
Ch. 3: "The Voice of Possession" [CP]
Leigh Eric Schmidt, *Hearing Things: Religion, Illusion, and the American Enlightenment*
Ch. 4: "How to Become a Ventriloquist" [CP]

WEEKS 6-7: Modern Mediated ListeningReading:

Emily Thompson, "Sound, Modernity, and History" [SSR]
Michèle Martin, "Gender and Early Telephone Culture" [SSR]
Charles Hirschkind, "Cassette Sermons, Aural Modernities, and the Islamic Revival in Cairo" [SSR]
Shuhei Hosokawa, "The Walkman Effect" [SSR]
Michael Bull, "The Audio-Visual Ipod" [SSR]
Kate Crawford, "Following You: Disciplines of Listening in Social Media" [SSR]

Listening (in class, Week 7):

The Listening Project, dir. Dominic Howes and Joel Weber (Rikshaw Films, 2008)

UNIT III: POLITICS AND ETHICS OF LISTENING

WEEKS 8-9: Listening in Democracies: Citizenship and SurveillanceReading:

Kate Lacey, *Listening Publics: The Politics and Experience of Listening in the Media Age*
Ch. 6: "The Privatization of the Listening Public" [CP]
Ch. 8: "The Public Sphere as Auditorium" [CP]
Susan Bickford, *The Dissonance of Democracy: Listening, Conflict, and Citizenship*
Ch. 5: "Listening and Action: Reconstituting the Intersubjective World" [CP]
John Tebbutt, "Towards a History of Listening and Surveillance" [CP]
Johannes Korge, "Ghosts of the NSA: Relics of Cold War Spying Dot Germany," *Der Spiegel*, July 5, 2013 [CP]

“Look Who’s Listening,” *The Economist*, June 15, 2013 [CP]

WEEK 10: Sonic Warfare

****Essay 2 due****

Reading:

Suzanne Cusick, “‘You Are in a Place That Is out of the World...’: Music in the Detention Camps of the ‘Global War on Terror’” [CP]

Steve Goodman, *Sonic Warfare*

Ch. 2: “2001: What is Sonic Warfare?” [CP]

Ch. 3: 2400-1400 B.C.: Project Jericho” [CP]

**UCLA Course Inventory Management System**[Main Menu](#)[Inventory](#)[Reports](#)[Help](#)[Exit](#)

New Course Proposal

Music History 71 Listening

Course Number Music History 71**Title** Listening**Short Title** LISTENING**Units** Fixed: 5**Grading Basis** Letter grade or Passed/Not Passed**Instructional Format** Lecture - 4 hours per week
Discussion - 1 hours 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. Introduction to humanistic study of listening, as perceptual modality for engaging others and world, with focus on experience, history, politics, and ethics of listening. Hearing is shared perceptive faculty among able-bodied people, but listening practices are shaped by history, society, and culture. Hearing people listen differently depending on when, where, and how they live, as well as who they are as individuals. P/NP or letter grading.**Justification** Our department is consistently challenging faculty to create new general education courses to further engage all students in the study of music, history, culture, politics, etc. We would like to expand our course offerings so that students benefit from the ladder faculty expertise and research, this class is a product of that idea.**Syllabus** File [Listening_syllabus.doc](#) was previously uploaded. You may view the file by clicking on the file name.**Supplemental Information****Grading Structure** Essay1(Week3) 15%
Midterm Exam(Week5) 30%
Essay 2 (Week 10) 25%
Final Exam 30%**Effective Date** Spring 2014**Instructor**

Name

Title

Olivia Bloech

Associate Professor

Quarters Taught Fall Winter Spring Summer**Department** Musicology**Contact** Name E-mailBARBARA VAN NOSTRAND bvannost@humnet.ucla.edu**Routing Help**

ROUTING STATUS

Role: Registrar's Office**Status:** Processing Completed**Role:** Registrar's Publications Office - Hennig, Leann Jean (LHENNIG@REGISTRAR.UCLA.EDU) - 56704

Status: Added to SRS on 10/31/2013 2:53:51 PM

Changes: Description

Comments: Edited course description into official version.

Role: Registrar's Scheduling Office - Thomson, Douglas N (DTHOMSON@REGISTRAR.UCLA.EDU) - 51441

Status: Added to SRS on 10/28/2013 5:01:37 PM

Changes: No Changes Made

Comments: No Comments

Role: FEC School Coordinator - Castillo, Myrna Dee Figurac (MCASTILLO@COLLEGE.UCLA.EDU) - 45040

Status: Returned for Additional Info on 10/28/2013 12:58:23 PM

Changes: No Changes Made

Comments: Routing to Doug Thomson in the Registrar's Office.

Role: FEC Chair or Designee - Upton, Dell (DUPTON@HUMNET.UCLA.EDU) - 68370

Status: Approved on 10/28/2013 12:26:58 PM

Changes: No Changes Made

Comments: No Comments

Role: L&S FEC Coordinator - Castillo, Myrna Dee Figurac (MCASTILLO@COLLEGE.UCLA.EDU) - 45040

Status: Returned for Additional Info on 10/28/2013 12:10:42 PM

Changes: No Changes Made

Comments: Routing to Dell Upton for FEC approval.

Role: Dean College/School or Designee - Schaberg, David C (DSCHABERG@COLLEGE.UCLA.EDU) - 54856, 50259

Status: Approved on 10/22/2013 9:11:58 PM

Changes: No Changes Made

Comments: No Comments

Role: FEC School Coordinator - Castillo, Myrna Dee Figurac (MCASTILLO@COLLEGE.UCLA.EDU) - 45040

Status: Returned for Additional Info on 10/22/2013 4:29:02 PM

Changes: Grading Structure

Comments: Routing to Dean Schaberg for Humanities approval.

Role: Department Chair or Designee - Knapp, Raymond L (KNAPP@HUMNET.UCLA.EDU) - 62278

Status: Approved on 10/22/2013 10:06:22 AM

Changes: Justification

Comments: slight editing to justification

Role: Initiator/Submitter - Van Nostrand, Barbara Clark (BVANNOST@HUMNET.UCLA.EDU) - 65187

Status: Submitted on 10/21/2013 2:46:22 PM

Comments: Initiated a New Course Proposal

[Back to Course List](#)

[Main Menu](#) [Inventory](#) [Reports](#) [Help](#) [Exit](#)
[Registrar's Office](#) [MyUCLA](#) [SRWeb](#)

Comments or questions? Contact the Registrar's Office at
cims@registrar.ucla.edu or (310) 206-7045