



DEPARTMENT OF MUSICOLOGY  
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October 13, 2014

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

A handwritten signature in black ink, appearing to read "Raymond Knapp".

RE: Proposal for GE credit for Music History 13

On behalf of the department of Musicology, I am submitting the attached proposal to allow our new course, Music History 13: Punk – Music, History, Sub/Culture to satisfy the university's GE requirement in Social Analysis and Visual and Performance Arts Analysis and Practice, effective winter 2015. This course was imagined with the principles of general education in mind and as part of our attempt to meet the increased demand for contemporary popular music courses.

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 culture of punk music. We would also like to use the experience and expertise of our new Assistant Professor, Jessica Schwartz, who research areas include punk music and DIY culture from the perspectives of both musicology and ethnomusicology. 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 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](mailto: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 13  
 Course Title Punk: Music, History, Sub/Culture  
 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 \_\_\_\_\_
- 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 falls into social analysis and visual and performance arts analysis and practice because it shows how punk, as a subculture, has influenced alternative economic practices, led to political mobilization, and challenged social norms. This course situates the activity of listening to punk music in its broader cultural ideologies, such as the DIY (do-it-yourself) ideal, which includes nontraditional musical pedagogy and composition, cooperatively owned performance venues, and underground distribution and circulation practices. Students learn to analyze punk subculture as an alternative social formation and how punk productions confront and are times co-opted by capitalistic logic and normative economic, political and social arrangements.

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

Jessica Schwartz, Assistant Professor

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

|           |            |       |            |            |            |       |
|-----------|------------|-------|------------|------------|------------|-------|
| 2013-2014 | Fall       | _____ | Winter     | <u>x</u>   | Spring     | _____ |
|           | Enrollment | _____ | Enrollment | <u>120</u> | Enrollment | _____ |
| 2014-2015 | Fall       | _____ | Winter     | _____      | Spring     | _____ |
|           | Enrollment | _____ | Enrollment | _____      | Enrollment | _____ |
| 2015-2016 | Fall       | _____ | Winter     | _____      | Spring     | _____ |
|           | Enrollment | _____ | Enrollment | _____      | 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. \_\_\_\_\_

\_\_\_\_\_

Present Number of Units: \_\_\_\_\_ Proposed Number of Units: \_\_\_\_\_

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

- General Knowledge
 

Students will gain knowledge of musical subcultures, DIY practices, and responses to cultural hegemony. They will also acquire the knowledge and skills needed to identify distinct musical styles and shifts chronologically.
- Integrative Learning
 

In this course, students will relate musical developments to other economic, cultural and political historical trends and issues. Students will apply musical knowledge to individual research and cooperative DIY practice.
- Ethical Implications
 

Punk seeks to challenge racial, gender, age based and class discrimination, but there are instances when systemic inequalities are perpetuated by the subculture. The course will investigate the ethical dimension of both the broader goals and the instances that cut against those goals.
- Cultural Diversity
 

Instead of doing an overview of only US and UK punk from the heteronormative white, male-dominated, perspective of many books/popular media, the course focuses on global perspectives. When concentrating on the US and UK, the course material will emphasize the presence and contributions of female, transgender/queer, African -American (NT/DC), and Chicano (LA) musicians.
- Critical Thinking
 

Students will engage in critical listening practices from which they will better understand possibilities of political, social and economic modes of resistance. Two assignments will show how the students put the critical thinking skills into practice (DIY project and research paper).
- Rhetorical Effectiveness
 

In the research paper and in discussion section, students will have to demonstrate their understanding of the class materials and argue for the ways in which musical performance relates to larger social concerns.
- Problem-solving
 

In the DIY project, the students will choose which musical or creative knowledge is needed to complete the assignment. In addition, students will have to solve organizational problems collaboratively with this group project.
- Library & Information Literacy
 

In this course students will learn about the subcultural literary productions that circulate outside of the mainstream (ex: zines, demo tapes).

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

- 1. Lecture: 4 (hours)
- 2. Discussion Section: 1 (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: 2 (hours)
- 2. Reading: 2 (hours)

|  |           |                |
|--|-----------|----------------|
| 3. Group Projects:   | <u>1</u>  | (hours)        |
| 4. Preparation for Quizzes & Exams:                            | <u>2</u>  | (hours)        |
| 5. Information Literacy Exercises:                             | <u>1</u>  | (hours)        |
| 6. Written Assignments:  | <u>1</u>  | (hours)        |
| 7. Research Activity:  | <u>2</u>  | (hours)        |
| <b>(B) TOTAL Out-of-class time per week</b>                    | <b>11</b> | <b>(HOURS)</b> |
| <b>GRAND TOTAL (A) + (B) must equal at least 15 hours/week</b> | <b>16</b> | <b>(HOURS)</b> |

## Winter 2015 Music History 77

### Punk -

### *Music, History, Sub/Culture*

Prof. Jessica A. Schwartz  
Email: schwartz@humnet.ucla.edu  
Office hours: by appointment  
Office location: Schoenberg 2436

Lecture time: 11:00am–2:25pm (TR)  
Lecture location: \_\_\_\_\_

#### **Course Description**

This course provides students the opportunity to critically engage developments in punk music in their historical and sub/cultural contexts. Following a survey of pre-punk and musical antecedents in the 1960s, we detail the rise of punk in the 1970s and trace its expressive trajectories through the present day. Through this chronological presentation, we examine the stylistic changes and continuities, examining punk musicians' aesthetic and compositional choices and ideologies, as well as their contemporaries (key figures and audiences). We consider these developments and productions across major scenes and global connections, emphasizing "DIY" (do-it-yourself) practices within their larger economic and cultural milieu. In this exploration, we think through the subcultural contributions of punk and its complex relationship to mainstream media and society (e.g. other popular musical genres, corporate radio and record labels, and hegemonic appropriation). The scenes and musical developments are presented in their diversity, highlighting the tensions and conflicts within scenes and exploring a myriad of class, age, racial, sex/gender, and political issues.

#### **Course Objectives**

By the end of this course, students will be able to:

1. Identify punk's historical style periods and scenes as well as representative bands, musicians, and subgenres chronologically
2. Articulate musical experiences with attention to musical parameters and using appropriate terms in discussions and written work
3. Contextualize stylistic shifts and relate these developments to other economic, social, cultural, political, and historical trends and issues
4. Utilize music and music history to think about larger social networks and consider how punk, as a subcultural social formation, has shaped mainstream media economies, politics, and societal conventions
5. Apply musical knowledge to individual research and collaborative, creative (DIY) practices

#### **Course Materials**

All reading, viewing, and listening material will be made available on the course website. This is a listening intensive course.

#### **Attendance**

I expect everyone to attend every lecture and your section. Attendance will be taken at the sections. With each absence, your grade will suffer. Excused absences include only

documented medical problems or family emergencies. There will be new material introduced in class that is not part of your material. I do not post lecture notes or PowerPoint presentations, and it is therefore very important, if you are absent from lecture or section, to get notes from a reliable source on the material you missed during your absence. (I.e., Please do not e-mail me or your TA about what you missed. It is your responsibility to communicate with your classmates.)

### **Preparedness and Participation**

When you come to class, be ready to learn and share. This means that you have read, listened to, and watched all the assigned material and that you have prepared questions to ask during the lecture. Given the breadth of the course material, some of you will know more about some topics than others. I encourage you to share your insight with the rest of us. If you have a suggestion for a reading, listening, viewing, performance, or guest speaker, please e-mail your TA or me with your suggestion giving advance notice (2 weeks) so that I can attempt to integrate your suggestion successfully.

### **Assignments and Grading**

20% - DIY Punk Project  
 15% - Research Paper  
 20% - Midterm Exam  
 25% - Final Exam  
 15% - Weekly in-class quizzes  
 5% - Participation

### **Structure (Weekly Presentations & Quizzes)**

You must read, listen to, and view all assigned material prior to class. At the beginning of each lecture on Thurs., there will be a short quiz. Therefore, you must be prompt.

- First week onwards
- Multiple choice, fill in the blank
  - Five questions
  - At least two questions based on listening examples

### **Papers**

All papers must be submitted electronically. You must use Microsoft Word's .doc format, 12-point font, double-spaced. Late papers will not receive full credit, and for every day you are late, your paper grade will go down 10%. Please make sure that all submissions are free of grammatical and typographical errors.

### **DIY Punk Project**

5 page paper and DIY object

Today, DIY (do-it-yourself) activities are en vogue. A quick Internet search shares thousands of DIY arts and crafts or cooking activities, for example. While all of this DIY interest is, in and of itself, interesting (and we will explore this phenomenon), this project is a punk DIY project, and, as such it will relate to punk music and punk pedagogies that we have learned about in class. For example, within the DIY punk pedagogical context, how do punks learn how to play music? How do punks promote their music? How do punks learn about shows and bands in other locations? How do they circulate information in printed word? How do punks show they are punk, fashion-wise? How do punks visually document their culture? How do they put on shows? And...WHY?!?

This is a collaborative project in which your section will be your punk scene, and you will need to make it work as a DIY punk production. In groups of 3–5, you will be responsible for addressing one of the questions and contributing to your scene. This means that there will be seven groups, one for each task:

1. Form a punk band and write three original punk songs (1–2 minutes).
2. Form an independent record label that will prospectively sign this band. This will entail interviews at punk record labels.
3. Write a “scene report” in ‘zine form (see *MaximumRocknRoll*) featuring at least 3 bands.
4. Write a ‘zine that explores various facets of punk culture (not in the “scene report” style).
5. Design a wardrobe for three subgenres of punks; include decorated musical instruments.
6. Make a punk music video, documentary, or film.
7. Coordinate a punk show where the band can play live or showcase its demo tape. This, of course, can be the classroom, but it will need to be made up, then, to look like a punk show and the members will have certain roles (security, stage manager, etc.). *This group must have 5 members.*

You will turn in documentation of your DIY punk project.

Your write-up will be five pages, and it will be a critical engagement with the tenets of punk, punk politics, and *why* DIY is so important to punk subcultural expression. It will also include commentary on your creative process and your rationale for your various choices (musical, fashion, literary, etc.).

### **Research Paper**

7 pages and illustrations

For this assignment you will research the history, reception, and musical aspects of any punk band from any scene or subgenre, and contextualize the punk band’s music in terms of “aesthetic negation” (an idea on which we will focus throughout the quarter”

- For your research, use 3 outside texts (books or academic articles)
    - You may substitute one of the outside sources with a relevant interview
  - Illustrations should highlight aspects of your argument
- You must cite your sources

### **Academic Integrity**

Plagiarism is an affront to the educational process, and it will not be tolerated. UCLA maintains a strict policy on plagiarism, and there are serious consequences for cheating on an exam, copying work from another student, or using an existing source (without appropriate citation). For an online tutorial, see: <http://www.library.ucla.edu/bruinsuccess/>

**CLASS SCHEDULE**

- Tue. 6 Jan. Introductions; Punk Fundamentals  
(DIY & aesthetic negation)
- Thu. 8 Jan. Pre-Punk & Antecedents (1960s-early 1970s)  
Detroit, Death, MC5, Velvet Underground, Iggy Pop, David Bowie, Lou Reed, the Sonics (garage rock), Los Saicos (Peru)
- Tue. 13 Jan. New York (beginnings)  
Ramones, Dead Boys, Richard Hell, Blondie, Talking Heads, Television, Suicide, Patti Smith, Dead Boys, CBGB's, concurrent rise of hip-hop
- Thu. 15 Jan. New York (beginnings), continued
- Tue. 20 Jan. England (beginnings and Oi!)  
Sex Pistols, Buzzcocks, Slits, the Clash, the Damned, Malcolm McLaren, X-Ray Spex, the Vibrators, Generation X, Angelic Upstarts, Sham 69, the Business, Blitz, borrowings from African and West Indies' music (e.g. reggae, ska)
- Thu. 22 Jan. England (beginnings and Oi!), continued
- Tue. 27 Jan. CA San Francisco & Los Angeles  
(Hollywood & Latino Punk)  
The Weirdos, the Go-Gos, the Germs, the Skulls, the Slashers, the Dickies, X, the Bags, Dead Kennedys, Crime, the Avengers, the Nuns, Flipper, Loa Angelions, Odd Squad, the Plugz, performance art
- Thu. 29 Jan. Southern CA Hardcore (South Bay, Orange County)  
T.S.O.L., Circle Jerks, Angry Samoans, Suicidal Tendencies, Wasted Youth, the Vandals, NOFX, Bad Religion, Epitaph Records, movie: *the Decline of Western Civilization* (dir. Penelope Spheeris)
- Tue. 3 Feb. Anarcho-Punk, Crust, Grindcore  
Crass, Subhumans, Conflict, Chumbawamba, Discharge, Napalm Death, Flux of Pink Indians, Poison Girls, Amebix, Antisect, Nausea, Neurosis, Doom, Extreme Noise Terror
- Thu. 5 Feb. Anarcho-Punk, Crust, Grindcore, continued.  
Japanese Hardcore  
SS, the Stalin, GISM, Gauze, SOB, Bomb Factory
- Tue. 17 Feb. Latin America & Mixtape Circulation  
Mexico (Salida, Dangerous Rhythms, Massacre 68), Brazil (Restos de Nada, AI-5), Peru (Kaos, Narcosis, Guerrilla



Urbana), Argentina (Los Testiculos, Los Violadores),  
Colombia (La Pestilencia, Mougue)

- Thu. 19 Feb. African Punk  
National Wake, Leopard, Sibling Rivalry,  
movie: *Punk in Africa* (dir. Keith Jones, Dion Maas)
- Tue. 24 Feb. Washington DC & Straightedge  
Bad Brains, Minor Threat, Government Issue, SOA (State of  
Alert), Rites of Spring, Scream, Gray Matter, Dischord  
Records
- Thu. 26 Feb. New York Hardcore & Second Wave Straight Edge  
Youth Crew punk, Youth of Today, Gorilla Biscuits,  
Underdog, Bold, Uniform Choice, Judge
- Tue. 3 Mar. Riot Grrl (West Coast US & Canada)  
Bikini Kill, Sleater Kinney, Heaven's for Betsy, Mecca  
Normal, Bratmobile, Calamity Jane, Huggy Bear, Kill Rock  
Stars record label, 'zines
- Thu. 5 Mar. Pop-Punk & Working Class (West Coast)  
Green Day, Rancid, Offspring, Blatz, Screeching Weasel,  
Crimpshrine, Aaron Cometbus, the Mr. T Experience, the  
Queers, Pinhead Gunpowder, Lookout Records!, Larry  
Livermore, Tim Yohannon, *MaximumRocknRoll*, 924  
Gilman Street Project, Swingin' Utters, Working Stiffs
- Tue. 10 Mar. Responses to Pop-Punk (Roundtable)  
Panel of band members who were part of the larger West  
Coast 1990s scene who have unique musical responses to the  
dominant sounds of the time  
*Tentatively: Area 51, the Criminals, Bobby Joe Ebola and  
the Children MacNuggets*
- Thu. 12 Mar. Today: Afro-Punk & LA Punk (South Central)  
*Bands TBD*

Remember: Your reading and listening must be done *prior* to the class date on  
which the assignments are listed!

Please Note: Assignments may change at instructor's discretion.

## Bibliography

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### Gender and Punk

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## New Course Proposal

### Music History 13 Punk - Music, History, Sub/Culture

**Course Number** Music History 13

**Title** Punk - Music, History, Sub/Culture

**Short Title** PUNK MUSIC

**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** This course will provide students the opportunity to critically engage developments in punk music in their historical and sub/cultural contexts. Following a survey of pre-punk and musical antecedents in the 1960s, we detail the rise of punk in the 1970s and trace its expressive trajectories through the present day.

**Justification** To capitalize on the expertise of the newest tenure track hire, Prof. Jessica Schwartz, the department has decided to add a course in her expertise. The department is also responding the university's desire to offer a variety of general education classes to the larger UCLA student population.

**Syllabus** File [PUNK Winter 2015.doc](#) was previously uploaded. You may view the file by clicking on the file name.

#### Supplemental Information

**Grading Structure** 20% - DIY Punk Project  
15% - Research Paper  
20% - Midterm Exam  
25% - Final Exam  
15% - Weekly in-class quizzes  
5% - Participation

**Effective Date** Winter 2015

| <b>Instructor</b> | Name                | Title               |
|-------------------|---------------------|---------------------|
|                   | Jessica A. Schwartz | Assistant Professor |

**Quarters Taught**  Fall  Winter  Spring  Summer

**Department** Musicology

| <b>Contact</b> | Name                 | E-mail                   |
|----------------|----------------------|--------------------------|
|                | BARBARA VAN NOSTRAND | bvannost@humnet.ucla.edu |

**Routing Help**

### ROUTING STATUS

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

**Status:** Pending Action

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

**Status:** Approved on 10/3/2014 2:30:00 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 10/3/2014 2:09:08 PM

**Changes:** No Changes Made

**Comments:** Routing to Dean Schaberg for Humanities approval.

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

**Status:** Approved on 9/26/2014 9:20:43 AM

**Changes:** No Changes Made

**Comments:** No Comments

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

**Status:** Submitted on 9/26/2014 9:09:53 AM

**Comments:** Initiated a New Course Proposal

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