

General Education Course Information Sheet

Please submit this sheet for each proposed course

<i>Department & Course Number</i>	Comparative Literature 98T
<i>Course Title</i>	Do You Hear What I Do? Reading Sound and Sense through World Literature and Music
<i>Indicate if Seminar and/or Writing II course</i>	Seminar and 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 X
- Visual and Performance Arts Analysis and Practice X

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.

Student will gain solid training in the humanities while working at the intersection of literature and music within the cultural context of twentieth-century Latin America and its global peripheries. Students will develop working vocabularies and terminologies around the broader disciplinary trajectories of literary critical theory, sound and musicological theory, performance analysis, as well as Latin American cultural studies in order to develop original scholarly inquiry and research.

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

Helga Zambrano, Teaching Fellow; Professor David MacFadyen, UCLA Comparative Literature

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

If yes, please indicate the number of TAs _____

4. Indicate when do you anticipate teaching this course:

2016-2017	Fall	Winter	Spring
	Enrollment _____	Enrollment <u>X</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. _____

Present Number of Units: _____ Proposed Number of Units: 5 units

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

❑ General Knowledge

This course will question traditional assumptions about sound—in speech, literature, and music. Using humanistic, musicological, and literary tools, we will then discover unique and novel possibilities around the meaning of listening, thinking, and knowing within the cultural and literary contexts of Latin America the U.S., Germany, Russia, the Francophone Atlantic, and West Africa. In doing so, we will question the supposedly arbitrary relationship between *sound* and *sense*.

❑ Integrative Learning

Student will gain solid training in the humanities while working at the intersection of literature and music within the context of twentieth-century Latin America and its global peripheries. Students will develop working vocabularies and terminologies around the broader disciplinary trajectories of literary critical theory, sound and musicological theory, as well as Latin American cultural studies in order to develop original scholarly inquiry and research.

❑ Ethical Implications

Students will be encouraged to critically and ethically interrogate methodologies and theories of current literary and musicological readings of the works at hand. Original and well-informed academic research are of utmost importance for students to further develop their ethical and rhetorical effectiveness in academic writing, scholarship, and class discussion participation.

❑ Cultural Diversity

Three areas need to be reconsidered when we talk about sound and sense: 1) our methodologies; 2) our notions of historicity or the cultural domains of sound; 3) and the intersection between power and difference. The matter of *who* hears important information has been radically changed through digital technology.

This course will not simply jump from nation to nation or culture to culture. In the name of detailed study, we will first focus upon Latin American cultural contexts. Slowly our purview will expand to consider cultures of listening in the U.S., Germany, Russia, the Francophone Atlantic, and West Africa.

❑ Critical Thinking

Students will gain a solid foundation in humanities research while engaging with interdisciplinary methodologies to create original scholarship informed by the course topic. Students will be introduced to a series of methodologies in conducting a sound study within a literary and specifically-cultural context (whether in Latin America or in other global regions). Students will be guided in not only narrowing down an original and critical research topic, but also incorporating theoretical works introduced in the seminar to develop an in-depth and well-informed study. Students will also be encouraged to develop methodologies that challenge current literary and musicological readings of the works at hand.

❑ Rhetorical Effectiveness

Students will be expected to lead and facilitate class discussion to provide a brief overview, discussion questions of one assigned reading. Students are encouraged to use this exercise to raise questions, issues, inquiries, and commentary about the readings and most importantly, to dialogue (and debate) with their peers. Students will also deepen their interpretative, argumentative, structural, and methodological skills for writing an advanced academic paper (12-15 pages).

❑ Problem-solving

❑ Library & Information Literacy

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

1. Lecture:	<u>3</u>	(hours)
2. Discussion Section:	<u>N/A</u>	(hours)
3. Labs:	<u>N/A</u>	(hours)

- 4. Experiential (service learning, internships, other): _____ (hours)
- 5. Field Trips: 3 (hours)

(A) TOTAL Student Contact Per Week **6** **(HOURS)**

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

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

(B) TOTAL Out-of-class time per week **9** **(HOURS)**

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

Instructor: Helga Zambrano
Email: hzambrano@ucla.edu
Office Hours:
Office:

Course:
Classroom:
Schedule:
Website: readingsound.wordpress.com

Do You Hear What I Do? Reading Sound through World Literature & Music

Course Description:

Here at UCLA students, staff, and faculty alike are unceasingly wired for sound--and for vision. Everybody is plugged into a mobile headset or tied to a computer. They are listening to an MP3 or podcast, maybe watching a Netflix show. But what does it mean to engage in this daily, universal activity--either as an individual or socially? What does it mean to listen, to hear others actively--or to disengage passively and create our own bubble of private media?

Over the past two decades, the study of both sound and the *processes* of listening or hearing have emerged as burgeoning interdisciplinary fields. Sound Studies have captured scholars' attentions in a wide variety of subjects: media studies, performance, musicology, ethnomusicology, cultural studies, and literature. Sound is no longer an ephemeral phenomenon, nor is it confined to Western industry and production. Sound has been problematized as something "spherical," in other words it has acquired new and globally spatial, cultural, subjective, technological, temporal, and philosophical dimensions. It is everywhere--in unique ways. Jonathan Sterne, the historian of the MP3, maintains that traditional knowledge becomes a triple problem in sound studies. Three areas need to be reconsidered when we talk about sound: 1) our methodologies; 2) our notions of historicity or the cultural domains of sound; 3) and the intersection between power and difference. The matter of *who* hears important information has been radically changed online.

This course will question traditional assumptions about sound--in speech, literature, and music. Using humanistic, musicological, and literary tools, we will then discover unique and novel possibilities around the meaning of listening, thinking, and knowing. We will not simply build a timeline of technical devices or market fashions, nor will we jump from nation to nation. In the name of detailed study, we will first focus upon Latin America. Slowly our purview will expand to consider cultures of listening in the U.S., Germany, Russia, the Francophone Atlantic, and West Africa. In doing so, we will question the supposedly arbitrary relationship between *sound* and *sense*.

Over the course of ten weeks, we will become more critical, demanding readers and listeners of noise. The way in which we approach storytelling, musical progression, and even the printed page will alter. The internet is increasingly spoken of as the greatest informational change since the printing press. It has transformed the way we create and receive narratives. Within four years, 80% of the internet's traffic will be video. These developments may be covered at UCLA's TFT in terms of what we're watching--but what are we hearing and, just as importantly, how do we hear? This course will provide some answers for a new century.

Required Texts

Electronic Course Reader (available on CCLE course website)
 Miguel Angel Asturias, *Men of Maize*, (1949)
 Juan Rulfo, *Pedro Páramo* (1955)
 Laura Esquivel, *The Law of Love* (1996)
 Berthold Brecht, *Three Penny Opera* (1928)

Required Written Assignments

(3) Close-Reading Write-ups, 2 pages	Due Week 2, Week 4, and Week 6
Annotated Bibliography (2 pages) & Research Abstract (2 pages)	Due Week 7
Research Paper Draft (5-7 pages)	Due Week 8
Creative Soundscape Presentation (10 mins)	Due Week 10
Final Research Paper (12-15 pages)	Due Finals Week

Required Participant Observation Fieldwork

**Attend (1) Ethnomusicology 91Z
 UCLA Omni-Musicality Group Session**
 Wednesdays, 6-8pm
 Schoenberg Music Building
 (performance participation optional)

This course offers experimental improvisational opportunities for musicians, performers, and sound experimenters. Unlike a traditional music ensemble however, this course gives pride of place to *listening* and not music production as a starting point to communally create sound and/or music across music traditions and sound-based experiments. Non-musicians welcome.

One close-reading response will be dedicated to this OMG session.

Attend (1) UCLA *sound* performance or off-campus performance such as, but not limited to:

UCLA Fowler-Out-Loud Series
 Thursdays at 6pm (free)

Performances offered by (but not limited to)
 UCLA Herb Albert School of Music and UCLA Opera (student discounts available)

To expand the theoretical concerns of the course, attend one *sound* performance (as you theoretically qualify it) and analyze the multi-layered soundscapes you find most relevant in your observations.

These observations will be incorporated into close-reading response to comparatively dialogue with the theories and literature discussed that week.

Off-campus performances must be approved by

the instructor.

In-Class Requirements

1. Active participation in discussions is essential, and will be reflected in your grade.
2. Because this is a seminar, it is essential that students come to class prepared to discuss readings. For every class meeting, students will type and turn in one substantial, critical question (about one paragraph) on the readings for that day. The question may compare the readings, or may focus in on one particular issue. The process of writing the question will help students process the material, and will ensure that they are well-prepared for discussion.
3. Every week one or two students will facilitate class discussion. Sign-ups will be available the first day of class. Discussion leaders provide a brief overview of one reading and connect it to the theme of the seminar, and pose questions to the group designed to spark discussion.

Soundscape Creative Project

As well as developing scholarly training within the humanities, students will also have the opportunity to pair it with a creative or intuitive endeavor in a soundscape project. Inspired from the UCLA Ethnomusicology Omni-Musicality Open Ensemble (to which students are required to attend one session), students will create a soundscape project that engages with a current medium of their choosing (a literary work, a recording, discography) or of a medium from their own creative inception (a personal recording, a musical composition, a sound poem) to engage in a critical and artistic inquiry of processes of listening and sound-making. Students will have the opportunity to engage and dialogue with the literary and theoretical trajectories presented in the seminar and to localize or delocalize it with their own experimental endeavors with listening, music, and/or sound. Students will present this to class during Week 10.

Grading Breakdown

Participation	40%
Discussion facilitation	10%
Participation in Discussion	15%
Writing Process Assignments	20%
Research project	45%
Project Proposal and Annotated Bibliography	10%
Research Paper Draft	10%
Final Research Paper	25%
Soundscape Creative Presentation	15%

Distinctions Between Phonic, Sonic, Listening, and Reading

Week 1	<p>Primary Readings (all in online course reader):</p> <p>Adorno, Theodore. "On the Fetish Character of Music and the Regression of Listening."</p> <p>Barthe, Roland with Roland Havas. "Listening" (1976).</p> <p>Benjamin, Walter: "Perception and Reading" ----- "The Work of Art in the Age of its Technological Reproducibility"</p> <p>Chion, Michel. "The Three Listening Modes." <i>Audio-Vision: Sounds on Screen</i>. Trans. Claudia Gorbman. New York: Columbia UP, 1994. pp. 25-35.</p> <p>Hilmes, Michelle. "Is There a Field Called Sound Cultural Studies? And Does it Matter?" <i>American Quarterly</i> 57.1 (March 2005): 249-259.</p> <p>Mowitt, John: "The Sound of Music in Era of Electronic Reproduction." 2012. pp. 211-224. ----- "Introduction: Squawking." <i>Sounds: The Ambient Humanities</i>. Berkeley: University of California Press, 2015. pp. 1-20.</p> <p>Sterne, Jonathan. "Sonic Imaginations." <i>Sound Studies Reader</i>. Jonathan Sterne, ed. New York: Routledge, 2012. pp. 1-12.</p>
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The Beautiful in Nature: Pure Sounds and Harmonies of Music

Week 2	<p><u>Primary Readings:</u></p> <p>Rubén Darío, <i>Azul...</i> (1888): "El rey burgués." "El velo de la reina Mab." "La canción de oro"</p> <p>Rubén Darío, <i>Prosas profanas</i> (1898): "Palabras liminares." "En un aire suave..." "El cisne." "Sinfonía en gris mayor." "Ama tu ritmo."</p> <p><u>Discography:</u> Richard Wagner <i>Lohengrin</i> Act 1: Prelude; <i>Tristan and Isolde</i> Act 1: Prelude Frederic Chopin "Andante spianato, Op. 22"</p> <p><u>Secondary Readings:</u> R. Murray Schafer. "The Soundscape." (2012). pp. 95-103.</p> <p>Raymond Skyrme. "Wagner." <i>Rubén Darío and the Pythagorean Tradition</i>. Gainesville: University Presses of Florida, 1975.</p>
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City Noises in the Wake of Modernity and the Avant-Garde	
Week 3	<p><u>Primary Readings:</u></p> <p>César Vallejo, <i>Los heraldos negros</i> select poems (1914)</p> <p>Berthold Brecht, <i>Three Penny Opera</i> (1928)</p> <p>Henry David Thoreau, "Sounds" <i>Walden</i> (1854)</p> <p>T.S. Eliot, "Auditory Imagination," "Preludes," "Rhapsody on a Windy Night,"</p> <p><u>Secondary Readings:</u></p> <p>Thompson, Emily. "Sound, Modernity and History." <i>The Sound Studies Reader</i>. Jonathan Sterne, ed. New York: Routledge, 2012. pp. 117-129.</p> <p>Michelle Clayton. "Invasion of the Lyric." <i>Poetry in Pieces: César Vallejo and Lyric Modernity</i> (2011)</p> <p>Michel Foucault's "Of Other Spaces: Utopias and Heterotopias"</p> <p><u>In-Class Film Screenings (clips):</u></p> <p><i>Die Dreigroschen Oper</i> (1931)</p>
Folk Orality and Popular Song in Text: Critical Race and Gender Studies	
Week 4	<p><u>Primary Reading:</u></p> <p>Miguel Angel Asturias, <i>Men of Maize</i>, (1949)</p> <p><u>Secondary Readings:</u></p> <p>Haun Saussy. "Return of Orality." <i>Comparative Literature</i> 67:3 (September 2015): 312-318.</p> <p>Ana María Ochoa Gautier: "Social Transculturation, Epistemologies of Purification and the Aural Public Sphere in Latin America." <i>The Sound Studies Reader</i>. Jonathan Sterne, ed. New York: Routledge, 2012. pp. 388-404.</p> <p><u>Recommended:</u></p> <p>Jorge Luís Borges, <i>Evaristo Carriego</i> (1930)</p> <p>Walker, Ana-Cara. "Borges' Milongas: The Chords of Argentine Verbal Art." <i>Borges the Poet</i>. Fayetteville: University of Arkansas Press. pp.280-295.</p>

Week 5	<p><u>Primary Reading:</u></p> <p>Miguel Angel Asturias, <i>Men of Maize</i>, (1949) Nicolás Guillén, <i>Motivos de son</i> (1930) select poems Candelario Obeso <i>Cantos populares de mi tierra</i> (1877) select poems</p> <p><u>Discography</u> Guatemalan marimba music (Dan Sheehy)</p> <p><u>Secondary Readings:</u> Ana María Ochoa Gautier. "Popular Song" <i>Aurality</i> (2014)</p> <p><u>Recommended:</u> Mejía Sánchez, Ernesto. <i>Romances y Corridos Nicaragüenses</i>. México: Imprenta Universitaria, 1946.</p>
Formation of Imagined Listening and Reading Publics: Radio, Television, and Popular Music	
Week 6	<p><u>Primary Readings:</u></p> <p>Frantz Fanon. "The Voice of Algeria." <i>The Sound Studies Reader</i>. Jonathan Sterne, ed. New York: Routledge, 2012. pp. 329-335.</p> <p>Silvio Rodríguez, selected poems</p> <p>Claribel Alegría, selected poems</p> <p><u>Discography (nueva canción in Latin America):</u> Carlos Mejía Godoy y los de Palacagüina Mercedes Sosa Víctor Jara Violeta Parra</p> <p><u>Secondary Readings:</u></p> <p>Jürgen Habermas: Selections from <i>The Structural Transformation of the Public Sphere: An Inquiry into a Category of Bourgeois Society</i></p>
Week 7	<p><u>Primary Reading:</u></p> <p>Laura Esquivel, <i>Law of Love</i> with CD soundtrack</p> <p><u>In-Class Film Screening:</u> "La hora de los hornos" (1968) ("The Hour of the Furnaces") – Fernando Solanas y Octavio Getino (1973)</p>

	<p><u>Secondary Reading:</u> John Mowitt. "Tercer Sonido." <i>Sounds: The Ambient Humanities</i>. Berkeley: University of California Press, 2015.</p>
The Sounds of Silence, Sighs, and Sirens	
Week 8	<p><u>Primary Readings:</u></p> <p>Laura Esquivel, <i>Law of Love</i> with CD (finish) Juan Rulfo, <i>Pedro Páramo</i></p> <p>Nabokov, Vladimir. "Sounds." <i>The Stories of Vladimir Nabokov</i>. Ed. Dimitri Nabokov. New York: Vintage, 1997. 14-24.</p> <p><u>Secondary Readings:</u> Mowitt, John. "Silence." <i>Sounds: The Ambient Humanities</i>. Berkeley: University of California Press, 2015. pp. 99-121.</p>
Week 9	<p><u>Primary Readings:</u></p> <p>Juan Rulfo, <i>Pedro Páramo</i></p> <p>Franz Kafka. "The Silence of the Sirens." <i>Franz Kafka: Gesammelte Schriften</i>. Vol. 5. Ed. Max Brod. New York: Schocken: 1946.</p> <p>James Joyce. "Sirens." <i>Ulysses</i>. (1922). New York: Random House, Inc., 1986. pp. 210-239.</p> <p><u>Secondary Readings:</u> John Cage. "Silence of the Sirens." <i>Silence</i>. Middleton: Wesleyan UP, 1961.</p> <p>Peter Sloterdijk. "The Siren Stage: On the First Sonospheric Alliance." <i>Bubbles: Spheres 1</i>. Trans. Wieland Hoban. Cambridge, Mass.: MIT Press, 2011. pp. 477-520.</p> <p>(Optional) Adorno, Theodor W. and Max Horkheimer. <i>Dialectic Enlightenment</i>. Ed. Gunzelin Schmid Noerr. Trans. Edmund Jephcott. Stanford: Stanford UP, 2011.</p>
Week 10 - CUTF Symposium	



New Course Proposal

Comparative Literature 98T	
Do You Hear What I Do? Reading Sound and Sense through World Literature and Music	
Course Number	Comparative Literature 98T
Title	Do You Hear What I Do? Reading Sound and Sense through World Literature and Music
Short Title	WORLD LIT AND MUSIC
Units	Fixed: 5
Grading Basis	Letter grade only
Instructional Format	Seminar - 3 hours per week
TIE Code	SEMT - Seminar (Topical) [T]
GE Requirement	Yes
Major or Minor Requirement	No
Requisites	Enforced: Satisfaction of entry-level Writing requirement. Freshman and sophomores preferred.
Course Description	This course will question the supposedly arbitrary relationship between sound and sense. Using humanistic, musicological, and literary tools, we will interrogate the meaning of listening, thinking, and knowing. This course will consider listening cultures in Latin America, U.S., Germany, Russia, the Francophone Atlantic, and West Africa.
Justification	Part of the series of seminars offered through the Collegium of University Teaching Fellows
Syllabus	File Com Lit 98T GE Course Info.pdf was previously uploaded. You may view the file by clicking on the file name.
Supplemental Information	Professor David MacFadyen is the faculty mentor for this course.
Grading Structure	Participation 40% Research project 45% Soundscape Creative Presentation 15%
Effective Date	Winter 2017
Discontinue Date	Summer 1 2017
Instructor	Name: Helga Zambrano Title: Teaching Fellow
Quarters Taught	<input type="checkbox"/> Fall <input checked="" type="checkbox"/> Winter <input type="checkbox"/> Spring <input type="checkbox"/> Summer
Department	Comparative Literature
Contact	Name: MICHELLE CHEN E-mail: mchen@oid.ucla.edu
Routing Help	

ROUTING STATUS

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 8/12/2016 12:17:11 PM

Changes: Short Title**Comments:** No Comments**Role:** FEC School Coordinator - Kikuchi, Myrna Dee Castillo (MKIKUCHI@COLLEGE.UCLA.EDU) - 45040**Status:** Approved on 8/11/2016 3:44:42 PM**Changes:** No Changes Made**Comments:** Routing to Doug Thomson in the Registrar's Office.**Role:** FEC Chair or Designee - Bristow, Joseph E (JBRISTOW@HUMNET.UCLA.EDU) - 54173**Status:** Approved on 7/28/2016 8:51:41 AM**Changes:** No Changes Made**Comments:** No Comments**Role:** FEC Chair or Designee - Kikuchi, Myrna Dee Castillo (MKIKUCHI@COLLEGE.UCLA.EDU) - 45040**Status:** Returned for Additional Info on 7/27/2016 4:03:38 PM**Changes:** No Changes Made**Comments:** Routing to Joe Bristow for FEC approval.**Role:** CUTF Coordinator - Chen, Michelle L. (MCHEN@OID.UCLA.EDU) - 53042**Status:** Approved on 7/13/2016 4:01:51 PM**Changes:** No Changes Made**Comments:** on behalf of Professor Kathleen L. Komar, Chair, CUTF Faculty Advisory Committee**Role:** Initiator/Submitter - Chen, Michelle L. (MCHEN@OID.UCLA.EDU) - 53042**Status:** Submitted on 7/13/2016 3:46:32 PM**Comments:** Initiated a New Course Proposal[Back to Course List](#)[Main Menu](#) [Inventory](#) [Reports](#) [Help](#) [Exit](#)
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cims@registrar.ucla.edu or (310) 206-7045