

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

Department & Course Number Theater 98TA
 Course Title “Listening to Intimate Musical Performance: From Beethoven to Beyoncé”
 Indicate if Seminar and/or Writing II course Seminar

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 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.

Discussion of intimate engagement with musical events throughout history allows for an exploration of the human experience of music based on specific historical moments. By complicating students' understanding of the term “intimacy,” this class explores themes related to the experience of intimacy in these events related to race, gender, sexuality and class.

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

Farrah O'Shea, Teaching Fellow; Faculty Mentor – Professor Sue-Ellen Case

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:

2018-2019	Fall	Winter	Spring	X
	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. N/A

Present Number of Units: _____

Proposed Number of Units: _____

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

❑ General Knowledge

In addition to a body of classical and popular works, this course provides students with an introduction to methods of analysis in the area of performance studies. Students will leave the course able to discuss music and performance, and will have a background in beginning critical theory and the analysis of everyday life.

❑ Integrative Learning

This course is integrative by design. Students will draw on personal, phenomenological intimacy, as well as theories of intimacy discussed in the class. Furthermore, our in-class practice of intimacy through Pauline Oliveros's *Sonic Meditations* will serve as a cross reference for each of these kinds of intimacy.

❑ Ethical Implications

The practice of intimacy is closely tied to questions of ethics. In our readings and practices of intimacy, questions of access to, or experience of intimacy based on societal controls will guide the discussion at every turn.

❑ Cultural Diversity

This course is designed to draw attention to issues of race, ethnicity, and gender. Such matters are at the heart of explorations of intimacy.

❑ Critical Thinking

A critical element of this seminar is the analysis of musical performance. This will include an analysis of any lyrics, as well as musical and visual maneuvers.

❑ Rhetorical Effectiveness

In-class development of ideas will serve as a model for students developing their own arguments on the topic of musical intimacy. This in-class opportunity provides students with an opportunity to practice real-time formation of an argument. Students also formally, orally deliver their arguments of the final paper as a part of the course before submitting written work.

❑ Problem-solving

The seminar will serve as a model for problem solving in terms of knowledge acquisition. Students have this practice on their own by turning in a midterm assignment in which they present a problem, and demonstrate the way in which they plan to investigate it. There is also pair work that allows the students to assess the work of their colleagues in terms of the effectiveness of problem solving.

❑ Library & Information Literacy

Students will develop library and literacy facility in preparation for their various written assignments. They will be instructed in how to assess traditional and digital sources, as well as select key elements with which they critically engage.

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

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

(A) TOTAL Student Contact Per Week

4 (HOURS)

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

- | | | |
|-------------------------------------|----------|---------|
| 1. General Review & Preparation: | 3 | (hours) |
| 2. Reading | 4 | (hours) |
| 3. Group Projects: | _____ | (hours) |
| 4. Preparation for Quizzes & Exams: | _____ | (hours) |
| 5. Information Literacy Exercises: | _____ | (hours) |

- 6. Written Assignments: 4 (hours)
- 7. Research Activity: _____ (hours)

(B) TOTAL Out-of-class time per week **11** **(HOURS)**

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

Listening to Intimate Musical Performance: From Beethoven to Beyoncé

Spring Quarter 2019 Syllabus and Schedule

Teach Yourself to Fly
(Sonic Meditation No.1)

“Any number of persons sit in a circle facing the center. Illuminate the space with dim blue light. Begin by simply observing your own breathing. Always be an observer. Gradually allow your breathing to become audible. Then gradually introduce your voice. Allow your vocal cords to vibrate in any mode which occurs naturally. Allow the intensity to increase very slowly. Continue as long as possible naturally, and until all others are quiet, always observing your own breath cycle.”¹

-Pauline Oliveros

Instructor: Farrah O’Shea

Class Time: TR: 1:15-2:30 pm

Room: Macgowan 1330

E-mail: ofarrah@g.ucla.edu

Instructor Office Hours: TR 2:45-3:45 pm; other times available by appointment

Description

In this introduction to musical performance analysis, students develop an understanding of conversations in musicology and performance studies related to musical performance. This class provides grounding in how to work with existing theories to craft an original approach to analysis. In-class analyses of musical performances provide an opportunity to link theory and analysis. Our considerations of the intimate experience of music take the form of musician to instrument, musician to audience, as well as extend to questions of interiority. For the final paper, students will show their understanding of one or more theories from class in combination with a performance analysis. This course employs varied styles of learning from course readings, embodied learning and performance analysis.

The theme for this course is intimate listening. For most, emotional connection to music is a part of everyday life, but we will probe this connection further as we consider the basis of intimate connection to music and what it means to listen. Some questions we will consider in this class are: what is the basis of an intimate connection to music? How does this change across genres? How do social contexts influence intimate musical connection? How do we listen intimately?

¹ Pauline Oliveros, *Deep Listening: A Composer's Sound Practice* (Lincoln, NE: Deep Listening Publications, 2005).

We will begin the quarter with discussions of theories associated with listening and intimacy. In an embodied practice of Pauline Oliveros's *Sonic Meditations*, we will tune our ears and minds toward a form of meditative listening she calls, Deep Listening. Written as event scores, the *Sonic Meditations* require no prior musical training and invite the listener to engage with their environment through acute awareness of their environment. For Oliveros, listening is a full-bodied process, and through the practice of it, individuals engage the potential for change within themselves and by extension, within their environment and relationships with others.

Our understanding of intimacy will develop across the duration of the class through the study of a variety of performance situations that in some way intend to stage intimacy. As we engage these performances in analysis, our task will be to discover methods of balancing personal experiences of musical intimacy with larger discussions of public controls on intimacy. Furthermore, as the course content suggests, sometimes intimacy is confessional, other times it is communal. Understanding the variety of ways in which intimacy is experienced will guide us through the class. Throughout the quarter, we'll consider how intimacy and listening dialog with themes related to subjectivity including race, gender and sexuality. Our readings draw on genres of Classical, Rock, Heavy Metal, Soul and contemporary R&B.

Links to all media will be available via the course website or the Instructional Media Lab.

Course Objectives

1. Expose students to theoretical conversations of intimacy and listening in the fields of musicology and performance studies
2. Introduce and develop skills in performance and theory analysis
3. Work with students to hone analytical writing skills
4. Expose students to varied methodologies for performance analysis
5. Engage in embodied learning and investigate its ties to theoretical performance texts
6. Develop oral presentation skills and theoretical classroom discourse

Required Texts

All texts will be available for download on the course website. Please print and bring the documents assigned for each class.

Assignments

Participation: As this class is in seminar format, verbal participation is imperative. Students who actively participate will have thoroughly read the assigned texts. They will thoughtfully pose questions and respond to those put forward by the instructor and their peers. A student who receives an "A" enlivens the classroom with her/his

engaging questions and discussions. Her/his remarks are very insightful and encourage others to think. A “B” grade for participation is accorded to a student who participates but does so in a passive fashion: raises questions but sometimes may not be attentive to the participation of others. In other words, she or he waits for others to start the ball rolling. A “C” is given to a student who may attend classes regularly, but who, for whatever reason, refrains from regular participation.

Reading Response: At the end of each class, students will spend the last ten minutes of class responding to a question posed by the instructor. There are three goals associated with this assignment: 1.) to synthesize topics discussed in the seminar, 2.) to help identify potential paper topics, 3.) to help the instructor assess students’ progress and grasp of material covered.

Discussion Facilitation: Based on the number of readings assigned, one or two students will sign up to begin discussion each week. Each student will be responsible for one reading.

As a part of discussion facilitation, students will be responsible for the following: 1.) providing a brief overviews of the readings, and 2.) posing a question based on the reading to stimulate discussion.

Final project: Over the course of the quarter, students will complete a 10-12 page academic paper that analyzes a performance of the student’s choosing using theories and authors discussed in class. Students are required to meet with the instructor during week 3 or 4 to discuss the following: 1.) the performance of choice, which should not be one discussed in class, and 2.) a first draft of thesis statement. Parameters for the final paper will be discussed in class during week 2. In week 5, students will turn in a thesis statement, outline and annotated bibliography. The outline should show how students plan to use their analysis of the performance and theories of choice to make their argument. Annotations should provide a brief overview of the source as well as explain the utility of the source to the author. Students will turn in drafts of the final paper week 8 and will give an oral presentation of their research in class during week 10. The final paper will be due finals week. [which day is final project due]

Grading Breakdown

Participation 20%

Reading Response 5%

Discussion Facilitation 5%

Meet with instructor to discuss midterm (week 3 or 4) 5%

Midterm: Thesis, Outline and Annotated Bibliography (due week 5) 20%

Draft of final paper (due week 8) 10%

Oral Presentation 10%

Final Paper (due finals week) 25%

***Please note that all research paper components are to be submitted via Turnitin**

Grading Scale

97-100 A+
 94-96 A
 90-93 A-
 87-89 B+
 84-86 B
 80-83 B-
 77-79 C+
 74-76 C
 70-73 C-
 67-69 D+
 64-66 D
 60-63 D-
 59-below F

Course Policies

- **In order to add to a productive learning environment, please refrain from eating and using your cellphone in class.**
- **Each unexcused absence will cause a 5% reduction in the final grade.**
- **Laptops should not be used in class unless specifically requested by the instructor**
- **Late assignments drop one letter grade each day late**
- **Students who wish to request an accommodation due to a suspected or documented disability, please inform the instructor and contact the Center for Accessible Education (formerly the Office for Students with Disabilities), A-255 Murphy Hall, (310) 825 1501.**
- **Plagiarism will not be tolerated and may be grounds for failing the course.**

Schedule**Week 1: Practices of Intimate Listening: What is listening? What is intimacy?**

4/2: Introduction to the course and group participation in *Sonic Mediations* by Pauline Oliveros, a group activity from Oliveros's concept of Deep Listening, in which listening is distinguished as different from hearing.

Butterwick, Shauna, and Jan Selman. "Deep Listening in a Feminist Popular Theatre Project: Upsetting the Position of Audience in Participatory Education." *Adult Education Quarterly* 54, no. 1 (2003): 7-22.

4/4: Burns, Lori, and Jada Watson. "Spectacle and Intimacy in Live Concert Film." *Music, Sound, and the Moving Image* 7, no. 2 (2013): 103-40. doi:10.3828/msmi.2013.6.

Week 2: The Public Sphere and Controls on Intimacy: The Difficulty of Listening in Public

4/9: Guy-Uriel Charles & Luis Fuentes-Rohwer, Habermas, the Public Sphere, and the Creation of a Racial Counterpublic, 21 *Michigan Journal of Race & Law* 1-21 (2015)

4/11: Selections from Doyle, Jennifer. *Hold It Against Me: Difficulty and Emotion in Contemporary Art*. Durham: Duke U Press, 2013. **Introduction. AND**

WATCH PJ Harvey "Man-Size" (music video)

Week 3: Spectacle and Reproduction: The Degradation of Human Experiences of Intimacy

4/16: PUCHNER, M. "Society of the Counter-Spectacle: Debord and the Theatre of the Situationists." *Theatre Research International*, 29(1), 4-15 (2004).

4/18: Selections from Walter Benjamin, Michael W. Jennings, and Edmund Jephcott, *The Work of Art in the Age of its Technological Reproducibility and Other Writings on Media*. Cambridge, MA: Belknap, 2008. **AND**

WATCH "Pope's Concert" (Excerpt from *The Red Violin*)

Week 4: Liminality, Communitas and Heavy Metal

4/23: Selections from Turner, Victor W. *The Ritual Process: Structure and Anti-Structure*. Chicago: Aldine Pub. Co.: 1969. Ch. 3 **Liminality and Communitas**

4/25: Selections from Walser, Robert. 1993. *Running with the Devil: Power, Gender, and Madness in Heavy Metal Music*. Hanover, NH: University Press of New England. **Chapter 1. AND**

WATCH Metallica "Enter Sandman" (music video)

Week 5: Classical Music and Identification

4/30: Selections from Goehr, Lydia. *The Imaginary Museum of Musical Works: An Essay in the Philosophy of Music*. Oxford: Oxford University Press, 2008.

“Foreword,” “Introductory Essay: His Master’s Choice,” “Introduction”

5/2: Cusick, Suzanne. "On a Lesbian Relationship with Music: A Serious Effort Not to Think Straight." In *Queering the Pitch: The New Gay and Lesbian Musicology*. New York, NY: Routledge.

Week 6: Gender and Intimacy

5/7 DellAntonio, Andrew. *Beyond Structural Listening? Postmodern Modes of Hearing*. Berkeley: University of California Press, 2004. **Chapter 4: “Beethoven Antihero: Sex, Violence, and the Aesthetics of Failure, or Listening to the Ninth Symphony as Postmodern Sublime”**

5/9 Le Guin, Elisabeth. "Uneasy Listening." *Repercussions*, 3, no. 1 (1994). **AND**

LISTEN to Beethoven Symphony No. 9 and “Instrumental Music for Working in Office Easy Listening”

Week 7: Intimate Black Performance

5/14 Selections from Morris, Mitchell. *The Persistence of Sentiment: Display and Feeling in Popular Music of the 1970s*. Berkeley: U of California Press, 2013. Chapter 2: “Black Masculinity and the Sound of Wealth: Barry White in the Early 70s”.

5/16 Watch Beyoncé Knowles’ *Lemonade*. **AND**

WATCH Saturday Night Live “The Day Beyoncé Turned Black” (clip)

Week 8: Intimate Connections to the Musical Pasts

5/21 Selections from Dinshaw, Carolyn. *Getting Medieval: Sexualities and Communities, Pre- and Postmodern*. Durham, NC: Duke University Press, 1999. **Introduction.**

5/23 Brett, Philip. "Piano Four-Hands: Schubert and the Performance of Gay Male Desire." *19th-Century Music* 21, no. 2 (1997): 149-76. **AND**

LISTEN to Schubert Sonata for Piano Four-Hands in C Major, D 812

Week 9: Queer Identification and Musical Intimacy

5/28 Selections from Brett, Philip, Elizabeth Wood, and Gary C. Thomas. *Queering the Pitch: The New Gay and Lesbian Musicology*. New York: Routledge, 2006. **Chapter 1 and 2.**

5/30 Selections from Morris, Mitchell. *The Persistence of Sentiment: Display and Feeling in Popular Music of the 1970s*. Berkeley: U of California Press, 2013. **Chapter 5: "The Voice of Karen Carpenter." AND**
WATCH The Carpenters "Close to You" and "We've Only Just Begun" (music video)

Week 10: Colloquium

6/4: Group 1 Student Presentations

6/6: Group 2 Student Presentations

Finals Week

6/13: Seminar Paper Due via Turnitin by 5pm



New Course Proposal

Theater 98TA

Listening to Intimate Musical Performance: From Beethoven to Beyoncé

Course Number Theater 98TA

Title Listening to Intimate Musical Performance: From Beethoven to Beyoncé

Short Title

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. Freshmen and sophomores preferred.

Course Description Seminar, three hours. Requisite: satisfaction of Entry-Level Writing requirement. Freshmen/sophomores preferred. Exploration of the theme of intimacy in relation to musical performance. Course offers an introduction to critical theory and methods of analysis relating to classical and popular music performance.

Justification Part of the series of seminars offered through the Collegium of University Teaching Fellows

Syllabus File [THEATER 98TA O'Shea Syllabus.pdf](#) was previously uploaded. You may view the file by clicking on the file name.

Supplemental Information Instructor (Farrah O'Shea) UID: 804681892

Professor Sue-Ellen Case is the faculty mentor for this course. UID: 203064540

Approved by the Collegium of University Teaching Fellows Faculty Advisory Committee on May 8, 2018

Grading Structure Participation 10%
Reading Response 15%
Discussion Facilitation 10%
Research Project 65%

Effective Date Spring 2019

Discontinue Date Summer 1 2019

<u>Instructor</u>	Name	Title
	Farrah O'Shea	Teaching Fellow

Quarters Taught Fall Winter Spring Summer

Department Theater

<u>Contact</u>	Name	E-mail
	MICHELLE CHEN	mchen@oid.ucla.edu

Routing Help

ROUTING STATUS

FEC Chair or Designee - Tornell, Aaron (TORNELL@ECON.UCLA.EDU) - 41686

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Role:**Status:** Pending Action**Role:** L&S FEC Coordinator - Yokota, Mitsue (MYOKOTA@COLLEGE.UCLA.EDU) - 71104**Status:** Returned for Additional Info on 8/17/2018 9:12:44 AM**Changes:** No Changes Made**Comments:** Routing to Professor Tornell for College FEC review/approval.**Role:** Registrar's Office - Livesay, Blake Cary (BLIVESAY@REGISTRAR.UCLA.EDU) - 61590**Status:** Returned for Additional Info on 8/14/2018 8:45:08 AM**Changes:** No Changes Made**Comments:** Routing to Mitsue Yokota.**Role:** Department/School Coordinator - Chen, Michelle L. (MCHEN@OID.UCLA.EDU) - 53042**Status:** Approved on 8/13/2018 10:29:56 AM**Changes:** No Changes Made**Comments:** Uploaded revised syllabus**Role:** FEC School Coordinator - Ries, Mary Elizabeth (MRIES@COLLEGE.UCLA.EDU) - 61225**Status:** Returned for Additional Info on 8/1/2018 4:02:26 PM**Changes:** No Changes Made**Comments:** Syllabus is missing course objectives. Please revise and resubmit.**Role:** Initiator/Submitter - Chen, Michelle L. (MCHEN@OID.UCLA.EDU) - 53042**Status:** Submitted on 8/1/2018 3:53:25 PM**Comments:** Initiated a New Course ProposalA blue, rounded rectangular button with the text "Back to Course List" in white.

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