Culture, Art, & Technology (CAT 3E): LISTENING TO THE WORLD
LECTURE: Mon., Wed., Fri. 1-1:50 PM
Pepper Canyon Hall 106
Spring Quarter 2011

Professor Nancy Guy, Music
Office: CPMC 242; Tel: x4-8875
Office Hour: Wed. 2:30-3:30 PM

Teaching Assistants
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Course Subject
Knowing and experiencing the world through sound is fundamentally different from
knowing and experiencing it through vision. Yet most academic disciplines are vision-
based in not only the materials studied, but in the theories employed to interpret those
materials. In our exploration of the vital role that sound plays in our comprehension of
the world, we begin with the concept of "soundscape," as developed by composer R.
Murray Schafer in the 1970s. As Schafer noted, we have no ear lids. We are condemned
to hear. This does not mean, however, that we always listen.

Over the spring quarter, we will listen to and investigate a wide range of sound materials,
including ambient sounds in our own personal environments, whale songs, music
composed with natural sounds and specific places (including Alaska and Taiwan) as their
main inspirations, and music-drama from disparate times and places (Baroque Europe
and early twentieth-century China). In all of this, the key goal is to take sound as central.
What can listening tell us about our physical and social worlds? Might keen listening
better attune us to our natural and physical environments? What might the general
acoustic environment tell us about social and political conditions of a particular society?

Required Textbook

Other Course Materials
• Additional assigned readings will be available electronically through Roger course
reserves" http://reserves.ucsd.edu/eres/default.aspx
• Assigned listening materials will be available on digital audio reserves (DAR) and on
various websites noted on the course schedule. DAR is accessed through course
reserves. The DAR password for the course is WhalesMusick.
Grades
Grades for the course comprise the following components:

1. Short essay
draft due 4/15 (feedback provided, but not graded)
final essay due 4/29 (15%)

2. Research paper portfolio
proposal due 5/6 (5%)
annotated bibliography due 5/13 (5%)
paper outline due 5/18 (5%)
research paper draft due 5/27 (feedback provided, but not graded)
final research paper due 6/9 (20%)

3. Two quizzes, 4/22 and 6/3 (15% x 2)
4. CAT-related events (Matthew Lien concert--Sunday, 5/15--is mandatory), 5%
5. Review of Matthew Lien concert due 5/18, 5%
6. Participation: attendance and qualitative assessment of your section participation, 10%

Assignment submissions Policy
All assignments must be submitted in writing at the beginning of the class period specified in the course schedule below. Additionally, all assignments must also be submitted digitally via turnitin.com by midnight of the day in which they are due. All graded writing must be submitted to Turnitin.com to receive credit. Late submissions will be penalized. If an assignment is not time stamped in turnitin.com by midnight on the date it is due, it will be reduced by one full grade (i.e.: An A would be lowered to a B). Papers not submitted to turnitin.com by the official final exam time will be lowered two full grades (i.e.: An A would be lowered to a C). If you have an emergency, and you discuss it with your TA before the deadline, it may be possible to make special arrangements, but this is not guaranteed. YOU MUST SUBMIT ALL ASSIGNED WORK TO PASS THE COURSE.

PARTICIPATION GRADES
Below is a description of the kind of participation in the course that would earn you an A, B, C, etc. Your TA may use pluses and minuses to reflect your participation more exactly, but here we will simply indicate a general description for each letter grade.

A – Excellent
• You are always well-prepared for discussion in lecture and for section, with almost no absences. You can explain each reading in your own words. In addition, you have already asked yourself questions about what it means, focusing on specific passages that are interesting to you and making connections between various readings and ideas.
• You express your thoughts clearly and politely, making and supporting specific claims. You respond to what other students are saying in order to have a dialogue with them.
• You find ways to connect the course material with issues that matter to you personally.
• You do all section activities with high energy and attention to detail, taking personal responsibility for achieving the assigned goal.

B – Good
• You attend lecture and section with few absences. You have done most of the preparation. If you don't understand the reading the first time you read it, you wait to have it explained by the TA.
• You talk on a regular basis. Sometimes you offer well-thought-out ideas and connections, supported with evidence; sometimes your contributions are merely a statement of opinions or initial reactions.
• You do assigned activities willingly; but if you run into obstacles, you let the TA or someone else help figure out how to overcome those obstacles.

C – Satisfactory
• You are present in lecture and section, with few absences, and have done some reading some of the time.
• You occasionally contribute to the discussion; your contributions are more often opinions than thoughtful efforts to make connections. You're not a real self-starter, and you have to be nudged to participate.
• You do activities when asked because it's required.

D – Unsatisfactory
• You have multiple absences from section.
• When you attend, you're often not very prepared, and you don't say much.
• You may have a habit of using your cell phone or computer in class to chat or do things not directly related to the course. Playing online poker or shopping for surfboards in either lecture or section, for instance, will fast track you to earning a "D" (or lower) in participation.

F – Failing
• You have many absences, are habitually unprepared, or are uncooperative.

Students with special needs
Students with physical or learning disabilities must work with UCSD’s Office for Students with Disabilities to obtain current documentation, then contact instructor and TAs to arrange appropriate academic accommodations. For pre-existing needs this should be accomplished in the first two weeks of the quarter; for emerging needs, do so as soon in the quarter as possible. To be fair to all students, no individual accommodations will be made unless the student first presents the proper documentation.

Electronic devices and course participation
Electronic devices, including laptops and cell phones, may only be used in class to the extent and for the purposes permitted by the course instructor. Please be aware that even when their use in lecture or discussion section is permitted, using these devices in ways that are distracting to other people in the room, irrelevant to the class, or counterproductive to learning, is not acceptable.

Academic integrity
You are expected to uphold the standards of academic integrity in all your work. All work that you submit for credit in CAT is expected to be your own original work, created specifically for this class. Where you are making appropriate use of the work of another person, which may include brief quotations, photographs or drawings, charts, special information, specific arguments, etc., you must credit the author of that work by using appropriate and complete citations. If you choose to include in your CAT assignments any data, information, argument or artwork that you have produced for another course, you should identify it as such with an appropriate self-citation, and it should in no way constitute the bulk of the assignment that you are submitting for credit in CAT.

UCSD has a university-wide Policy on Integrity of Scholarship, which can be found
online at http://wwwsenate.ucsd.edu/manual/appendices/app2.htm. All students must read and be familiar with this Policy. All suspected violations of academic integrity will be reported to UCSD's Academic Integrity Coordinator.

Students found to have violated UCSD's standards for academic integrity may receive both administrative and academic sanctions. Administrative sanctions may extend up to and include suspension or dismissal, and academic sanctions may include failure of the assignment or failure of the course.

Specific examples of prohibited violations of academic integrity include the following: (although this should in no way be considered an exhaustive list of examples):

*Academic stealing* refers to the theft of exams or exam answers, of papers or take-home exams composed by others, and of research notes, computer files, or data collected by others.

*Academic cheating, collusion, and fraud* refer to having others do your schoolwork or helping or allowing them to present your work as their own; using unauthorized materials during exams; inventing data or bibliography to support a paper, project, or exam; purchasing tests, answers, or papers from any source whatsoever; submitting (nearly) identical papers to two classes. Helping other students to cheat or steal is also cheating.

*Misrepresenting personal or family emergencies or health problems in order to extend deadlines and alter due dates or requirements* is another form of academic fraud. Claiming you have been ill when you were not, claiming that a family member has been ill or has died when that is untrue are some examples of unacceptable ways of trying to gain more time than your fellow students have been allowed in which to complete assigned work.

Please do not ask or allow friends or family members to write or substantially edit your work. That is both a violation of academic integrity and a short-circuiting of the learning process.

*Plagiarism* refers to the use of another's work without full acknowledgment, whether by suppressing the reference, neglecting to identify direct quotations, paraphrasing closely or at length without citing sources, spurious identifying quotations or data, or cutting and pasting the work of several (usually unidentified) authors into a single undifferentiated whole.

**Receipt of this syllabus constitutes an acknowledgment that you are responsible for understanding and acting in accordance with UCSD guidelines on academic integrity.**

**CLASS SCHEDULE**

Since this is a new course, the Professor may be required to make some last-minute adjustments to the scheduling and/or defining of lecture topics. Reading and assignments will not be affected by any such changes.

**Week One (3/28, 3/30, 4/1). Course Introduction.** Introduction to Schafer's notion of "soundscape." Knowing the world through sound: ancient China as a case study. Listening to your environment.

**Reading:** Schafer 1994 [1977]:3-28.
Nelson 1998-99:30-55 (available on webct)
Composer Olivier Messiaen's bird sounds.

**Reading:**
Kroodsma 2005:ix-x; 1-41.

**Listening:**
http://www.oliviermessiaen.org/birdsongs.html
DAR: *Rêveil des oiseaux* by Messiaen.
DAR: Kroodsma birds


**Reading:**

**Listening:**
http://www.voicesinthesea.org
DAR: *Songs of the Humpback Whale* recorded by Roger S. Payne et al.
DAR: *And God Created Great Whales* by Hovhaness.
DAR: *Whale Music* by David Rothenberg.

*Short essay draft due, Monday, 4/15*

**Week Four (4/18, 4/20, 4/22). Industrialized Soundscapes.** Sound abatement.

**Reading:**
Sewald 2010:8.
Lacey 2011.

*Quiz 1, Friday, 4/22*


**Reading:**

*Final essay due, Friday, 4/29*

Reading:
Adams 2004:7-30; 177-83.

Listening:
DAR: *Earth and the Great Weather* (selections) by Adams
DAR: Traditional Eskimo songs

*Research paper proposal due Friday, 5/6*


Reading:

Listening:
DAR: Sounds from Taiwan

*Research paper annotated bibliography due Friday, 5/13*


Reading: Freitas 2003: 196-249.

Listening: Selections from *Giulio Cesare* by Handel

*Research paper outline due Wednesday, 5/18*


Reading: Guy 2005:167-75.
Listening:
DAR: Peking opera selections

*Research paper draft due Friday, 5/27*

Week Ten (6/1, 6/3). Finishing up with opera. Wrapping up the course.

Final Exam Week. Research Paper due Thursday, 6/9 at 11:30 AM.
READINGS


