

CAT 3C

Futures through Music Making: Videos, Virtuality, and the Bop Gun

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Office: PCyH 247

Office Hours: Wed 11-12pm, Monday 1:30-2:30 via Zoom online appt.

Lecture: Tues and Thurs 3:30-4:50, Ledden Auditorium

TA and section info:

Section	Time	AUD	TA	TA email
C1 (935553)	T, TH 11-11:50	HSS 2305A	SAMUEL CHAN	smc042@ucsd.edu
C2 (935554)	T, TH 12-12:30	HSS 2305A	SAMUEL CHAN	smc042@ucsd.edu
C3(935555)	T, TH 11-11:50	HSS 2305B	KATIE HALE	kfthale@gmail.com
C4(935556)	T, Th 12-12:30	HSS 2305B	KATIE HALE	kfthale@gmail.com
C5(935558)	T, TH 2-2:50	HSS 2305B	GABRIELA RUBIO	gprubio@ucsd.edu
C6(935561)	T, TH 5-5:50	HSS 2305B	GABRIELA RUBIO	gprubio@ucsd.edu
C7 (935564)	T, TH 6-6:50	HSS 2305B	SINDHU THIRUMALAISAMY	sithirum@ucsd.edu
C8 (935565)	T, TH 7-7:50	HSS 2305B	EMAL FATIMA	efatima@ucsd.edu
C9 (935566)	T, TH 8- 8:50PM	HSS 2305B	EMAL FATIMA	efatima@ucsd.edu
C10 (935567)	T, TH 6-6:50	HSS 2305A	JONATHAN RUIZ	jjr026@ucsd.edu
C11 (935568)	T, TH 7-7:50	HSS 2305A	JONATHAN RUIZ	jjr026@ucsd.edu

C12 T, TH 8- HSS SASCHA POHFLEPP spohflep@ucsd.edu
(935569) 8:50PM 2305A

Course Description:

As an intersection of technology and social interaction, music making can be an effective tool for imagining potential futures. Science fiction has often used examples of music performance to make the future audible, such as Max Rebo's bar band in Star Wars or Diva Plavalaguna's operatic singing from The Fifth Element. Musicians have also engaged in "sounding" the future by situating their music in futuristic contexts, as in Funkadelic's "Bop Gun: Endangered Species" and Prince's ArtOfficialAge.

This course analyzes these musical futures, and the techniques and concepts that drive these works. Additionally, we will also consider technologies that seem to point towards the future of music making: about learning music through video games and Youtube (Kiri Miller's Playing Along), examples of virtual reality instruments (Jaron Lanier's work) and "modeling" technology, and telematic performance. The ideas we develop from our writing will then form the basis of a collaborative musical project aimed at representing a future sound world. Through our own music/sound-making experiences, we will perform and critique where we are in the present moment and where we might go.

Course Goals: Writing, Research, and Collaboration

- Writing & Argumentation:
 - Develop an ability to write/make, read, understand, and critique arguments and assumptions in texts in diverse genres including multimodal texts (film, television, photography, posters, digital genres, etc.)
 - Effectively organize and support an argument with useful evidence and clear analysis.
 - Consistent and effective use of the revision process: clear progress from draft to draft and assignment to assignment.

- Research:
 - Understand and evaluate relevant sources. Cite texts and arguments fairly and effectively. Ability to use sources effectively, drawing key examples and analysis from your research to support your argument, creativity, and art-making.
 - Develop an independent research project: understand key components of research like literature review (and annotated bibliography); proposal process; and revision.

- Collaboration & Art-Making:

- Develop effective ways to collaborate on with a group of your peers.
- Use digital methods to enhance collaboration.

Course Website:

Important information for the class can be found on the course website at <http://tritoned.ucsd.edu>. Your user name and password is the same used to login to Tritonlink. Make sure that you can login to the system by the first day of class. A copy of this syllabus, assignment details, video links, and important reminders will be posted to the site.

The instructor reserves the right to alter the syllabus during the course of the quarter. Any changes made will be posted to an updated syllabus on the TED website.

Course Readings:

Complete readings before the week for which they are assigned (with the exception of the first week).

- Graff, Gerald and Cathy Birkstein. They Say/I Say (CAT Edition) - Available in the Campus Bookstore
- Other course readings and materials will be posted on our class web site (<http://tritoned.ucsd.edu>), as indicated in the schedule of readings.

Proxy server:

Please note: Access to the TED and reserves websites may be restricted to UCSD IP addresses.

To access the reserves materials off campus you may need to use UCSD's "proxy server." Visit <http://www-no.ucsd.edu/documentation/squid/> for more info. Alternatively, you may login from off-campus using the Virtual Private Network. Details to configure VPN found here: <http://libraries.ucsd.edu/services/computing/remote-access/vpn-virtual-private-network.html>

Assignments/Grade Breakdown:

Failure to complete any of the assignments will result in failing the course. Late assignments (including Turnitin submission) will result in 1/3 grade letter deduction (e.g. A to A-, A- to B+, etc.) for every day past the due date.

Analysis Assignment 1: 20% Using theories and concepts introduced in the first two weeks of lecture, you will write a 750 word analysis of a science fiction soundtrack not discussed in class or readings. A list of possible works analyzed will be provided to you during week 2. Your main goal is to consider the relationship of music to speculative works and concepts using theories from readings and lecture materials. Draft due week 3, final draft due week 5.

Group creative project: 15% Working with a small group of classmates (determined by your TA), you will create a 3 minute (minimum) multi-tracked audio or audio/video work that imagines the future through sound. These works will be completed and presented in lecture during week 10. You will choose one of the following forms:

- A song or musical composition that demonstrates futurist thinking
- A futurist multi-tracked “soundscape” recording, consisting of sounds describing future cultural and social environments
- Sonification of data with a suggestion of possible trajectories

Additional Assignments relating to Group creative project:

Soundscape recording: 5% Your first assignment will require you to document that current cultural and social moment by creating a multi-tracked soundscape recording. Consider the sounds you encounter in your environment, and then edit those sounds together to make an argument about how we hear the present. The skills you use for this assignment will be put to further use in later work. Due Week 4

Collaborative Graphic Score: 5% As you work on the group project, you will create a graphic score/visual representation of the overall piece. Due Week 6.

Annotated Bibliography: 5% Along with the graphic score, you will submit an individual annotated bibliography of three notable futurist artistic works that relate to your group project, and three academic works that shape your research question. This will include works (both writing and audio) that inform your creative choices and theoretical framework. Due Week 6.

Research Assignment: 20% Your group project is ultimately supported by concepts and ideas drawn from your research. You will write an individual 750 word essay responding to the research question you address, focusing your thesis on near-future outcomes or solutions. You may also consider the role of sound in this future, or how sound and noise might serve as a useful metaphor in addressing the future (whether your group project uses these methods or not).

Draft due week 8, final due week 10.

Reflection: 5% You will write a 500 word reflection on the group creative project, including a consideration of the collaborative process and an examination of the various sub-assignments affected the creative work. Due Monday of week 11 (finals week).

Section Participation: 15% - Section attendance and participation are mandatory. Drafts for individual essays and required one-on-one TA meetings are considered part of section

participation. Any absences must be cleared with the TA in advance, or justified with written documentation (e.g. letter from student health, etc.). More than 3 unexcused absences from section meetings may result in either a F for section participation or failure of the course. A-level participation requires preparedness with the readings and actively participating in section work and discussions.

ARTS + TECH events: 5% -You are required to attend three events from the ARTS + TECH event list (posted to TritonEd), and write a 250 word review of the experience. A listing of events can be found here:

https://docs.google.com/spreadsheets/d/1iMsr4EQbGk5NxVmf9QRNDqyQQ28dD7dgmeO7I7Uzz_o/edit#gid=1234605326

Lecture Participation: 5% - The professor will at his discretion take attendance or give an in-class assignment,

Schedule, Readings, and Assignment Due Dates

UNIT 1: Using Music and Sound to Describe the Future

Week 1: Course Intro, Music in Sci-Fi films

Readings: Deleon, Cara Melissa. 2010. "A Familiar Sound in a New Place: The Use of the Musical Score Within the Science Fiction Film." In *Sounds of the Future: Essays on Music in Science Fiction Film*, ed. Matthew Barkowiak.

Week 2: Sci-Fi diegetic music, Dystopian film music

Readings:

Mulliken, Seth. 2010. "Ambient Reverberations: Diegetic Music, Science Fiction, and Otherness." In *Sounds of the Future: Essays on Music in Science Fiction Film*, ed. Matthew Barkowiak.

Miller, Cynthia. 2010. "It's Hip to Be Square": Rock and Roll and the Future" In *Sounds of the Future: Essays on Music in Science Fiction Film*, ed. Matthew Barkowiak.

They Say, I Say Ch. 28-29, pp 331-348

Week 3: Italian Futurism, Soundscapes

Reading:

Shafer, R. Murray. 1977. *The Soundscape: Our Sonic Environment and the Tuning of the World*. Introduction

Marinetti, Filippo Tommaso. 1909. The Futurist Manifesto

Sen Sound Space. 2016 "The Future of Hospital Sound" <https://vimeo.com/140277104>

Optional: <http://soundexplorations.blogspot.com/>

Assignment due: draft of Analysis Assignment 1 due Thursday in lecture

Week 4: Futuristic Popular Music, Industrial music and Cyberpunk

Readings:

McLeod, Ken. 2003. "Space Oddities: Aliens, Futurism and Meaning in Popular Music." *Popular Music* 22/3, pp 337-355.

Collins, Karen. 2005. "Dead Channel Surfing." *Popular Music* 24/2, pp 165-178 .

Assignment due: contemporary soundscape multi-track recording due Thursday via upload

Week 5: Group Creative Project Overview

Week 6: Afro-Futurism: P-Funk, Sun Ra

Readings: Sun Ra Space is the Place ([video, watch Parts 1-6](#))

Womack, Ytasha. 2013. "[Mothership in the Key of Mars](#)" Afrofuturism: the World of Black Sci-Fi and Fantasy Culture. Chicago Press Review. (Available electronically via link)

They Say, I Say Ch 19 pp 245-249

Assignment due: Analysis Assignment Reflection due Tuesday in lecture

Week 7: Afro-Futurism Cont., Indigenous Futurism

Readings:

Yvonne Smith One Nation Under a Groove ([documentary video](#))

William Lepert "[Navajos on Mars](#)"

RPMfm Indigenous Futurisms Mixtape ([Soundcloud link](#))

They Say, I Say Chapters 25-27 pp 293-330

Assignment due: collaborative graphic score, individual annotated bibliography

Unit 2: Futurist Music Making Techniques and Technologies

Week 8: Digital Instruments and Cyborg voices, Performing and Improvising with Computers

Readings: Jaron Lanier - "Music, Nature, and Computers: a showdown" (4p)

George Lewis "Computers, Complexity, and Culture"

They Say, I Say Ch 38 and 40

Assignment due: first draft of Research Assignment due Thursday

Week 9 Telematic and virtual performance

Readings: Various authors "Perspectives on Telematic Performance

Kiri Miller CH 4 "Just Add Performance"

They Say, I Say Ch 42

Assignment due: group projects due Thursday before section

Week 10: Group Presentations

Assignment due: Final draft of Research Assignment

Week 11 (Finals Week): 500 word reflection on group project

CAT PROGRAM POLICIES (following pages):

1. ASSIGNMENT SUBMISSION
2. ATTENDANCE
3. CAT TECHNOLOGY POLICIES
4. CLASS PARTICIPATION
5. CAT GRADING CRITERIA – PARTICIPATION
6. ACADEMIC INTEGRITY
7. UCSD'S PRINCIPLES OF COMMUNITY

Receipt of this CAT syllabus constitutes an acknowledgment that you have understood and are responsible for understanding and acting in accordance with the following CAT and UCSD guidelines, including the UCSD principles of community and guidelines on academic integrity.

1. ASSIGNMENT SUBMISSION

A. Due Dates

- The writing process itself is important in developing writing and argumentation skills. An assignment may receive an F if a student does not participate in every phase of the development of the project and meet all deadlines for preliminary materials (proposals, drafts, etc).
- Failure to submit any of the graded course assignments is grounds for failure in the course.
- If a final draft, plus required addenda, is not submitted in class on the date due, it will be considered late and will lose one-third letter grade for each day or part of a day past due (A- to B+, etc.).
- You must submit your assignments directly to your TA; you will not be able to leave papers for your TA at the Sixth College Offices. Any late submissions must be approved by your TA and/or faculty instructor well in advance of the due date.

B. Turnitin

- Assignments are due in hard copy as well as via turnitin (via TritonEd). Final drafts must be submitted to Turnitin BY MIDNIGHT on the day they are submitted in class.
- A grade will not be assigned to an assignment until it is submitted to Turnitin via TritonEd. Failure to submit an assignment to Turnitin via TritonEd is grounds for failure of the assignment.

2. ATTENDANCE

- On-time attendance in lecture and section is required. Regular attendance will be taken in both lecture and section.
- Please notify your TA if you must be absent for illness or family emergency.
- You may miss up to three section meetings in a term without significant penalty (C or lower grade)
- Excessive absence is grounds for failing the course. Excessive tardiness will also impact your grade and may be grounds for failure.

3. TECHNOLOGY

- Laptop use in lecture will only be allowed on specified days (e.g. in-lecture writing activities). We ask that you write out lecture notes.
- Please avoid using any other technology (phone, headphones) during lecture or section. The instructor reserves the right to ask students to leave lecture or section for the day for their technology use.

4. CLASS PARTICIPATION

- Contributions to class discussions and active participation in small group work are essential to both the momentum of the course and the development of your ideas. This requires that you come to class prepared (having completed assigned reading and writing) and ready to participate in class activities. See the participation evaluation rubric below for more information.

A. CAT Grading Criteria – Participation

- Here 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 fairly, but this is a general description for each letter grade.

A – Excellent

Excellent participation is marked by near-perfect attendance and rigorous preparation for discussion in lecture and section. You respond to questions and activities with enthusiasm and insight and you listen and respond thoughtfully to your peers. You submit rough drafts on time, and these drafts demonstrate a thorough engagement with the assignment. You respond creatively to the feedback you receive (from both your peers and TA) on drafts, making significant changes to your writing between the first and final drafts that demonstrate ownership of your own writing process. Finally, you are an active contributor to the peer-review and collaborative writing processes.

B – Good

Good participation is marked by near-perfect attendance and thorough preparation for discussion in lecture and section. You respond to questions with specificity and make active contributions to creating a safe space for the exchange of ideas. You submit rough drafts on time, and these drafts

demonstrate thorough engagement with the assignment. You respond effectively to the feedback you receive (from both your peers and TA) on drafts, making changes to your writing between the first and final drafts. You are a regular and reliable contributor to the peer-review and collaborative writing processes.

C – Satisfactory

Satisfactory participation is marked by regular attendance and preparation for discussion in lecture and section. You respond to questions when prompted and participate in classroom activities, though you may sometimes be distracted. You are present in lecture and section, with few absences, and have done some of the reading some of the time. You submit rough drafts on time and make some efforts toward revision between the first and final drafts of an assignment. You are involved in peer-review activities, but you offer minimal feedback and you may not always contribute fully to the collaborative writing process.

D – Unsatisfactory

Unsatisfactory participation is marked by multiple absences from section and a consistent lack of preparation. You may regularly be distracted by materials/technology not directly related to class. You submit late or incomplete drafts and revise minimally or only at a surface level between drafts. You are absent for peer-review activities, offer unproductive feedback, or do not work cooperatively in collaborative environments.

F—Failing

Failing participation is marked by excessive absences, a habitual lack of preparation, and failure to engage in the drafting, revision, and collaborative writing processes.

5. ACADEMIC INTEGRITY

UCSD has a university-wide Policy on Integrity of Scholarship, published annually in the General Catalog, and online at <http://students.ucsd.edu/academics/academic-integrity/policy.html>. 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, but are not limited to, the following:

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 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.

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.

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, spuriously identifying quotations or data, or cutting and pasting the work of several (usually unidentified) authors into a single undifferentiated whole.

6. UCSD's PRINCIPLES OF COMMUNITY

The CAT program affirms UCSD's Principles of Community, and expects all students to understand and uphold these principles, both in their daily interactions and in their spoken, written and creative work produced for CAT classes:

The University of California, San Diego is dedicated to learning, teaching, and serving society through education, research, and public service. Our international reputation for excellence is due in large part to the cooperative and entrepreneurial nature of the UCSD community. UCSD faculty, staff, and students are encouraged to be creative and are rewarded for individual as well as collaborative achievements.

To foster the best possible working and learning environment, UCSD strives to maintain a climate of fairness, cooperation, and professionalism. These principles of community are vital to the success of the University and the well being of its constituents. UCSD faculty, staff, and students are expected to practice these basic principles as individuals and in groups.

- We value each member of the UCSD community for his or her individual and unique talents, and applaud all efforts to enhance the quality of campus life. We recognize that each individual's effort is vital to achieving the goals of the University.
- We affirm each individual's right to dignity and strive to maintain a climate of justice marked by mutual respect for each other.
- We value the cultural diversity of UCSD because it enriches our lives and the University. We celebrate this diversity and support respect for all cultures, by both individuals and the University as a whole.
- We are a university that adapts responsibly to cultural differences among the faculty, staff, students, and community.
- We acknowledge that our society carries historical and divisive biases based on race, ethnicity, sex, gender identity, age, disability, sexual orientation, religion, and political beliefs. Therefore, we seek to foster understanding and tolerance among individuals and groups, and we promote awareness through education and constructive strategies for resolving conflict.
- We reject acts of discrimination based on race, ethnicity, sex, gender identity, age, disability, sexual orientation, religion, and political beliefs, and, we will confront and appropriately respond to such acts.
- We affirm the right to freedom of expression at UCSD. We promote open expression of our individuality and our diversity within the bounds of courtesy, sensitivity, confidentiality, and respect.
- We are committed to the highest standards of civility and decency toward all. We are committed to promoting and supporting a community where all people can work and learn together in an atmosphere free of abusive or demeaning treatment.
- We are committed to the enforcement of policies that promote the fulfillment of these principles.
- We represent diverse races, creeds, cultures, and social affiliations coming together for the good of the University and those communities we serve. By working together as members of the UCSD community, we can enhance the excellence of our institution.

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