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MEMORANDUM

ATTENTION Senate

DATE February 11, 2021

FROM Jeff Derksen,
Chair of Senate Graduate Studies
Committee (SGSC)

RE: New Course Proposal



For information:

Acting under delegated authority at its meeting of February 2, 2021, SGSC approved the following new course, effective **Fall 2021:**

Faculty of Communication, Art, and Technology

School for the Contemporary Arts

- 1) New course: CA 828 New Approaches to Sound and the Arts



MEMORANDUM

ATTENTION:	Senate Graduate Studies Committee
FROM:	Philippe Pasquier, Chair, FCAT Graduate Studies Committee
RE:	CA 828 New Course Proposal
DATE:	December 28, 2020

At the FCAT GSC meeting that occurred on December 8, 2020, feedback was provided to SCA to amend the course title of the new proposed course, CA 828, from *New Approaches in Sound Studies* to *New Approaches to Sound and the Arts* instead. This amendment was done, and FCAT GSC has voted electronically via email to approve the new course proposal of CA 828.

Please add this the SGSC agenda. Additionally, please find enclosed the respective supporting documents.

Sincerely,

Philippe Pasquier, Ph.D.
Associate Dean, Academic, FCAT Chair,
FCAT Graduate Studies Committee

cc Peter Dickinson, Graduate Program Chair, SCA

stw/PP



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ATTENTION Philippe Pasquier, Chair, FCAT GSC
FROM Peter Dickinson, Graduate Chair, Contemporary Arts
RE Addendum to CA 828 Course Proposal
DATE December 14, 2020

After further consultation between the School for the Contemporary Arts and the School of Communication about SCA's proposed new graduate course, CA 828, the title of the course has been amended to "New approaches to sound and the arts."

I would be grateful if you could circulate this to FCAT GSC members for an electronic vote at your earliest convenience.

Sincerely,

A handwritten signature in black ink, appearing to read 'Peter Dickinson'.

Peter Dickinson, PhD
Professor and Chair, Graduate Program
School for the Contemporary Arts

New Graduate Course Proposal

Course Subject (eg. PSYC) CA	Number (eg. 810) 828	Units (eg. 4) 5
Course title (max. 100 characters) New Approaches to Sound and the Arts		
Short title (for enrollment/transcript - max. 30 characters) Sound and the Arts		
Course description for SFU Calendar (course descriptions should be brief and should never begin with phrases such as "This course will..." or "The purpose of this course is..." If the grading basis is satisfactory/unsatisfactory include this in the description) Scholarly research on sound ranges from studies on listening, more-than-human soundscapes, audio media archaeology, sound art, and sonic cultures. These works question and expand upon longstanding issues concerning the onto-epistemologies of sound, the status of the voice, the role of music in everyday life, the politics of sound, and sound's relationship to the imagination and other sensory domains. This seminar will entail an examination of current debates and changing methodologies in sound studies, especially as they pertain to the contemporary arts.		
Rationale for introduction of this course Sound studies has been growing exponentially during the past fifteen years. This course will update the graduate curriculum to reflect this trend. Additionally, a significant number of incoming graduate students either incorporate or foreground sound studies in their work such that a seminar dedicated to the field would serve provide and opportunity to bring their studies into greater focus. A version of this course has previously been offered as a special topics course, and regularizing it will round out the studies courses in our graduate offerings.		
Term of initial offering (eg. Fall 2019) Fall 2021	Course delivery (eg. 3 hrs/week for 13 weeks) 3 hrs/week for 13 weeks	
Frequency of offerings/year Once every two years	Estimated enrollment per offering 12	
Equivalent courses (courses that replicates the content of this course to such an extent that students should not receive credit for both courses)		
Prerequisite and/or Corequisite		
Criminal record check required? <input type="checkbox"/> Yes if yes is selected, add this as prerequisite		Additional course fees? <input type="checkbox"/> Yes <input checked="" type="checkbox"/> No
Campus where course will be taught <input type="checkbox"/> Burnaby <input type="checkbox"/> Surrey <input checked="" type="checkbox"/> Vancouver <input type="checkbox"/> Great Northern Way <input type="checkbox"/> Off campus		
Course Components * <input type="checkbox"/> Lecture <input checked="" type="checkbox"/> Seminar <input type="checkbox"/> Lab <input type="checkbox"/> Independent <input type="checkbox"/> Capstone <input type="checkbox"/>		
Grading Basis <input checked="" type="checkbox"/> Letter grades <input type="checkbox"/> Satisfactory/ Unsatisfactory <input type="checkbox"/> In Progress / Complete		
Repeat for credit? <input type="checkbox"/> Yes <input checked="" type="checkbox"/> No	Total repeats allowed? 0	Repeat within a term? <input type="checkbox"/> Yes <input checked="" type="checkbox"/> No
Required course? <input type="checkbox"/> Yes <input checked="" type="checkbox"/> No	Final exam required? <input type="checkbox"/> Yes <input checked="" type="checkbox"/> No	Capstone course? <input type="checkbox"/> Yes <input checked="" type="checkbox"/> No
Combined with a undergrad course? <input type="checkbox"/> Yes <input checked="" type="checkbox"/> No If yes, identify which undergraduate course and the additional course requirements for graduate students:		

* See important definitions on the curriculum website.

RESOURCES

If additional resources are required to offer this course, provide information on the source(s) of those additional resources.

Faculty member(s) who will normally teach this course Eldritch Priest; Mauricio Pauly; Sabrina Schroeder
Additional faculty members, space, and/or specialized equipment required in order to offer this course N/A

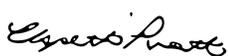
CONTACT PERSON

Academic Unit / Program SCA	Name (typically, Graduate Program Chair) Peter Dickinson	Email peter_dickinson@sfu.ca
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ACADEMIC UNIT APPROVAL

A course outline must be included.

Non-departmentalized faculties need not sign

Graduate Program Committee Peter Dickinson	Signature 	Date November 17, 2020
Department Chair Elsbeth Pratt	Signature 	Date November 20, 2020

FACULTY APPROVAL

The course form and outline must be sent by FGSC to the chairs of each FGSC (fgsc-list@sfu.ca) to check for an overlap in content

Overlap check done? YES

This approval indicates that all the necessary course content and overlap concerns have been resolved. The Faculty/Academic Unit commits to providing the necessary resources.

Faculty Graduate Studies Committee Philippe Pasquier	Signature 	Date December 28, 2020
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A library review will be conducted. If additional funds are necessary, DGS will contact the academic unit prior to SGSC.

SENATE GRADUATE STUDIES COMMITTEE APPROVAL

Senate Graduate Studies Committee Jeff Derksen	Signature 	Date February 11, 2021
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ADMINISTRATIVE SECTION (for DGS office only)

Library Check: Yes
 Course Attribute: _____
 Course Attribute Value: _____
 Instruction Mode: _____
 Attendance Type: _____

If different from regular units:
 Academic Progress Units: _____
 Financial Aid Progress Units: _____

CA828 – New Approaches in Sound and the Arts

Instructor: Eldritch Priest
Office: 3865
Email: epriest@sfu.ca

Office hours: Monday 10:00-12:00

Course Description

Scholarly research on sound ranges from studies on listening, more-than-human soundscapes, audio media archaeology, sound art, and sonic cultures. These works question and expand upon longstanding issues concerning the onto-epistemologies of sound, the status of the voice, the role of music in everyday life, the politics of sound, and sound’s relationship to the imagination and other sensory domains. This seminar will entail an examination of current debates and changing methodologies in sound studies, especially as they pertain to the contemporary arts.

Course Theme

As vividly as possible think about a piece of music or sound art or speech that has never been. Ask yourself: Is it loud or quiet? Is it diffused or concentrated? Is it harsh, soothing? Or is it beautiful, ugly—forgettable? How is it made? Do humans strike objects, do machines execute codes, do insects stridulate, or glaciers melt? Does this song, this tell-tale heart that you are imagining do anything? Does it move anyone to tears, mask an awkward silence, drown one in guilt, or simply bounce from one surface to another in a cascade of diminishing returns? Then ask why your imaginary sound is the way you imagine it to be and not otherwise. Does something that has never been have a history? Does it have conventions, an aesthetics, a critical position? Does it have a future? Finally, ask yourself what distinguishes this imaginary case from a “real” one. Is sound the only factor? If it is, and if sound is not “out there” but rather “in here” as an artefact of perception that, arguably, inhabits a zone of indistinction with thought, then how essential is sound to the reality of an imaginary event? In other words, all things being equal, is sound just an accidental property of music, of speech, of noise? Taking this preposterous suggestion seriously, but always keeping the dubious ontological status of imaginary sound in mind, this course will explore the reality of fictional musical works (Vinteuil’s Sonata via Proust’s *La recherche du temps perdu*), impossible instruments (Antares® Auto-Beat™ Real-Time Temporal Modulation Technology), and supernatural/hallucinated sounds (Song of the Sirens, Electronic Voice Phenomenon).

Readings will be provided online

Assignments *

- Participation: 20%
- Reading response: 40%
- Term Project: 40%

Course Organization

This course will be conducted as a seminar, which means that a *significant* portion of its content is generated by participation and dialogue between students and the professor. For this seminar to be productive requires one, that we all maintain an inclusive and respectful environment, and two, that we take the risk of speaking even though we're not entirely comfortable doing so. Furthermore, the structure of the course assignments makes it necessary to attend all classes—**take this seriously**.

Class Etiquette:

1. Full and complete attendance, attention, participation, listening, and reading (of required texts).
2. Good faith and good humour towards your colleagues in the classroom. Disagreements are expected and encouraged, but please try to minimize pedantic and captious commentary. Additionally (although I can't imagine that it will happen), personal attacks and/or intimidation are not acceptable. Present both basic questions as well as advanced ones.

PARTICIPATION IN CLASS DISCUSSIONS (20%)

Come each week—*on time*—prepared to discuss the readings. I'd prefer to preclude the type of discussion that simply focuses on a text's logical inconsistencies or ideological subtext. Whether or not you agree with the premise of a work try to read for what motivates the argument and understand what vision the author is striving to convey. If you have a criticism that will advance the discussion or productively inflect or improve the text's arguments, then you're welcome to share these. **BRING THE TEXTS TO CLASS.**

- **AS noted above, this seminar requires significant participation in class discussions. Mere attendance will earn you a maximum participation mark of 7%.**
- To promote class discussion each week you will be required to compose TWO questions. These questions have to 1) demonstrate that you've done the readings and 2) that you've understood the primary argument(s) or concepts presented in the text. These questions must also have a critical focus or an expansive aim that you can imagine will generate approximately fifteen minutes of conversation. This means that you will have to spend some time thinking about how to formulate your questions. “**What does the author mean by ‘x’?**” will, in this case, not suffice.

Note: From week to week classroom dynamics will often be directed according to the immediate energies and everyone's current interests. **DO NOT BE DISHEARTENED** if you prepared something wonderful and the class goes in another direction. This happens frequently and is part of the teaching/learning process.

READING RESPONSE PAPERS (40% — 5% x 8)

- You are required to hand in **EIGHT** 1 page (300-400 words) “response” papers during the term.
- **These papers are due Tuesday evening by midnight and must be uploaded to Canvas.**
- Along with the main text of your response, **include the two questions** that you will bring to the following day's seminar.

Response papers are demanding, but shouldn't be onerous. This is to say that while they needn't be highly polished reflections on the readings, they do need to capture your thoughtful reactions to a text's main arguments, assumptions, and key terms. A successful response paper will entail not merely a summary of a text's salient points, but a discussion of the questions that your reading provoked.

- Please avoid (as much as possible) more than passing references to materials from other courses or materials you've read from outside the course.
- A guide to writing effective response papers can be found at this website:
<https://twp.duke.edu/uploads/assets/response%20paper.pdf>

TERM PROJECT (40%)

All term projects will result in

- | | | |
|-----------------------------------|---------------|-----|
| • 3-page proposal | (5 February) | 10% |
| • peer review of proposal | (12 February) | 5% |
| • First Draft | (4 March) | 10% |
| • Final draft paper (10-12 pages) | (1 April May) | 15% |

I don't expect a paper of publishable quality by the end of a seminar; however, I expect a work that reflects sustained thought and careful revision. Your work should also use a recognized scholarly reference system (Chicago, MLA).

*** I encourage you to meet with me throughout the term as you work on your project, and also urge you to submit your proposal early.

I've listed four types of projects that you can submit.

1) Scholarly fiction

For this paper you I would like you to write what in all respects is a standard research paper. However, a significant portion of your material, be it a sonic object, phenomenon, practice, topic, or culture, must be fictional. Your paper will entail a blending of "actual" and imaginary things with established scholarly methods and conventions in order to draw *imaginary* conclusions.

For this project your proposal will resemble a standard research proposal. Therefore, you will be required to define the questions that you hope to answer, state your methodological approach, and articulate how you imagine your research will answer these questions. The proposal should also point to a few people who have used a similar approach.

2) Fictional scholarship

This option is the inverse of the above. Rather than write about fictional practices, artefacts or phenomena, your paper will concern itself with elaborating and applying fictional scholarly methods. In this respect, you will construct a fictional methodology from which you will draw *real* conclusions.

The proposal for this paper will also resemble a standard research proposal. However, more emphasis should be placed on your invented methodological approach. To explain your methodology you will have to invent a set of discourses that your research engages with as well as develop a theoretical approach that establishes the way you will frame your object of study.

3) Standard research Paper

For this option, you will conduct substantial research on a phenomenon/practice relevant to imaginary sound or music, and will demonstrate how this course has prepared and guided your original research into the topic. This means that your research must articulate conclusions or make conjectures that could not otherwise have been done prior to taking the seminar.

Again, this will entail a standard research proposal: define the questions you want to answer, state your methodology, and tell me how you figure your research will answer these questions.

4) Experimental Project

This option is not for the faint of heart. I'm happy to consider a project that takes a creative or experimental approach to the themes and ideas presented in class. You might wish to write a shorty story in the spirit of Christopher Miller's novel *Sudden Noises from Inanimate Objects*, or James Chapman's peculiar *How is this going to continue?*. However, if you choose this option you will still be required to draft a proposal AND talk with me about what you have in mind so that we can determine the terms of assessment and whether it's going to be feasible/viable in the time we have for this course. In other words, you'll have to persuade me.

Course Schedule

Week 1: Make-Believe

- Kendall Walton, “Spelunking, simulation and Slime,” in *In Other shoes: Music, Metaphor, Empathy, Existence*, 273-88 (Oxford: Oxford University Press, 2015).
- Thomas M. Alexander, “Pragmatic Imagination,” *Transactions of the Charles S. Peirce Society* 26, no.3 (1990): 325-348.
- Sarah Marshall, “One Must Imagine What One Denies’: How Sartre Imagines *The Imaginary*,” *Evental Aesthetics* 3, no. 1 (2014): 16-39.

Further reading...

- William James, “A World of Pure Experience” in *Essays in Radical Empiricism*, 39-91 (Lincoln: University of Nebraska Press, 1996).

Week 2: Theory fiction of sound

- Steven Shaviro, “Intro” and “Belinda Butcher,” in *Doom Patrols: A Theoretical Fiction about Postmodernism* (Serpent’s Tail Books, 1997).
- Virginia Woolf, “The String Quartet,” in *Monday or Tuesday* (New York: Harcourt Brace & Co., 1921).
- Émilie Crapoulet, “Beyond the boundaries of language: music in Virginia Woolf’s “The String Quartet,” *Journal of the Short Story in English* 50 (2008).
- Mark Amerika, “Remixology (A Theoretical Fiction),” *Journal of the New Media Caucus* 8, no.2 (2012), http://median.s151960.gridserver.com/?page_id=99.

Week 3: Fabulation

- Eldritch Priest, “Nonsense I & II,” in *Boring Formless Nonsense*, 195-284 (New York: Bloomsbury, 2013).

Further Reading...

- Bob Gilmore, “Liminality and the sonic particular: the musical lives of Grúpat” in *Grúpat*, ed. Jennifer Walshe (Ireland: Project Press, 2009).
- Marc Couroux, *Xenaudial* (<https://xenaudial.wordpress.com>)

Week 4: Writing Sound

- Daniela Cascella, *F.M.R.L.: Footnotes, Mirages, Refrains and Leftovers of Writing Sound* (Winchester: Zero Books, 2015).
- David Cecchetto, *Fat Head: Four experiments in Broadband Auralneirics*,” *Symploke* 23, Nos. 1-2 (2015): 111-118.

Week 5: Some phenomenological takes...

- Gaston Bachelard, *Water and Dreams: An Essay on the Imagination of Matter* (Dallas: Pegasus Foundation, 1983)—selections.
- Elaine Scarry, “Pain and Imagining” in *The Body in Pain: The Making and Unmaking of the World* (Oxford; New York: Oxford University Press, 1985).
- Salomé Voegelin, “Introduction” and “Listening to the inaudible: the sound of unicorns” in *Sonic Possible Worlds* (New York: Bloomsbury, 2014).

Week 6: 'pataphysics

- Andrew Hugill, "Imaginary Music Technologies: a survey: (<http://andrewhugill.com/pataphysics/Techimagin/>)
- Ted Hiebert, "Fantasies of Trauma" and "Perspectival Roadkill," in *In Praise of Nonsense: Aesthetics, Uncertainty, and Postmodern Identity*, 92-130 (Montreal; Kingston: McGill-Queens University Press).

Further Reading...

- Andrew Hugill, *'Pataphysics: A Useless Guide* (Cambridge, MA: MIT Press, 2012)—Chapters 1-3 (pp. 1-70)
- Museum of Imaginary Musical Instruments — <http://imaginaryinstruments.org>

Week 7: Imagined Epistemologies

- Toby Heys, Steven Goodman, and Eleni Ikonaidou, *Unsound: Undead=* (Falmouth: Urbanomic, 2019)—Selections.
- Robin James, "Vibration and Diffraction," in *The Sonic Episteme: Acoustic Resonance, Neoliberalism and Biopolitics* (Durham, Duke University Press, 2019), 87-125.

Week 8: Imaginary Futurepasts...

- Kodwo Eshun, *More Brilliant Than the Sun* (London: Quartet, 1998).
 - Required chapters: "Operating System for the Redesign of Sonic Reality;" "World 4: Mutanttextures of Jazz;" "Cosmology of Volume."
- Michael Snow, "The Last LP," in *The Collected Writings of Michael Snow, 257-277*. Waterloo: Wilfrid Laurier University Press, 1994.

Week 9: Illusions

- Steven Connor, "Earlips" (2009) and "Panophonia (2012)."
- Lisa Blackman, "Embodying Affect: Voice-hearing, Telepathy, Suggestion and Modelling the Non-conscious," *Body & Society* 16, no. 1 (2010): 163-192

Further Reading...

- Diana Deutsch, "Auditory Illusions," *Journal of the Audio Engineering Society* 31, no.9 (1983): 606-620.

Week 10: Ekphrasis and more writing sound...

- Siglind Bruhn, "Some Thoughts Towards a Theory of Musical Ekphrasis." (<http://www-personal.umich.edu/~siglind/ekphr.htm>)
- Lydia Goehr, "How to Do More with Words. Two Views of (Musical) Ekphrasis," *British Journal of Aesthetics* 50, no.4 (2010): 389-410.
- Geraldine Finn, "Hallelujah" (np) and "The Truth in Music – In Writing in Speech," in *Fiction and Art*, ed. Ananta Ch. Sukla (New York: Bloomsbury Academic, 2015).

Further Reading...

- WJT Mitchell, "There are No Visual Media," *Journal of Visual Culture* 4, no. (2005): 257-266.

Week 11: “That little phrase”

- Felix Guattari, “Part II—The Refrains of Lost Time,” in *The Machinic Unconscious: Essays in Schizoanalysis*, trans., Taylor Adkins, 231-306 (New York: Semiotext(e), 2011).

Week 12: Earworm

- Peter Szendy, “Chapters 1 & 2,” in *Hits: Philosophy in the Jukebox*, trans. Will Bishop (New York: Fordham University Press, 2012).
- Steve Goodman, “1976: Outbreak” and “1971: The Earworm” in *Sonic Warfare: Sound, Affect and the Ecology of Fear*, 133-48 (Cambridge: MIT Press, 2010).
- Eldritch Priest, “Earworms, Daydreams, and the Fate of Useless Thinking in Cognitive Capitalism,” *Theory, Culture & Society* (forthcoming).

Week 13: Presentations...