

APPLICATION FOR UCSD SPECIAL STUDIES COURSE ENROLLMENT

Ronald George
Name of Student

Paulina Oliveros
Name of Instructor

Music
Department

II
Quarter

1972
Year

299 3
Course No. No. of Units

Special Studies
Course Description from Schedule of Classes

Proposed Plan:

Study of Theatre as it
pertains to Music

Ronald George
Signature of Student

P. Oliveros
Signature of Instructor

Approved for content and
relevance of subject matter:

[Signature]
Signature of Department Chairman

Date: 1/5/72

Distribution by Department:
White - Department copy
Canary - Comm.on Ed.Pol.& Courses
Pink - Instructor
Goldenrod - Student

(Reference: PPM 230-25)

Pauline Rivers

Post Card Theater

Ron George 299 (10 meetings)

Bibliography fore-read - Dream Journal - Childhood sketches.

1. Tarot
2. Ouija Board (Past reincarnations)
3. I Ching
4. Indian Dinner
5. Street Drama San Diego
6. Masks - discussion of personal matters (integration of dream material etc.)
7. Light (each room a different color) Bring 6 or more objects unrelated to each other and non-functional.
8. Non-verbal ritual (Part or role to be learned in advance)
we drive around area to find 100 mail boxes.
9. 100 same postcards mailed from all different mail boxes
10. Scavenger Hunt

Bibliography for Theater Piece Tutorial

- The Secret Oral Teachings - Alexandria David Keel
City Lights Books
- The Teachings of Don Juan - A Yagui Way of Knowledge
Carlos Castaneda Ballantine Books
- A Separate Reality - Further Conversations with Don Juan
- The Theater and the Double - Antonin Artaud
Grove Press
- Anchaic Techniques of Ecstasy - Mircea Eliade
Bollingen
- Modern Psychology The Teachings of Carl G. Jung - David Cox
Barnes & Noble
- I Ching Book of Changes - Wilhelm - Baynes
Bollingen
- The Film as Art
Rudolf Arheim
- The Theater of Mixed Means
Kostelanetz
- Dream Interpretation of the Senoi
- Steppenwolf
Hesse
- Psychic Energy
M. Esther Harding
- The Secret of the Golden Flower
Jung & Wilhelm
- The Patchwork Girl of Oz
Frank Baum
- The Four Suits
Something Else Press
- Etidorpha
Occult Exercises

The Psychoanalysis of Artistic Vision & Hearing Ehrenzweig

Alice in Wonderland

Lewis Carroll

Winters Tales

Srak Driesen

MUSIC 1a.

Assignment for Improvisation Labs, week of Nov.18-22.

Write a short piece for 7 to 14 vocalists (depending on the number of people in your lab.).

Several options:

a) collect a series of names having some kind of relationship between them: i.e. the list of the Faculty members of the Music Dept., the list of the American Government, list of Actors, Sports(wo)men, brands of cars, etc.etc..... and use these names as your basic sound material.

b) choose only one name or one word or a sentence and make the piece using exclusively the phonemes given by that particular name, word, or sentence, using several techniques like skipping letters, scramble letters, isolating some sound component (a sinle letter for example).

c) use poetry as the basis of your piece, either by replacing certain words or all the words of the poem by other sounds, ~~or~~ by inventing a musical structure parallel to the poem, or accompanying the poem etc....

d) use no text at all; invent your own language;

e) anything else that you can think of, using voices.

12 November 1974

THOMAS NEE
Department of Music

RE: Departmental Teaching Evaluations, etc.

Dear Tom,

I have thought for some time of ways one could make some judgement of teaching effectiveness, including most of all my own. I came to the conclusion that if one were asked to be serious about this, one would have to admit that the problem is much more complex than people assume. The history of this type of judgement, mental attitude, and process is not an admirable one. It has seemingly always failed to be either accurate or constructive; viz., for years one of the most successful physics teachers in terms of students was found to be patently lazy. He did little teaching; students did their own. I can remember in my own career of being absolutely turned off by Bernard Roger's class on orchestration, and I got out! Well, I now know that it was more my own immaturity than his lack of skill and depth--I'm sorry I ever did it.

Then, too, I believe we ought to believe in more fundamental terms. Is a society predicated on complex and judgemental modes of existence a productive or even a competitive one? Japanese industry gives lifetime guarantees to its workers, even to the point of supporting families of deceased workers--a type of communal obligation prevails. Recently an unsuccessful ball bearing plant, in Michigan I believe, was taken over by a Japanese firm with remarkable financial and institutional success. Managers got to know, service, and interact with their employees on a human, personal level versus the slide rule, production, time mode. The result--productivity, work loyalties, and satisfaction--markedly improved. I do believe a meritocracy system needs some close looking--are we serious about what we are asked to do. Should we continue to do what is fallacious (look at recent courses at MIT).

I believe teaching effectiveness is premised on a number of factors, some of which are institutional, some departmental, some environment-faculty mix, some service biased, some personal, some skills, talents, attitudes, and quality of students. All are necessary preludes to knowing teaching effectiveness and what it means to be a University, a research environment rather than a collection of courses. The following questions occurred to me:

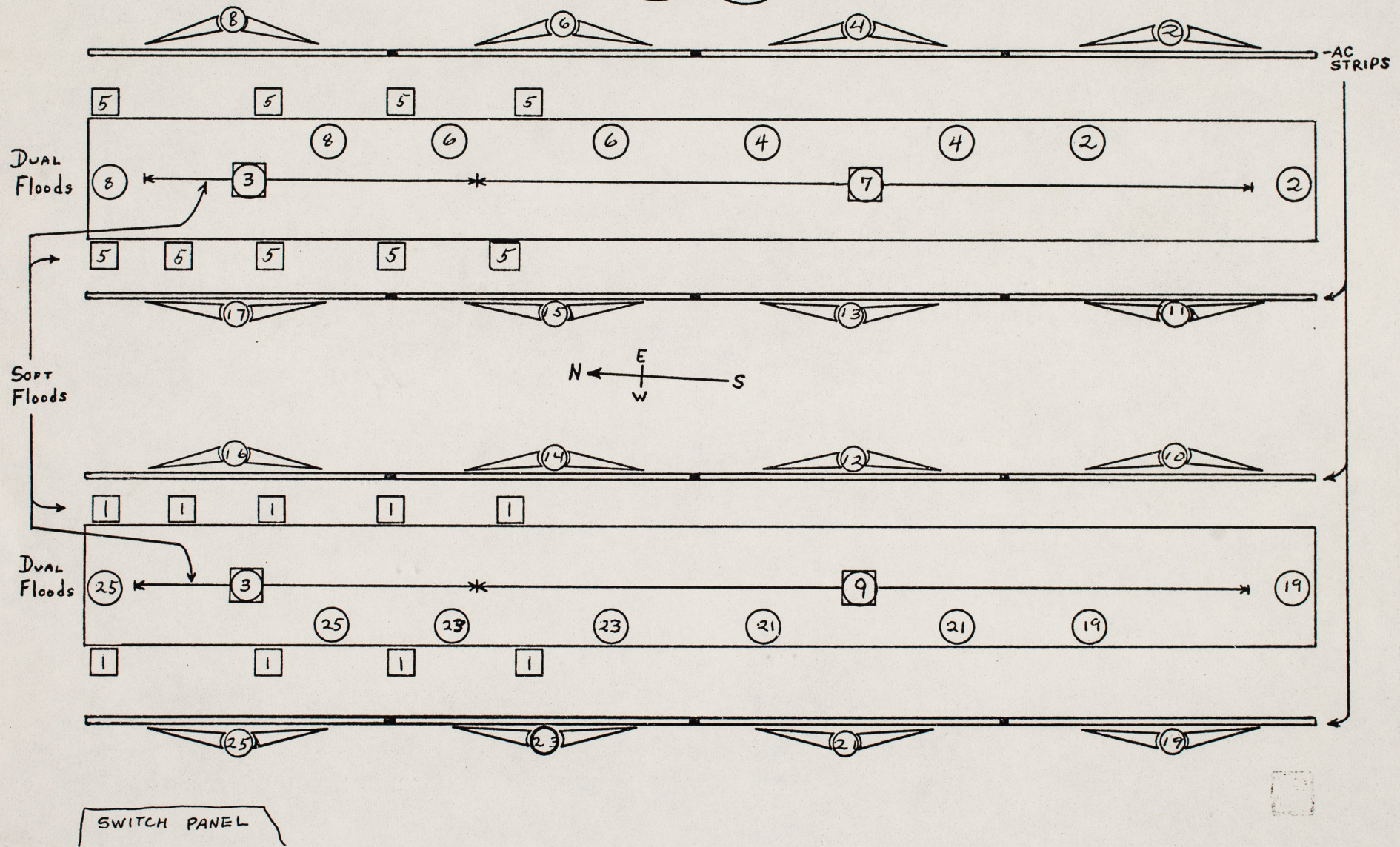
- a) What are the dynamics of the University? of the Music Department?
- b) Does the department have a particular stance toward its discipline? toward its presentation mode?

- c) What are department and University programs? How do they match students? Vice versa?
- d) What are department general course commitments? process modes? convictions? How do they match? Are they interdisciplinary--as different ways of looking or modal--as different content with the same bottles?
- e.) What courses relate to other courses? What has precedence?
- f) If you wish creativity, this calls for doing common things in inordinate ways. What is the psychology of such a situation on faculty? on students? on support?
- g) Is the department ready to suffer rejection in the name of its truth? Who is to suffer? faculty? If so, how does the department meet its obligations and protect its faculty and its truth?
- h) What role does the registrar play? Vice Chancellor of Instruction? Provosts? grading systems?
- i) Are department courses appropriate entres to other fields? vice versa?
- j) Recognize external pressures on students which have little internal effect.
- k) Should each course have a particular clientele? If not, what are the consequences?
- l) Are appropriate, sophisticated, practicing models extant in the department?
- m) What does it mean to be educated in the arts? in science? Same? If not, what dominates? Where is accommodation?
- n) When does the motivation, beliefs and dedication of a group or individual go beyond the institution, the discipline? When do you look beyond where you are? Is the University a representative community or a representative of the community? What sort of disciplinary system exists outside the institution? Do we match? Are we hep?
- o) In faculty, do you propel one personality type (Krenek/Niccolo)?
- p) Do all faculty operate equally well in the same situation? Should they? Who is under the most stress?
- q) Do we offer materials in its present cultural shape? What happens if you are a *threat* to established values?

John Silber

JS:gpn


408 MC



November 14, 1977

MEMO TO FILE:

On November 7 I met with Pauline Oliveros to report the results of the review which resulted in her promotion to Professor, Step I. I pointed out that the reviewers were in no doubt as to the impressive evidence that justified her promotion. I told her about the misgivings of the reviewers in terms of the student criticisms of her "unstructured approach" in her courses, and we discussed at length what gives students the impression that a course is unstructured and what means are available to change that impression. Professor Oliveros was surprised that students have found her courses unstructured, since she is so careful and meticulous to structure them, in her own terms. She was quite open to the suggestions I made for adding structure by making writing assignments definite, rather than requiring students to take the initiative in seeking help in defining what they are to do. I also proposed that she schedule students into office hours, rather than waiting in vain for them to show up.


Leonard Newmark
Acting Chair/Music

cc: Pauline Oliveros
Paul Saltman

February 29, 1980

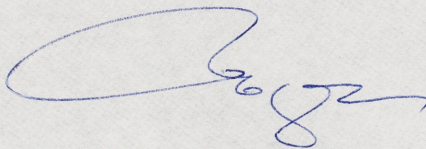
TO: Pauline Oliveros
Bernard Rands

FROM: Roger Reynolds, Chair

SUBJECT: Music 203B - Composition Seminar

It has been brought to my attention that the Departmental MA Advisor has had a substantial number of comments from students enrolled in the 203 seminars this quarter to the effect that they do not feel they are having sufficient contact with you. We made the decision to divide the large number of incoming composers between two instructors to avoid this situation. I don't wish, of course, to get into a disagreeable exchange with you over this so I have made no inquiries.

Please, however, take whatever measures are appropriate to insure that, by quarter's end, none of your students will have reason to feel that his or her needs have been slighted. It appears that the students have been afraid to raise these concerns directly to you because of anxiety about their status in the program.



cc: R. Erickson