

Документ подписан простой электронной подписью
Информация о владельце:
ФИО: Писарев Сергей Станиславович
Должность: Ректор
Дата подписания: 19.01.2025 11:35:57
Уникальный программный ключ:
b9d7463b91f434da3d4dc1afa9a0cf32d3c58650

**Негосударственное образовательное учреждение высшего образования
«Школа управления СКОЛКОВО»**



Утверждено
ректором С.С. Писарев

19 декабря 2024 г.

**РАБОЧАЯ ПРОГРАММА ДИСЦИПЛИНЫ
Феноменология любви в музыке / Phenomenology of Love in Music**

Направление подготовки	38.03.02 Менеджмент
Квалификация выпускника	Бакалавр
Образовательная программа	Управление и предпринимательство
Форма обучения	Очная
Рабочая программа дисциплины разработана	Vladimir Orlov

Трудоемкость		Контактная работа		Самостоятельная работа	Форма контроля	Семестр/кв артель
з.е.	часы	лекции	семинарские занятия			
2	72	24	24	24	Экзамен	2/3, 3/2

**Москва
2025**

1. АННОТАЦИЯ ДИСЦИПЛИНЫ

Love is everywhere -- it has been the key concept literally in all religious and philosophical doctrines from the ancient times until nowadays. The bond between god and human (Plato), a genuine reason for Christ's coming, and so forth, love have analogously been the essence and the core in music works of all times, wrapped in different philosophies, faiths, political, social and cultural contexts, reflecting on the Weltanschauung of music creators and its entrepreneurs. The compositions of Handel and Monteverdi, Beethoven and Schubert, or Jimmy Hendrix and The Beatles would represent wide-ranging visions of love implanted in their individual music styles and aesthetics -- from Enlightenment and Romanticism to posthumanism and hippy culture (that are studied by methodology of evolutionary musicology). The course therefore constructs a survey accomplishing the many phenomenological faces of love in music, enabling students to discuss and study the chosen topics and examples within selected scholarly framework and areas of specialization. The course thusly is open to everyone interested in music and its representation of love seen through cultural, philosophical, or psycho-analytical lenses. The seminars will be constructed as discussions and workshops on the topics and questions, provided in the syllabus. Besides this overview and case studies of music works, the students will be constantly asked to reevaluate the concept of love as we know it (involving our personal, empirical vision of love), viewed within wider context of history and arts. The evaluation of the course includes the presentation, written essay, and wide-ranging forms of seminars and workshops including crafting some artworks, theatrical performances, or love letters.

2. ПЛАНИРУЕМЫЕ РЕЗУЛЬТАТЫ ОСВОЕНИЯ ДИСЦИПЛИНЫ

В случае успешного освоения курса студенты будут:

знать

- identify philosophical ideas (particularly on the topic of love) within music works;
- demonstrate an ability to understand, identify and interpret music compositions in the musical and cultural context

уметь

- discuss a history of music style and aesthetics within interdisciplinary framework

владеть

- demonstrate an ability to produce academic texts embracing the subjects in musicology and in broader frame of humanities;
- demonstrate an ability for oral discussion and presenting in conformity with academic conventions and principles based on the music and wider cultural topics

Дисциплина направлена на развитие следующих компетенций и их индикаторов:

Код компетенции	Формулировка компетенции и/или ее индикатора (ов)
УК-1.	Способен осуществлять поиск, критический анализ и синтез информации, применять системный подход для решения поставленных задач
УК-1-1.	Анализирует задачу, осуществляет ее декомпозицию, определяет приоритетность и этапность действий, направленных на решение задачи
УК-1-2.	Находит и критически анализирует информацию, необходимую для

	решения поставленной задачи
УК-1-3.	Выбирает оптимальный вариант решения задачи, аргументируя свой выбор
УК-2.	Способен определять круг задач в рамках поставленной цели и выбирать оптимальные способы их решения, исходя из действующих правовых норм, имеющихся ресурсов и ограничений
УК-2-1.	Ставит задачи, необходимые для достижения цели с учетом правовых норм
УК-2-2.	Рассматривает возможные, в том числе нестандартные решения задач, оценивает достоинства и риски возможных решений, выбирает оптимальные решения с учетом ресурсов и ограничений
УК-3.	Способен осуществлять социальное взаимодействие и реализовывать свою роль в команде
УК-3-1.	Знает принципы эффективной командной работы; участвует в распределении ролей в команде, взаимодействует с членами команды в соответствии со своей ролью
УК-3-2.	Участвует в обмене информацией, знаниями и опытом, в презентации результатов работы команды
УК-6.	Способен управлять своим временем, выстраивать и реализовывать траекторию саморазвития на основе принципов образования в течение всей жизни
УК-6-1.	Планирует и решает перспективные задачи собственной деятельности с учетом условий, средств, личностных возможностей, этапов карьерного роста, временной перспективы развития деятельности и требований рынка труда
УК-6-2.	Владеет навыками управления своим временем
УК-6-3.	Проявляет интерес к образованию и использует предоставляемые возможности для приобретения новых знаний и навыков

3. СОДЕРЖАНИЕ И СТРУКТУРА ДИСЦИПЛИНЫ

Название раздела/темы	Всего часов	Трудоемкость (час.) по видам учебных занятий			
		Контактная работа			Самостоятельная работа
		Всего	Лекции	семинары	
Тема 1. What Love Is? An introduction	6	4	2	2	2

Tema 2. Tema 2. Love as God's Gift.	10	6	4	2	4
Tema 3. Amoral Love: Cupid vs Justice	10	6	4	2	4
Tema 4. All the Loves of Mozart	10	6	4	2	4
Tema 5. Romantics' Immortal Beloved	6	4	2	2	2
Tema 6. Love Your Leader: Liberties and Devotion in times of Stalin's Reign	8	6	4	2	2
Tema 7. "All You Need is Love": Love-Related Constructions in Western Pop Music	14	6	2	4	2
Tema 8. Love Stays – or Not? Do We End with Love?	8	6	2	4	2
Tema 9. "Siri, I Love You." Whom Will an Object Be with?		4	2	2	2
Итого	72	48	24	24	24

Topic 1. What Love Is? An introduction.

The views of love presented by the mankind from ancient Greece up to this day. What the AI thinks about it. And how music is involved in love?

Question: do you know what love is? Are you sure?

Reading: Vladimir Jankelevitch, a Preface and Chapter 1 in his *Music and an Ineffable*, trans.by Caroline Abbate (Editions de Seoul, Paris: 2003), XXI – 15

"Love" in Oxford Dictionary (or any other dictionary)

Topic 2. Love as God's Gift.

Exploring George Handel's opera *Acis and Galatea*. How love is making itself different as represented in each personalia? What is the relation between gods and people in the context of love?

Question: Love and gods, how easy is that? Do you belong to love? Does love belong to gods? Does a lover belong to beloved one (or vice versa)? Too good to discuss that?

Reading: Handel's *Acis and Galatea* in *Grove Music Dictionary*

Optional: Jon Solomon, *Polyphemus's Whistle in Handel's Acis and Galatea*, *Music & Letters*, Vol.64, No. 1/2 (Jan. - Apr., 1983), 37-43.

Topic 3. Amoral Love: Cupid vs Justice.

Britney Spears vs Hanna Arendt, whom you love more? Exploring Claudio Monteverdi's opera *L'incoronazione di Poppea*.

Reading: Ellen Rosand's "Seneca and the Interpretation of "L'Incoronazione di Poppea"" in the Journal of the American Musicological Society, Vol. 38, No. 1 (Spring, 1985), 34-71. Debating the significance of justice and wisdom vs love & beauty as shown in the opera.

Topic 4. All the Loves of Mozart

The promiscuity, swingerism, polyamorous relationship, and pure spiritual enlightenment: the case studies of Mozart's operas: Don Giovanni, Così fan tutti, Die Zauberflöte

Reading: all mentioned operas in Grove Music Dictionary

Kristi Brown-Montesano, Understanding the Women of Mozart's Operas (Berkeley: Los Angeles: London: University of California Press, 2007) (browse)

Carine Clemente, Opera, or the Undoing of Women. Minneapolis: University of Minnesota Press, 1998. Extracts.

Updating Mozart's Love: draw a series of comic images involving AI.

Topic 5. Romantics' Immortal Beloved

The myth of immortal beloved by Beethoven and the Romantics. The world of Schubert, his songs, particularly Die Winterreise.

Questions: Why would Schubert not become married? Why Beethoven? Did they actually love women?

Reading: Emily Zarevich "The Mystery of Beethoven's "Immortal Beloved", URL: <https://daily.jstor.org/the-mystery-of-beethovens-immortal-beloved/>

On Beethoven's Immortal Beloved: <https://lettersofnote.com/2011/06/10/immortal-beloved/>

On Schubert's problems of family and association with being gay: Rita Steblin, The Peacock's Tale: Schubert's Sexuality Reconsidered, Nineteenth-Century Music 17/1, 5-33.

Crafting the chain of love letters.

What makes truly romantic love?

Topic 6. Love Your Leader: Liberties and Devotion in times of Stalin's Reign

Stalin surrounded by women: Soviet Big Family and the ban of sex in the USSR. A Wedding a la Soviete, love for the motherland and other related characters. Soviet films (Three Songs about Lenin, A Lullaby, some others), Soviet songs, Prokofiev's Zdravitsa.

Choose your favorite poem from Lenin and Stalin in the Arts of USSR's Nations.

Reading: Vladimir Orlov, "Prokofiev and the Myth of the Father of Nations: The Cantata Zdravitsa", The Journal of Musicology, Vol. 30, No. 4 (Fall 2013), 577-620.

Optional: Frank Miller, Folklore for Stalin: Russian Folklore and Pseudofolklore of the Soviet Era, Armonk; London, 1990, Foreword & extracts.

Theatrical presentations and artistic offerings to Stalin by SAS students.

Topic 7. "All You Need is Love": Love-Related Constructions in Western Pop Music

Love is everywhere, but what is it? Politicizing love (The Beatles), pantheistic love (Rolling Stones), love as an origin of music (Jimi Hendrix), reconstructing love role models (Madonna, Luri Anderson).

Reading: Peter Wicke, 'Love Me Do': the Aesthetics of Sensuousness, in his Rock Music: Culture, Aesthetics and Sociology, Cambridge University Press, 1987, 48-73.

Geoffrey Miller, "Evolution of Human Music through Sexual Selection," in Nils Wallin, Bjorn Merker et al, The Origins of Music (MIT Press, 2000), 329-60.

BEWARE: offensive reading! Robert Pattison, The Triumph of Vulgarity: Rock Music in the Mirror of Romanticism (Oxford University Press, 1987), extracts.

Anything we miss about love in Western pop-music? Students share their findings. The discussion of the topics of presentations.

Topic 8. Love Stays – or Not? Do We End with Love?

Modern-day problem of dehumanization and catastrophe of self-identification in Western thought and culture. The destruction of meanings, the deduction of conservative values; the end of the author, the death of the composer, all that we love.

Music of John Tavener, Alfred Schnittke, Vladimir Martynov, other composers. The representation of love in dystopian films. The love for an object and different senses (Bjork, Arca, other art, bio, science art and no art.).

Reading: Anastasia Shmytova, “On either side of the “Catastrophe of Meaning”: Reflections on the concept of “Death of the Author” in the music of Alfred Schnittke and Vladimir Martynov”, unpublished.

Optional: Roland Barthes, “The Death of the Author” and “Musica Practica”, in Image-Music-Text, trans. Stephen Heath (New York, 1977), 142-48.

Topic 9. “Siri, I Love You.” Whom Will an Object Be with?

Postapocalyptic thinking about the course. Ask the AI does he feel love.

Reading: Nina Power, “Soft Coercion, The City, and the Recorded Female Voice”; see: <https://mapmagazine.co.uk/soft-coercion-the-city-and-the-recorded-female-voice>

Phil Brophy, “Vocalizing the Posthuman,” in Voice: Vocal Aesthetics in Digital Arts and Media, eds., Norie Neumark, Ross Gibson, and Theo Van Leeuwen (Cambridge, MA: The MIT Press, 2010), 361-383.

4. ОЦЕНОЧНЫЕ СРЕДСТВА И ПРИМЕРЫ ЗАДАНИЙ ДЛЯ ОЦЕНКИ РЕЗУЛЬТАТОВ ОСВОЕНИЯ ДИСЦИПЛИНЫ

4.1 Текущий контроль

Оценка за курс складывается из следующих видов заданий текущего контроля:

READING QUIZZES - 25% of final grade

To increase your familiarity and confidence with the material, you will complete daily quizzes (or brief, informal tests) based on the readings for the course.

CLASS PARTICIPATION - 25% of final grade

Participation in a seminar course is critical for creating a positive learning environment as well as comprehending the material. It is especially vital for success in one’s education, as we tend to learn more as we engage more. To this end, students will be expected to take an active part in class meetings. This requires that we come to class having read course materials and ready to ask questions of one another about them and that we come to class ready to meaningfully engage with one another.

PRESENTATIONS - 50% of final grade

4.2 Промежуточная аттестация

The examination will consist of a 90-minute written test that includes the identification of ten quotations from required course readings and a written essay. The use of any electronic devices is prohibited. The student must: 1) Attribute the given quotations; identify the sections of the texts (such as a chapter) where the quotations are taken from as well as their authors, titles, and year of publication. 2) Based on the given quotations, write an essay in English (1000–1500 words) analyzing semantic relationships between the texts where these quotations are taken from.

Assessment Criteria

Grade	Criteria
-------	----------

Excellent (5)	10	<p>can be given for the essay (no less than 1000 words) if 2 elements are present:</p> <ol style="list-style-type: none"> 1) the student identified all quotes correctly; 2) the essay written in accordance with the following requirements: a) in the essay, there is a sequential logic structure (introduction, body, and conclusion); b) the essay demonstrates good knowledge and understanding of all texts analyzed; c) the essay contains at least 10 exact quotations, different from the attributed quotations in assignment
	9	<p>can be given for the essay (no less than 1000 words) if 2 elements are present:</p> <ol style="list-style-type: none"> 1) the student identified all quotes correctly; 2) the essay written in accordance with the following requirements: a) in the essay, there is a sequential logic structure (introduction, body, and conclusion); b) the essay demonstrates good knowledge and understanding of all texts analyzed; c) the essay contains at least 9 exact quotations, different from the attributed quotations in assignment
Good (4)	8	<p>can be given for the essay (no less than 1000 words) if 2 elements are present:</p> <ol style="list-style-type: none"> 1) the student identified all quotes correctly; 2) the essay written in accordance with the following requirements: a) in the essay, there is a sequential logic structure (introduction, body, and conclusion); b) the essay demonstrates good knowledge and understanding of all texts analyzed; c) the essay contains at least 8 exact quotations, different from the attributed quotations in assignment
	7	<p>can be given for the essay (no less than 1000 words) if 2 elements are present:</p> <ol style="list-style-type: none"> 1) the student identified all quotes correctly; 2) the essay written in accordance with the following requirements: a) in the essay, there is a sequential logic structure (introduction, body, and conclusion); b) the essay demonstrates good knowledge and understanding of all texts analyzed; c) the essay contains at least 7 exact quotations, different from the attributed quotations in assignment
Satisfactory (3)	6	<p>can be given for the essay (no less than 1000 words) if 2 elements are present:</p> <ol style="list-style-type: none"> 1) the student identified all quotes correctly; 2) the essay written in accordance with the following requirements: a) in the essay, there is a sequential logic structure (introduction, body, and conclusion); b) the

		essay demonstrates good knowledge and understanding of all texts analyzed; c) the essay contains at least 6 exact quotations, different from the attributed quotations in assignment
	5	can be given for the essay (no less than 1000 words) if 2 elements are present: 1) the student identified all quotes correctly; 2) the essay written in accordance with the following requirements: a) in the essay, there is a sequential logic structure (introduction, body, and conclusion); b) the essay demonstrates good knowledge and understanding of all texts analyzed; c) the essay contains at least 5 exact quotations, different from the attributed quotations in assignment.
Unsatisfactory (2)	4	can be given for the essay (no less than 1000 words) if 2 elements are present: 1) the student identified all quotes correctly; 2) the essay written in accordance with the following requirements: a) in the essay, there is a sequential logic structure (introduction, body, and conclusion); b) the essay demonstrates good knowledge and understanding of all texts analyzed; c) the essay contains at least 4 exact quotations, different from the attributed quotations in assignment
	3	can be given for the essay (no less than 1000 words) if 2 elements are present: 1) the student identified all quotes correctly; 2) the essay written in accordance with the following requirements: a) in the essay, there is a sequential logic structure (introduction, body, and conclusion); b) the essay demonstrates good knowledge and understanding of all texts analyzed; c) the essay contains at least 3 exact quotations, different from the attributed quotations in assignment
	2	can be given for the essay (no less than 1000 words) if at least one quote is identified incorrectly
	1	can be given for the essay (no less than 1000 words) if at least one quote is identified incorrectly

4.3 Примеры заданий

Примеры цитат для атрибутирования

1. "Plato things that the power to drive onlookers mad should not be left to any random flutist; that the musician, like the orator, plays with dangerous forms of enchantment; and that the state should regulate the use of musical influences and contain them within the framework of sound medicine." (Vladimir Janckevitch, a Preface and Chapter 1 in his Music and an Ineffable,

trans. by Caroline Abbate (Paris: Editions de Seoul, 2003), Preface, ch. “Orpheus or the Sirens”, paragraph 1.)

2. “Franz Herzog's 1829 legal interpretation of this decree specifies in exact terms who did not qualify for this exemption. Schubert, who was listed in official documents as "school assistant" (Schulgehilfe)," was obviously not exempt.” (Rita Steblin, *The Peacock’s Tale: Schubert’s Sexuality Reconsidered*, *Nineteenth-Century Music* 17/1, paragraph 11.)

3. “It was repeatedly argued that the language of Soviet literature should manifest narodnost', but it remained unclear what this chimeric ideal was to be. The lowest common denominator was the interpretation that narodnost' in style was simply good style.” (Frank Miller, *Folklore for Stalin: Russian Folklore and Pseudofolklore of the Soviet Era*, Armonk; London, 1990, Foreword, paragraph 3.)

5. УЧЕБНО-МЕТОДИЧЕСКОЕ И ИНФОРМАЦИОННОЕ ОБЕСПЕЧЕНИЕ ДИСЦИПЛИНЫ

5.1 Литература

Основная

1. Базунов, С. А. Великие композиторы. И. -С. Бах. Моцарт. Шопен. Шуман. Вагнер / С. А. Базунов, М. А. Давыдова, Л. К. Давыдова. — Москва : Издательство Юрайт, 2024. — 322 с. — (Открытая наука). — ISBN 978-5-534-12499-6. — Текст : электронный // Образовательная платформа Юрайт [сайт]. — URL: <https://urait.ru/bcode/543248> (дата обращения: 15.04.2024).

2. Умнова, И. Г. Музыка второй половины XX – начала XXI веков : учебное пособие для вузов / И. Г. Умнова. — 2-е изд. — Москва : Издательство Юрайт, 2024. — 259 с. — (Высшее образование). — ISBN 978-5-534-14282-2. — Текст : электронный // Образовательная платформа Юрайт [сайт]. — URL: <https://urait.ru/bcode/543865> (дата обращения: 15.04.2024).

Дополнительная

1. Richard Taruskin *The Oxford History of Western Music*, (Oxford University Press, 2010-onwards), multivolume epic set

2. Vladimir Jankelevitch, a Preface and Chapter 1 in his *Music and an Ineffable*, trans. by Caroline Abbate (Editions de Seoul, Paris: 2003), XXI – 15 Recommended Texts & Other Readings (optional)

3. Vladimir Orlov, “Shostakovich and Soviet Eros: Forbidden Fruit in the Realm of Communal Communism” in Alexander Ivashkin, Andrew Kirkman (eds), *Contemplating Shostakovich: Life, Music and Film* (London: Ashgate, 2012), 191-206.

5.2 Электронные образовательные ресурсы

Материалы дисциплины размещены в LMS: <https://l.skolkovo.ru/login/index.php>

5.3 Профессиональные базы данных и информационные справочные системы (при наличии)

нет

6. ЛИЦЕНЗИОННОЕ И СВОБОДНО РАСПРОСТРАНЯЕМОЕ ПРОГРАММНОЕ ОБЕСПЕЧЕНИЕ

Операционная система Simple Linux, браузер Yandex браузер, антивирусное ПО Calmantivirus;

Свободно распространяемое ПО, в том числе отечественного производства:

Офисный пакет Libre Office, Okular PDF Reader, 7-Zip Архиватор, GIMP Редактирования фотографий, Inkscape Векторная графика, Blender 3D графика, Kdenlive Видеоредактор, Audacity Аудиоредактор, VLC Медиаплеер, Thunderbird Почтовый клиент, Flameshot Создание скриншотов

7.МАТЕРИАЛЬНО-ТЕХНИЧЕСКОЕ ОБЕСПЕЧЕНИЕ ДИСЦИПЛИНЫ

Учебная аудитория для проведения занятий лекционного типа, оснащенная мультимедийным оборудованием, учебной мебелью, доской или со стенами с маркерным покрытием.

Учебная аудитория для проведения занятий семинарского типа, оснащенная мультимедийным оборудованием, учебной мебелью, доской или со стенами с маркерным покрытием.

Аудитория (коворкинг) для самостоятельной работы оснащенная учебной мебелью, ноутбуками.

Материально-техническое обеспечение аудиторий представлено на официальном сайте <https://bbask.ru/sveden/objects/>