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ФИО: Писарев Сергей Станиславович
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**Негосударственное образовательное учреждение высшего образования
«Школа управления СКОЛКОВО»**



Утверждено
Ректор С.С. Писарев
19 декабря 2024 г.

**РАБОЧАЯ ПРОГРАММА ДИСЦИПЛИНЫ
Исследования звука: гармонии и диссонансы человеческого опыта /
Vibeology: Harmonies and Dissonances of Human Experience**

Направление подготовки	38.03.02 Менеджмент
Квалификация выпускника	Бакалавр
Образовательная программа	Управление и предпринимательство
Форма обучения	Очная
Рабочая программа дисциплины разработана	Xindi Li; Peter Lesnik, Vladimir Orlov, Emile Alexandrov

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

Москва
2025

1. АННОТАЦИЯ ДИСЦИПЛИНЫ

The sound works in mysterious ways. It is both a physical phenomenon, and a thing that we cannot see or really get a hold of that nevertheless permeates our individual lives. This makes sound studies a field of academic inquiry that both investigates the plethora of roles and forms of sound and lacks a specific, well-defined centre, transforming it into a borderless pathway for us to adapt and explore our ever-changing lives, both socially and individually, as well as lives and forms of being that have come to pass.

The study of sound opens doors to contemplate on our being, our lived experience, as the historical, cultural, and even institutional significance and impact capacity of sonic affects, sound technologies, and just human susceptibility to sound cannot be underestimated or undervalued. Cutting through communication, technology, sociology, ecology, philosophy, film, music, advertisement, psychology/psychoanalysis and plain everyday life, the study of sound provides an interdisciplinary lens that allows for a new perspective on human life, shapeshifting it in new surprising and curious ways.

This course is inspired and built on a triad of the following elements: individuality (personalization of student learning), interdisciplinarity, and inspiration-driven way of organization. The overarching approach of the course is to trace the phenomenological component of sound through life experience, which is different for everyone. The course is organised around these principles: its outcomes, class topics, and assignments. It simultaneously combines the familiar format of classes, known to everyone, and at the same time allows experimenting with the format of learning, both through the first time so heavily integrated AI model, specially created for the course, and through such practices as peer tutoring.

2. ПЛАНИРУЕМЫЕ РЕЗУЛЬТАТЫ ОСВОЕНИЯ ДИСЦИПЛИНЫ

В случае успешного освоения курса студенты будут:

знать

- Build a grammar to problematize and expand on the theoretical dimensions of sound;
- Explore sound studies as an emerging field of academic inquiry and its interdisciplinary nature;
- Evaluate the role of sound in personal experience, as well as its institutional and social significance;
- Explore sonic affect and human susceptibility to sound

уметь

- Analyse and interpret the aspects of acoustic environments. Identify how environmental, cultural, and technological factors shape sonic experiences;
- Explore the significance of sound in different disciplines, including music, communication, sociology, ecology, philosophy, technology, as well as film, art, and other aspects of everyday life;
- Connect and use the knowledge of sound-related disciplines in further interdisciplinary work

владеть

- Cultivate the ability to synthesise diverse perspectives on the complexities of sound and its role in human experience;
- Develop the ability to freely navigate topics related to sound and structure one's own reasoning about sound experience during seminar discussions.

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. Introduction	1	1	1		
Тема 2. Techniques of Listening	5	4	2	2	1
Тема 3. Modes of Listening	3	2	1	1	1
Тема 4. Scale of Sounds, or Living in the Sonic Overabundance	5	3	1	2	2
Тема 5. Human(ity) in Soundscapes	4	3	2	1	1
Тема 6. Music and Machine	4	3	2	1	1
Тема 7. Music and Constructivism	3	2	1	1	1
Тема 8. Music (and) Science	6	4	2	2	2
Тема 9. Turn to Sound Art	5	3	1	2	2
Тема 10. Sound and Image. Sound and performance	6	4	2	2	2
Тема 11. Voice and Speech	4	2	1	1	2
Тема 12. Voice and Agency	4	2	1	1	2
Тема 13. Phenomenology of Voice at the Age of	5	3	2	1	2

Mechanization and Robotization					
Tema 14. Psychology of Sound (Psychoacoustics). Sound in advertisement and promotion	4	3	1	2	1
Tema 15. Sonic weapon	4	3	1	2	1
Tema 16. Transcendental Noise	3	2	1	1	1
Tema 17. Noise. Power, Meaning and... Nothing. Noise that is Pleasant	3	2	1	1	1
Tema 18. "About that of which one cannot speak, one must be silent": Silence, Limitations of Language, and Being	3	2	1	1	1
Итого	72	48	24	24	24

Topic 1. Introduction

A small experiment. Course & Syllabus description. What is sound?

Readings:

W.J.T. Mitchell, "There Are No Visual Media." 2005.

Viewing:

Listen (David New, 2009)

Topic 2. Techniques of Listening

Sound studies as media studies. The separation of the senses. How the sonic has been envisioned as technique as well as technology.

Readings:

Kittler, Friedrich. Gramophone, Film, Typewriter. [excerpts]. Redwood City: Stanford University Press, 1999.

Sterne, Jonathan. "Sonic Imaginations." The Sound Studies. Reader. 1-17. New York: Routledge, 2012.

Topic 3. Modes of Listening

Recommended materials:

Chion, Michel. "The Three Listening Modes"

Voegelin, Salome. "To Listen." In Listening to Noise and Silence. Towards a philosophy of sound, 11-14. NY: The Continuum, 2010.

Topic 4. Scale of Sounds, or Living in the Sonic Overabundance

Recommended materials:

Schafer, R. Murray, "Introduction," in The Soundscape

Topic 5. Human(ity) in Soundscapes

Readings:

“Introduction”, in *Sonic Experience* by Jean-François Augoyard and Henry Torgue
Brendon LaBelle, “Your Sound is My Sound is Your Sound”, in *Acoustic Territories: Sound Culture and Everyday Life* (2010)

Topic 6. Music and Machine

Topic 7. Music and Constructivism

Topic 8. Music (and) Science

Topic 9. Turn to Sound Art

Listening through history. Sound as raw material. Significant noises

Readings:

Douglas Kahn, “Introduction. Listening Through History”, in *Noise, Water, Meat: History of Voice, Sound, and Aurality in the Arts* (1999)

Recommended materials:

Wishart, Trevor. *On Sonic Art*, 71-92. 1985/1996.

Grayson, John (ed.). *Sound Sculpture, 1975*. (visuals)

All Sounds Considered (Florence Müller and Goran Vejvoda, 2017), 96 min.

Topic 10. Sound and Image. Sound and performance

Topic 11. Voice and Speech

The advent of sound cinema. Voices: the animal and the human. Speech: the human and the machine.

Readings:

Chion, Michel. “Prologue: Rising the Voice.” In *The Voice in Cinema*, 1-13. New York: Columbia UP, 1999 [1982].

Dolar, Mladen. “The Linguistics of the Voice.” In *A Voice and Nothing More*, 12-33. Cambridge, MA: MIT Press, 2006.

Viewing:

Modern Times (C. Chaplin, 1936)

Topic 12. Voice and Agency

To speak for oneself. The female voice. Women cinema

Reading:

Chaudhuri, Shohini. “The Female Voice.” In *Feminist Film Theorists*, 45-60. New York: Routledge, 2006.

Viewing:

The Piano (J. Campion, 1993)

Topic 13. Phenomenology of Voice at the Age of Mechanization and Robotization.

Viewing:

O Superman (Laurie Anderson, 1982)

Topic 14. Psychology of Sound (Psychoacoustics). Sound in advertisement and promotion

Sound Perceptivity

Recommended materials:

Don Idhe, *Listening and Voice: Phenomenologies of Sound*

How sound makes you want it — on sound in advertisement and promotion

Recommended materials:

Greg Goodale, *Sonic Persuasion: Reading Sound in the Recorded Age*

Topic 15. Sonic weapon

Recommended materials:

Pascal Quignard, *The Hatred of Music*

Steve Goodman, *Sonic Warfare: Sound, Affect, and the Ecology of Fear*

Topic 16. Transcendental Noise

Meister Eckhart and Jakob Böhme. Soundless Word. Böhme's Seven Characteristics. Eckhart's Language of Nature

Readings:

Birkel, M. I. and Bach, I. "The New Birth." In *Genius of the Transcendent: Mystical Writings of Jakob Böhme*, 49-76. Boston, MA: Shambhala, 2011.

Eckhart, M. "The Nobleman" and "On Detachment" In *The Complete Works of Meister Eckhart*. Translated by Maurice O'C. Walshe and Bernard McGinn, 557-576. New York, NY: The Crossroad Publishing Company, 2009.

Viewing:

Meister Eckhart & Christian Mysticism (2020)

Тема 17. Noise. Power, Meaning and... Nothing. Noise that is Pleasant

Тема 18. “About that of which one cannot speak, one must be silent”: Silence, Limitations of Language, and Being

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.

PRESENTATION OF FINAL PROJECTS - 50%

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) analysing semantic relationships between the texts where these quotations are taken from.

Assessment Criteria

Grade		Criteria
Excellent (5)	10	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 10 exact quotations, different from the attributed quotations in assignment
	9	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 9 exact quotations, different from the attributed quotations in assignment
Good (4)	8	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 8 exact quotations, different from the attributed quotations in assignment
	7	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 7 exact quotations, different from the attributed quotations in assignment
Satisfactory (3)	6	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 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:

		<p>1) the student identified all quotes correctly;</p> <p>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.</p>
Unsatisfactory (2)	4	<p>can be given for the essay (no less than 1000 words) if 2 elements are present:</p> <p>1) the student identified all quotes correctly;</p> <p>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</p>
	3	<p>can be given for the essay (no less than 1000 words) if 2 elements are present:</p> <p>1) the student identified all quotes correctly;</p> <p>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</p>
	2	<p>can be given for the essay (no less than 1000 words) if at least one quote is identified incorrectly</p>
	1	<p>can be given for the essay (no less than 1000 words) if at least one quote is identified incorrectly</p>

5. УЧЕБНО-МЕТОДИЧЕСКОЕ И ИНФОРМАЦИОННОЕ ОБЕСПЕЧЕНИЕ ДИСЦИПЛИНЫ

5.1 Литература

1. 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: 26.04.2024).
2. Диянова, З. В. Общая психология. Познавательные процессы : учебное пособие для вузов / З. В. Диянова, Т. М. Щеголева. — 4-е изд., испр. и доп. — Москва : Издательство Юрайт, 2024. — 131 с. — (Высшее образование). — ISBN 978-5-534-17951-4. — Текст :

электронный // Образовательная платформа Юрайт [сайт]. — URL: <https://urait.ru/bcode/534032> (дата обращения: 26.04.2024).

3. Резникова, Ж. И. Зоопсихология. Интеллект и язык животных и человека. В 2 ч. Часть 1 : учебник для вузов / Ж. И. Резникова. — 2-е изд., испр. и доп. — Москва : Издательство Юрайт, 2024. — 226 с. — (Высшее образование). — ISBN 978-5-534-08222-7. — Текст : электронный // Образовательная платформа Юрайт [сайт]. — URL: <https://urait.ru/bcode/537790> (дата обращения: 26.04.2024).

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/>