

Cerro Coso College
Course Outline of Record Report
10/18/2021

MUSCC101 : Music Appreciation

General Information

Author:	-
Course Code (CB01) :	MUSCC101
Course Title (CB02) :	Music Appreciation
Department:	Visual & Performing Arts
Proposal Start:	Fall 2013
TOP Code (CB03) :	(1004.00) Music
SAM Code (CB09) :	Non-occupational
Distance Education Approved:	Yes
Course Control Number (CB00) :	CCC000306687
Curriculum Committee Approval Date:	11/01/2013
Board of Trustees Approval Date:	12/19/2013
External Review Approval Date:	03/06/2014
Course Description:	This course is a survey of art music in Western civilization, tracing the development of Western music from approximately 450 A.D. to the present. Topics studied include the elements of music, basic musical forms, music style periods, and the role of music and musicians within the Western world. Musical examples used in class are drawn from a variety of musical styles. Concert attendance is required.
Submission Type:	New Course
Author:	No value

Faculty Minimum Qualifications

Master Discipline Preferred:	<ul style="list-style-type: none">• Music
Alternate Master Discipline Preferred:	<ul style="list-style-type: none">• Music
Bachelors or Associates Discipline Preferred:	No value
Additional Bachelors or Associates Discipline Preferred:	No value

Course Development Options

Basic Skills Status (CB08) Course is not a basic skills course.	Course Special Class Status (CB13) Course is not a special class.	Grade Options <ul style="list-style-type: none">• Letter Grade Methods• Pass/No Pass
<input type="checkbox"/> Allow Students to Gain Credit by Exam/Challenge	Allowed Number of Retakes 0	Course Prior To College Level (CB21) Not applicable.

Rationale For Credit By Exam/Challenge

No value

Retake Policy Description

Type:|Non-Repeatable Credit

 Allow Students To Audit Course**Course Support Course Status (CB26)**

No value

Associated Programs Course is part of a program (CB24)**Associated Program****Award Type****Active**

CC Liberal Arts: Arts & Humanities

A.A. Degree Major

Summer 2018 to Fall 2020

CSU General Education (CSU GE Breadth)

Certificate of Achievement

Fall 2020

Intersegmental General Education Transfer
Curriculum Certificate of Achievement

Certificate of Achievement

Fall 2020

Liberal Arts: Arts & Humanities Associate in
Arts Degree

A.A. Degree Major

Fall 2020

CSU General Education (CSU GE Breadth) (In
Development)

Certificate of Achievement

Fall 2021

Intersegmental General Education Transfer
Curriculum Certificate of Achievement (In
Development)

Certificate of Achievement

Fall 2021

Liberal Arts: Arts & Humanities Associate in
Arts Degree (In Development)

A.A. Degree Major

Spring 2022

Transferability & Gen. Ed. Options**Course General Education Status (CB25)**

No value

Transferability

Transferable to both UC and CSU

Transferability Status

Approved

Cerro Coso General Education Requirements

Categories	Status	Approval Date	Comparable Course	
Area 3.2	Humanities Arts	Approved	No value	No Comparable Course defined.

CSU General Education Certification

Categories	Status	Approval Date	Comparable Course	
Area C.1	Arts & Humanities Arts	Approved	No value	No Comparable Course defined.

Intersegmental General Education Transfer Curriculum

Categories	Status	Approval Date	Comparable Course	
Area 3.A	Arts & Humanities Arts	Approved	No value	No Comparable Course defined.

Units and Hours:**Summary**

Minimum Credit Units (CB07)	3
Maximum Credit Units (CB06)	3
Total Course In-Class (Contact) Hours	54
Total Course Out-of-Class Hours	108
Total Student Learning Hours	162
Faculty Load	0

Credit / Non-Credit Options**Course Credit Status (CB04)**

Credit - Degree Applicable

Course Non Credit Category (CB22)

Credit Course.

Non-Credit Characteristic

No Value

Course Classification Status (CB11)

Credit Course.

 Variable Credit Course**Funding Agency Category (CB23)**

Not Applicable.

 Cooperative Work Experience Education Status (CB10)
Weekly Student Hours

	In Class	Out of Class
Lecture Hours	3	6
Laboratory Hours	0	0
Activity Hours	0	0

Course Student Hours

Course Duration (Weeks)	18
Hours per unit divisor	0
Course In-Class (Contact) Hours	
Lecture	0

Laboratory	0
Activity	0
Total	54

Course Out-of-Class Hours

Lecture	0
Laboratory	0
Activity	0
Total	108

Time Commitment Notes for Students

No value

Faculty Load

Extra Duties: 0

Faculty Load: 0

Units and Hours: - Weekly Specialty Hours

Activity Name	Type	In Class	Out of Class
No Value	No Value	No Value	No Value

Pre-requisites, Co-requisites, Anti-requisites and Advisories

Prerequisite

ENGLC070 - Introductory Composition

In MUSC C101, students are expected to read a standard college level music textbook as well as read relevant historical music essays. To that end, the reading skills of ENGL C070 strongly prepare students to succeed in MUSC C101 by making sure they have the following reading skills: ability to identify central points, distinguish major and minor supporting information, apply outlining skills, recognize the author's tone, distinguish fact from opinion, and annotate texts for a more complete understanding.

In MUSC C101, students are expected to write two compositions that are approximately four pages in length, using MLA format. Outside sources need to be synthesized within the content of the paper, and cited using MLA format. To that end, the writing skills of ENGL C070 prepare students to succeed in MUSC C101 by making sure they have the skills to write compositions with clear organization, keywords, thesis, and topic sentences. Paragraphs should be well-developed and contain no major errors in grammar or spelling. General statements must be supported with specific information. All papers must be written in MLA format.

Entrance Skills

Entrance Skills	Description
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No value

No value

Limitations on Enrollment

Limitations on Enrollment

Description

No value

No value

Specifications

Methods of Instruction

Methods of Instruction

Discussion

Rationale

No value

Methods of Instruction

Lecture

Rationale

No value

Methods of Instruction

Demonstration

Rationale

No value

Methods of Instruction

Audiovisual

Rationale

No value

Assignments

- A. Reading assignments in the textbook and supplemental materials covering the historical and stylistic developments of Western music.

B. Critical listening of assigned recordings tracing the development of Western music, with a written analysis of each recording assigned. Outside sources are to be synthesized and specifically cited using MLA format.

Example: Compare and contrast one of the greatest works of the Middle Ages, Machaut's "Notre Dame Mass," with one of the greatest works of the Renaissance, Josquin Desprez's "Ave Maria." Which specific musical elements are similar between these two works? Which specific musical elements are different between these two works?

Example: Listen to the English madrigal by Thomas Weelkes, titled, "As Vesta was Descending," and the Italian frottola by Josquin Desprez, titled, "El Grillo". Cite specific examples of word painting used in both of these works. Which specific words are "painted" in each of these works, and which specific musical technique is used to paint those words?

C. Attendance of two classical concerts, with a four page written analysis of each concert. Papers will include a detailed musical analysis, citing specific elements and style traits of each piece performed. Outside sources are to be synthesized with your own analysis, citing all outside sources in MLA format.

Example: After attending a classical performance, write a 4 page paper that synthesizes outside sources with your own analysis, and specifically cites those sources in MLA format. Papers should address the following:

1. How different movements of a longer work are related or contrast each other.
2. How two different works or movements project different characters (cite the musical elements that the composer used to create that character/mood).
3. How different instruments are used, and what effect you think the composer or song is trying to achieve.

4. How musical elements and lyrics/text (if used) define the character, emotions, and style of a song.
5. We will study Medieval, Renaissance, Baroque, Classical, Romantic, and 20th c. music. Which period does a particular piece belong to? Aside from the date it was composed, what musical characteristics place it in that period? Many 20th c. composers borrow techniques and styles from earlier periods. Does this apply to any of the 20th c. works?
6. In answering the above questions, be sure to address specific musical elements, including: form, timbre, meter/tempo, range/register, tonality, texture, dynamics, and text/lyrics.
7. Outside sources and research are to be synthesized with your own analysis, citing all sources in MLA format.

Methods of Evaluation

Rationale

Tests	<p>A. Exams on weekly reading assignments in textbook, lecture materials, and listening examples, using multiple choice and T/F type questions.</p> <p>Example: Which of the following is true about Notre Dame organum of the twelfth century?</p> <ol style="list-style-type: none"> a. it replaced Gregorian chant with a newly composed melody b. it was mostly written in duple meter (groups of 2) c. it added one or more fully independent voices on top of Gregorian chant d. compared to the newly added voices, the chant moved very slowly e. only c and d are true
Homework	<p>B. Weekly short essays that measure students' ability to describe and analyze specific musical examples and styles, and discuss socio-political influences on each style. Outside sources are to be synthesized and specifically cited using MLA format.</p> <p>Example: How did Josquin's polyphonic style influence the style of Palestrina and the Roman School? What effect did the Council of Trent and Counter-Reformation have on Palestrina's style?</p> <p>Example: Why was the libretto to Mozart's "Marriage of Figaro" banned by Emperor Joseph II, and what effect did this have on both the music and final production of "Marriage of Figaro?"</p>
Research Paper	<p>C. Written critical analysis, approximately 4 pages in length, of two live concerts, citing specific musical elements found within the styles and compositions performed, including any relevant biographical or historical information on the performers. Outside sources are to be synthesized and specifically cited using MLA format.</p> <p>Example: After attending a classical performance, write a 4 page paper that synthesizes outside sources and specifically cites those sources in MLA format. Papers should address the following:</p> <ol style="list-style-type: none"> 1. How different movements of a longer work are related or contrast each other. 2. How two different works or movements project different characters (cite the musical elements that the composer used to create that character/mood). 3. How different instruments are used, and what effect you think the composer or song is trying to achieve. 4. How musical elements and lyrics/text (if used) define the character, emotions, and style of a song. 5. We will study Medieval, Renaissance, Baroque, Classical, Romantic, and 20th c. music. Which period does a particular piece belong to? Aside from the date it was composed, what musical characteristics place it in that period? Many 20th c. composers borrow techniques and styles from earlier periods. Does this apply to any of the 20th c. works? 6. In answering the above questions, be sure to address specific musical elements, including: form, timbre, meter/tempo, range/register, tonality, texture, dynamics, and text/lyrics. 7. Outside sources and research are to be synthesized with your own analysis, citing all sources in MLA format.

Equipment

No Value

Textbooks

Author	Title	Publisher	Date	ISBN
	Kamien, R. (2012) Music: An Appreciation, Brief Edition, 7th, McGraw Hill			

Wright, C. (2014) Listening to Music, 7th ed., Schirmer, Cengage Learning

Other Instructional Materials

No Value

Materials Fee

No

Learning Outcomes and Objectives

Course Objectives

No value

CSLOs

Define the basic elements of music using correct music terminology. Expected SLO Performance: 70.0

Identify musical elements within a composition. Expected SLO Performance: 70.0

Aurally identify significant composers and specific musical characteristics within each style period. Expected SLO Performance: 70.0

Analyze and evaluate musical performances. Expected SLO Performance: 70.0

English Evaluate, create, or perform artistic and cultural constructions.
Liberal Arts: Arts & Humanities AA Degree

Discuss music within a historical context citing specific composers, eras, and style traits. Expected SLO Performance: 70.0

English Describe how people throughout the ages and in different cultures have responded to themselves and the world around them in artistic and cultural creation.
Liberal Arts: Arts & Humanities AA Degree

Social Science Evaluate the significance of artistic and cultural constructions.
PLOs for CSU GE COA

Social Science Evaluate the significance of artistic and cultural constructions.
IGETC PLOs

Outline

Course Outline

A. Elements of Music
1. Rhythm

2. Melody
3. Harmony
4. Color
5. Texture
6. Form
7. Dynamics

B. Middle Ages

1. Chant
2. Organum - Leonin and Perotin
3. Polyphony - Machaut and Dufay

C. Renaissance

1. Style traits
2. Josquin Desprez
3. Chansons and Madrigals
4. Palestrina

D. Baroque

1. Style Traits
2. Opera
3. Corelli and Vivaldi
4. Handel
5. Bach

E. Classical

1. Style Traits
2. Mozart
3. Haydn
4. Beethoven

F. Romantic

1. Style Traits
2. Early Romantic Composers
3. Late Romantic Composers
4. Opera
5. Nationalists

G. Impressionism

1. Style Traits
2. Debussy and Ravel

H. 20th Century Modernism

1. Style Traits
2. Stravinsky
3. Schoenberg and Bartok
4. Experimentalists: Ives; Varese; Cage

I. Neo-Classicism and Traditionalists

1. Prokofiev
2. Zilich
3. Copland

J. American Popular Music

1. Blues
2. Jazz
3. Rock

Delivery Methods and Distance Education

Delivery Method: Please list all that apply -Face to face -Online (purely online no face-to-face contact) -Online with some required face-to-face meetings ("Hybrid") -Online course with on ground testing -iTV – Interactive video = Face to face course with significant required activities in a distance modality -Other

Face 2 Face
Online
Hybrid
Interactive

Rigor Statement: Assignments and evaluations should be of the same rigor as those used in the on-ground course. If they are not the same as those noted in the COR on the Methods of Evaluation and out-of-class assignments pages, indicate what the differences are and why they are being used. For instance, if labs, field trips, or site visits are required in the face to face section of this course, how will these requirements be met with the same rigor in the Distance Education section?

iTV Assignments will be collected physically at the iTV locations, sent via mail or fax, or submitted electronically via the class website. Evaluation will be done by the instructor and distributed to the students physically or distributed via the class website. Online Assignments will be sent via mail, fax, or submitted electronically via the class website. Evaluation will be done by the instructor and distributed via the class website.

Effective Student-Instructor Contact: Good practice requires both asynchronous and synchronous contact for effective contact. List the methods expected of all instructors teaching the course. -Learning Management System -Discussion Forums -Moodle Message -Other Contact -Chat/Instant Messaging -E-mail -Face-to-face meeting(s) -Newsgroup/Discussion Board -Proctored Exam -Telephone -iTV -Interactive Video -Other (specify)

forums
message
chat
email
proctored
phone
itv

Software and Equipment: What additional software or hardware, if any, is required for this course purely because of its delivery mode? How is technical support to be provided?

software Computer with soundcard and speakers

Accessibility: Section 508 of the Rehabilitation Act requires access to the Federal government's electronic and information technology. The law covers all types of electronic and information technology in the Federal sector and is not limited to assistive technologies used by people with disabilities. It applies to all Federal agencies when they develop, procure, maintain, or use such technology. Federal agencies must ensure that this technology is accessible to employees and the public to the extent it does not pose an "undue burden". I am using -iTV—Interactive Video only -Learning management system -Publisher course with learning management system interface.

itv
LMS
publisher

Class Size: Good practice is that section size should be no greater in distance ed modes than in regular face-to-face versions of the course. Will the recommended section size be lower than in on-ground sections? If so, explain why.

class_size iTV