

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

MUSC C101H : Music Appreciation Honors

General Information

Author:	• Tech Support
Course Code (CB01) :	MUSC C101H
Course Title (CB02) :	Music Appreciation Honors
Department:	Visual & Performing Arts
Proposal Start:	Spring 2018
TOP Code (CB03) :	(1004.00) Music
SAM Code (CB09) :	Non-Occupational
Distance Education Approved:	No
Course Control Number (CB00) :	No value
Curriculum Committee Approval Date:	11/01/2013
Board of Trustees Approval Date:	12/19/2013
External Review Approval Date:	03/10/2014
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. The honors course provides more content and requires greater intensity and depth of study than the non-honors course; the honors course also requires at least one extra paper assignment beyond that required in the non-honors. Concert attendance is required.
Submission Type:	import course into elumen No value
Author:	No value

Faculty Minimum Qualifications

Master Discipline Preferred:	• Music
Alternate Master Discipline Preferred:	No value
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
<input type="checkbox"/> Allow Students to Gain Credit by	Allowed Number of Retakes	Course Prior To College Level (CB21)

Exam/Challenge	0	Not applicable.
Rationale For Credit By Exam/Challenge	Retake Policy Description	<input type="checkbox"/> Allow Students To Audit Course
No value	Non-Repeatable Credit	
Course Support Course Status (CB26)		
No value		

Associated Programs		
<input checked="" type="checkbox"/> Course is part of a program (CB24)		
Associated Program	Award Type	Active
CSU General Education (CSU GE Breadth)	Certificate of Achievement	Fall 2020
Intersegmental General Education Transfer Curriculum Certificate of Achievement	Certificate of Achievement	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		Transferability Status		
Transferable to both UC and CSU		Pending		
Cerro Coso General Education Requirements	Categories	Status	Approval Date	Comparable Course
Area 3.1	Humanities Active Participation	Approved	No value	C-ID: MUS 100

CSU General Education Certification

Area C.1

CategoriesArts & Humanities
Arts**Status**

Approved

Approval Date

No value

Comparable CourseC-ID:
MUS 100**Intersegmental General Education Transfer Curriculum**

Area 3.A

CategoriesArts & Humanities
Arts**Status**

Approved

Approval Date

No value

Comparable Course

No Comparable Course defined.

Units and Hours**Summary**

Minimum Credit Units (CB07)	4
Maximum Credit Units (CB06)	4
Total Course In-Class (Contact) Hours	72
Total Course Out-of-Class Hours	144
Total Student Learning Hours	216
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.

Funding Agency Category (CB23)

No value

 Cooperative Work Experience Education Status (CB10)

 Variable Credit Course
Weekly Student Hours

	In Class	Out of Class
Lecture Hours	4	8
Laboratory Hours	0	0
Activity Hours	0	0

Course Student Hours

Course Duration (Weeks)	18
Hours per unit divisor	54
Course In-Class (Contact) Hours	
Lecture	72
Laboratory	0
Activity	0
Total	72

Course Out-of-Class Hours

Lecture	144
Laboratory	0
Activity	0
Total	144

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****ENGLC101 - Freshman Composition**

In MUSC C101H, 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 C101 strongly prepare students to succeed in MUSC C101H 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 C101H, students are expected to write two compositions that are approximately four pages in length, and one composition that is ten pages in length, synthesizing outside materials and research, and citing all sources in MLA format. To that end, the writing skills of ENGL C101 prepare students to succeed in MUSC C101H 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
No value	No value

Limitations on Enrollment

Limitations on Enrollment

Description

No value

No value

Specifications

Methods of Instruction

Methods of Instruction

Audiovisual

Rationale

No value

Methods of Instruction

Demonstration

Rationale

No value

Methods of Instruction

Discussion

Rationale

No value

Methods of Instruction

Field Trip

Rationale

No value

Methods of Instruction

Lecture

Rationale

No value

Methods of Instruction

Outside reading

Rationale

No value

Methods of Instruction

Performance

Rationale

No value

Methods of Instruction

Presentations (by students)

Rationale

No value

Methods of Instruction	Written work
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 and research are to be synthesized with your own analysis, citing all 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.

D. Doing additional listening, reading, and writing assignments for the honors project.

Example: Listen to Stravinsky's "Rite of Spring," and read a variety of secondary sources that address Stravinsky's compositional techniques and philosophy, and the various reasons this work was so controversial. Summarize the controversial issues that surrounded this work, and evaluate those elements found within "Rite of Spring" that challenged both the traditional tonal system, as well as the traditional definition of music and ballet. All papers must be written in MLA format, synthesizing outside sources and research with your own analysis. All sources must be specifically cited using MLA format.

Methods of Evaluation

Rationale

Tests Exams on weekly reading assignments in textbook, lecture materials, and listening examples, using multiple choice and T/F type questions.

Example: Which of the following is true about Notre Dame organum of the twelfth century?

- 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

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.

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?

Example: After listening to, and reading about the "1812 Overture" by Tchaikovsky, discuss the historical background of this piece, and cite the specific musical elements that Tchaikovsky uses to depict this battle.

Other

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 with your own analysis, citing all 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.

Research Paper

Honors section project: an additional paper of 3000-4000 words pursuing a topic for intensified study, such as that presented by an additional challenging text, secondary-source studies, or musical analysis of a masterwork. Outside sources and research are to be synthesized with your own analysis, and specifically cited using MLA format.

Example: Listen to Stravinsky's "Rite of Spring," and read a variety of secondary sources that address Stravinsky's compositional techniques and philosophy, and the various reasons as to why this work was so controversial. Summarize the controversial issues that surrounded this work, and evaluate those elements found within "Rite of Spring" that challenged both the traditional tonal system, as well as the traditional definition of music and ballet. All papers must be written in MLA format.

Equipment

No Value

Textbooks

Author	Title	Publisher	Date	ISBN
Kamien, R..	Music: An Appreciation, Brief Edition , 7th ed.,	McGraw Hill	2012	
Wright, C	Listening to Music, 7th ed.	Cengage Learning	2014	

Other Instructional Materials

Description	Lynn, T. A.. (2011-01-01 00:00:00.0) Introductory Musicianship, Cengage Learning
Author	No value
Citation	No value

Materials Fee

No value

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

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

For the honors segment, students will pursue topics for intensified study, beyond the scope of MUSC C101, as appropriate—for example, discuss and demonstrate all melodic and harmonic functions within the Western tonal system using basic keyboard skills. Expected SLO Performance: 70.0

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
3. Polyphony

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. Zwilich

3. Copland

J. American Popular Music

1. Blues

2. Jazz

3. Rock

K. Honors Project: The project provides students with an opportunity for intensified inquiry appropriate for honors-level instruction. Exact topics will vary with instructor.