

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

MUSCC118 : History of American Pop Music

General Information

Author:	-
Course Code (CB01) :	MUSCC118
Course Title (CB02) :	History of American Pop Music
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) :	CCC000451722
Curriculum Committee Approval Date:	04/29/2016
Board of Trustees Approval Date:	06/09/2016
External Review Approval Date:	07/16/2013
Course Description:	This course is an introduction to the historical and stylistic developments of American popular music, with an emphasis on its cultural, social, economic and political consequences. This course studies the development of Anglo-American folk music, African-American music, Latin music, musical theatre, and various rock styles. Concert attendance 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

History Associate in Arts Degree for Transfer
(AA-T)

A.A. Degree for Transfer

Spring 2020 to Spring 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

History Associate in Arts Degree for Transfer

A.A. Degree for Transfer

Spring 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	Approved	No value	No Comparable Course defined.
Area 6	Approved	No value	

CSU General Education Certification

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

Intersegmental General Education Transfer Curriculum

Categories	Status	Approval Date	Comparable Course
Area 3.A	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)

Funding Agency Category (CB23)

Credit Course.

Not Applicable.

Cooperative Work Experience Education Status (CB10)

Variable Credit Course

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

MUSC C118 - Content Review

Advisory: ENGL C070

Content Review:

In MUSC C118, 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 C118 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.

Advisory: ENGL C070

Content Review:

In MUSC C118, students are expected to write analytical papers that are approximately five 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 C118 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	Lecture
Rationale	No value
Methods of Instruction	Library
Rationale	No value
Methods of Instruction	Outside reading
Rationale	No value

Methods of Instruction	Written work
Rationale	No value
Methods of Instruction	Discussion
Rationale	No value
Methods of Instruction	In-class writing
Rationale	No value
Methods of Instruction	Audiovisual
Rationale	No value
Methods of Instruction	Demonstration
Rationale	No value
Assignments	
<p>A. Reading assignments in the textbook and supplemental materials covering the historical and stylistic developments of American music.</p> <p>B. Critical listening of assigned recordings tracing the development of American music from 1850 to the present, with a written analysis of each recording assigned. Example: What role did blackface minstrelsy play in the development of American popular music? What specific styles of popular music can you identify where racial and cross-cultural collaboration was key to its development?</p> <p>C. Attendance of live concerts, with a five page written analysis of each concert. Papers will include a detailed musical analysis, citing specific elements and style traits of each piece performed.</p> <p>D. Watching documentary films related to the cultural influences and socio-political climate that resulted in stylistic developments within each era of American music. Short essay discussions on assigned films. Example: After viewing the documentary, "The History of Rock n Roll, Volume 1," what impact did American music have on the Civil Rights Movement during the 1950s and 1960s?</p> <p>E. Reading and writing assignments that specifically address the cultural diversity that gave birth to American styles of music. Example: After reading the article by David N. Townsend, "Changing the World: Rock 'n' Roll Culture and Ideology," discuss the diverse cultural and social influences that led to the development of Rock 'n' Roll, and why it was unique to America.</p>	
Methods of Evaluation	Rationale
Tests	A. Exams on weekly reading assignments in textbook, lecture materials, and listening examples, using multiple choice and T/F type questions.
Homework	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. Example: What role did blackface minstrelsy play in the development of American popular music? What specific styles of popular music can you identify where racial and cross-cultural collaboration was key to its development?
Research Paper	C. Written critical analysis, approximately 4 pages in length, of two live concerts, citing specific musical elements found within the songs and styles performed, including any relevant biographical or historical information on the performers.

Equipment

No Value

Textbooks

Author	Title	Publisher	Date	ISBN
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	Campbell, M. (2013) Popular Music in America: The Beat Goes On, 4th ed., Schirmer Cengage Learning			
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Other Instructional Materials

No Value

Materials Fee

No

Learning Outcomes and Objectives

Course Objectives

No value

CSLOs

Discuss important social, economic, and political events that influenced American popular music. Expected SLO Performance: 70.0

<i>English</i> Liberal Arts: Arts & Humanities AA Degree	Describe how people throughout the ages and in different cultures have responded to themselves and the world around them in artistic and cultural creation.
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Analyze specific music elements within each style and compare/contrast elements among different styles. Expected SLO Performance: 70.0

Identify significant compositions and performers within each style. Expected SLO Performance: 70.0

Evaluate popular composers and performers based on artistic merit. Expected SLO Performance: 70.0

Discuss the diverse ethnic and cultural influences within American popular music. Expected SLO Performance: 70.0

<i>English</i> Liberal Arts: Arts & Humanities AA Degree	Evaluate, create, or perform artistic and cultural constructions.
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<i>Social Science</i> IGETC PLOs	Evaluate the significance of artistic and cultural constructions.
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<i>Social Science</i> PLOs for CSU GE COA	Evaluate the significance of artistic and cultural constructions.
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Outline

Course Outline

A. Elements of Popular Music

1. Instrumentation and Performance Style
2. Dynamics and Intensity
3. Melody
4. Rhythm
5. Texture
6. Form

B. Ethnic and Cultural Diversity in American Music

1. European Music and Culture
2. West African Music and Culture
3. The West African Slave Trade
4. Cultural Diversity in the West Indies and Latin America
5. Cultural and Musical Influences of the Creoles
6. African-American; Latino; and Anglo-American Cultural Hybridization
7. The Cross-pollination of Music and Culture in America

C. Popular Music in the 19th Century

1. Rural Anglo-American Folk Music
2. Blackface Minstrelsy - Cross-Cultural Influences and Legacy
3. Stephen Foster
4. Vaudeville
5. Tin Pan Alley

D. Emergence of African-American Culture and Music

1. Slave Work Songs and the Birth of the Blues
2. Ragtime
3. Early Jazz

E. Jazz &dash: "America's Original Diversity Success Story":

1. European; Creole; Latin; and West-African Cultural Influences
2. Birth of a New Music - New Orleans and Chicago Dixieland Jazz
3. Swing
4. Jazz in Classical Music
5. Influence of Jazz on American Culture and Popular Song
6. The Influence of Jazz on Popular Music in Film

F. Musical Theater

1. George Cohan: The American Musical
2. Jerome Kern and Oscar Hammerstein
3. Leonard Bernstein and Stephen Sondheim
4. Andrew Lloyd Webber

G. Anglo-American Music and Culture

1. British; Irish and Celtic Cultural Influences
2. Emergence of Anglo-American Country and Folk Music
3. Ralph Peer and the Lomaxes
4. African-American influences on Country and Folk Music
5. Country and Western Style
6. Bluegrass

H. Latin Culture and Music in the U.S.

1. The Diverse Cultural Roots of Latin Music
2. Influence of Latin Dance in America
3. Latin Influences on Jazz and Popular Song
4. Diversity in Hispanic Culture and American Music

I. Rhythm and Blues and the Birth of Rock and Roll

1. Postwar Rhythm and Blues

2. Jump Bands and Electric Blues
3. Boogie-woogie
4. Cross-Cultural Pollination and the Birth of Rockabilly
5. Little Richard; Chuck Berry; Ray Charles; and Elvis

J. Rock and Soul in the 60's:

1. The Rock Revolution
2. Anglo-American Styles - Country and Folk
3. The Music of Bob Dylan: Anthems for Social and Political Change
4. African-American Styles - Motown and the Birth of Soul
5. British Invasion: The Beatles and Rolling Stones
6. The Electric Guitar: Jimi Hendrix
7. Soul: James Brown and Aretha Franklin

K. Rock and Rhythm and Blues in the 70's:

1. Media and Money
2. Technology
3. Black Romantic Music
4. Heavy Metal
5. Rock as Art and Theater
6. Southern Rock

L. New Trends in the Late 70's:

1. Funk
2. Reggae
3. Disco
4. Punk
5. New Wave
6. Country Music Since 1960

M. Rock and African-American Music since 1980

1. The Digital Revolution
2. Electronica
3. Rap and Urban America: The Hip Hop Culture
4. Pop in the 80's
5. Alternative Rock
6. Cultural Diversity in the 21st C. and the Emergence of World Music

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
 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?

All paper assignments are identical to those in an onsite class, except that they are uploaded to the course shell in a Learning Management System as an attachment. Weekly class discussions are conducted by means of online discussion forums within a Learning Management System. Some instructors also use uploaded quizzes or exams accessible through the class web site. The instructor is responsible for providing feedback both in online discussion forums and through e-mail. The instructor must provide substantive critiques of all essays and at least general responses to discussion posts. Some instructors use rubrics, stated in the syllabus, to evaluate online discussion work, but these are not required. As with any on-ground class, all instructors are guided by departmental rubrics for the assessment of essays.

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
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 No.