Course Outline of Record Report
10/18/2021

MUSCC173 : Appreciation of Jazz

General Information

Author:	• Tech Support
Course Code (CB01) :	MUSCC173
Course Title (CB02) :	Appreciation of Jazz
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) :	CCC000547262
Curriculum Committee Approval Date:	04/12/2013
Board of Trustees Approval Date:	06/13/2013
External Review Approval Date:	06/13/2013
Course Description:	This is a survey of 20th Century jazz styles and performers with a historical background of the antecedents of jazz. This course traces the musical and cultural contributions of diverse racial and ethnic groups that lead to the development of jazz from its roots in West African music and the slave culture in the United States through the blues, Ragtime, Dixieland, Swing, Bop, Cool, Hard Bop, Free jazz and Fusion styles. Concert attendance required.
Submission Type:	New Course
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

- Letter Grade Methods
- Pass/No Pass

☐ 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

No value

☑ 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.
Area 6	Diversity	Approved	No value	

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)	**Course Non Credit Category (CB22)**	**Non-Credit Characteristic**
Credit - Degree Applicable	Credit Course.	No Value

Course Classification Status (CB11)	**Funding Agency Category (CB23)**	Cooperative Work Experience Education
Credit Course.	Not Applicable.	☐ Status (CB10)
☐ Variable Credit Course		

Weekly Student Hours

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

Course Student Hours

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

Activity Hours	0	0	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

Advisory

ENGLC070 - Introductory Composition

In MUSC C173, 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 Reading Level 1 strongly prepare students to succeed in MUSC C173 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 C173, students are expected to write two compositions that are approximately four pages in length. To that end, the writing skills of Writing Level 2 prepare students to succeed in MUSC C173 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.

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	Lecture
Rationale	No value

Assignments

A. Reading assignments in the textbook and supplemental materials covering the historical and stylistic developments of jazz.
B. Critical listening of assigned recordings tracing the development of jazz, with a written analysis of each recording assigned. Example: The first jazz recordings were made in 1917 by a white band called the Original Dixieland Jazz Band (ODJB). Why was a white band, the ODJB, the first to record jazz, a form of music that grew out of the African-American community? What was the direct impact of these recordings on the African-American bands of this era? Stylistically, how does the ODJB compare to the African-American Dixieland jazz bands?
C. Attendance of two jazz 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.
D. Watching documentary films related to the socio-political climate and stylistic developments within each era of jazz. Short essay discussions of assigned films. Example: After watching the documentary titled, "Satchmo," what contributions did Louis Armstrong make to the development of jazz, and what was his role in the acceptance of jazz by mainstream America?

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: The first jazz recordings were made in 1917 by a white band called the Original Dixieland Jazz Band (ODJB). Why was a white band, the ODJB, the first to record jazz, a form of music that grew out of the African-American community? What was the direct impact of these recordings on the black bands of this era? Stylistically, how does the ODJB compare to the African-American Dixieland jazz bands of that era?
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
Tanner, P., Gerow, M.	Jazz, 12th ed.	McGraw-Hill Companies Inc	2013	

Other Instructional Materials

No Value

Materials Fee

No

Learning Outcomes and Objectives

Course Objectives

No value

CSLOs

Define the musical characteristics of jazz.   Expected SLO Performance: 70.0

Discuss the important historical events that influenced jazz.   Expected SLO Performance: 70.0

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

Identify the specific music characteristics of each jazz style.   Expected SLO Performance: 70.0

Compare and contrast different jazz styles.   Expected SLO Performance: 70.0

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

Identify significant composers/performers within each style period.   Expected SLO Performance: 70.0

Outline

Course Outline

A. Elements of Jazz
1. Rhythm
2. Melody
3. Harmony
4. Color
5. Texture
6. Form

B. Historical Influences
1. African Influences
2. European Influences
3. American Influences

C. Blues
1. Origin
2. Blue Notes
3. Country and Urban Blues
4. Contemporary Blues

D. Ragtime and Boogie-Woogie
1. Birth of piano styles
2. Ragtime and Dixieland
3. Stride Piano
4. Boogie-Woogie

E. New Orleans and Chicago Style
1. Early New Orleans
2. Chicago Style
3. Louis Armstrong

F. Swing
1. Beginnings of the Swing Era
2. Jazz Arrangements
3. Kansas City Style
4. New York Style
5. Swing Singers

G. Bop
1. Bop Style
2. Bop Performers
3. Bop and Progressive Big Bands

H. Cool/Third Stream
1. Style Traits
2. Cool Bands and Performers
3. West Coast Jazz
4. Third Stream and Classical Composition

I. Hard Bop, Funky Jazz
1. Style Traits
2. Gospel Influence
3. The Performers

J. Free Form, Avant-Garde
1. Style Traits
2. Ornette Coleman and Cecil Taylor
3. Modal Jazz and John Coltrane

K. Jazz/Rock Fusion
1. Early Jazz Rock
2. Fusion
3. Jazz/Pop Blend

L. Contemporary Trends
1. The Neoclassical School
2. Wynton Marsalis
3. Jazz Legacies

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?

Online Readings in the assigned text Reading posted lectures Listening to assigned recordings Written critical analysis of live concerts Graded Forum Discussions and Exams Graded papers

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 iTV