| CURRICULUM |
|---|

**Subject Code and Course Number:**    MUSC 021

**Division :**    Performing and Communication Arts

**Course Title :**    MUSIC APPRECIATION

### Summarize the need/purpose/reason for this proposal

Removal of TBA hours. The availability of online media technologies has made this requirement obsolete. Aligned SPOs with SLOs. Catalog description. Update Distance Education supplemental Form D.

### SLOs (Student Learning Outcomes)

1. Discuss the history of western music.
2. Identify, through critical listening, the key elements of western music.
3. Critique a live concert performance using proper terminology.
4. Distinguish and analyze various eras, forms, genres, and composers of western music.
5. Communicate about western music using proper terminology.

### SPOs (Student Performance Objectives)

1a. Trace the historical development and cultural contexts of western music from Antiquity through the Contemporary periods.

1b. Trace the history of western music in terms of instruments and voice types used.

1c. Discuss the innovations of major composers of western music.

2a. Recognize the elements of music, basic voice types and instruments.

2b. Recognize a number of representative works by major composers from the Middle Ages through the contemporary era.

3. Examine the technical and artistic merits of the performance.

4. Identify major western music genres, forms and styles from the Middle Ages through the contemporary era.

5. Describe and analyze the works using western music vocabulary.

### CCOs (Course Content Outline)

(No historical requirements, but time periods used for organizational purposes, to show developmental and emerging trends.)

UNIT I Materials of Music
Including music elements, media and performance criteria.
Discussion of aesthetics - art music versus functional music.
Definition and application of the term "appreciation."


UNIT II Pre-Renaissance and Renaissance
Sacred vocal music (chants, polyphonic church music)
Secular music (madrigals)
Composers: des Prez, Weelkes, Byrd


UNIT III Baroque
Instrumental music forms
Vocal music
Major - minor system
Opera
Composers: Monteverdi, Purcell, Vivaldi, Handel, Bach


UNIT IV Classical
Chamber Music
Opera
Larger Instrumental forms
Composers: Haydn, Mozart, Beethoven


UNIT V Romantic
Emphasis upon developmental trends and forms - instrumental
Nationalism and program music
Composers: Beethoven, Schubert, Chopin, Schumann, Berlioz, Brahms, Dvorak, Wagner


UNIT VI Twentieth Century and Contemporary Music
Experimentation of music materials and media
Schools of composition
Music in Media/Film
Composers: Debussy, Ravel, Schoenberg, Stravinsky, Prokofiev, Gershwin, Shostakovich, Glass, Adams, Williams, Zwilich


**Methods of Instruction**

Lecture, discussion, media.
Lecture, demonstration, group work.
Class discussions, media demonstrations, readings.


**Methods of Evaluation of Student Performance**

Quizzes, tests
Listening quizzes and assignments
Written concert report

## Assignments

I. Concert Report

Please attend a professional orchestra concert. Chamber music concerts or recitals are NOT appropriate for this assignment. You MUST attend a concert with the entire orchestra and a conductor present. Write an essay about your experience following these guidelines:

Format:
- Typed, free of grammatical and spelling errors.
- Write at least 3 pages and attach a ticket stub.

Briefly describe the performance setting and which types/genres of music were performed. Indicate the historical eras that were represented on the program.

List the performing forces and if any verbal remarks were given. Could you follow the order of the performance?

Did you read about the work(s) before or after the performance? If so, in which source(s)?

Were there any aspects of the performance that were unfamiliar to you? If so, what? Were there any aspects about the performance conventions that surprised you? Which?

Choose two works from the program and contrast and compare these works with references to specific musical elements. You must choose two separate movements, or pieces. Your comparison of individual pieces must form the main discussion in your paper!

State your overall reaction to the concert and additional comments.

II. Each student will receive the name of a medieval, Renaissance, or Baroque instrument. Please research this instrument on your own and create a brief introduction to it in presentation format. (Possible instruments include: serpent, psaltery, curtal, dulcimer, harpsichord, bagpipe, regal.)

In your presentation, include:

1. The name of instrument; family of instruments it belongs to.

2. A picture of the instrument, and if possible, a sound or video example that features the instrument being played.

3. Pull together a paragraph or so introducing the instrument. DO NOT COPY AN EXISTING SOURCE, rather, create a new and interesting introduction from the information you have found.

4. At the end of your presentation, list the sources you have used.

Note: Please do NOT use the first response that you see in a Google search. Avoid Wikipedia--instead, explore more specialized and more academic sources offered by the web.

| TECHNICAL DETAILS |
|---|

**Catalog Description**

Introduction to western art music--its understanding and enjoyment, music elements, performance media, style, and literature. Emphasis on critical listening skills. **Required** concert attendance. Total of 54 hours lecture.
*Transfer Credit: CSU; UC. *C-ID: MUS 100*
**Grade Mode:** L

**Prerequisite(s)**

**Corequisite(s)**

**Recommended Preparation**

**Enrollment Limitations**

**Instructional Activities associated with TBA**

**Units :**  **3.0**

| CREDIT COURSE OUTLINE |
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**Credit Type :**     D Credit – Degree Applicable

**Maximum Course Units :**          3

**Minimum Course Units:**          3

**Computed Total Carnegie Units :**          3.00

**Course Unit Totals in Agreement? :**          No

**Course Units Carnegie Compliant by Type and Mode? :**          Yes

**Course Units Carnegie Compliant in Total?:**          Yes

**Total Course Hours by Type and Mode**

| COURSE HOURS | LECTURE | LAB | ACTIVITY |
|---|---|---|---|
| Scheduled Class Meetings | 54 | 0 | 0 |
| TBA Hours, Determinate Schedule | 0 | 0 | 0 |
| *Other Arranged Hours, Variable Schedule | 0 | 0 | 0 |

(*Student is required to meet the same number of arranged hours each day or each week)

**Override Computed Course Units if Necessary**

| COURSE HOURS | LECTURE | LAB | ACTIVITY |
|---|---|---|---|
| Scheduled Class Meetings | 3 | 0 | 0 |
| TBA Hours, Determinate Schedule | 0 | 0 | 0 |
| *Other Arranged Hours, Variable Schedule | 0 | 0 | 0 |

**Projected Student Registration and Attendance**

**COURSE ATTENDANCE**

| | |
|---|---|
| Registration Capacity | 0 |
| Projected Census Enrollment [Total] | 0 |
| Projected Census Enrollment [Resident] | 0 |
| Projected Census Enrollment [NonResident] | 0 |

| | |
|---|---|
| Projected PA Hours [Total] | 0 |
| Projected PA Hours [Resident] | 0 |
| Projected PA Hours [NonResident] | 0 |

## COURSE VALUES (TOTAL)

| | Scheduled Class Hours | | | Regular TBA Hours | | | Variable Arranged Hours | | | |
|---|---|---|---|---|---|---|---|---|---|---|
| | LEC | LAB | ACTV | LEC | LAB | ACTV | LEC | LAB | ACTV | TOTALS |
| **Course Hours** | 54 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 54 |
| **Course Units** | 3 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 3 |
| **Load Factor** | 1 | 0.75 | 0.7143 | 1 | 0.75 | 0.7143 | 1 | 0.75 | 0.7143 | |
| **LHE** | 3 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 3 |
| **FTEF** | 0.2 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0.2 |

## STUDENT AND FACULTY WORKLOADS (WEEKLY, FULL-TERM)

| | Scheduled Class Hours | | | Regular TBA Hours | | | Variable Arranged Hours | | | |
|---|---|---|---|---|---|---|---|---|---|---|
| **STUDENTS** | LEC | LAB | ACTV | LEC | LAB | ACTV | LEC | LAB | ACTV | TOTALS |
| **Instructional Hours** | 3 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 3 |
| **Study Hours** | 6 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 6 |
| **Total** | 9 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 9 |
| **FACULTY** | | | | | | | | | | |
| **Instructional Hours** | 3 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 3 |
| **Preparatory Hours** | 3 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 3 |
| **Total** | 6 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 6 |

**Repeatability :** **Not Repeatable**

The repeatable restrictions apply for Credit Courses do not apply to Non-Credit Courses. Only Non-Credit Courses can be repeated on unlimited number of times.

## Reason for Repeatability:

☐ Courses for which repetition is necessary to meet major requirements of CSU or UC for completion of a bachelor's degree.

☐ Intercollegiate academic or vocational competition

☐ Intercollegiate Athletics

## Methods of Delivery

☑ Face-to-Face                                    ☑ On-Line – Primarily taught via Internet

☑ Hybrid – Blend of On-Campus and  On-Line        ☐ ITV – Instructional T.V.

**Maximum Class Size (NCN)**          **40**

**Minimum Qualifications (Discipline)**

**MUSIC**

**Semester of First Offering**          **Summer 2015**

**Defaul Grading Option**

**L - Course taken for letter grade only**

**Non-Default Grading Option**

☐ B - Course for grade or pass/no pass

☐ E - CE - By Exam

☐ U - NG - Non-Graded course

☐ N - Non-Credit course

☐ P - Course taken for pass/no pass

☐ L - Course taken for letter grade only

☐ A - Audit

| COURSE APPLICABILITY, TRANSFER AND ARTICULATION |
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**Course Credit Status:**          **D Credit – Degree Applicable**

**State Transfer Code:**          **A Transferable, UC/CSU/Private**

**State Classification Code:**          **A Liberal Arts/Sciences Degrees**

**Basic Skills Status/Level:**          **Y NA**

☑ Aligns with C-ID Decriptor

MUS 100

**Purpose of Course**

☐ UC Transferable

☑ IGETC Area: Specify Area

**3A: Art Courses**

☑ Gen Ed. Local AA degree: Please specify

**Humanities**

☐ AA/AS Diversity Requirement in:

☐ Global Studies

☐ Ethnic & Gender Studies

☐ Other: Please specify

☐ CareerTech Certificate: Indicate name of Certificate(s)

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## REPRESENTATIVE TEXTBOOKS OR OTHER MATERIALS

**Book 1**

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|---|---|
| Author : | Kerman, Joseph and Gary Tomlinson |
| Title : | Listen |
| Publisher: | Bedford St. Martin's |
| Date of Publication: | 2011 |
| Edition: | Seventh |

**Book 2**

| | |
|---|---|
| Author : | Forney, Kristine and Joseph Machlis |
| Title : | The Enjoyment of Music |
| Publisher: | WW Norton |
| Date of Publication: | 2011 |
| Edition: | 11th |

**Book 3**

| | |
|---|---|
| Author : | Bonds, Mark Evan |
| Title : | Listen to This |
| Publisher: | Pearson Prentice Hall |
| Date of Publication: | 2015 |
| Edition: | third |

**Other materials and/or supplies required of students:**

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## RESOURCES & DEPARTMENT PLANNING

**Additional Resources Needed:**

**None.**

**Facilities Needed to Teach this Course:**

**Since it is proposed that the course be delivered online, there are no needed facilities online.**

## Equipment Needed to Teach this Course:

**Ongoing access to College-approved LMS.**

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### PROGRAM APPLICABILITY

## Program Information

☑ In an approved program.

☐ Part of a new program.

☐ Not part of an approved program.

## Program Category

☑ General Education

☐ Career and Technical Education Program

☐ Noncredit Program

## Instructional Methods

☑ Lecture

☑ Lab

☑ Lecture & Lab

☑ Distance Ed / Online Course

☐ Work Experience

☐ Independent Study

☐ TBA

## TOP Code Information

Program title - TOP Code: **100400  Music**

## SAM Code

☐ A - Apprenticeship course (Courses offered to apprentices only.)

☐ B - Advanced occupational (Courses taken in the advanced stages of an occupational program. Each "B" level course must have a "C" level prerequisite in the same program area.)

☐ C - Clearly occupational (Courses taken in the middle stages of an occupational program. Should provide the student with entry-level job skills.)

☐ D - Possibly occupational (Courses taken in the beginning stages of an occupational program.)

☑ E   Non-occupational

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### NON CREDIT ONLY

## Funding Category

☐ A   English as a Second Language

☐ B   Immigrant Education

☐ C   Elementary & Secondary Education

☐   D   Health & Safety Education

☐   E   Education Programs for Persons with Substantial Disabilities

☐   F   Parenting Education

☐   G   Family & Consumer Sciences

☐   H   Education Programs for Older Adults

☐   I   Short-term Vocational Programs With High Employment Potential

☐   J   Workforce Preparation Enhanced Funding

☐   K   Other Non-Credit Enhanced Funding

☐   L   Non-enhanced Funding