

# COURSE OUTLINE

## OXNARD COLLEGE

- I. Course Identification and Justification:
- A. Proposed course id: MUS R103A  
Banner title: Music Appreciation  
Full title: Music Appreciation  
  
Previous course id: MUS R103A  
Banner title: Music Appreciation I  
Full title: Music Appreciation I: Listening and Understanding
  - B. Reason(s) course is offered:  
This is the primary music course taken by the general student population to fulfill a Humanities requirement. The course provides students with a valuable first introduction to the arts and is often a first step towards greater involvement in our music program.
  - C. Reason(s) for current outline revision:  
5-year review: Catalog description has been updated. Course objectives have been updated. Course SLOs have been updated. Course Content has been updated. Methods of instruction have been updated. Typical Graded Assignments has been updated. Outside Assignments has been updated. Textbook and other instructional information have been updated. DE Appendix has been added to the DE Appendix page instead of as an attachment.
  - D. C-ID:
    - 1. C-ID Descriptor: MUS 100
    - 2. C-ID Status: Approved
  - E. Co-listed as:  
*Current:* None  
*Previous:*
- II. Catalog Information:
- A. Units:  
*Current:* 3.00  
*Previous:* 3.00
  - B. Course Hours:
    - 1. Weekly Meeting Hours:  
*Current:* Lecture: 3.00 Lab: Other:  
*Previous:* Lecture: 3.00 Lab: Other:
    - 2. Total Contact Hours:  
*Current:* 48.00 to 54.00  
*Previous:* 48.00 to 54.00
  - C. Prerequisites, Corequisites, Advisories, and Limitations on Enrollment:

1. Prerequisites  
*Current:*  
*Previous:*
2. Corequisites  
*Current:*  
*Previous:*
3. Advisories:  
*Current:*  
*Previous:*
4. Limitations on Enrollment:  
*Current:*  
*Previous:*

D. Catalog description:

*Current:*

This course is designed to acquaint students with the elements of music and the primary historical periods of Western music from the medieval period to the present day. In addition, World music, Jazz, Rock, and other styles will be examined as a means of comparison. Students will become more active and analytical listeners, and more deeply appreciate and understand the music they choose to listen to.

*Previous, if different:*

This course is a survey of music history with an emphasis on Western music from the Medieval period to the present day. In addition, World music, Jazz, Rock music, Broadway and other styles will be examined, albeit briefly. Special emphasis is given to understanding and enjoying the listening experience.

E. Fees:

*Current:* \$ None

*Previous, if different:* \$

F. Field trips:

*Current:*

Will be required: [ ]

May be required: [X]

Will not be required: [ ]

*Previous, if different:*

Will be required: [ ]

May be required: [ ]

Will not be required: [X]

G. Repeatability:

*Current:*

A - Not designed as repeatable

*Previous:*

A - Not designed as repeatable

H. Credit basis:

*Current:*

Letter Graded Only [ ]

Pass/No Pass [ ]

Student Option [X]

*Previous, if different:*

Letter Graded Only [ ]

Pass/No Pass [ ]

Student Option [ ]

I. Credit by exam:

*Current:*

Petitions may be granted: [ ]

Petitions will not be granted: [X]

*Previous, if different:*

Petitions may be granted: [ ]

Petitions will not be granted: [ ]

III. Course Objectives:

Upon successful completion of this course, the student should be able to:

- A. Correctly match composers to their compositions, and to one of the six corresponding stylistic periods studied in the course: Medieval, Renaissance, Baroque, Classical, Romantic, and 20th Century
- B. Describe, identify, and discuss the various elements of music, such as tone color, dynamics, rhythm, melody, and harmony
- C. Describe the shifts in society and ideology that relate to each musical stylistic period studied

IV. Student Learning Outcomes:

- A. Students will correctly match composers and their compositions, and corresponding stylistic periods thereby demonstrating a basic knowledge of music history.
- B. Students will be able to explain and define the basic elements of music, such as tone color, dynamics, harmony, melody, and rhythm.

V. Course Content:

Topics to be covered include, but are not limited to:

- A. The Elements of Music
  1. Sound: Pitch, Dynamics, and Tone Color
  2. Performing Media: Voices and Instruments
  3. Rhythm
  4. Melody
  5. Harmony
  6. Key
  7. Musical Texture
  8. Musical Form
  9. Musical Style
- B. The Middle Ages
  1. Historical Context
  2. Sacred and Secular Music in the Middle Ages
  3. Representative Composers: Hildegard of Bingen
  4. Key Terms: plainchant, organum, melisma, drone, monophonic, antiphonal
- C. The Renaissance
  1. Historical Context

2. Sacred and Secular Music in the Renaissance
  3. Representative Composers: Josquin Desprez, Giovanni da Palestrina, Guillaume de Machuat, Thomas Weelkes, John Dowland,
  4. Key Terms: Motet, madrigal, word painting, imitation, polyphonic, lute
- D. The Baroque
1. Historical Context
  2. Representative Composers: J.S. Bach, Henry Purcell, Claudio Monteverdi, Antonio Vivaldi, G.F. Handel
  3. Key Terms: Concerto grosso, solo concerto, opera, oratorio, fugue, sonata, suite (dance suite), chorale, cantata, program music
- E. The Classical
1. Historical Context
    - a. The rise of the middle class
    - b. Enlightenment ideals: balance and clarity of form
  2. Representative Composers: Joseph Haydn, W.A. Mozart, L.v. Beethoven
  3. Key Terms: Symphony, chamber music, concerto
  4. A Focus on Form: Sonata Form (Exposition, Development, Recapitulation, Coda), Rondo, Minuet and Trio, and Theme and Variations
- F. The Romantic
1. Historical Context
    - a. Nationalism
    - b. Exoticism
    - c. Nature, imagination, the fantastic, and the diabolical
  2. Representative Composers: Franz Schubert, Robert and Clara Schumann, Frederic Chopin, Franz Liszt, Felix Mendelssohn, Hector Berlioz, Bedrich Smetana, Antonin Dvorak, P.I. Tchaikovsky, Johannes Brahms, Giacomo Puccini, Giuseppe Verdi, Richard Wagner
  3. Key Terms: Art song (Lieder), the pianoforte, leitmotif, idee fixe, tone poem, mazurka, polonaise, miniature, song cycle
- G. The 20th Century
1. Historical Context
    - a. The United States becomes the new center for arts and culture
    - b. Minorities are better represented
    - c. World musical traditions have a stronger influence
    - d. The effects of two World Wars
  2. Representative Composers: Claude Debussy, Igor Stravinsky, Arnold Schoenberg, Alban Berg, Anton Webern, Bela Bartok, Charles Ives, George Gershwin, William Grant Still, Aaron Copland, Alberto Ginastera, John Cage, Edgar Varese, Steve Reich, Amy Beach
  3. Key Terms: post-tonal, 12-tone, atonal, serialism, minimalism, prepared piano, extended techniques, polychord, chord cluster, mixed meter, sprechstimme, bitonal, polytonal, polyrhythmic, jazz, blues, ethnomusicology, impressionism, symbolism, neoclassicism, expressionism

VI. Lab Content:  
None

VII. Methods of Instruction:

Methods may include, but are not limited to:

- A. Lecture and discussion emphasizing the development of active listening skills
- B. Instructional and documentary videos
- C. Performance and/or demonstrations of musical elements and stylistic features

VIII. Methods of Evaluation and Assignments:

- A. Methods of evaluation for degree-applicable courses:  
Essays [X]  
Problem-Solving Assignments (Examples: Math-like problems, diagnosis & repair) [X]  
Physical Skills Demonstrations (Examples: Performing arts, equipment operation) [ ]

For any course, if "Essays" above is not checked, explain why.

- B. Typical graded assignments (methods of evaluation):
1. A comparative term paper on the six stylistic periods studied, with an emphasis on proper music vocabulary and descriptions of representative composers and their works
  2. Concert Attendance Reports
  3. Quizzes including musical terms, listening exercises, and short essays
  4. Podcast and Documentary worksheets designed to focus the student's attention on specific aspects of the programs heard/viewed
  5. Listening Assignments - includes listening to representative repertoire with included listening guides and background information
  6. Textbook reading assignments with included review questions
  7. ONLINE ONLY: Online Discussions utilizing the district approved LMS and focused on descriptions of musical terms, and analysis of listening/viewing examples
  8. A cumulative final exam
- C. Typical outside of classroom assignments:
1. Reading
    - a. Students will have required reading assigned
    - b. Additional articles and content pages will be provided on the district approved LMS
  2. Writing
    - a. A comparative term paper is assigned and asks students to compare the six stylistic periods studied over the course of the term, and to discuss the musical elements and representative composers and works of each
    - b. Students may submit a concert report as proof of their concert attendance
    - c. Podcast and documentary worksheets (podcasts and other digital viewing materials will be provided on the district approved LMS)
    - d. ONLINE: Regular participation in LMS-provided Discussions
  3. Other
    - a. Concert Attendance
    - b. Listening Assignments

IX. Textbooks and Instructional Materials:

- A. Textbooks/Resources:
1. Kamien, R. (2017). *Music: An Appreciation* (9th Brief/e). McGraw-Hill.
  2. Listening and textbook reading assignments are available on the McGraw Hill Connect website that is connected to the district approved LMS.
- B. Other instructional materials:
1. Content pages and other instructor provided resources are available through the district approved LMS.

2. Musical Examples and facilities for listening are available in the library. Listening examples are on reserve, students simply request a USB stick from the front desk

X. Minimum Qualifications and Additional Certifications:

- A. Minimum qualifications:
  1. Music (Masters Required)
- B. Additional certifications:
  1. Description of certification requirement:
  2. Name of statute, regulation, or licensing/certification organization requiring this certification:

XI. Approval Dates

Curriculum Committee Approval Date: 10/11/2017

Board of Trustees Approval Date: 10/11/2017

State Approval Date:

Catalog Start Date: Spring 2018

XII. Distance Learning Appendix

A. Methods of Instruction

Methods may include, but are not limited to:

1. The instructor will primarily employ delayed-interaction to communicate with students, including feedback on student submissions, discussions, and essays. Chat rooms will also be utilized on a set schedule. Customized text-based and multi-media content pages, video-lectures, and additional resources and examples will be included on the district approved LMS. PowerPoint Slides will be provided to assist in note taking and study.

B. Information Transfer

Methods may include, but are not limited to:

1. Chat/IM
2. Collaborative projects: group blogs, wikis
3. Course announcements
4. Discussion boards
5. E-Mail
6. Instructor-provided online materials
7. Lectures (recorded/streaming)
8. Messaging via the LMS
9. Modules on the LMS
10. Personalized feedback
11. Phone/voicemail
12. Podcasts/webinars/screencasts
13. Textbooks
14. Videoconferencing/CCCConfer/Skype