

EFFECTIVE: SEPTEMBER 2004 CURRICULUM GUIDELINES

A.	Division:	INSTRUCTIONAL	Ef	fective Date:		September 2004		
B.	Department / Program Area:	LANGUAGE, LITERATURE AND PERFORMING ARTS COMMUNICATIONS	Re	evision	X	New Course		
				Revision, Section(s)		С, Н		
				evised: ate of Previous Revisio	n:	February 2002		
C:	MUSC 1221	D: STYLE & F		ate of Current Revision		September 2004 E: 3		
C:								
	Subject & Course No. Descrip		tive Ti	itle Semester Credits				
F:	Calendar Description: A continuation of the study of Western music through representative compositions. Musical developments will be discussed also in relation to contemporary trends in religion, the arts, economics, politics and technology. Students will work with scores, but listening skills will be emphasized.							
G:	 Allocation of Contact Hours to Type of Instruction / Learning Settings Primary Methods of Instructional Delivery and/or Learning Settings: Classroom Related Number of Contact Hours: (per week / semester for each descriptor) 4 hours per week 			H: Course Prerequisites: MUSC 1121				
				I: Course Corequisites:				
				NIL				
				J: Course for which this Course is a Prerequisite				
				NIL				
	Number of Weeks per Semester:		K:					
	15			35				
L:	PLEASE INDICATE:							
	Non-Credi	t						
	College Ci	redit Non-Transfer						
	X College Ci	redit Transfer:	Requested Granted X					
	SEE BC TRANSFER GUIDE FOR TRANSFER DETAILS (www.bccat.bc.ca)							

M:	Course Objectives / Learning Outcomes						
	The successful students should be able to recognize aurally: 1. styles, genres and forms in pre-tonal, neo-tonal, atonal, aleatoric and experimental Western music. 2. specific compositions and their composers.						
N:	Course Content:						
	 PRE-TONAL MUSIC - Music in antiquity, Western Christian Chant, Medieval secular music, Renaissance music (mass, motet, madrigal). 						
	2. TONAL POLYPHONY - fugue, ground bass, cantata, oratorio, concerto, suite.						
	3. 20 TH CENTURY MAINSTREAM DEVELOPMENTS - neo-tonal, atonal, aleatoric, electronic.						
	4. CANADIAN COMPOSITION						
0:	Methods of Instruction						
	The lecture time will be spent in the analysis and discussion of and learning the musical materials that form the content of this course. In addition, pertinent information with respect to the cultural, social, and political background will be introduced at appropriate times. As much time as possible will be devoted to listening during the lecture, but all lectures will prescribe listening assignments of the music studied in class and other similar compositions.						
P:	Textbooks and Materials to be Purchased by Students						
	 A list of recommended textbooks and materials is provided on the Instructor's Course Outline, which is available to students at the beginning of each semester. Example: Machlis, Joseph and Kristine Forney. <i>The Enjoyment of Music.</i> 8th ed., shorter version. New York: W. W. Norton, 1999 (bundled with Study Guide and 4 enhanced multimedia CDs) 						
Q:	Means of Assessment The final grade will be based on the following components:						
	Final Written & Listening Examination 25%						
	Mid-Term Written & Listening Examination 15% Other Short Listening Tests (minimum of two)						
	and Written Tests (minimum of one) 30%						
	Assignments: minimum of two projects <u>30%</u>						
	Total 100%						
R:	Prior Learning Assessment and Recognition: specify whether course is open for PLAR						
	Yes.						

Course Designer(s)

Education Council / Curriculum Committee Representative

Dean / Director

Registrar