



**EFFECTIVE: SEPTEMBER 2010**  
**CURRICULUM GUIDELINES**

**A.** Division: EDUCATION Effective Date: September 2010

**B.** Department / Program Area: LANGUAGE, LITERATURE AND PERFORMING ARTS MUSIC

Revision  New Course

If Revision, Section(s) Revised: D, F, H, M, N, P, Q

Date of Previous Revision: September 2004  
Date of Current Revision: May 2010

**C:** MUSC 1221                                      **D:** LISTENING IN CONTEXT II                                      **E:** 3

Subject & Course No.	Descriptive Title	Semester Credits						
<p><b>F:</b> Calendar Description:</p> <p>Continuation of the development of skills for active listening to music, with emphasis on the elements of music as they appear in selected historical, geographical, and cultural contexts. Music will be discussed in relation to the arts, belief systems, politics, society, economics, and technology. This course will focus on the development of Western art music from the medieval period through to the present. Students will occasionally work with scores, but listening skills will be emphasized.</p>								
<p><b>G:</b> Allocation of Contact Hours to Type of Instruction / Learning Settings</p> <p>Primary Methods of Instructional Delivery and/or Learning Settings:</p> <p>Classroom Related</p> <p>Number of Contact Hours: (per week / semester for each descriptor)</p> <p>4 hours per week</p> <p>Number of Weeks per Semester:</p> <p>15</p>	<p><b>H:</b> Course Prerequisites:</p> <p>MUSC 1121 or permission of the instructor</p>							
	<p><b>I:</b> Course Corequisites:</p> <p>NIL</p>							
	<p><b>J:</b> Course for which this Course is a Prerequisite</p> <p>NIL</p>							
	<p><b>K:</b> Maximum Class Size:</p> <p>35</p>							
<p><b>L:</b> PLEASE INDICATE:</p> <table style="width: 100%;"> <tr> <td style="width: 50px; text-align: center;"><input type="checkbox"/></td> <td>Non-Credit</td> </tr> <tr> <td style="text-align: center;"><input type="checkbox"/></td> <td>College Credit Non-Transfer</td> </tr> <tr> <td style="text-align: center;"><input checked="" type="checkbox"/></td> <td>College Credit Transfer:</td> </tr> </table> <p style="text-align: center;">SEE BC TRANSFER GUIDE FOR TRANSFER DETAILS (<a href="http://www.bctransferguide.ca">www.bctransferguide.ca</a>)</p>			<input type="checkbox"/>	Non-Credit	<input type="checkbox"/>	College Credit Non-Transfer	<input checked="" type="checkbox"/>	College Credit Transfer:
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**M:** Course Objectives / Learning Outcomes

The successful students should be able to recognize aurally:

1. styles, genres and forms in Western art music.
2. specific compositions and their composers.
3. the elements of music in selected compositions as they relate to their specific historical, geographical, and cultural contexts

**N:** Course Content:

1. PRE-TONAL MUSIC:

- a) Music in antiquity
- b) Western Christian Chant and early polyphony
- c) Medieval secular music
- d) Renaissance music (including mass, motet, madrigal)

2. TONAL MUSIC:

- a) Baroque music (including fugue, ground bass, opera, cantata, oratorio, concerto, and suite) with emphasis on the works of Bach and Handel
- b) Classical music (including symphony, sonata, string quartet, piano concerto, and opera) with emphasis on the works of Haydn, Mozart, and Beethoven
- c) Romantic music (including German lied, piano character piece, chamber music, program symphony, symphonic poem, German music drama, Italian opera) with representative composers such as Schubert, Schumann, Chopin, Berlioz, Liszt, Brahms, Wagner, and Verdi

3. 20<sup>th</sup>/21<sup>st</sup> CENTURY MAINSTREAM DEVELOPMENTS (neo-tonal, atonal, aleatoric, electronic):

- a) Early Modernism in the works of Debussy, Stravinsky, Schoenberg, Bartók, and Ives
- b) Music in Mid Century, including composers such as Cage, Varèse, and Copland
- c) Into the 21<sup>st</sup> Century, including composers such as Glass and Adams

4. CANADIAN COMPOSITION:

- a) Colonialism, internationalism, and nationalism as represented in the works of composers such as Willan, Champagne, Weinzwieg, Somers, and Coulthard
- b) Innovation in the works of composers such as Schafer, Truax, and Louie

**O:** 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

Required texts such as the following:

Bonds, Mark Evan. *Listen to This*. Upper Saddle Rivder: Prentice Hall, 2010.  
With access to Pearson My Music Lab online e-book and full streaming audio, and/or 5-CD set.

OR

Willoughby, David. *The World of Music*, 7<sup>th</sup> ed. New York: McGraw-Hill, 2010.  
With access to Online Learning Center and 3-CD set.

**Q:** Means of Assessment

Listening and Written Test on Medieval and Renaissance Music	10 %
Listening and Written Test on Baroque Music	15 %
Listening and Written Test on Classical Music	15 %
Listening and Written Test on Romantic Music	15 %
Listening and Written Test on Modern and Canadian Music	15 %
Short Quizzes (comprehension checks; minimum of four)	5 %
Library viewing and/or listening assignments (minimum of four)	5 %
Assignments: minimum of two projects	<u>20 %</u>
Total	100 %

**R:** Prior Learning Assessment and Recognition: specify whether course is open for PLAR

Yes.

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Course Designer(s): John Glofcheskie

\_\_\_\_\_  
Education Council / Curriculum Committee Representative

\_\_\_\_\_  
Dean / Director

\_\_\_\_\_  
Registrar