

Arizona State University Criteria Checklist for
HUMANITIES, ARTS AND DESIGN [HU]

Rationale and Objectives

The humanities disciplines are concerned with questions of human existence and meaning, the nature of thinking and knowing, with moral and aesthetic experience. The humanities develop values of all kinds by making the human mind more supple, critical, and expansive. They are concerned with the study of the textual and artistic traditions of diverse cultures, including traditions in literature, philosophy, religion, ethics, history, and aesthetics. In sum, these disciplines explore the range of human thought and its application to the past and present human environment. They deepen awareness of the diversity of the human heritage and its traditions and histories and they may also promote the application of this knowledge to contemporary societies.

The study of the arts and design, like the humanities, deepens the student's awareness of the diversity of human societies and cultures. The arts have as their primary purpose the creation and study of objects, installations, performances and other means of expressing or conveying aesthetic concepts and ideas. Design study concerns itself with material objects, images and spaces, their historical development, and their significance in society and culture. Disciplines in the arts and design employ modes of thought and communication that are often nonverbal, which means that courses in these areas tend to focus on objects, images, and structures and/or on the practical techniques and historical development of artistic and design traditions. The past and present accomplishments of artists and designers help form the student's ability to perceive aesthetic qualities of art work and design.

The Humanities, Arts and Design are an important part of the General Studies Program, for they provide an opportunity for students to study intellectual and imaginative traditions and to observe and/or learn the production of art work and design. The knowledge acquired in courses fulfilling the Humanities, Arts and Design requirement may encourage students to investigate their own personal philosophies or beliefs and to understand better their own social experience. In sum, the Humanities, Arts and Design core area enables students to broaden and deepen their consideration of the variety of human experience.

Revised April 2014

Proposer: Please complete the following section and attach appropriate documentation.

ASU - [HU] CRITERIA			
HUMANITIES, ARTS AND DESIGN [HU] courses must meet <i>either</i> 1, 2 or 3 <i>and</i> at least one of the criteria under 4 in such a way as to make the satisfaction of these criteria A CENTRAL AND SUBSTANTIAL PORTION of the course content.			
YES	NO		Identify Documentation Submitted
<input type="checkbox"/>	<input type="checkbox"/>	1. Emphasizes the study of values; the development of philosophies, religions, ethics or belief systems; and/or aesthetic experience.	
<input type="checkbox"/>	<input type="checkbox"/>	2. Concerns the interpretation, analysis, or creation of written, aural, or visual texts; and/or the historical development of textual traditions.	
<input checked="" type="checkbox"/>	<input type="checkbox"/>	3. Concerns the interpretation, analysis, or engagement with aesthetic practices; and/or the historical development of artistic or design traditions.	
<input checked="" type="checkbox"/>	<input type="checkbox"/>	4. In addition, to qualify for the Humanities, Arts and Design designation a course must meet one or more of the following requirements:	
<input type="checkbox"/>	<input type="checkbox"/>	a. Concerns the development of human thought, with emphasis on the analysis of philosophical and/or religious systems of thought.	
<input checked="" type="checkbox"/>	<input type="checkbox"/>	b. Concerns aesthetic systems and values, especially in literature, arts, and design.	
<input type="checkbox"/>	<input type="checkbox"/>	c. Emphasizes aesthetic experience and creative process in literature, arts, and design.	Syllabus, Textbook TOC and MCCCCD Course Competencies
<input type="checkbox"/>	<input type="checkbox"/>	d. Concerns the analysis of literature and the development of literary traditions.	
		THE FOLLOWING TYPES OF COURSES ARE EXCLUDED FROM THE [HU] DESIGNATION EVEN THOUGH THEY MIGHT GIVE SOME CONSIDERATION TO THE HUMANITIES, ARTS AND DESIGN:	
		<ul style="list-style-type: none"> • Courses devoted primarily to developing skill in the use of a language. 	
		<ul style="list-style-type: none"> • Courses devoted primarily to the acquisition of quantitative or experimental methods. 	
		<ul style="list-style-type: none"> • Courses devoted primarily to teaching skills. 	

Course Prefix	Number	Title	General Studies Designation
MHL	242	Music History and Literature from 1750 to Present	HU

Explain in detail which student activities correspond to the **specific** designation criteria.
Please use the following organizer to explain how the criteria are being met.

Criteria (from checklist)	How course meets spirit (contextualize specific examples in next column)	Please provide detailed evidence of how course meets criteria (i.e., where in syllabus)
Concerns the historical development of artistic traditions	This course examines the historical development of Western European art music from the middle of the 18th-century to the early 21 st -century.	<p>MCCCD Official Course Competencies #</p> <ol style="list-style-type: none"> 1. List the Characteristics of the Solo Sonata 2. Describe two forerunners of the symphony 3. Compare the Classical and Baroque concerto genres. 4. List several significant advancements in the Classical opera. 5. List five contributions of composers during the Vienna period. 6. Describe significant characteristics of the three periods of Beethoven. 7. List and explain sociological changes during the Romantic era. 8. Identify strophic structure in the lied from recorded examples. 9. Compare melodic development in the tone poem and the symphony. 10. List three innovative characteristics of opera in the Romantic era. 11. Describe the use of leitmotifs in the operas of Richard Wagner. 12. Compare characteristics of Impressionistic painting and Impressionistic music. 13. List three prominent 20th century music theoreticians. 14. List five important inventions during the cross-over of the century. 15. Identify composers responsible for nationalism in music during the early 20th century. 16. Describe changes in theoretical direction during the early 20th century. 17. List and describe five compositional techniques during the first half of the 20th century. 18. Describe timbral and textural changes to music caused by new electronic techniques.

<p>Concerns aesthetic systems and values, especially in literature, arts and design.</p>	<p>Students analyze representative examples of written scores and recordings and identify specific examples of formal, harmonic, melodic, rhythmic, instrumentation and textual traits. The goal is to trace the evolution of musical style from the mid-18th century to the present, examining stylistic traits of important composers and genres. These traits are linked to the student's evolving understanding of the specific characteristics of music in the Classic, 19th and 20th centuries.</p>	<p>MCCCD Official Course Competencies (above)</p> <p>Anthologies: At most class meetings, students use written scores to help identify traits of different periods, genres and composers.</p> <p>Research papers: Students are asked to perform original scholarship using current research practices. Students are asked to choose appropriate subjects, to find and identify reviewed journal articles and to correctly cite their sources. Subjects are chosen from the student's specialization or area of study and reflect on how their subject adheres or digresses from the norms of the style period being studied. Students are asked to reflect on the reasons why a composer might have chosen to write in the style that they did and if there were any extra-musical factors involved.</p>



Music History and Literature 1750 to Present

Course: MHL242	Lecture 3 Credit(s) 3 Period(s) 3 Load
First Term: 2011 Spring	Course Type: Academic
Final Term: Current	Load Formula: S

Description: In-depth study of music history from the Classical period through the Contemporary period

Requisites: Prerequisites: A grade of C or better in MHL241 or permission of Instructor.

Course Attributes:

General Education Designation: Humanities and Fine Arts - [HU]

MCCCD Official Course Competencies

1. List the characteristics of the solo sonata. (I)
2. Describe two forerunners of the symphony. (I)
3. Compare the Classical and Baroque concerto genres. (I)
4. List several significant advancements in the Classical opera. (I)
5. List five contributions of composers during the Vienna period. (I)
6. Describe significant characteristics of the three periods of Beethoven. (II)
7. List and explain sociological changes during the Romantic era. (III)
8. Identify strophic structure in the lied from recorded examples. (III)
9. Compare melodic development in the tone poem and the symphony. (III)
10. List three innovative characteristics of opera in the Romantic era. (III)
11. Describe the use of leitmotifs in the operas of Richard Wagner. (IV)
12. Compare characteristics of Impressionistic painting and Impressionistic music. (V)
13. List three prominent 20th century music theoreticians. (VI)
14. List five important inventions during the cross-over of the century. (VI)
15. Identify composers responsible for nationalism in music during the early 20th century. (VI)
16. Describe changes in theoretical direction during the early 20th century. (VI)
17. List and describe five compositional techniques during the first half of the 20th century. (VI)
18. Describe timbral and textural changes to music caused by new electronic techniques. (VI)

MCCCD Official Course Outline

- I. The Classical Style
 - A. Pre-Classicism
 - B. Instrumental Music in the Classical Period
 1. Sonata
 2. Symphony
 3. Concerto
 - C. Vocal Music in the Classical Period
 1. Opera
 2. Song
 3. Sacred Music
 - D. The Vienna Period
 1. Hayden
 2. Mozart
- II. Transition to the Romantic Period
 - A. Ludwig Van Beethoven

1. 1st Period: Imitation
2. 2nd Period: Expansion
3. 3rd Period: Introspection

III. The Romantic Era

- A. Characteristics
- B. The Lied
 1. Strophic
 2. Durch Komponiert
- C. Music for Piano
 1. Sonata
 2. Concerto
 3. Smaller Forms
- D. Chamber Music
- E. Music for Orchestra
 1. Tone Poem
 2. Symphony
- F. Opera
 1. Italy
 2. Germany
 3. France
- G. Sacred Music
 1. Oratorio
 2. Motet
 3. Mass

IV. Wagner and Music Drama

- A. Gesamkunstwerke
 1. Libretto
 2. Leitmotif
 3. Harmonic Elements

V. Impressionism in Music and Painting

- A. Characteristics
 1. Cluster Chords
 2. Modality
 3. Parallelism
 4. Wholetone Scales
 5. Vaguenes
 6. Lack of Metrical Pulse

VI. 20th Century Music

- A. Echos of the Past
 1. Post-Romantic
 2. Neoclassicism
 3. Nationalism
- B. Challenges to Tonality
 1. Atonality
 2. Duodecaponic
 3. Pandiatonic
 4. Polytonality
 5. Quarter Tone
- C. Compositional Techniques
 1. Expressionism
 2. Gebrauch Musik
 3. Minimalism
 4. Indeterminacy
 5. Music Abstract
 6. Music Concrete
 7. Primitivism
 8. Serialism
 9. Speech Stimme

9. Speech Summative

D. New Timbres

1. Early Electronic Techniques
 2. Tape Manipulation
 3. Synthesizers Analog/Digital
-
-

MCCCD Governing Board Approval Date: **11/23/1993**

All information published is subject to change without notice. Every effort has been made to ensure the accuracy of information presented, but based on the dynamic nature of the curricular process, course and program information is subject to change in order to reflect the most current information available.

MHL 242: Music History and Literature 1750 to Present
Glendale Community College
Spring 2018, Class # 13916 and 13917 (Honors)

Course Syllabus

Class Meeting Days and Times: MWF 9:00-9:50AM

Location: MU2-151

Instructor: Dr. Donald Smith

Phone: 623-845-3070

E-Mail: don.smith@gccaz.edu

Office: MU1-118

Office Hours: MW at 11:30; TTh at 10:00; others by appointment

Required Textbook: Taruskin, Richard. *The Oxford History of Western Music*. College edition. (Oxford: 2013)

Course Description: In-depth study of music history from the Classic period through the Contemporary period. Prerequisites: MHL 241 or permission of instructor.

Course Competencies:

1. List the characteristics of the solo sonata. (I)
2. Describe two forerunners of the symphony.
3. Compare the Classical and Baroque concerto genres
4. List several significant advancements in the Classical opera.
5. List five contributions of composers during the Vienna period.
6. Describe significant characteristics of the three periods of Beethoven.
7. List and explain sociological changes during the Romantic era.
8. Identify strophic structure in the lied from recorded examples.
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16. Describe changes in theoretical direction during the early 20th century.
17. List and describe five compositional techniques during the first half of the 20th century.
18. Describe timbral and textural changes to music caused by new electronic techniques.

Evaluation Procedures:

Homework: Approximately 16 short homework assignments (Chapter), in Canvas, designed to aid you in preparation for your quizzes. Homework assignments are worth 25% of the final grade. Homework is due the next class period after it is assigned; check Canvas. No late work will be accepted.

Quizzes: Four quizzes, in Canvas. Quizzes are worth 25% of the final grade. There are no makeup quizzes.

- Due Dates
 - February 9
 - March 22
 - April 11
 - May 7

Research Paper: A 2,000-word (approximately 8 pages) research paper is required. The topic of the paper is chosen by you with my approval. There will be “Title” and “Works Cited” pages (formatting of both will be discussed in class). The research paper is worth 25% of your final grade. ANY section (Topic Paragraph, Outline/Title/Works Cited, First Draft, Final Paper) of the paper that is submitted late will result in a 10% reduction in the paper’s grade (for each class period that the section is late).

- Due Dates
 - Wednesday, February 7 – Topic Chosen: Turn in a 25-50 word “typed” description of the scope of the project. Your name should be typed at the top of the paper. Although this is only a few sentences, correct spelling and grammar are expected.
 - Monday, March 5 – Outline, title page and works cited page due: Format of each will be discussed throughout the first few weeks. Most of the research should be done by this point. What’s left is to write it out.
 - Wednesday, April 4 – Draft One is due. Include all notes taken (index cards, photocopies, etc...). This should be a near-finished product. If you want help, there is a writing center in the CL building.
 - Friday, April 27th – Final Paper due.

Class Participation: Attendance, punctuality, and participation in class discussion and in-class projects are worth 25% of the final grade.

Concert Essays: (Required of Honors Students; Extra Credit for others) Two college-level or professional classical concert essays. All concerts must be approved by the instructor. Turn in a one-page (at least 250 words) typewritten descriptive essay of each concert. The essay must include the name(s) of the performers, the date and time, the venue, and the entire program of the compositions performed. The essay should also try to incorporate musical elements discussed in class such as instrumentation, repertoire, form, etc... Each essay is worth 5% (subtracted from honors if not completed; added as extra credit) the final grade (10% total).

- Due Dates (submitted in Canvas)
 - March 7
 - May 2

Attendance: Students must be registered for the class in order to attend. Students with more than six unofficial absences *may* be dropped from the course. Ultimately, it is your responsibility to withdraw or ask to be withdrawn from the course. I won't assume anything. See student handbook for definition of official absences.

The final course grade will be determined using the following scale:

90%+ = A
80-89% = B
70-79% = C
60-69% = D
Below 60% = F

Academic Misconduct: Any student found by a faculty member to have committed academic misconduct (e.g., cheating, plagiarism) will fail the course and will be reported to the Dean of Student Life for further action.

Sexual Harassment: Sexual harassment is any unwelcome, verbal or physical conduct of a sexual nature that is sufficiently severe, persistent or pervasive that it alters working conditions and creates a hostile environment or reasonably interferes with, limits, or deprives a student of the ability to participate in or benefit from any educational program or activity.

Sexual harassment and discrimination in any college education program or activity are prohibited. Sexual Harassment may include hostile environment harassment, sexual assault, inducing incapacitation for sexual purposes, sexual exploitation or dating violence and stalking.

Students should report any discrimination and/or harassment they experience and/or observe to the GCC Office of Student Life in the Student Union. Phone (623) 845-3525 or email laura.dodrill@gccazs.edu

To view the full Sexual Harassment Policy refer to the Student Handbook, Sexual Harassment Policy for Students (AR 2.4.4) (see also 5.1.8).

Audio recording of the class lectures is prohibited. **All electronic devices (e.g., laptops and cell phones) are prohibited in class. Anyone not in compliance will be asked to leave the lecture hall.**

Information for students with disabilities: If you have a documented disability, including a learning disability, and would like to discuss possible accommodations, please contact the GCC Disabilities Resources and Services office at 623.845.3080 or email drsfrontdesk@gccaz.edu.

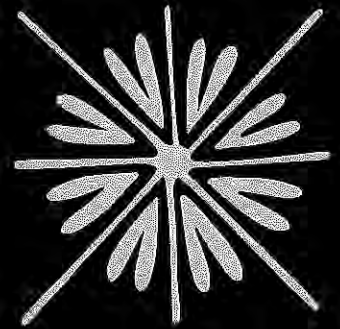
Incompletes: The grade of "Incomplete" can be assigned only when: (1) The student is doing acceptable course work but is unable to complete the course requirements, (2) the student requests and receives the permission of the instructor, and (3) the student and the instructor

complete and sign an Incomplete Contract Form which specifies how and when the course work will be completed.

Student Responsibilities:

- **It is the responsibility of each student to follow the information provided in this syllabus**
- **Every student is expected to know and comply with all current published policies, rules and regulations as printed in the college catalog, class schedule, and/or student handbook.**

Disclaimer: The course content may vary from this outline to meet the needs of this particular group. Students will be notified by the instructor of any changes in course requirements or policies.



The Oxford History of
WESTERN MUSIC

College Edition

SECOND EDITION

Richard Taruskin

Professor Emeritus, University of California, Berkeley

Christopher H. Gibbs

James H. Ottaway Jr. Professor of Music
Bard College, Annandale-on-Hudson, New York

New York Oxford
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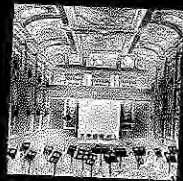
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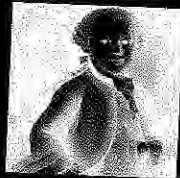
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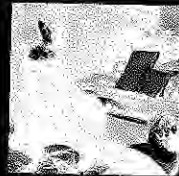
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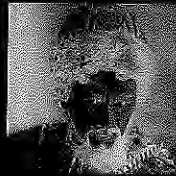
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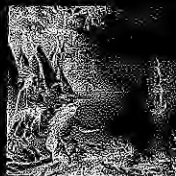
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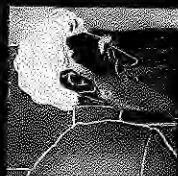
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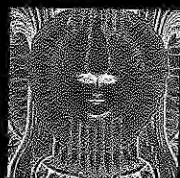
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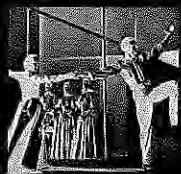
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