Course Syllabus

Department: Visual and Performing Arts (Music)

Date: February, 2012

I. Course Prefix and Number: MUS 111

Course Name: Master Composers I

Credit Hours and Contact Hours: 3 Credit Hours and 3 Contact Hours

Catalog Description including pre- and co-requisites: A study of canonic pieces of Western Music Literature as well as critical issues involved in the assertion of canonicity or “greatness”. No pre-requisite.

II. Course Outcomes and Objectives: In the course of study, students will acquire familiarity with a number of representative pieces of Western Art Music, as well as basic technical nomenclature with which to address them. Students will also produce papers which query the notion of aesthetic quality and greatness, in an attempt to engage these pieces critically with respect to the conventional attribution of “masterpiece”.

Student Learning Outcomes:

1) Students will recall and apply basic technical nomenclature pertinent to engaging music literature parametrically and structurally.
2) Students will recall and apply basic features characteristic of conventional historic style periods and discuss specific pieces along these lines.
3) Students will produce coherent texts describing, differentiating, and summarizing the criteria of informed opinion at play in aesthetic judgment, as discussed in selected articles they will be assigned to read [2 and 3: Reading; Critical Thinking; Writing]
4) Students will critically discuss texts advocating for the cultural value/importance of the arts and/or the educational/developmental efficacy of the arts [4 and 5: Reading; Critical Thinking; Values; Oral Communication; Writing]
5) Students will produce coherent written responses dissecting, weighing and evaluating the rhetorical effectiveness of assigned texts [4 and 5: Reading; Critical Thinking; Values; Oral Communication; Writing]
6) Students will produce papers with standard word-processing software [Computer Literacy]
7) Students will give an oral presentation regarding a mainstream piece of Western Art Music of their choice (with guidance from the instructor) which will include a broad structural analysis and a broad stylistic analysis, noting characteristic and/or novel style features the piece contains relative to its historic/stylistic context [Critical Thinking; Oral Communication]
Relationship to Academic Programs and Curriculum:

This course is required for the AS in Music degree and is of interest to any student with a modest background in music (it fulfills the SUNY Gen Ed requirement for The Arts)

College Learning Outcomes Addressed by the Course:

- X writing
- X computer literacy
- X oral communications
- X ethics/values
- X reading
- ☐ citizenship
- ☐ global concerns
- ☐ information resources
- ☐ mathematics
- ☐ critical thinking

III. Instructional Materials and Methods

Types of Course Materials:

Students are required to have a spiral bound notebook (for notes and journaling); a folder to house scores is also recommended. Other materials supplied by the instructor.

Methods of Instruction (e.g. Lecture, Lab, Seminar …):

Lecture, discussion, demonstration, listening, assigned readings, assigned writing

IV. Assessment Measures (Summarize how the college and student learning outcomes will be assessed):

Written exams will assess knowledge of nomenclature and style features as well as reading comprehension.

Papers and an oral presentation will assess insight and engagement with aesthetic and qualitative issues. These assignments will assess, critical thinking, computer literacy, ethics-and-values and reading

Writing assignments and oral presentations will be accompanied by rubrics delineating and clarifying criteria considered in assessment; rubrics will also seek to clarify the basis of qualitative distinctions in assessments of written work and oral reports (i.e., from sub-standard to exemplary).
V. General Outline of Topics Covered:

Mus 111 proceeds by genre, investigating keyboard literature, songs, chamber works and symphony; within each genre, we proceed more-or-less chronologically. We will consider the structure of pieces as well as their most salient and characteristic style features; specific repertory varies from term to term. We will concomitantly consider various topics in aesthetics and criticism; issues arising from these considerations will be the basis for in-class journaling and periodic writing assignments, as described above.