**ESSEX COUNTY COLLEGE**

**Humanities Division**

**MUS 117 *–* Black Contributions in Music**

**Course Outline**

**Course Number & Name:**  MUS 117Black Contributions in Music

**Credit Hours:**  3 .0 **Contact Hours:**  3.0 **Lecture:** 3.0 **Lab:**  N/A **Other:**  N/A

**Prerequisites**:  None

**Co-requisites:** None **Concurrent Courses:** None

**Course Outline Revision Date:**  Fall 2010

**Course Description**: A detailed study of the unique and essential elements that characterize Black music in both vocal and instrumental styles, giving emphasis to its historical development and role as a major force in shaping America’s musical tastes.

**General Education Goals**: MUS 117 is affirmed in the following General Education Foundation Categories: **Humanistic Perspective** and **Global and Cultural Awareness of Diversity**. The corresponding General Education Goals are respectively as follows: Students will analyze works in the field of art, music, or theater; literature; and philosophy and/or religious studies; and will gain competence in the use of a foreign language; and Students will understand the importance of global perspective and culturally diverse peoples.

**Course Goals:** Upon successful completion of this course, students should be able to do the following:

1. describe and engage in the creative process in African music, spirituals, gospel, and works written by classical composers of African descent;
2. list and describe important musical components and styles in African music, spirituals, gospel, and works written by classical composers of African Descent; and
3. discuss the flow of African music, spirituals, gospel and works written by classical composers of African descent, especially the position of composers, instrumentalists and vocalists within the continuum, and the influences each had upon their colleagues and upon succeeding generations of composers, instrumentalists and vocalists.

**Measurable Course Performance Objectives (MPOs)**: Upon successful completion of this course, students should specifically be able to do the following:

1. Describe and engage in the creative process in African music, spirituals, gospel, and works written by classical composers of African descent:

1.1 *describe the intricacies involved in the creative process as applied to African music, spirituals, gospel, and works written by classical composers of African Descent*; and

1.2 *describe the performing techniques involved in African music, spirituals, gospel, and works written by classical composers of African descent*

2. List and describe important musical components and styles inAfrican music, spirituals, gospel, and works written by classical composers of African Descent:

2.1 *list the various styles of African music, spirituals, gospel, and works written by classical composers of African descent;*

2.2 *compare and contrast various styles African music, spirituals, gospel, and works written by classical composers of African descent*;

2.3 *identify style characteristics of African music, spirituals, gospel, and works written by classical composers of African Descent*;

2.4 *recognize various performers;* and

2.5 *define and properly use musical terminology*

3. Discuss the flow of African music, spirituals, gospel and works written by classical composers of African descent, especially the position of composers, instrumentalists and vocalists within the continuum, and the influences each had upon their colleagues and upon succeeding generations of composers, instrumentalists and vocalists:

3.1 *name the major composers, instrumentalists and vocalists in African music, spirituals, gospel, and works written by classical composers of African descent*;

3.2 *compare and contrast various composers,* *instrumentalists and vocalists of African music, spirituals, gospel, and works written by classical composers of African descent*;and

3.3 *identify relevant facts about specific composers, instrumentalists and compositions of African music, spirituals, gospel, and works written by classical composers of African descent*

**Methods of Instruction**: Instruction will consist of a combination of lectures/discussions, guided exercises in listening to various music and styles of African music, spirituals, gospel, and works written by classical composers of African descent, attendance at live performances, and brief written responses to listening examples.

**Outcomes Assessment:** Exam questions are blueprinted to course objectives. Rubrics are used to evaluate concert reviews for the presence of course objectives. Data is collected and analyzed to determine the level of student performance on these assessment instruments in regards to meeting course objectives. The results of this data analysis are used to guide necessary pedagogical and/or curricular revisions.

**Course Requirements:** All students are required to:

1. Maintain regular attendance.

2. Read the textbook.

3. Complete all assigned work.

**Methods of Evaluation:** Final course grades will be computed as follows:

**% of**

**Grading Components final course grade**

* **Class Participation 10%**

Class discussion will focus on genres, composers, compositions and instruments used in African music, spirituals, gospel, or works written by classical composers of African descent. Students who participate will provide evidence of the extent to which they have met course objectives.

* **Concert Attendance & Written Concert Reviews 10%**

Students attend a concert or recital of African music, spirituals, gospel, or works written by classical composers of African descent to reinforce the objectives taught in the course. Students then write a review, which will provide evidence of the extent to which students have met course objectives, of the concert or recital.

* **Midterm Exam** (covering chapters 1 – 6) **40%**

The midterm exam is designed to evaluate student progress and knowledge in course topics and mastery of course objectives.

* **Final Examination** (covering chapters 8, 11 & 12) **40%**

The final exam is designed to evaluate student knowledge of the learning outcomes and course topics.

**Academic Integrity:** Dishonesty disrupts the search for truth that is inherent in the learning process and so devalues the purpose and the mission of the College.  Academic dishonesty includes, but is not limited to, the following:

* plagiarism – the failure to acknowledge another writer’s words or ideas or to give proper credit to sources of information;
* cheating – knowingly obtaining or giving unauthorized information on any test/exam or any other academic assignment;
* interference – any interruption of the academic process that prevents others from the proper engagement in learning or teaching; and
* fraud – any act or instance of willful deceit or trickery.

Violations of academic integrity will be dealt with by imposing appropriate sanctions.  Sanctions for acts of academic dishonesty could include the resubmission of an assignment, failure of the test/exam, failure in the course, probation, suspension from the College, and even expulsion from the College.

**Student Code of Conduct:** All students are expected to conduct themselves as responsible and considerate adults who respect the rights of others. Disruptive behavior will not be tolerated. All students are also expected to attend and be on time all class meetings. No cell phones or similar electronic devices are permitted in class. Please refer to the Essex County College student handbook, *Lifeline*, for more specific information about the College’s Code of Conduct and attendance requirements.**Course Content Outline:** based on the text **The Music of Black Americans,** by Eileen Southern; published by Norton.

**WeekChapter/Topics**

1. Chapter 1: The Role of Music and Dance in Traditional African Society
2. Chapter 1: Musical Instruments and Performance Practices
3. Chapter 1: Rhythm, Melody, and Music Texture
4. Chapter 1: Music in the Colonies – Chapter 3: The Black Church
5. Chapter 4: The Black Church and Its Music – Chapter 6: Origin of the Spirituals
6. Review for Midterm Exam
7. **Midterm Exam**
8. Chapter 11: The Emergence of Gospel
9. Chapter 12: Gospel Sound
10. Chapter 12: Symphony Orchestra Players and Conductors
11. Chapter 8: Theaters and Theater Music
12. Chapter 11: Black Musicals on Broadway
13. Review for Final Exam
14. **Final Exam**