

# Skyline College Official Course Outline

**Date:** November, 2005

## 1. TITLE

Art 115: Art, Music and Ideas. Cross listed with Music 115: Music, Art and Ideas.  
3 units. Three hours lecture per week.  
Prerequisites: None. Recommended: Eligibility for ENGL 100, ENG 105, or equivalent

## 2. COURSE CLASSIFICATION

Credit course applicable to the Associate Degree.

## 3. CATALOG DESCRIPTION

An integrated consideration of art and music as reflections of the philosophies and traditions of cultures. The understanding of the various elements common to the creative efforts of art and music are emphasized as a means to enhance and extend a student's recognition, involvement, and ultimately, appreciation of these efforts. Diverse media are examined to demonstrate the realizations of ideas into works of art and music. Also listed as MUS 115.  
Transfer credit: UC; CSU (C1).

## SCHEDULE OF CLASSES DESCRIPTION

Examination and analysis of art and music as reflections cultures and traditions. The student will hopefully develop an informed appreciation of the visual arts, performance arts and musical works.

## 4. OVERALL AIMS

A transfer course to fulfill General Education requirements of the Associate Degree.  
CSU transferable, Area C1  
UC and IGETC transferable, Area 3a  
As an elective, may be applied to Art or Music majors.

## 5. STUDENT LEARNING OUTCOMES

Upon completion of this course students should be able to formulate and articulate interpretations of artistic contents and intentions when presented examples from the visual arts and music.

The student should also be able to express personal value judgments within a framework of acknowledged egocentric and ethnocentric value systems, differentiating personal preference from evaluations based upon the art's or music's cultural contexts and significance.

## 6. SPECIFIC INSTRUCTIONAL OBJECTIVES

Interpretations are developed through an integrated approach involving:

- Analysis and differentiation of compositional components found in examples of art and music.
- Identification of significant concepts of artistic expression as reflections of traditions, attitudes, and historic influences upon both individual artists and their cultural contexts.
- Critical judgments of the functions and value systems imposed upon music and art.
- The role of the egocentric and ethnocentric perspectives as they impact perception and understanding.

## 7. COURSE CONTENT

### I. Fundamentals of art and music

#### A. Defining objectives in the observation, listening and experiencing art and music

1. "Active listening" to music
2. "Active viewing" of art observations verses passive observation of visual arts
3. Enhancement of students' awareness of perceptual processes
  - a. Recognition of similarities and differences in the intellectual and emotional responses to art and music

- b. Methods and techniques to help student communicate the responses to art and music (verbally and written).
  - B. Concepts of the origins and nature of artistic expression
    - 1. Discussions of "What is Art?" and "What is Music?"
    - 2. Discussions of the functions and perceptions of Art and Music
      - a. Individual and social contexts for the creation, use and significances of Art and Music
  - C. Technical vocabularies used in discussion of the arts.
    - 1. Defining Art terms and evaluating their uses
      - a. Concepts of abstraction and representational methods of the visual arts.
      - b. Compositional elements used in art: design, line, perspective, etc.
      - c. Forms of art: drawing, painting, sculpture, photography, architecture, etc.
        - 1). Common materials and techniques used in each art form.
    - 2. Defining Music terms, symbolic notations and evaluating their uses
      - a. Elements of music: rhythm, melody, harmony, etc.
      - b. Origins of musical notation and other visual representations of music
      - c. Musical forms: compositional or organizational techniques (fugues, symphonies, concerto, etc.), opera, ballet, etc.
      - d. Performance and presentation methods and practices.
        - 1.) Singing, instrumental performance practices
        - 2). Traditional and culturally specific examples and variations
- II. Analysis of artistic expressions as representations of cultural ideas
  - A. Examination of cultural traditions or practices
    - 1. Historic antecedents to Western social and cultural ideas
      - a. Prehistoric, ancient Egyptian and Mesopotamian cultures
        - 1). Origins of art and music forms and functions
      - b. Influential developments in ancient Asian and African cultures
        - 1). "Non-linear thinking", differing concepts of time and rhythm.
    - 2. "Traditional" Western European stylistic periods, such as
      - a. Ancient Greek and Roman
      - b. Medieval
      - c. Renaissance
      - d. Baroque and Rococo
      - e. Classical/Neo-classical
      - f. Romanticism and Realism
      - g. Modernism
      - h. Post-Modernism
        - 1). Contemporary Trends
  - B. Comparative evaluations of artistic expression and cultural directives
    - 1. Communication through art and music
      - a. Cultural and individual priorities
        - 1). Social, religious, ceremonial and other formal functions
        - 2). Sharing and expressing personal perspectives and agendas
          - a). Folk arts
          - b). "Popular" culture
        - 3). Integrated creative endeavors: decoration, entertainment, commercializations
          - a), Performance arts, plays, films, etc.
    - 2. "Visual vocabulary" and "Musical vocabulary"
      - a. Specific elements which suggest a cultural stylistic identity
      - b. Specific cultural understandings of types and manifestations of representations
    - 3. Perceptions and changes of understanding in cross-cultural contexts
      - a. Egocentric and ethnocentric attitudes and prejudices
        - 1.) Appraisal of their affect upon evaluations and appreciations of the arts.
  - C. Application of evaluation techniques to contemporary examples of art and music
    - 1. Analysis and critique of contemporary art forms
    - 2. Descriptions and articulations of contexts for the understanding of the art forms

- (the artworks' forms, functions and stylistic concerns)
- 3. Comparison of contemporary art forms vis a vis their antecedents and derivatives
- 4. Formulation of informed personal value judgments.

## 8. METHODS OF INSTRUCTION

Typical methods of instruction may include the following:

1. Lectures with explanations and demonstrations of fundamental concepts of art and music.
  - a. Explanation, augmentation and application of concepts presented in text book (25-50 pages readings/week.)
2. Presentation and analysis of audio/visual materials and examples.
  - a. Outside assignments for students to individually engage in analysis of art and music examples
    1. Student attendance of concerts and exhibitions
3. Directed Interactive dialogs and consultations amongst students in group study sessions.
4. Comparative consideration of readings of the text book and original source materials.
5. Written critical examination and analysis of artworks and music -- reflective essays, research and term papers
6. Presentation and analysis of live performances and actual works of art
7. Assignment, reportage and analysis of field trip activities.

## 9. ASSIGNMENTS:

Typical assignments:

1. An argumentative essay on whether John Cage's 4"33" composition is "Music".
2. In class study groups to compare and contrast personal interpretations of an example of art or music
  - a. Analysis of personal preferences as reflection of one's background culture, education, etc.
  - b. Awareness and recognitions of evaluations based upon intellectual understandings verses emotional responses: analysis of commentaries, references, and value judgments expressed in discussions
3. Short research paper to outline the origins and history of an art or musical artifact and/or idea. Examples: a formal music forms (sonata, symphony, waltz, etc.) ; the traditions of the manner of movements in classical ballet; the various genre in which Shakespeare's Romeo and Juliet was the basis for the work.
4. Students required to attend a live performance and prepare a critical review of the event:
  - a. Observations of performance
    - 1). What was performed? Did the selection of works reflect a particular preference or agenda?
    - 2). Where and how was the performance presented? Are the presentation criteria a reflection of any traditions or other cultural/social influences? In what manner did the presentation provide the audience with a framework for understanding and appreciating the performance?
    - 3). Critical analysis of student's personal responses to the performance
      - a). Emotional perceptions and involvement with the performance
      - b). Intellectual analysis of origins and consequences of reactions to the performance
      - c). Considerations of the audience as a peer group influence on personal responses
      - d). Comparisons of expectations verses actuality of the performance.
  - b. Observation of the audience and their responses
    - 1). Who is in the audience? What cultural factors, if any, would be influential in the composition of the audience?
    - 2). Students' perception of their own level of involvement with the audience.
    - 3). Generalized observations and analysis of audience's response to the performance.
  - c. Conclusions and reflections of student
    - 1). Can the student deduce or infer the social/cultural significance of the performances? In what ways can public entertainment provide insights (history, traditions, attitudes, etc.) into one's own culture?

## 10. REQUIRED TEXT(S)

Typical texts:

- Philip E. Bishop, Adventures in the Human Spirit, 4th edition. 2005 (Prentice Hall)  
 F. David Martin & Lee A. Jacobus, Humanities Through the Arts, 6th edition. 2003 (McGraw-Hill)

## 11. EVALUATION OF STUDENT PERFORMANCE

Typical methods of evaluation may include the following:

1. From class exercises and group study results, verification of the understanding of terms and concepts through their proper application and use through exams or other objective means.
2. Concert/Exhibition reports which will demonstrate the student analytical skills involved in "active listening and observations"; and to demonstrate skills in articulating intellectual and emotional responses to music and/or art.
3. Students engaged in class discussions provide evidence of critical thinking skill in applications of identification, comparisons and formulation of opinions, value judgments and conclusions
4. Research papers to find, interpret and integrate factual materials into cohesive and coherent conclusions.
5. Written or oral presentations of interpretations which recognize the influences of egocentric and ethnocentric attitudes and preferences.
6. Mid-term and Final Examinations to ascertain acquisition of factual information and abilities to synthesize deductive answers from that information.