1. **TITLE OF COURSE AND COURSE NUMBER:**
   Rock Music: Diversity and Justice   MUSI 2130   3 credits

2. **DEPARTMENT TELEPHONE:** _720-3128_

3. **SEMESTER:** Winter   three weeks 2015-2016

4. **FACULTY OFFICE:** Dr. Stephen Marcone, 164 Shea, 720-2314  marcones@wpunj.edu

5. **REQUIRED TEXTS:**

**OBJECTIVES:**

Students will be able to:
4a. Distinguish issues of diversity (recognition of difference) from those of equality as elements of a fair, just, and healthy society.
4b. Identify historical and/or contemporary dynamics of group inclusion/exclusion as they relate to inequality and discrimination across diverse cultures and regions.
4c. Employ concepts such as justice, oppression, tolerance, inequality, and difference.
4d. Identify systems of oppression at local, national, regional and global levels.
4e. Identify problem-solving strategies in the area of diversity & justice

7. **STUDENT LEARNING OUTCOMES:**
   Students will be able to:
   Communicate effectively through speaking and writing skills.
   Demonstrate critical and analytical skills in addressing social, philosophical and historical issues.
   Demonstrate an appreciation for aesthetics and creative activity.
   Demonstrate an awareness of global connections and interdependencies

8. **TOPICAL OUTLINE OF THE COURSE CONTENT:**
   **Rock and Society**
   **Rock as Art**
   **Roots:** Social Injustice and racial equality was evident in the lack of respect for the performers.
   **Southern Music and Rockabilly:** There was a lack of acceptance of the raucous performance qualities of the music
   **Elvis:** The broad acceptance of Elvis was because of his bi-racial appeal
   **Brill Building Music Writing:** Music written by white composers for assimilated “black” performers.
   **Motown:** The assembly line performances practices oppressed the “black” performer’s style.
Dylan: His lyrics were anthems for the protest movements of the 60s
**Beatles & British Invasion:** The music allowed for foreign cultures to be accepted by American music fans.
**Memphis:** The style allowed for the performance style of “black” performers to celebrate the Black Pride Movement.
**San Francisco Sound & Monterey Pop:** The “Existentialists” were examples of the diverse human behavior within the Counterculture Movement
**Woodstock:** An example of racial and cultural equality

**Fusion**
**Metal:** Subgenres: gender-bending, glam
**Reggae:** An example of diverse culture through the religious and economic strife of the Rastafarians
**Punk:** An example of a subculture and diversity within the majority culture
**New Wave:** Women’s acceptance as musicians
**Rap:** The basis of Rap lyrics is an example of social dissent
**Hardcore:** Another example of social dissent
**New Age**
**Electronic**
**Teen Pop**
**Hip Hop:** The genre is an example of a subculture expressing social dissent
**New Country:** In the lyrics there are many examples of protest against Bush and the Iraq war and support of the American troops
**Reggaeton:** A stylistic example of foreign culture oppressed by their own country and American

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9. **GUIDELINES/ SUGGESTIONS FOR TEACHING METHODS AND STUDENT LEARNING ACTIVITIES:**

Communicate effectively through speaking and writing skills.
Demonstrate critical and analytical skills in addressing social, philosophical and historical issues.
Demonstrate an appreciation for aesthetics and creative activity.
Demonstrate an awareness of global connections and interdependencies
The course is an online course with listening to recordings, viewing YouTube, and optional viewing videos/movies outside class.
Class discussions and debates via discussion board and virtual classroom
10. COURSE EXPECTATIONS: (Assignments posted on “Assignment” page)

Week December 26 – January 1
Intro, Rock & Society, Rock as Art
Roots, R&B, Crossing Cultures,
C. Berry; Gospel, Doo Wop,
Rockabilly; Elvis, Teen Idols,
Brill Building, Surf’s Up, Spector,
Motown, Folk Rock,
Beatles, British, (read through pg. 193)

Week of January 2 – January 8
British, J.B. Memphis, S.F., Monterey Pop, Joplin, Hendrix, Sly, Doors,
Woodstock, MIDTERM January 4 (read through: pg. 211);
Fusion, 70’s, Classical, Zappa, TSOP, Wonder, Singer Songwriters,
Bruce, The Band, Eagles, Heavy Metal; Art Rock, Disco, Reggae, SKA,
Punk, NY Scene, New Wave, Techno, Black Music (read to Pg. 285)

Week of January 9 – January 14
MTV, Gender Switches, Dance, House, Michael, Mainstream, 80’s Metal;
Rap, Hip Hop, Seattle, Censorship, Alternative, Country, Mainstream,
Christian, Hardcore, Electronic Dance, Rage Rock, World Music, Teen
Hop; Reggaeton; Idol Worship, DJ, Free Music (finish reading Garofalo)
BOOK REPORT January 11
FINAL on January 14

Book Report: The required book for book report is Marcus’ The History of Rock ‘n’ Roll in
Ten Songs.
1. Read the intro, “A New Language”
2. Look at each selection on YouTube after you read about each song in book
For the writing of book report:
1. After reading Marcus, write your definition of Rock ‘n’ Roll
2. Choose two recordings from book and explain why they fit the
   characteristics of the definition of rock ‘n’ roll
3. Using the definition, choose your own (not from book)FIVE recordings
   and explain why you chose them as representatives of rock ‘n’ roll

Length of paper 5 pages.

BOOK REPORT DUE: JANUARY 11

11. GRADING AND ASSESSMENT:
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<tr>
<th>Course</th>
<th>Component</th>
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<tr>
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