

MUSIC DEPARTMENT

Course Syllabus

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: **Garofalo, R. *Rockin' Out 6th ed.* Prentice Hall 2014**

Marcus, G. *The History of Rock 'n' Roll in Ten Songs.* Yale U Press 2014

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

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
Pop; Latino. New R&B, Rap, Legislation, New Patriotism, Idols, Hip
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:

MUSI 2130	Midterm	25%
	Final	30%
	Book Report	15%
	Class Participation	30%