

## MUSIC DEPARTMENT

### Course Syllabus

1. TITLE OF COURSE AND COURSE NUMBER:

**Rock Music: Diversity and Justice MUSI 2130/MUSI 5170 3 credits**

2. DEPARTMENT TELEPHONE: **720-3128**

3. SEMESTER: **Winter three weeks 2012 - 2013**

4. FACULTY OFFICE: **Dr. Stephen Marcone, 164 Shea, 720-2314**  
[marcones@wpunj.edu](mailto:marcones@wpunj.edu)

5. REQUIRED TEXTS: **Garofalo, R. *Rockin' Out 5th ed.* Prentice Hall 2011**

6. COURSE 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, (read through pg. 119)  
Rockabilly; Elvis, Teen Idols,  
Brill Building, Surf’s Up, Spector,  
Motown, Folk Rock,  
Beatles, British, (read through pg. 196)

**Week of January 1 – January 7**

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; (read through Pg. 271)  
**(Graduate Book Report Due on January 7)**

**Week of January 8 – January 14**

Art Rock, Disco, Reggae, SKA, Punk, NY Scene, New Wave, Techno,  
Black Music, 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; Future, (finish reading  
Garofalo)  
**FINAL on January 14**

11. GRADING AND ASSESSMENT:

\	MUSI 2130	Midterm	35%
		Final	45%
		Class Participation	20%
Mus 517:		Midterm	25%
		Final	35%
		Book Report	20%
		Class Participation	20%

**Graduate Book Report (MUSI 5170 only):** Choose a book from the list below. Write a short synopsis of book (synopsis should be no more than 2 pages of the full report). Discuss three examples of legally unjust behavior or prejudicial behavior against people of diverse backgrounds that are included in the work. Cite page numbers and any bibliographic references used.

- | [Altschuler, G. \(2003\). \*All shook Up\*. New York: Oxford University Press](#)
- Change, J. (2005). *Can't Stop Won't Stop*. New York: St. Martin's Press**
- Cohen, R. (2004). *The Record Men*. New York: W.W. Norton**
- Ellis, I. (2008). *Rebels with Attitudes*. Berkley, CA: Soft Skull Press**
- Gillette, C. (1996). *The Sound of the City*. Cambridge, MA: Da Copo Press**
- George, N. (2005). *Hiphop America*. New York: Penguin**
- Hebdige, D. (1979). *Subculture*. London: Routledge**
- Henry, F. (1998). *Break All Rules*. Stoughton, WI: Books on Demand.com**
- Jones, L. (Amiri Baraka) (1963). *Blues People*. New York: William Morrow, 1963**
- Marcus, G. (1997). *Mystery Train*. New York: Penquin**