

## MUSIC DEPARTMENT

Course Syllabus WINTER 2021/2022

6-week Session

December 13, 2021 – January 21, 2022

### 1. TITLE OF COURSE AND COURSE NUMBER:

Rock Music: Diversity and Justice MUSI 3180-81 3 credits

### 2. DEPARTMENT TELEPHONE: 720-3128

### 4. FACULTY: Professor David Kirk Philp: [philpd@wpunj.edu](mailto:philpd@wpunj.edu); 973-720-3180

### 5. REQUIRED:

1. Garofalo, R. *Rockin' Out* Revised 6<sup>th</sup> Edition Prentice Hall 2016 (original 6<sup>th</sup> edition is also acceptable)
2. Marcus, G. *The History of Rock 'n' Roll in Ten Songs*. Yale U Press 2014 (for book report not available from WPU Bookstore)
3. Bruce Springsteen's 2012 Keynote Address at SXSW:  
<https://www.youtube.com/watch?v=VW05XedG4zk>
4. Movie: Cadillac Records:
5. Movie: Monterrey Pop:  
<https://www.youtube.com/watch?v=Pk37EYARSRg>

**OR**

Gimme Shelter: [https://www.youtube.com/watch?v=Ax\\_q6vp5FqU](https://www.youtube.com/watch?v=Ax_q6vp5FqU)

### 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 #1**

Intro, Rock & Society, Rock as Art  
Roots, R&B, Crossing Cultures,  
C. Berry, Gospel, Doo Wop, to **“Rockabilly” (read Garofalo Revised 6<sup>th</sup> ed. through pg. 73 or unrevised 6<sup>th</sup> pg. 113)**

**Week #2**

Rockabilly; Elvis, Teen Idols,  
Brill Building, Surf’s Up, Spector,  
Motown, Folk Rock,  
Beatles, British, (read **Garofalo Revised 6<sup>th</sup> ed. To pg. 121 “Riding the Storm” ; or unrevised 6<sup>th</sup> through pg. 190**)

**DECEMBER 26: Bruce Springsteen Reaction Essay (scroll down for details)**

**Due on DECEMBER 26 at 11:59PM**

**Week #3**

J.B. Memphis, S.F., Monterey Pop, Joplin, Hendrix,  
Sly, Doors, to Woodstock, (read **Revised 6<sup>th</sup> to pg.136, “Sweeter Soul Music” : or unrevised 6<sup>th</sup> : to pg. 211**);

**Week of JANUARY 3**

**MIDTERM on JANUARY 5**

**Week #4**

Fusion, 70’s, Classical, Zappa, TSOP, Wonder , Singer  
Songwriters, Bruce, The Band, Eagles, Heavy Metal (read **Revised 6<sup>th</sup> to pg. 155, “All That Glitters”; or unrevised 6<sup>th</sup> through pg. 242**)

**January 9: Essay on either Monterrey Pop or Gimme Shelter (scroll for instructions) Due on January 9 @ 11:59PM**

**Week #5**

Art Rock, Disco, Reggae, SKA, Punk, NY Scene, New Wave, Techno, Black Music, MTV, Gender Switches, Dance, House, Michael, Mainstream, 80's Metal (**Read Revised 6<sup>th</sup> ed. thru Chap. 9, pg. 204 ; or unrevised 6<sup>th</sup> ed. thru 316**)

**Week #6**

Rap, Hip Hop, Seattle Censorship, Alternative, Country, Mainstream, Christian, Hardcore, Electronic Dance, Rage Rock, World Music, Teen Pop; (**Read Revised 6<sup>th</sup> ed. thru Chap. 10, pg. 228; or unrevised 6<sup>th</sup> ed. thru pg. 358**)

**January 16: Book Report (scroll for instructions) Due on January 16 @ 11:59PM**

**January 21: FINAL Exam noon - midnite**

11. GRADING AND ASSESSMENT:

Bruce + movie	25%
Book Report	15%
Midterm	15%
Final	20%
Class Part. (assignments)	25%
Discussions Participation will move final grade up ½ pt.	

12. STUFF:

**Assignments:**

I will pose questions (in **Assignments**) based on the material in the readings and listening. Assignments will be comprised of questions about the reading, listening/viewing FOR THE ENTIRE SEMESTER on the first day (so that some may want to binge the course). The reading assignments are located in the **syllabus** for each assignment, you will submit your answers in DROPBOX FOR ASSIGNMENT NUMBER IN **ASSIGNMENTS by the due date.**

**Discussions:**

**You will also** contribute to the discussion thread by answering the question or reacting to a classmates thread. . I will interact with you by reacting to the posting on the **Discussion Board.** You will also be able to view other student's work on

Discussion Board only. Please react or join the thread with a comment from your opinion and not a researched answer.

**Bruce Springsteen Address:**

1. Watch Bruce give the 2012 Keynote Address at SXSW on YouTube:  
<https://www.youtube.com/watch?v=VW05XedG4zk>
2. React to his speech WITH EXAMPLES in terms of how he describes:
  - a. the evolution of rock n roll
  - b. diversity in the genres of music
  - c. injustice in the acknowledgement of the originators of the music
  - d. describe your reaction

**(Suggested length of paper: 3 – 5 pages)**

**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" and the rest of book
2. Look at each selection on YouTube after you read about each song in book
3. Explain Marcus' definition of rock 'n' roll
4. Choose two recordings from book and explain why they fit the characteristics of his definition of rock 'n' roll

**For the writing of book report:**

1. After reading Marcus, write your own definition of Rock 'n' Roll
2. Using your definition, choose your own (not from book) FIVE recordings and explain why you chose them as representatives of rock 'n' roll

**Length of paper 3-5 pages.**

**Monterrey Pop OR Gimme Shelter**

Both movies deal with diversity in different ways: Monterrey Pop in a positive way and Gimme Shelter in a negative

1. Watch **either** movie which is available free online at various sites (ie: YouTube, VUDU or SOULHEAD, ((possibly Hulu))) or available at the WPU library or various town libraries
2. Describe how the movie you chose to view treats diversity in a positive way (Monterrey Pop) or a negative way (Gimme Shelter) using at least three specific instances from the film, citing time markings (ie: 50:22)
3. Describe your overall reaction to the instances and the film as a whole

**Length of paper 5 pages**

## **Bibliography**

- Aidi, H. (2014). *Rebel Music*. New York: Pantheon books**
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- 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**
- Rabaka, R. (2014). *Hip Hop's Amnesia*. New York: Lexington Bo**