COURSE OUTLINE OF RECORD

Number: MUS G139  
TITLE: History Of Rock Music

ORIGINATOR: Instructor Placeholder AAA  
EFF TERM: Fall 2011

FORMERLY KNOWN AS:  
DATE OF OUTLINE/REVIEW: 01-12-2011

CROSS LISTED COURSE: HUM G139  
TOP NO: 1004.00

SEMESTER UNITS: 3.0

HRS LEC: 54.0  
HRS LAB: 0.0  
HRS OTHER: 0.0

CONTACT HRS TOTAL: 54.0

STUDY NON-CONTACT HRS RECOMMENDED: 108.0

CATALOG DESCRIPTION:
Formerly known as MUS G185. This course includes rock roots, blues/R & B, Elvis & early rock. Also Beatles and 60's rock, metal, "New Wave," punk, alternative, rap, 90's "grunge," industrial, techno and other musical styles and social topics.

JUSTIFICATION FOR COURSE:

PREREQUISITES:

COREQUISITES:

ADVISORIES:

ASSIGNED DISCIPLINES:

MATERIAL FEE: Yes [ ] No [X] Amount: $0.00

CREDIT STATUS: Noncredit [ ] Credit - Degree Applicable [X] Credit - Not Degree Applicable [ ]

GRADING POLICY: Pass/No Pass [X] Standard Letter [X] Not Graded [ ] Satisfactory Progress [ ]

OPEN ENTRY/OPEN EXIT: Yes [ ] No [X]

TRANSFER STATUS: CSU Transferable[ ] UC/CSU Transferable[X] Not Transferable[ ]

BASIC SKILLS STATUS: Yes [ ] No [X]  
LEVELS BELOW TRANSFER: Not Applicable

CALIFORNIA CLASSIFICATION CODES: Y - Not Applicable

NON CREDIT COURSE CATEGORY: Y - Not applicable, Credit Course

OCCUPATIONAL (SAM) CODE: E

REPEATABLE ACCORDING TO STATE GUIDELINES: No [X] Yes [ ] NUMBER REPEATS:

REQUIRED FOR DEGREE OR CERTIFICATE: No [ ] Yes [X]
Associate of Arts: Liberal Arts: Emphasis in Arts and Humanities(Associate in Arts)

GE AND TRANSFER REQUIREMENTS MET:
CSU GE Area C: Arts, Literature, Philosophy and Foreign Languages
    C1 - Arts, Dance, Music, Theater

COURSE LEVEL STUDENT LEARNING OUTCOME(S) Supported by this course:

1. recognize the sociological and cultural implications of rock music as mass cultural expression.
2. recognize the relationship between various rock music styles and youth sub-cultures.
3. recognize distinguishing elements of rock music styles and sub-styles.
4. describe the history of the development of rock music.
5. explain the functions and sounds of musical instruments and effects devices used in the various forms of rock-related music.

7. define literary terms, such as poetic devices and their use in rock lyrics.

8. define music terminology of both universal and rock music-specific applications.

COURSE OBJECTIVES:

COURSE CONTENT:

LECTURE CONTENT:

A. ROOTS
   1. Blues (Rural to Urban), Boogie-Woogie, Rhythm & Blues, Street Corner a cappella
   2. Country Music: Hillbilly, Honky-Tonk, Western Swing
   3. Popular Music: Swing; the "cover" recording

B. BEGINNINGS
   1. Social aspects
   2. Youth culture

C. ELVIS PRESLEY
   1. As social phenomenon
   2. As musical catalyst
   3. As myth

D. THE RISE OF PRODUCTION
   1. The Teen Idol Era (1958 - 1963)
   2. Leiber & Stoller, the Brill Building, Phil Spector, Girl Groups
   3. Soul music (Ray Charles and Sam Cooke to Motown and Stax)
   4. The "Folk Boom"
   5. Surf Music: Instrumentals to The Beach Boys

E. THE BRITISH INVASION (1st wave)
   1. The Beatles and British Pop/Rock
   2. The Rolling Stones and British Blues/Rock
   3. The Who: Garage to Rock Opera

F. AMERICAN RESPONSES
   1. Folk Rock and the importance of lyric
   2. Bob Dylan, singer/songwriters, country rock
   3. American Garage Bands: Latin rock to proto-punk
   4. Psychedelic music and the "counter-culture"
   5. Beginnings of FM Underground radio
   6. Outdoor Rock Festivals: Monterey Pop to Woodstock
   7. Rock as protest

G. HARD ROCK AND HEAVY METAL
   1. British Invasion, 2nd wave
   2. The Blues Revival and Jimi Hendrix
   3. Theatrical Rock
   4. Religious issues in Metal music

H. PROGRESSIVE ROCK
   1. Musical fusions: Jazz/rock; Classical rock; Art rock
   2. Concept albums; rock theater

I. THE SEVENTIES
   1. Stadium rock; the corporate influence on rock
   2. Disco and its responses
   3. European Techno
   4. Punk
   5. C.B.G.B.'s and the "New Wave"
6. Ska, Reggae, and Jamaican rock

J. HIP HOP
1. Elements of Hip Hop culture evolution of rock from regional expression to international/intercultural communicator of ideas,
2. Club D.J.’s and turntable music
3. The evolution of rap: MC's to Gangstas

K. VIDEO ROCK
1. MTV
2. Rock videos as promotional tools, narratives, and art
3. Rockumentaries

L. SOME "SCENES" IN THE EIGHTIES AND NINETIES
1. New York No Wave
2. Minneapolis Art Rock
3. Washington, D.C. Straight-Edge
4. Manchester (England) Rave Scene
5. Seattle Grunge
6. Chicago House Music
7. Orange County Punk
8. East Coast vs. West Coast rap

M. POST-MODERNISM, ECLECTICISM & THE FUTURE

METHODS OF INSTRUCTION:

A. Lecture:
B. Independent Study:

INSTRUCTIONAL TECHNIQUES:

COURSE ASSIGNMENTS:

METHODS OF STUDENT EVALUATION:

Demonstration of Critical Thinking:
2. Analysis of meaning and structure of rock lyrics.
3. Analysis of relationship between rock music and youth culture (and counter culture).

Required Writing, Problem Solving, Skills Demonstration:
1. Recognition of artists, styles, and musical examples (e.g. "Boogie Woogie") from listening exercises.

TEXTS, READINGS, AND RESOURCES:

LIBRARY:

Adequate library resources include:

Comments:

Attachments:

Attached Files