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Faculty Availability:	By appointment
Program Coordinator:	Denny Christiansen

COURSE OUTLINE ACADEMIC YEAR 2016/2017

Course Title: Critical Perspectives on Contemporary Music I			
Course Code: MUS. 2008	Schedule Type Code:	Credit Value: 2	Class Hours: 2
Program: Bachelor of Music		Pre-Requisite(s): MUS. 1001	Co-requisite(s): None
Pre-requisite for: MUS. 2009			
Restrictions:			

Program outcomes emphasized in this course:

1. *Demonstrate knowledge of diverse musical styles and contextualize them within contemporary music history specifically defined as the idioms of African American musical genres, mainstream pop music, country/folk music, Latin music, music for musicals and film, art music and jazz*
2. *Demonstrate leadership, teamwork, communication, critical thinking, research and problem-solving skills*
3. *Demonstrate ability to research and present findings from primary and secondary sources*
4. *Formulate, articulate and present their own ideas about music, art and society through discussion and writings*
5. *Demonstrate an artistic awareness and understanding of musical aesthetics*

Approved By:

Dean/Associate Dean:

Signature: _____ Date _____

Course Description

This course examines the critical discourse relating to the history, sociology and philosophy of contemporary musical expression in North America. Students critically analyze the influence of critical theory, technology, ideology, aesthetics, class, ethnicity, race, age and gender, on various genres of music including jazz-rock fusion, jazz neo-classicism, progressive rock, heavy metal, singer-songwriters, disco, and punk rock. Class discussions center on readings in sociology, musicology and philosophy and serve to enrich the students' perception and understanding of the music experience and contemporary culture.

Course Rationale

This course serves as the third of four semesters of curriculum that introduces the student to the historical study of their discipline of music. Further it develops critical thinking skills by examining ideas and concepts from philosophy and sociology and applying them to music history.

Learning Outcomes

Upon successful completion of this course, students will be able to:

1. Appreciate the diverse musical styles that make up contemporary music through the study of sound in historical and cultural context.
2. Identify and aurally differentiate among different styles of contemporary music.
3. Identify and associate select artists with specific recordings, ensembles, musical styles and eras.
4. Explain where specific musical styles originated and how they came about and influenced subsequent musical styles.
5. Apply analytical listening skills and vocabulary through the analysis of the aforementioned music as harmonic, melodic and rhythmic structures, musical forms (blues, AABA, etc.), musical instruments, timbre and orchestration.
6. Identify the major historical contributions and innovations of important musical figures like John McLaughlin, Herbie Hancock, The Beatles, The Rolling Stones, Jimi Hendrix, James Brown, Ray Charles, Frank Zappa, Joni Mitchell, and David Bowie, among others.
7. Demonstrate an understanding of the history of North America as it affects the development of contemporary music and the music industry.
8. Demonstrate an understanding of important technological advances such as the invention of FM radio and synthesizers.
9. Demonstrate a critical awareness of their own existing biases and ethnocentric views toward music and culture.
10. Define and identify key sociological and musical concepts in contemporary society such as essentialism, cultural relativism, ideology, musical style, transculturation, authenticity, aesthetics, homology and postmodernism.
11. Read and demonstrate comprehension of academic articles on social theory.
12. Identify the key theoretical positions of such writers as Nicholas Cook, Jefferson Fish, Keith Negus, and Keir Keightley, among others.
13. Answer questions such as what is culture? What is a subculture? Is race biologically or socially defined? What makes a musical performance authentic or inauthentic? What is modernism? What is post-modernism? How do commercial forces impact on the creation and mediation of art?
14. Analyze and describe the role of music as popular culture, as art, as rebellion and protest, and as expression in religious and in societal rituals.

Essential Employability Skills

Essential Employability Skills are transferable skills that provide the foundation for a student's academic, vocational, and personal success.

X	<i>Communication</i>	X	<i>Critical Thinking & Problem Solving</i>		<i>Interpersonal</i>
	<i>Numeracy</i>		<i>Information Management</i>	X	<i>Personal</i>

Learning Resources

Required Resources:

Required readings, supplementary readings, support materials, discussion boards, and music playlists posted on Blackboard

Copyright

Copyright is the exclusive legal right given to a creator to reproduce, publish, sell or distribute his/her work. All members of the Humber community are required to comply with Canadian copyright law which governs the reproduction, use and distribution of copyrighted materials. This means that the copying, use and distribution of copyright-protected materials, regardless of format, is subject to certain limits and restrictions. For example, photocopying or scanning an entire textbook is not allowed, nor is distributing a scanned book.

See the Humber Libraries website (<http://library.humber.ca>) for additional information regarding copyright and for details on allowable limits.

Learning Delivery Format

Two-hour classroom lecture and discussion format

Course Content

UNIT	TOPIC	ASSESSMENT	RESOURCES (all sources available on Blackboard)
WEEK 1	British Invasion & Blues Revival		
WEEK 2	Music & Aesthetics	Pop quiz #1	Required Reading: Cook, Nicholas. "Back to Beethoven" in <i>Music: A Very Short Introduction</i> . (Oxford University Press, 1998), pp. 19 – 38).
WEEK 3	Psychedelic Rock	Pop quiz #2	Required Reading: Jenkins, Iredell. "Art for Art's Sake" in Philip P. Wiener, ed. <i>Dictionary of the History of Ideas: Studies of Selected Pivotal Ideas</i> , Vol. 1 (Scribner, 1973), pp. 108 – 111.
WEEK 4	Music & Authenticity	Pop quiz #3	Required Reading: Keightley, Keir. "Reconsidering Rock" excerpt (pp. 131 - 139) from <i>The Cambridge Companion to Pop and Rock</i> , Simon Frith, Will Straw and John Street (eds.), (Cambridge University Press, 2001).
WEEK 5	1960s Alternatives	Précis assignment due	
WEEK 6	1970s Rock	Listening Quiz #1	
WEEK 7	MIDTERM EXAM		
WEEK 8	Race & Ethnicity	Pop quiz #4	Required Reading: Fish, Jefferson. "Mixed Blood," <i>Psychology Today</i> (November/ December, 1995).
WEEK 9	Music & Identity	Pop quiz #5	Required Reading: Negus, Keith. "Identities." In <i>Popular Music in Theory: An Introduction</i> . (Wesleyan University Press, 1996), pp. 99 – 112; 123 – 135.

WEEK 10	Soul Music, Funk & Disco	Listening Quiz #2	Required Reading: Welding, Pete & John Tynan. "Critical Reception of Free Jazz." In Walser, Robert, ed. <i>Keepin' Time: Readings In Jazz History</i> . (New York, Oxford University Press, 1999), pp. 253 – 255. Drake album reviews from NOW and The Wire
WEEK 11	Jazz-Rock Fusion	Pop quiz #6	Required Reading (on Blackboard site): Marsalis, Wynton & Herbie Hancock. "Soul, Craft, and Cultural Hierarchy." In Walser, Robert, ed. <i>Keepin' Time: Readings In Jazz History</i> . (New York, Oxford University Press, 1999), pp. 339 – 351.
WEEK 12	Jazz-Rock Fusion, part 2	Album Review assignment due	
WEEK 14	FINAL EXAM (material from the midterm on only)		

Please note: this course schedule may change as resources and circumstances require.

In-Class Work	10%
Student Evaluations	
Pop Quizzes on Readings	5%
Listening Quiz #1	5%
Précis Assignment	10%
Midterm Exam	20%
Listening Quiz #2	5%
Album Review Assignment	15%
Final Exam	30%
TOTAL:	100%

School Specific Field:

Missed assignments, tests or exams will not be made up without a valid excuse approved by the instructor. A doctor's note or other documentation may be requested.

Degree Students:

In addition to meeting all program specific course and credit requirements, students must have a Cumulative Program Grade Point Average (CPGPA) of ≥ 65 in order to be eligible for graduation.

Diploma Students:

In addition to meeting all program specific course and credit requirements, students must have a Cumulative Program Grade Point Average (CPGPA) of ≥ 60 in order to be eligible for graduation.

Policies and Procedures

All assignments must be submitted in class on the day they are due, in hard copy. Late assignments must be date stamped by the music office and put in the instructor's mailbox. Late assignments will be penalized at a rate of 10% per day, starting at 5 pm on the due date.

It is the student's responsibility to be aware of the College Academic Regulations which can be found on the following website: <http://www.humber.ca/academic-regulations>

In addition, and the music department also has a handbook which outlines specific program-based policies and procedures. This handbook, can be found on the following websites: www.humbermusic.ca

Academic Integrity

Academic integrity is essentially honesty in all academic endeavors. Academic integrity requires that students avoid all forms of academic misconduct or dishonesty, including plagiarism, cheating on tests or exams or any misrepresentation of academic accomplishment.

Research Activity

This course does not include any research activities that involve human participants. Students will gather data ONLY from publicly available sources.

Academic Concern/Appeals

If a student has questions or concerns regarding a grade on an assignment or test, the student should discuss the matter with the faculty member. The Program Co-ordinator and/or the Associate Dean may be asked to assist if the faculty member and student are unable to resolve issues. For additional information please refer to Section 13 of College's Academic Complaint and Appeal Policy at the web site identified above.

Prior Learning Assessment Recognition (PLAR):

Course credits may be granted in recognition of prior learning, and that Application for Consideration is

made through the Office of the Registrar at <http://www.humber.ca/plar/docs/pla.pdf>. Requests for a PLAR must be received within the first two weeks of classes. The testing will be done within two weeks of the request. Students should attend class until a pass is granted.

Challenge Exam	Portfolio	Skills Test	Interview	Other (Specify)	Not Available For PLAR
X					

Disability Services

Humber seeks to create a welcoming environment where equity, diversity and safety of all groups are fundamental. Humber is dedicated to providing equal access to students with disabilities. The Disability Services staff are available by appointment to assess specific needs, provide referrals and arrange appropriate accommodations. If you require academic accommodations, contact:

Disability Services: <http://www.humber.ca/disabilityservices/>
 North Campus: (416) 675-6622 X5180
 Lakeshore Campus: (416) 675-6622 X3265

Disclaimer

While every effort is made by the professor/faculty to cover all material listed in the outline, the order, content, and/or evaluation may change in the event of special circumstances (e.g. time constraints due to inclement weather, sickness, college closure, technology/equipment problems or changes, etc.). In any such case, students will be given appropriate notification in writing, with approval from the Dean (or designate) of the School.

Appendix

Essential Employability Skills (MTCU Requirements)	Graduates of the program reliably demonstrate the ability to:
Communication	1. communicate clearly, concisely and correctly in the written, spoken and visual form that fulfills the purpose and meets the needs of the audience 2. respond to written, spoken, or visual messages in a manner that ensures effective communication
Reading	
Writing	
Speaking	
Listening	
Presenting	
Numeracy	
Understanding and Applying Mathematical Concepts and Reasoning	3. execute mathematical operations accurately

Essential Employability Skills (MTCU Requirements)	Graduates of the program reliably demonstrate the ability to:
Analysing and using Numerical Data	
Conceptualizing	
Critical Thinking & Problem Solving	
Analysing	4. apply a systematic approach to solve problems
Synthesising	5. use a variety of thinking skills to anticipate and solve problems
Evaluating	
Decision-Making	
Creative and Innovative Thinking	
Information Management	
Gathering and managing information	6. locate, select, organize and document information using appropriate technology and information systems
Selecting and using appropriate tools and technology for a task or project	7. analyse, evaluate and apply relevant information for a variety of sources
Computer literacy	
Internet skills	
Interpersonal	
Teamwork	8. show respect for the diverse opinions, values, belief systems and contributions of others
Relationship management	9. interact with others in groups or teams in ways that contribute to the effect working relationships and the achievement of goals
Conflict resolution	
Leadership	
Networking	
Personal	
Managing self	10. manage the use of time and other resources to complete projects
Managing change and being flexible and adaptable	11. take responsibility for one's actions, decisions, and consequences
Engaging in reflective practice	
Demonstrating personal responsibility	