



RIDER UNIVERSITY

BHP 333 Course: Music & Social Justice

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Course Time: TBD
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Course Description

From Folk to Rock & Roll, music plays a vital role in shaping social justice on a global scale. The Music & Social Justice course is designed for students interested in learning how music can engage and advocate for those on the margins of society. Music can provoke and impact social justice movements, which address moral and social problems and allow society to be more equitable, responsive, and inclusive. In other ways, music can also be a response to the current climate, allowing those impacted by social justice movements to express how they think and feel. This course will examine different periods in history, on both a US and global scale, and the impact of music on social movements, specifically including its influence on African Americans in the US, feminism, and global social issues.

Course Objectives & University Learning Outcomes

Objective	Outcome (s)
1. Demonstrate an understanding of the intersection of music and social justice.	Information Literacy Critical Thinking Ethics and Social Responsibility
2. Understand the historical and modern explanations of the role of music during periods of social change.	Global and Multicultural Perspectives Information Literacy
3. Effectively discuss and analyze how social control, oppression, opportunity, and/or inequality influences music among different groups of people.	Critical Thinking Global and Multicultural Perspectives
4. Critically appraise the relationship between music, politics, and social change.	Critical Thinking Global and Multicultural Perspectives Connected Learning
5. Gain exposure to a variety of musical genres and styles, including but not limited to: classical, popular music, rhythm and blues, rock, jazz and contemporary music.	Global and Multicultural Perspectives
6. Attend and participate in university dialogue about the importance of social justice music.	Connected Learning Oral Communication Leadership Skills Global and Multicultural Perspectives
7. Create original music with a social justice emphasis.	Creative Thinking Connected Learning Written Communication Oral Communication
8. Work independently on a journal project while engaging in music reflection and social justice dialogue.	Written Communication Creative Thinking

Required Materials

Schreiber, B. (2020). *Music is power: Popular songs, social justice and the will to change*. New Brunswick, NJ: Rutgers University Press.

**Additional materials will be provided electronically.*

Grading Criteria and Assignments

Grades will be earned based on the following criteria:

25%- Attendance and Participation

25%- Weekly Journals

30%- Songwriting Project

20%- Supplemental Assignments

Attendance

Meaningful participation is required in order to receive credit for this course. Merely completing assigned coursework is not sufficient enough to receive full credit. Students are expected to be present for each session. To be marked present, students must be in class *on time*. For those who cannot attend, it will be recorded and students will be expected to review course content on their own time and/or collect notes from peers.

Weekly Journals

Weekly journals offer an opportunity to reflect on reading required for discussions and to critique music offered. This is also the opportunity to pose questions that we as a class were not able to cover or questions that might arise out of class discussion. There are no length requirements to these journals; they are for your enrichment. Please make sure that all entries are complete in thought and focused. Weekly journals are due at Friday at 11:59PM (EST). Assignments submitted at 12AM on Saturday or later will receive a ten-point deduction for tardiness. Assignments submitted later than three days will not be graded.

Songwriting Project

The culminating project during this class will be a songwriting project. Students are to reflect upon a cause or mission that they find meaningful. Once the topic is approved, the song should be composed. The song can be in any musical style and can be vocal or instrumental. Students are encouraged to think outside the box about presenting the song. Students whose songs have lyrics can have them performed by another individual for submission as long as the lyrics are original to the student enrolled in this class. Singing is not required for this assignment; students who are uncomfortable singing can recite their text.

Grading Scale

If your average is in this range:	Your course grade will be:
93-100	A
90-92	A-
87-89	B+
83-86	B
80-82	B-
77-79	C+
73-76	C
70-72	C-
60-69	D
0-59	F

Support for Students with Disabilities

If you have a disability (including an “invisible disability” such as a learning disability, a chronic health problem, or a mental health condition) that interferes with your performance as a student in this class, you are encouraged to discuss your needs and arrange support services and/or accommodations through Student Accessibility and Support Services (SASS). They are located in the Vona Academic Annex, Room 8. The phone number is (609) 895-5492 and email is accessibility@rider.edu. This instructor will be as flexible as possible to accommodate the needed services. Any student who has a concern or needs to make special arrangements for meeting the requirements of the course is encouraged to speak with the instructor.

Diversity Statement

Mutual respect and a commitment to inclusiveness are crucial to a positive learning environment. In this course, we will honor the diversity of all members of the Rider community by fostering a learning environment that is respectful of other classmates based on their identities and past experiences, including race, ethnicity, national origin, gender, sexuality, age, religion, culture, veteran status, and disability. Any student who has concerns about the climate of this classroom or the behavior of others in the class can discuss matters with the instructor or the chair of the instructor’s department.

Academic Honesty Policy

Be sure that you understand the university’s Academic Honesty Policy. It is important that you refrain from any form of academic dishonesty or deception, such as cheating or plagiarism. You should also be aware that as a member of the academic community, it is your responsibility to turn in all suspected violators of the honor system. Plagiarism will not be tolerated. This includes but is not limited to inappropriate citations of sources, “padding” your references, purchasing/copying a paper from the Internet or friend, copying and pasting from a resource, and so on. Plagiarism of assignments will result in a grade of 0 and will be reported.

Workload Expectations

It is expected that work outside of class time should be on average six hours per week for this course. In some cases, this work will involve discussion with classmates and/or independent study, reflection, reading, and writing. In other cases, this work may also involve preparing of oral presentations or practice in cultivating skills that are requisite to an art form. Moreover, it is recognized that one student may spend more (or less) time with a given assignment than another. Finally, there are cycles in the term where one week may be rather quiet but the demands of the next week exceed the minimum of 6 hours of work. The syllabus will outline the projects of the term and the I will discuss the arc of workload during the semester.

COURSE SCHEDULE
(subject to change with notice)

<u>Modules</u>	<u>Social Justice Topic</u>	<u>Supporting Music</u>	<u>Readings and Assignments</u>
Introduction	Social Justice Overview	Music is Power	Seeing Sound: How Synesthesia Can Change Our Thinking Annie Dickinson
Black Experience- Past Activism	Impact on American Slavery	<i>Negro Spirituals</i> Elijah Rock- arr. Jester Hairston Ezekiel Saw de Wheel- arr. William Dawson Home In A Dat Rock- arr. Moses Hogan	The Black Perspective in Music, Vol. 4, No. 2, Bicentennial Number (Jul., 1976), pp. 145-151 "I Can Tell the World:" Moses George Hogan: His Life, His Song
	Lynching in America	And They Lynched Him On A Tree Strange Fruit	https://eji.org/wp-content/uploads/2005/11/lynching-in-america-3d-ed-052421.pdf Music is Power, ch. 6 & 7 B. Williams Article (online)
Feminism	Second Wave of Feminism & Women's Liberation Movement	Helen Reddy Aretha Franklin "Respect" 1967	She's Beautiful When She's Angry Film
	Modern Feminism	WAP- Cardi B feat. Megan the Stallion Girls- Beyoncé	WOW- Women of the World https://thewowfoundation.com/ NOW- National Organization of Women https://now.org/
	Music for Social Change	El Sistema- Venezuela	

Global Social Issues	The Beatles- Global Impact	Taxman Elanor Rigby Revolution 1 Yesterday Imagine	Music is Power- Chapter 9
	Rock & Roll	My Generation- The Who Won't Get Fooled Again- The Who War Pigs- Black Sabbath Children of the Grave- Black Sabbath	Music is Power, Chapter 8
	Rock & Roll	California Über Alles- The Dead Kennedys Let's Lynch the Landlord- The Dead Kennedys Anarchy in the UK- The Sex Pistols God Save the Queen- The Sex Pistols	Music is Power, Chapter 9
Black Experience- Present Activism	Black injustice and racist policing- moving north from the south	Stevie Wonder "Living for the city" 1973	Driving while black: Bias processes and racial disparity in police stops Across the thin blue line: police officers and racial bias in the decision to shoot.
	Motown	Ball of Confusion- The Temptations Papa Was A Rolling Stone- The Temptations What's Going On- Marvin Gaye	Music is Power, Chapter 6
	Hip Hop and the Black Experience	Public Enemy "Fight the Power" 1989	Music is Power, ch. 14
	Rap on Trial	Straight out of Compton (Album)- MWA	Charis Kubrin 2005 "Gangstas, Thugs & Hustlas: Identity & the Code of the Street in Rap Music"