



Music, Society, and Subculture
MUSG378.01

Spring 2006

Prerequisite: none

M/W/F 2:30-3:20pm

Instructor: Prof. Shawn Young

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Office Hours: Mon./Wed. 3:30-5:00pm

Given their potential for distraction, laptops will not be allowed in class, unless otherwise specified.

Course Description

This course will explore music within the context of sub-cultural movements during the late 20th Century. As we study the rise and influence of Punk, Goth, Hip-Hop, Hippie, and contemporary Christian music, we will discuss each movement's impact upon the American consciousness: the social, political, and religious discourse which arises out of each. Topics such as socio-cultural dominance and resistance will be the lens by which we take a look at styles arising out of urban contexts.

Community and antiquity will be how we read styles which arise out of non-urban contexts. As Hip-Hop is studied as a cultural expression, Eurocentric tendencies will be identified within mainstream culture, and Hip-Hop's reaction to it. The course will provide a cultural framework whereby considerations are given to the economic and political implications of urban settings, that is, discussions will center on the possible impetus behind the Hip Hop genre. We will deal with the 1970s Jesus People Movement and the subsequent rise of contemporary Christian music. We will explore notions of vernacular communication within the Christian church, Neo-Evangelicalism, and the current movement away from "CCM," challenging notions of the sacred and the profane.

Institutional Goals and Objectives

The College has committed itself to education for character and service. Therefore, through our curriculum and co-curriculum, we intend that each graduate with the ability to do the following:

- A. 1) Seek truth.
- 2) Learn to think critically and creatively.
- B. 3) Understand and value the wholeness of creation.
- 4) Understand our world.
- 5) Respect human life and understand the human condition.

- 6) Understand and apply basic social structures and processes.
- 7) Develop self-understanding.
- C. 8) Value personal accomplishment.
- 9) Respond to God's expression.

Course Objectives

Upon completion of this course, students will be able to...

- Demonstrate an understanding of five specific music-driven subcultures. [A1,B3,B4,B5]
- Articulate an understanding of cultural resistance through music. [A1-2,B4, B5,B6,C9]
- Demonstrate an awareness of difference as it relates to economic class, gender, and ethnicity as they relate to these music movements. [A1-2,B3,B4,B5,B7,C9]
- Reconcile topics discussed with various biblical understandings of expression, worship, ministry, and evangelism. [A1-2,B3,B5,B7,C9]

Required Texts

- *Subculture: The Meaning of Style* by Dick Hebdige
- *At the Crossroads: An Insider's Look at the Past, Present, and Future of Contemporary Christian Music*, by Charlie Peacock
- *Hippies, Jesus Freaks, and Music*, by Shawn David Young

Additional selected readings from:

- *Black Noise: Rap Music and Black Culture in Contemporary America* by Tricia Rose

Evaluation

Attendance	30%
Classroom Participation	10%
Quizzes	10%
Final Project	30%
Final Exam	20%

Research Project

The Goth music subculture is an area in need of research. Students will be divided up into groups of five. Each group will be responsible for accessing information on the Goth music movement and presenting a group presentation for the class. Each member of the group should discuss one element of the group's findings. You are encouraged to utilize power point, video, written outlines, etc. Presentations should be no less than 10 minutes in length and no more than 15 minutes in length.

Attendance

Your success in this class is based primarily on your attendance. The student will be allowed 1 free skip. Remember that the probability that you will become ill is high. Use your 1 free skip wisely! **Beyond this 1 free skip, the student will be penalized one letter grade for every unexcused absence.** An excused absence is defined as a communicable illness or a prearranged miss due to an **official** school trip. If the student wishes to have an excused absence, they must present a letter/note to the instructor from a person of authority, i.e. a medical doctor or a professor. The instructor must be notified at least 24 hours in advance of the class meeting time with a note or email (from a person of authority) to constitute an excused absence/tardy, or in case of emergency, a student shall be excused **at the instructor's discretion.** Every three unexcused *tardies* will lower the grade by one letter.

Study Time Expectations

Students are expected to spend the time needed to complete assigned readings by the next lecture.

Courtesy Expectations

Students will treat their classroom obligations as they should treat any serious professional engagement. This includes:

1. Preparing thoroughly for each session in accordance with the instructor's request.
2. Arriving promptly and remaining until the end of each class meeting.
3. Participating fully and constructively in all classroom activities and discussions.
4. Displaying appropriate courtesy to all involved in the class sessions. Courteous behavior specifically entails communicating in a manner that respects, and is sensitive to, cultural, religious, sexual, and other individual differences in the Greenville College community.
5. Adhering to deadlines and timetables established by the instructor.
6. Providing constructive and courteous feedback to faculty members regarding their performance. Students should be as objective in their comments about instructors as they expect instructors to be in their evaluations of students.

Violations of any of these statements may subject the student to academic penalties.

Tentative Schedule

Week One

- Introduction
- Modernism, Postmodernism, Class, Race
- High art and low art (The perceived divide)
- Hebdige, 1-19 and 23-45

Week Two

- Culture versus subculture
- Hebdige, 46-70
- Semiotics
- Hegemony
- Punk rock, reggae/Rastafarianism, politics, and reactions to glam
- Encoding and decoding
- Dominance and resistance
- Hebdige, 73-89

Week Three

- Hebdige, 90-112
- Hebdige, 112-133
- Art, Expression and the purpose-driven deviant

Week Four

- Film on punk rock
- Continued discussions on Hebdige

Week Five

- Continue discussion on Punk
- Websites and listening
- Identity, conformity, and difference

Week Six

- Handouts from Tricia Rose
- (Film) Boyz in the Hood
- Hip Hop as social resistance
- Hip Hop as inventive musicality and engineering

Week Seven

- Continue Hip Hop

- Audio archive of a day in the life of a child-resident of the inner city

Week Eight

- (Film) Easy Rider (outside of class)
- *Hippies, Jesus Freaks, and Music*, 1-30
- The counterculture of the sixties
- *Hippies, Jesus Freaks, and Music*, 31-56
- From earth-based Pagan music to Jesus music
- Rainbow Movement, Phish, Jam Bands

Week Nine

- Jesus People USA and Cornerstone Festival
- *Hippies, Jesus Freaks, and Music*, 57-73
- Cornerstone Film
- Hippies old and new
- *Hippies, Jesus Freaks, and Music*, 74-89
- Web resources

Week Ten

- The Goth movement
- Semester projects due

Week Eleven

- Contemporary Christian Music
- *At the Crossroads*, 1-39
- Vernacular language and the biblical call

Week Twelve

- The debate on lyrics
- *At the Crossroads*, 165-179

Week Thirteen

- "Crossover" music and the sacred/secular split
- Naming things "Christian"
- *At the Crossroads*, 193-204

Week Fourteen

- Review

Week Fifteen

- Final Exam

Greenville College transforms students for lives of character and service through a Christ-centered education in the liberating arts and sciences.

Music Department Mission Statement

The Music program purposes to help students reach their full potential as human beings and musicians. Our aim and focus is to cultivate well-prepared musicians who can integrate their faith into their professional endeavors.

College Policy on Writing

"Greenville College is committed to helping students improve writing. The college expects all courses to contain a writing component as part of the evaluation of student progress. We expect students to produce written work that is focused, well developed, organized, and relatively free of grammatical, punctuation and spelling errors. Papers that fall short of this standard will not be accepted; the work will be returned to the student for revision within a reasonable time."

Academic Honesty Statement

(Approved by UAAC 2/12/02, by Faculty Council 2/21/02)

Students on a Christian college campus are expected to do all academic work with integrity. This means that they should practice academic honesty without exception. The College takes this so seriously we ask all incoming students to sign a statement guaranteeing that they understand the notion of academic integrity and will conform to the policies described below.

All forms of academic dishonesty, which include cheating and plagiarism, are inappropriate on our campus. Cheating and plagiarism are variations on a theme: both involve offering the work of another as one's own. Students cheat and/or plagiarize when they:

- Give or receive aid from another student or other person during a test, quiz, or homework assignment when they were told to work alone.
- Copy all or part of another student's work—an exam, worksheet, homework assignment, essay, speech, musical composition, web production, etc.—and submit it as their own work.
- Copy all or part of any published or copyrighted source such as a book, periodical article, or musical composition and submit it as their own work.
- "Cut and paste" information from a digital source such as a CD-ROM or web page and submit it as their own work.
- Steal ideas or conceptual frameworks from another source and submit them as their own without giving proper credit to the source.

- Submit other people's work as their own (e.g. a roommate's term paper or one purchased over the Internet).
- Ask someone else to complete a writing project for them and revise and edit the work in such a way that they are not really the one responsible for the final document. (Please note: GC's faculty often encourage students to share their work in progress with others, in fact the College even pays writing tutors to help students think through revising an assignment. This is simply a good habit for any scholar that we fully endorse. What we don't want students to do is let another person take over and complete an academic task that is their own responsibility.)

This list is not exhaustive, but should give a clear idea of what constitutes academic dishonesty. *In general terms, academic dishonesty occurs when people knowingly or unknowingly take credit for words or ideas that are not their own in work that is produced for a class, presentation, publication, or other public domain. All forms of cheating and plagiarism involve intellectual theft, and thou shalt not steal!*

Students are responsible to use appropriate quotation marks whenever they use words from another source. They must cite sources for ideas that originated with others. They are responsible to learn the specific documentation methods required in their chosen academic disciplines. Whenever they are in doubt about how to cite sources or use others' writings in their own, they should ask a professor.

At GC academic dishonesty has severe consequences. If instructors discover any instance of cheating or plagiarism, they are well within their rights to assign a failing grade for that assignment or for the course. Furthermore, they must report the student to the department head and the Office of Academic Affairs. This office will forward the information to the appropriate deans. If a second instance of academic dishonesty occurs, the student will receive a failing grade for the course, and the case will be forwarded to the Vice President of Academic Affairs for review and possible further disciplinary action. A student may be expelled from the institution for repeated or extreme violations of academic integrity. Appeals can be handled through the normal judicial process.

Portfolios at Greenville College

Academic departments within the College are required to assess the impact of their programs upon the lives of students who graduate in each major. One of the ways this is done is through a student-owned portfolio containing a collection of "best works" which the student considers to be evidence of personal growth toward what the GC mission describes as "transformed lives of character and service." The portfolio contains the StrengthFinder, papers, projects, videotapes of performances or presentations, audio tapes of radio/music class works, and a summary of a student's co-curricular experiences in music, athletics, ministry, newspaper or yearbook articles/photos, and volunteer service to the community. Assignments that are evidence of student excellence are drawn from courses contributing to general education, the major, the minor, leadership experiences, and service.

Students are encouraged to talk with their professors and advisor regarding the collection of best works to be included in the portfolio.

Assignments and projects from any course may be included in the portfolio. Students may select the way in which their portfolio is compiled: 1) as a collection of papers within a three-ring binder or other professional folio/folder; 2) as a collection of files on a floppy disc; 3) as a collection of works on a CD; or 4) as a periodically updated personal web page. Norm Hall, Dean of Student Development is coordinating a pilot project for students interested in developing web-based portfolios. If you are interested in this method, contact him at extension 7117.

Before the close of the semester, talk with your advisor and the professor teaching this course regarding those assignments, tests, or papers you consider to be "best works" and worthy of inclusion in your portfolio.

Sexual harassment policy:

See college policy on sexual harassment which is outlined in the Student Handbook.