The mind is a fire to be kindled, not a vessel to be filled."
— Plutarch

MUS 1013: Rock Music I:
The Historical Origins and Development of Rock Music to 1970
University of Minnesota; May Term 2008
Mon-Fri 1:00 to 3:30 p.m., Ferguson 225

Dr. Scott D. Lipscomb, Associate Professor
Office Hours: by appointment or via email at anytime
Office: Ferguson 148; phone: (612) 624-2843
email: lipscomb@umn.edu

COURSE SYLLABUS

Course description: A survey of the evolution of rock styles, contributions of important performers, and musical techniques involved in the creation and performance of rock music. This course will introduce students to the history of rock and roll music, as it emerged & evolved in the United States & Britain, then spread throughout the world. In addition to the historical perspective, class discussions will also focus on aesthetic and sociological issues that have influenced the various developments within the genre. Dr. Lipscomb will share his own personal experience as a rock musician in Los Angeles and throughout the United States & Canada.

Incoming competency of students expected by instructor: No prerequisite. Basic musical terms and concepts will be introduced as needed throughout the semester.

Statement of Course Objectives:
This course will provide each student an opportunity to …

✓ become familiar with the sound of the many variants that are grouped under the broad rubric "rock and roll," focusing primarily on American & British performers
✓ develop the ability to “LISTEN” — not just “hear” — when participating in the musical experience
✓ acquire a musical vocabulary that will enable concise, intellectual discussion about any music
✓ gain experience in communicating with others about music, clearly expressing one’s own opinions & beliefs
✓ learn about individuals integral to the evolution of rock music (e.g., composers, performers, etc.), circumstances surrounding their lives, and style elements common to the various sub-genres
✓ gain a historical perspective, including listening to and discussing primary musical, social, and aesthetic influences on the emergence & evolution of rock music styles
✓ apply newly-acquired knowledge about music to unfamiliar contexts
✓ identify musical examples from repertoire covered in this course to illustrate the various concepts presented and discussed in class
✓ gain a clearer understanding of one’s own current musical preferences and the basis for this selection
✓ accept the dynamic nature of musical style, realizing that music of tomorrow may require a rethinking & reformulation of concepts, beliefs, and preferences held today
✓ stimulate an appreciation for popular music as a relevant artform within contemporary society

Required texts:

Supplemental texts (highly recommended, but not required):
Listening Assignments & Music Online:
Students are required to spend at least 2-3 hours per class session reviewing and listening to specific recorded examples. These listening materials are available online (http://lipscomb.umn.edu/rock) and can be accessed either from home or on-campus. In order to successfully complete the listening assignments, …
✓ students must have access to computers with all required plug-ins installed (links provided online)
✓ listening with headphones or through a reasonable quality stereo will provide a much more pleasant experience than basic computer speakers, especially as bands begin using stereo effects and high-fidelity production quality

Additional Materials & Requirements:
✓ Each student must have a report folder to hold the printed hardcopy (~40 pp.) of the Listening Journal (electronic copy available on WebCT). Details about Listening Journal entries are provided on p. 4 of this syllabus.
✓ All students will be required to utilize WebCT for the submission of assignments and to access course materials. Point your web browser to the MyU portal (https://www.myu.umn.edu), then enter your X500 username & password. Once logged on, you will see a list of WebCT sites for courses in which you are enrolled, including MUS 1013: Rock Music I.
✓ Every student enrolled in this class is required to donate approximately one hour to participate in a music cognition research project (details will be provided in class).

Schedule of Assignments (subject to change)¹:

May 27th
S&L – ch. 1 & 19
Review Course Syllabus & Requirements
Musical Elements & Structures
What is (Rock) Music?
May 28th - Roots of Rock
S&L – ch. 2
(A1) “Turn Me On” assignment due
May 29th – Emergence of Rock
NO CLASS MEETING
S&L – ch. 3
(A2) Wadham (2001) - reflection
Group research for Brief Presentation
May 30th Rock 50s Style
S&L – ch. 4
June 2nd – Transition to the 1960s
S&L – ch. 5
(A3) Harrison (1997) – reflection
Listening Journal check #1 (through ch. 5)
June 3rd – The Beatles
S&L – ch. 6
June 4th – British Invasion
S&L – ch. 7

June 5th –
Brief Group Presentations
June 6th – Folk Rock
1st hour: Exam #1 (through ch. 7)
S&L – ch. 8
Final Group Presentation Timeline due (topic determined)
June 9th – Soul & Motown
S&L – ch. 9
(A5) bring Current Events article to class
compose group Protest Song Lyrics
Listening Journal check #2 (through ch. 8)
June 10th – Acid Rock
S&L – ch. 10
June 11th – Jazz Rock
S&L – ch. 11
(A6) Boone OR Covach (1997) – reflection
June 12th – Art Rock
S&L – ch. 12 & 19 (re-read)
*(A7) “Favorite Song” assignment due
*(A8) Textbook Anthology Critique due
June 13th
Listening Journal check #3 (through ch. 12)
1st hour & 1/2: Final Group Presentations due
final hour: Exam #2 (ch. 8-12 & 19)

Individual Assignments & Additional Readings: Specific instructions for individual assignments are provided in the “Discussions” area of WebCT, the forum to which the completed assignments will be posted. For more details about requirements related to the additional readings, see the “Reading Reflections” topic contained on p. 4 of this syllabus.
*A7(A7) & A8 (marked with an asterisk above) may be submitted anytime during the final week of class.

¹ Only those dates upon which reading or other assignments are due are listed in this schedule. However, unless otherwise noted, we will meet on every day class is scheduled. Any changes related to due dates for assignments or exam dates will be communicated to students via the email address provided in UMN’s myU system; students are responsible for ensuring this information is up-to-date. Students are also expected to check their email daily (at least!).
Grading:

Grades will be determined by scores in two major performance areas: **Individual Performance** and **Group Performance**. Grading Weights are provided below:

<table>
<thead>
<tr>
<th>Grade Weights Within Area</th>
<th>Grade Weights Percentages of Total Grade</th>
</tr>
</thead>
<tbody>
<tr>
<td>Individual Performance</td>
<td></td>
</tr>
<tr>
<td>Individual Assignments (A1, A5, A7, &amp; A8)</td>
<td>15%</td>
</tr>
<tr>
<td>Reading Reflections (A2, A3, A4, &amp; A6)</td>
<td>20%</td>
</tr>
<tr>
<td>Listening Journal</td>
<td>35%</td>
</tr>
<tr>
<td>Exam #1</td>
<td>15%</td>
</tr>
<tr>
<td>Exam #2</td>
<td>15%</td>
</tr>
<tr>
<td></td>
<td>100%</td>
</tr>
</tbody>
</table>

**Group Performance**

<table>
<thead>
<tr>
<th>Grade Weights Within Area</th>
<th>Grade Weights Percentages of Total Grade</th>
</tr>
</thead>
<tbody>
<tr>
<td>Group Assignments (in-class)</td>
<td>15%</td>
</tr>
<tr>
<td>Brief Group Presentation</td>
<td>25%</td>
</tr>
<tr>
<td>Final Group Presentation</td>
<td>60%</td>
</tr>
<tr>
<td>x &quot;Helping Behavior score&quot;</td>
<td>100%</td>
</tr>
<tr>
<td></td>
<td>100%</td>
</tr>
</tbody>
</table>

"Helping" Behavior: At the end of the semester, each individual will rate the helpfulness of all of the other members of their group. Individual Helping Behavior scores will be the average of the points received from other members of their group. An example of this procedure follows, assuming a group consisting of five members:

Since a students does not provide a rating for her/himself, each individual must assign a total of 40 points to the other four members in their group, i.e., take the the total number of group members, subtract 1 (for yourself), then multiply by the average score of 10. For example, (5 - 1) x 10 = 40 … this is the total of all ratings assigned to your fellow group members. Raters must differentiate some in their ratings … you may NOT give every member of your group a score of “10.” This means that each group member must give at least one score of 11 or higher—with an individual score maximum of 15—and at least one score of 9 or lower. A student's Helping Behavior score will be the average of the peer evaluations received from other members of her/his group; an average score of 11 or more will result in a grade of 100% for this portion of the grade, while lower average scores will receive a percentage equal to the evaluation score average x 10 minus 20 points; e.g., a student earning an average evaluation score of 10.1 from her/his peers would receive 91%, calculated as follows: (10.1 x 10) - 20 = 91. This score will then be used as a multiplier to scale the Group Performance score, based on each individual's contribution to the group.

The Helping Behavior scores will produce differences in grades only within groups. It is impossible, because of the required differentiation, for group members to help everyone in their group get an A by giving them a high peer evaluation score. The only way, in fact, for everyone in a group to earn an A is by doing an outstanding job on both the individual and group assignments.
Final Grade Calculation:
The final grades will be determined as follows:

1. a raw total score will be computed for each student in both major performance areas
   a) in the Individual Performance area, this will be a weighted combination of the sum of the Individual Assignments (15%), Reading Reflections (20%), Listening Journal (35%), Exam #1 (15%), and Exam #2 (15%);
   b) in the Group Performance area, this will be determined by the Group Assignments (15%), the Brief Group Presentation (25%), and the Final Group Presentation (60%);
2. Students' total scores will be computed by multiplying the raw scores in each area by the grade “weight” provided … 60% for Individual Performance & 40% for Group Performance
3. The Group Performance score will then be multiplied by the student’s “Helping Behavior” score to determine the final value
4. Course grades will be assigned according to the following scale:
   
<table>
<thead>
<tr>
<th>Grade</th>
<th>Score Range</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>&gt;= 92</td>
</tr>
<tr>
<td>A-</td>
<td>90 AND &lt; 92</td>
</tr>
<tr>
<td>B+</td>
<td>88 AND &lt; 90</td>
</tr>
<tr>
<td>B</td>
<td>82 AND &lt; 88</td>
</tr>
<tr>
<td>B-</td>
<td>80 AND &lt; 82</td>
</tr>
<tr>
<td>C+</td>
<td>78 AND &lt;80</td>
</tr>
<tr>
<td>C</td>
<td>70 AND &lt;82</td>
</tr>
<tr>
<td>D</td>
<td>60 AND &lt;70</td>
</tr>
<tr>
<td>F</td>
<td>&lt; 60</td>
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</tbody>
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Reading Reflections: For every additional reading assignment (not the textbook chapters), each student is required to write a 2-paragraph “reflection” (250 word minimum) to be submitted to Dr. Lipscomb via WebCT before class time on the day listed in the Schedule of Assignments above. The paper must clearly communicate two things: a) a basic understanding of the content of the reading (paragraph 1) and b) the student’s individual response to or thoughts about that topic (paragraph 2). The latter should address the question: How does this reading change the way I think about – or listen to – rock music and/or performers? All papers that are submitted complete and on time will receive a grade of 100%. Any paper submitted after the due date will automatically receive a maximum of 75%, depending on content and completeness. Incomplete submissions will receive a grade of 50% or less, depending on the amount completed. [No submission will be accepted more than two class periods following its due date; none will be accepted following the final class session.]

Listening Journal: Using a report folder dedicated for this purpose only, students are required to maintain a Listening Journal throughout the semester. The purpose of this journal is to afford students an opportunity to reflect upon the music to which – and artists to whom – we will be listening. Students must provide an entry (minimum of 50-75 words) for each required listening example (highlighted by UMN Maroon boxes in the online supplementary material). Entries for each listening example should be added in a timely manner, as artists and rock subgenres are covered in class. Therefore, when collected, the Listening Journal should contain entries for all chapters covered to that time. The chapters to be included each grading check are specified in the “Schedule of Assignments” section of this syllabus. Students may also provide comments about any of the additional listening examples (highlighted in Gopher Gold) that are found to be particularly interesting; extra credit will be given if entries for a significant number of additional examples are included. Since many musical terms & concepts will be introduced during the course and the practice of really listening to music is one of the course objectives, this document should provide tangible evidence of the evolving ability of each student to communicate clearly & intellectually about musical sound, continually improving listening skills, and the ability to integrate a developing musical vocabulary.

Group Presentations: Dr. Lipscomb will assign topics for the Brief Presentations. By mid-semester, each group will select a topic of interest relevant to the course content for their Final Presentation. All members of the group will be responsible for researching this topic thoroughly and preparing an effective PowerPoint presentation for viewing by the instructor and other class members. The presentation should be well-organized and each member of the group must actively participate in its preparation. A handout containing the specific requirements for the Brief & Final Group Presentations can be found online.

Dr. L’s rock history site, WebCT, & email: Each student is required to utilize Dr. L’s rock web site (http://lipscomb.umn.edu/rock/) to access listening examples & review supplementary information. In addition, the WebCT course site will be used for a variety of purposes, as enumerated in class. Also,
students are expected to check their email daily (at least), since this is the manner in which Dr. Lipscomb will make announcements outside of class. To access online course materials in WebCT, simply point your internet browser to the MyU portal (https://www.myu.umn.edu), sign in by entering your X500 username & password, then select “My Classes.”² To listen to the musical examples online, students must enter the username and password Dr. L will provide in class (your X500 information will not work).

**Attendance:** MANDATORY!! … come on, this class will be great fun; I hope you enjoy coming to class! The consequence for being absent is two-fold. First, the instructor will maintain a record of attendance. Each student is allowed to have ONE unexcused absence with out consequence; each additional absence, however, will lower your final course grade by 5 points. Second, other members of your group are instructed to take the matter of attendance & participation into consideration when they provide their “Helping Behavior” rating for each member of their group. NOTE: UNDER NO CIRCUMSTANCE WILL MAKE-UPS FOR THE EXAM #1 OR EXAM #2 BE GIVEN. DO NOT be absent on these days.

**Family Educational Rights and Privacy Act (FERPA):** In this class, our use of technology will sometimes make students' names and U of M Internet IDs visible within the course website, but only to other students in the same class. Since we are using a secure, password-protected course website, this will not increase the risk of identity theft or spamming for anyone in the class. If you have concerns about the visibility of your Internet ID, please contact me for further information.

**Scholastic Dishonesty:** The University expects every student to maintain a high standard of individual integrity for work done. Scholastic dishonesty is a serious offence which includes, but is not limited to, cheating on a test or other class work, plagiarism (the appropriation of another’s work and the unauthorized incorporation of that work in one’s own work), and collusion (the unauthorized collaboration with another person in preparing college work offered for credit). In cases of scholastic dishonesty, Dr. Lipscomb will initiate disciplinary proceedings against the student. Any student caught cheating on an exam or plagiarizing a written document will receive a grade of “0” and disciplinary proceedings will be initiated. It’s not worth the risk—don’t do it!

**Pagers & cell phones are disruptive to this class.**
ALWAYS turn them off when entering the classroom.

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² For assistance in using WebCT, contact the Help Desk support staff at (612) 301-4357 (1-HELP on campus) or the online UMN’s WebCT Help System at: [http://webct.umn.edu/students/](http://webct.umn.edu/students/).