"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; Summer 2010
MTWRF 1:00 to 3:00 p.m.; Ferguson 107

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

CO1. 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 (F);
CO2. develop the ability to "LISTEN" — not just "hear" — when participating in the musical experience (F/A);
CO3. acquire a musical vocabulary that will enable concise, intellectual discussion about any music (F);
CO4. gain experience in communicating with others about music, clearly expressing one’s own opinions & beliefs (A/hD);
CO5. 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 (F/hD);
CO6. gain an historical perspective, including listening to and discussing primary musical, social, and aesthetic influences on the emergence & evolution of rock music styles (F/A);
  a. broaden musical horizons to include some challenging literature, understanding & acknowledging the value of the less familiar and non-mainstream (I/C/L2L);
  b. to strengthen curiosity about musics and people outside of the student’s primary sphere of influence, both stylistically and (sub)culturally (I/C);
CO7. apply newly-acquired knowledge about music to novel and/or unfamiliar contexts (A/I);
CO8. identify musical examples from repertoire covered in this course to illustrate the various concepts presented and discussed in class (A/I);
CO9. gain a clearer understanding of one’s own current musical preferences and the basis for this selection (A/I/hD/C);
CO10. accept the dynamic nature of musical style, realizing that music of tomorrow may require a re-thinking & reformulation of concepts, beliefs, and preferences held today (A/I/L2L);
CO11. stimulate an appreciation for popular music as a relevant artform within contemporary society (A/I/hD/C/L2L); and
CO12. develop the tools necessary to open a world of continuous musical exploration, initiating a life-long process of seeking out meaningful musical experiences.

Required text:

Additional reading assignments (for written reflections):
Will be provided in PDF format via the course WebVista site.

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1 These objectives are identified in relation to Fink’s (2003) taxonomy: foundational knowledge (F), application (A), integration (I), human dimension (hD), caring (C), & learning how to learn (L2L). Assignments are identified throughout the syllabus in relation to which course objectives they fulfill.
Listening Assignments & Music Online:
Students are required to spend at least 1-2 hours outside of class 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 WebVista). Details about Listening Journal entries are provided on p. 5 of this syllabus.
 ✓ All students will be required to utilize WebVista 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 WebVista sites for courses in which you are enrolled, including MUS 1013: Rock Music I.
   ✓ to access listening examples (a crucial component of this course), you must have the username and password Dr. Lipscomb provides; because these are copyrighted materials, only those students enrolled in this class are allowed access them. Do NOT share this password with anyone else.
 ✓ 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). The use of your responses in the experimental analysis, however, is voluntary. If you choose not to participate, please inform the instructor.
Schedule of Assignments (subject to change)

June 14th
Review Course Syllabus & Requirements
Musical Elements & Structures
What is (Rock) Music?
S&L – ch. 1 & 19

June 15th – Roots of Rock
S&L – ch. 2
12-bar blues & AABA forms
(A1) “Turn Me On” assignment due

June 16th – Emergence of Rock
S&L – ch. 3
(A2) Wadham (2001) reflection

June 17th – Rock 50s Style
S&L – ch. 4

June 18th – Rock 50s Style (cont.)
(A3) Garofalo (2002) – reflection
Listening Journal check #1 (through ch. 4)

June 21st – Transition to the 1960s
S&L – ch. 5

June 22nd
Brief Group Presentations

June 23rd – The Beatles
S&L – ch. 6

June 24th – The Beatles (cont.)
(A4) Harrison (1997) – reflection

June 25th – Others in the British Invasion
S&L – ch. 7
Final Group Presentation Timeline due
(topic determined)

June 28th – Folk Rock
first hour: Exam #1 (through ch. 7)
S&L – ch. 8

June 29th – Folk Rock (cont.)
Listening Journal check #2 (through ch. 8)
(A5) bring Current Events article to class
compose group Protest Song Lyrics

June 30th – Soul & Motown
S&L – ch. 9

July 1st – Acid Rock & Rock Festivals
Woodstock & Altamont
S&L – ch. 10
(A6) Boone OR Covach (1997) – reflection

July 2nd – Acid Rock (cont.)

July 5th – Jazz Rock
S&L – ch. 11

July 6th – Art Rock
S&L – ch. 12

July 7th – Art Rock (cont.)
S&L – ch. 19 (re-read)

July 8th – Wrap-up
Final Group Presentations

July 9th – Final Day of Class
Exam #2 (ch. 8-12 & 19)
(A7) “Favorite Song” assignment due
(A8) Textbook Anthology Critique due
(A9) Individual Music Performance Report
Listening Journal check #3 (through ch. 12)

Individual Assignments & Additional Readings: Specific instructions for individual assignments are provided in the “Discussions” area of WebVista, 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. 5 of this syllabus. Please note also that, though assignments A7, A8, & A9 are listed as “due” on the final day of class, these may be submitted any time during the last week of class.

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2 Only those dates upon which reading or other assignments are due are listed in this schedule. However, unless otherwise noted, we will meet 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</th>
<th>Grade Weights Within Area</th>
<th>Percentages of Total Grade</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Individual Performance</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Individual Assignments (A1, A5, A7, A8, &amp; A9)</td>
<td>15%</td>
<td>60%</td>
</tr>
<tr>
<td>Reading Reflections (A2, A3, A4, &amp; A6)</td>
<td>20%</td>
<td></td>
</tr>
<tr>
<td>Listening Journal (3 evaluations)</td>
<td>35%</td>
<td></td>
</tr>
<tr>
<td>Exam #1</td>
<td>15%</td>
<td></td>
</tr>
<tr>
<td>Exam #2</td>
<td>15%</td>
<td></td>
</tr>
<tr>
<td><strong>Group Performance</strong></td>
<td>40%</td>
<td></td>
</tr>
<tr>
<td>Group Assignments (in-class)</td>
<td>30%</td>
<td></td>
</tr>
<tr>
<td>Brief Group Presentation</td>
<td>20%</td>
<td></td>
</tr>
<tr>
<td>Final Group Presentation</td>
<td>50%</td>
<td></td>
</tr>
</tbody>
</table>

x “Helping Behavior score” 100%

100%

“Helping” Behavior Score: At the end of the semester, each individual will be required to rate the helpfulness of all of the other members of their group. NOTE: any student who does not submit a Peer Evaluation will receive a “0” for their own Helping Behavior score … this will result in a “0” on the Group Performance score (40% of the course grade). 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 student does not provide a rating for her/himself, each individual group member would assign a total of 40 points to the other four members in their group, i.e., take the total number of group members, subtract 1 (for yourself), then multiply by an 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; e.g., a student earning an average evaluation score of 10.1 from her/his peers would receive 91%, calculated as follows: (10.1 – 1) x 10 = 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 (30%), the Brief Group Presentation (20%), and the Final Group Presentation (50%);
2. A student’s total score 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 in this category
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>89 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; 78</td>
</tr>
<tr>
<td>C-</td>
<td>60 AND &lt; 70</td>
</tr>
<tr>
<td>D</td>
<td>&lt; 60</td>
</tr>
</tbody>
</table>

Student Assignment Policy: Assignments are expected to be submitted by class time on the due date stated in the Schedule of Assignments section of this syllabus. Coming to class prepared – completing reading and other assignments prior to class is an important component of this preparation – will ensure that you get the most out of this class. Because I realize you have many obligations and responsibilities, however, I will allow a 24-hour grace period for all assignments. There are two exceptions to this policy: the Listening Journals and assignments due the final day of class … these assignments must be submitted on or before the due date. Any assignment submitted after the grace period elapses will receive a maximum of 75%, with the actual grade assigned depending on content and completeness. Incomplete submissions will receive a grade determined by the amount complete and quality of the work. NOTE: It is always better to receive partial credit than no credit at all.

Reading Reflections (CO3, CO5, CO6, CO10, CO11, & CO12): For reading assignments other than chapters in the course textbook (A2, A3, A4, & A6), each student is required to write a 2-paragraph “reflection” (500 word minimum) to be submitted via WebVista before class time on the due date listed in the Schedule of Assignments section this syllabus, whether the student is present or absent on that day. The paper must clearly communicate two things: (a) a basic understanding of the content of the reading (the first paragraph) and (b) the student’s individual response to or thoughts about that topic (the 2nd paragraph). The latter should address the question: How does this reading change the way I think about – or listen to – rock music and/or performers?

Listening Journal (CO1, CO2, CO3, CO4, CO7, CO9, & CO12): 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 are required to download the Listening Journal template available on Dr. L’s rock history web site (in the “essential course materials” page). Using this template, students must provide a handwritten entry (minimum of 50 words) for each required listening example. Throughout the rock web site, required listening examples are highlighted by UMN Maroon boxes. 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 on the web site) that are found to be particularly interesting; extra credit will be given if entries for a significant number of additional examples are included. [You can earn up to 1 point each on your Listening Journal check grade for every additional entry selected from those highlighted in Gopher Gold.] 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 (CO1, CO2, CO3, CO4, CO5, CO6, CO7, CO8, CO9, CO10, CO11, & CO12): Dr. Lipscomb will assign topics for the Brief Presentations. By mid-semester, each discussion 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, WebVista, & 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 WebVista 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 WebVista, 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.” 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).

**Individual Music Performance Report (CO2, CO3, CO4, CO7, CO9, CO11, & CO12):** during the period of this course, each student is expected to attend a live music performance and submit a written report to the appropriate topic area of WebVista (500 word minimum). In this report, the student is expected to describe the experience, identify musical influences of bands studied in our course, and use their developing musical vocabulary to effectively describe the sound & style of the music heard. For more details, see the instructions on WebVista. The only restriction on the type of music that is appropriate is that it must fit into the “rock” genre … but recall that I have a very broad definition concerning what constitutes rock (as stated in chapter 1 of your textbook).

**Attendance:** Learning is an interactive, social process … each student learns not only from the instructor but from opportunities to interact with fellow classmates. One of the best ways to realize the greatest potential of your learning opportunity is to be present for each class session. As a result, you are expected to attend each day of class, to arrive on time, and to submit promptly every assignment by the due date stated in the course syllabus. Given the brevity of the short summer term, a maximum of one unexcused absence will be allowed during the semester; any additional unexcused absence will result in a reduction of 1/3 of a letter grade (3.33 points) from the final course total, e.g., after a second unexcused absence, a final grade of B would become a B- or an A- would become a B+. Assigned work is due at the beginning of class on the assigned day, regardless of whether a student is present or absent.

**NOTE:** Consistent with university policy, students will not be penalized for any absence during the semester due to unavoidable or legitimate circumstances. Such excused absences include verified illness, participation in intercollegiate athletic events, subpoenas, jury duty, military service, bereavement, and religious observances. Such circumstances do not include voting in local, state, or national elections. In order for an absence to be considered “excused,” appropriate supporting documentation must be provided to the instructor on the day the student returns to class.

**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 the instructor 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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3 For assistance in using WebVista, contact the Help Desk support staff at (612) 301-4357 (1-HELP on campus) or the online UMN’s WebVista Help System at: [http://webvista.umn.edu/students/](http://webvista.umn.edu/students/)