



"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 2013

Fully online course (no class meeting time or location)

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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.

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:¹

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 or online (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 (available at the UMN Bookstore or from your favorite online bookseller):

[S&L] Stuessy, J., & Lipscomb, S.D. (2013). *Rock and roll: Its history and stylistic development*, 7th edition. New York, NY: Pearson. ISBN: 978-0-205-24697-7 [You must purchase the 7th edition of this text with the photo of Green Day's Billy Joe Armstrong on the cover!! Beginning with the 7th edition, the book is now also available in eBook format; the content is identical, so either version will work just fine, but it *must* be the 7th ed.]

Additional reading assignments (for written reflections):

Will be provided in PDF format via the course web site.

¹ These objectives are identified in relation to Dee 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 are addressed through their completion.

Listening Assignments & Music Online:

In addition to time spent reading the textbook and perusing the web site, students are expected to spend *at least* 1-2 hours per weekday 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 to the essential plug-ins are provided on the web site)
- ✓ 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 maintain an electronic copy of the Listening Journal (electronic template available online). Details about Listening Journal entries are provided on p. 5 of this syllabus.
- ✓ All students will be required to utilize Moodle for the submission of assignments and to access course materials. Point your web browser to the general Moodle site (<https://ay13.moodle.umn.edu>), then log on using your X500 username & password. Once logged on, you will see a list of Moodle sites for courses in which you are enrolled, including MUS 1013: Rock Music I ... just click on the course title to access the online course materials.
 - ✓ to access listening examples (a *crucial* component of this course), you must have the username and password Dr. Lipscomb provides to you; because these are copyrighted materials, **only those students enrolled in this class are allowed access them**. Do NOT share this password with anyone else.
- ✓ I *strongly* recommend that each student purchase a flash drive (2 to 4 GB should be more than sufficient) upon which you copy each of your assignments as you complete them to avoid loss of work due to a technology-related tragedy ... for larger projects (e.g., Listening Journal, group presentations, etc.), I would recommend backing up the files nightly or at least as you complete a significant portion of the work, for example, completing a chapter in the Listening Journal.

Schedule of Assignments (subject to change)²:

(associated course objectives are listed after each assignment)

All textbook readings (S&L): CO1, CO2, CO3, CO5, CO6, CO10, CO11, CO12)

Reading reflections (A2, A3, A4, A6): CO3, CO5, CO6, CO10, CO11, & CO12

Listening Journal: CO1, CO2, CO3, CO4, CO7, CO9, & CO12

Group Presentations: CO1, CO2, CO4, CO5, CO6, CO7, CO8, CO10, CO11, & CO12

[continued on next page]

² Only those dates upon which reading or other assignments are due are listed in this schedule. However, in order to accomplish the substantial requirements of this course during the very brief summer session, students will find it necessary to work diligently *every day* to be successful. Any changes related to due dates for assignments will be communicated to all students via the email address provided in UMN's my system; students are responsible for ensuring this information is up-to-date. *Students are expected to check this email account daily* (at least!).

PRIOR to June 17th

review course syllabus & requirements
peruse Dr. L's rock history web site & *ensure all required plug-ins for your internet browser are installed and work correctly*

(A0) complete "pre-course survey"

May 17th

S&L – ch. 1 & 19

group: definition of "music"

June 18th – Roots of Rock

S&L – ch. 2

(A1) "Turn Me On" assignment due (CO4, CO9)

group: compare Pop, C&W, and R&B

June 19th – Emergence of Rock

S&L – ch. 3

12-bar blues form

(A2) Wadham (2001) reflection

June 20th – Rock 50s style

S&L – ch. 4

musical texture

AABA form

June 21st – Transition to the 1960s

S&L – ch. 5

meter & beat subdivision

musical form

(A3) Garofalo (2002) – reflection

group: musical texture in the Beach Boys

June 24th – The Beatles

S&L – ch. 6

Listening Journal check #1 (through ch. 4)

June 25th

(A4) Harrison (1997) – reflection

Brief Group Presentations due (topic assigned by Dr. L)

June 26th – Others in the British Invasion

S&L – ch. 7

Evaluation of Brief Group Presentations

(using rubric)

Final Group Presentation Timeline due

June 27th – Folk Rock

Exam #1 (through ch. 7)

S&L – ch. 8

June 28th

(A5) submit current events article

work collaboratively with group to compose Protest Song Lyrics (CO5, CO6, CO7, CO8, CO10)

group: submit group lyrics

July 1st – Soul & Motown

S&L – ch. 9

Listening Journal check #2 (through ch. 9)

group: compare Motown & Soul

July 2nd – Acid Rock & Rock Festivals

S&L – ch. 10

(A6) Boone OR Covach (1997) – reflection

July 3rd – Jazz Rock

S&L – ch. 11

(A7) comments about Protest Song

performances

Final Group Presentations due (topic selected by each group)

July 4th – Art Rock & textbook author editorial

S&L – ch. 12 & ch. 19 (re-read)

July 5th – Final Day of Class

Exam #2 (ch. 8-12 & 19)

Listening Journal check #3 (through ch. 12)

Evaluation of Final Group Presentations

(using rubric)

Though DUE by the last day of class, these three assignments may be submitted anytime during the final week (but not earlier).

(A8) "Favorite Song" assignment (CO2, CO3, CO4, CO7, CO9)

(A9) Textbook Discography Critique (CO1, CO4, CO5, CO6, CO9, CO11, CO12)

(A10) Individual Music Performance Report

(CO2, CO3, CO4, CO7, CO9, CO11, & CO12)

(A11) Last Day Survey

Individual Assignments & Additional Readings: Specific instructions for individual assignments are provided in the "Discussions" area of Moodle, 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 (*but not earlier*). **IMPORTANT:** For students enrolled in the online-only version of MUS 1013, in order to keep track of all assignments, I have created a chapter-by-chapter guide for your convenience:

http://www.lipscomb.umn.edu/rock/StudentGuide_OnlineCourse.htm.

Grading:

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

<u>Grade Weights</u>	<u>Grade Weights</u>	<u>Percentages</u>
<u>Individual Performance</u>	<u>Within Area</u>	<u>of Total Grade</u>
		60%
Individual Assignments (A0, A1, A5, A7, A8, A9, A10, A11, & others, as assigned)	15%	
Reading Reflections (A2, A3, A4, & A6)	20%	
Listening Journal (3 evaluations)	35%	
Exam #1	15%	
Exam #2	15%	
	100%	
 Group Performance		 40%
Group Assignments (in-class/online, as assigned)	50%	
Brief Group Presentation	15%	
Final Group Presentation	35%	
x "Helping Behavior" score	100%	
		<hr/> 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 the average score of 10. For example, $(5 - 1) \times 10 = 40$... 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 $\times 10$; e.g., a student earning an average evaluation score of 10.1 from her/his peers would receive 91%, calculated as follows: $(10.1 - 1) \times 10 = 91$. 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:

>= 92 = A	>= 78 AND <80 = C+
>= 90 AND < 92 = A-	>= 70 AND < 78 = C
>= 88 AND < 90 = B+	>= 60 AND < 70 = D
>= 82 AND <88 = B	< 60 = F
>= 80 AND <82 = B-	

Student Assignment Policy: Assignments are expected to be submitted by class time³ on the due date stated in the Schedule of Assignments section of this syllabus. Coming to class prepared (or preparing oneself, if enrolled in the fully online section) – 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 **three exceptions to this policy**: the Listening Journals, group presentations (both brief and final), 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 (A2, A3, A4, & A6): For reading assignments other than chapters in the course textbook, each student is required to write a two-paragraph "reflection" (**500 word minimum**) to be submitted via Moodle 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 submission 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? You are required to use this **two-paragraph format** for each reflection.

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 are required to download the Listening Journal templates available on Dr. L's rock history web site (in the "essential course materials" page). Using this template, students must provide an entry (**minimum of 50 words**, except where otherwise noted) for each *required* listening example. Throughout the rock web site, required listening examples are highlighted with UMN Maroon boxes. Entries for each listening example should be added in a timely manner, as artists and rock subgenres are covered. 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 entries for 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 optional examples are included. [You can **earn extra credit of 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.

³ **IMPORTANT:** for fully online sections of this course, "class time" will be defined as a specific time of day: *for Individual Assignments, submissions must be posted no later than 6:00 p.m. on the due date specified in the Schedule of Assignments section of this syllabus; for Group Assignments, collaborative submissions must be posted (by only ONE selected group member) by 11:59 p.m. on the due date.*

Group Presentations: 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 set of instructions containing the specific requirements for the Brief & Final Group Presentations can be found online. As stated in the Student Assignment Policy above, both the Brief & Final Group Presentations are *excluded from the 24-hour grace period*. In addition to preparing presentations (a group assignment), each student is required to complete an evaluation (an individual assignment) of all presentations prepared by groups other than their own. Though this assignment is “ungraded,” it is a *required* component of the course work; any student who does not complete this evaluation task will receive a “0” on their group presentation.

Individual Music Performance Report: *during the period of this course*⁴, each student is expected to attend a live music performance and submit a written report to the appropriate topic area of Moodle (**1,000 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 Moodle. There are only **two restrictions** imposed: (a) attending the performance must occur during the final part of the semester (see instructions for details) and (b) the type of music heard must fit into the “rock” genre (recall that my co-author and I have a very broad definition concerning what constitutes rock, as stated in chapter 1 of your textbook).

Dr. L’s rock history site, Moodle, & 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 Moodle course site will be used for a variety of purposes. 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 time for those sections with in-class meeting times and will be the *primary* means of communication for fully online sections. To access online course materials in Moodle, simply point your internet browser to the general Moodle site (<https://moodle2.umn.edu>), then log on using your X500 username & password.⁵ To listen to the musical examples online, students must enter the username and password Dr. L will provide to you (your X500 information will *not* allow access to these copyrighted materials).

Attendance: not applicable to online course offering; however, students will be expected to be consistently and proactively engaged in both their individual and group assignments.

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!

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⁴ It is *not* appropriate to write about a concert or music performance experienced *prior to* the 1st half of this course. You are only able to reflect upon those things you were aware of at the time; as I hope is abundantly clear from the course objectives and assignments throughout the semester, you will be *developing* (or enhancing) your listening skills from the first day of the class, so there will be much more for you to draw upon as a result of your work in this class.

⁵ For assistance in using Moodle, contact the Help Desk support staff at (612) 301-4357 (1-HELP on campus) or the online UMN Moodle Help System at: <http://www1.umn.edu/moodle/>.