

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

MUS 1014: Rock II: Rock Music from 1970 to the Present

University of Minnesota; Summer II, 2007
Mon-Fri 1:00 to 3:00 p.m., Ferguson 149

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. MUS 1013 focuses primarily on rock music since 1970s. 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 re-thinking & reformulation of concepts, beliefs, and preferences held today
- ✓ stimulate an appreciation for popular music as a relevant artform within contemporary society

Required texts:

[S&L] Stuessy, Joe & Lipscomb, S.D. (2006). *Rock and roll: Its history and stylistic development*, 5th edition. Englewood Cliffs, NJ: Prentice-Hall. [available at the UMN Bookstore in Coffman]

Supplemental texts (highly recommended, but not required):

Rolling Stone, The (2001). *The New Encyclopedia of Rock & Roll* (revised & updated for the 21st century). Old Tappan, NJ: Fireside Books (Simon & Schuster). [available for order online or at bookstores]
Wadham, W. (2001). *Inside the hits: The seduction of a rock and roll generation*. Boston, MA: Berklee Press. [available for order online or at bookstores]

Listening Assignments & Music Online:

Students are required to spend between 1-2 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
- ✓ 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 of Listening Journal (electronic copy available on Dr. L's rock web site for printing). 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. 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 Rock II.
- ✓ Listening examples and other supplemental materials are available from the Rock web site (<http://lipscomb.umn.edu/rock>)
- ✓ Every student enrolled in this class is expected 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:

July 9th

Review Course Syllabus & Requirements
What is (Rock) Music?
Musical Elements & Structures

July 10th - Roots of Rock

S&L – ch. 1, 2, & 19

(A1) "Turn Me On" assignment due

July 11th – Emergence of Rock

S&L – ch. 3

July 12th – Jazz Rock & Art Rock

S&L – ch. 11 & 12

July 13th – Mainstream Rock

S&L – ch. 13

July 16th

Listening Journal check #1 (ch. 2-3, 11-12)

July 17th – Continuing Fragmentation

S&L – ch. 14

July 18th

Brief Presentations due

July 19th – Heavy Metal

S&L – ch. 15

July 20th

Exam #1 (ch. 1-3, 11-14)

July 23rd – Dance Music

S&L – ch. 16

(A2) Reading Reflection – O'Brien (1995) or Metz & Benson (1999)

(A3) bring Current Events article to class

July 24th – Rap & Hip-Hop

S&L – ch. 17

Listening Journal check #2 (ch. 13-16)

July 25th – Alternative Rock

S&L – ch. 18 & 19 (re-read)

July 26th

Final Group Presentations due

July 27th

Exam #2 (ch. 15-19)

(A4) "Favorite Song" assignment due

Textbook Anthology critique due

NO CLASS July 30th to August 3rd

July 30th

(A5) Reading Reflection – Kelley (2002)

August 3rd

(A6) Reading Reflection – Chapple & Garofalo (1977)

August 6th at noon; submitted to Ferguson 100

Listening Journal check #3 (complete: 1-3, 13-18)

Additional Readings: For every Reading Reflection, each student is required to write a 2-paragraph "reflection" (350-500 words) to be submitted to Dr. Lipscomb via WebCT prior to class on the day listed in the Schedule of Assignments above. For more details about specific requirements, see the "Reading Reflections" topic contained in this syllabus.

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 email. Students are 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:

<u>Grade Weights</u>	<u>Grade Weights Within Area</u>	<u>Percentages of Total Grade</u>
Individual Performance		60%
Individual Assignments	15%	
Reading Reflections (two of three required)	15%	
Listening Journal	40%	
Exam #1	15%	
Exam #2	15%	
	100%	
Group Performance		40%
Group Assignments (in-class)	15%	
Brief Group Presentation	25%	
Final Group Presentation	<u>60%</u>	
x "Helping Behavior" score	100%	
		<hr/> 100%

"Helping" Behavior: At the end of the quarter, 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 student 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 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 the ratings for 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 a **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: $(10.1 \times 10) - 10 = 91$. 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.

Determination of Final Grades:

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 (15%), Listening Journal (40%), Midterm Exam (15%), and Final Exam (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:

>= 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-	

Reading Reflections: For every additional reading assignment (not the textbook chapters), each student is required to write a 2-paragraph "reflection" (350-500 word minimum) to be submitted to Dr. Lipscomb via WebCT before midnight on 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.]

Listening Journal: Using a report folder dedicated for this purpose only, students are required to maintain a Listening Journal throughout the quarter. 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. Students may also provide comments about any of the *additional* listening examples (highlighted in Gopher Gold) that are found to be particularly interesting and this will add extra credit to the Listening Journal grade. In addition, 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 enhanced ability of each student to communicate intellectually about musical sound, their continually improving listening skills, and ability to integrate a developing musical vocabulary.

Group Presentations: Dr. Lipscomb will assign topics for the Brief Presentations. By mid-quarter, 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, since this is the manner in which Dr. Lipscomb will make announcements outside of class. To access these 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

Attendance: MANDATORY!! ... come on, this class is going to be fun!! The consequence for being absent is two-fold. First, the instructor will maintain an accurate record of attendance. Absences in excess of **2** will lower your final grade by 5 points for each additional absence. Second, other members of your group are instructed to take the matter of group member attendance into consideration as they provide their "Helping Behavior" rating. NOTE: UNDER NO CIRCUMSTANCE WILL MAKE-UPS FOR THE MIDTERM OR FINAL EXAMS BE GIVEN. **DO NOT** be absent on these days.

Family Educational Rights and Privacy Act: 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/>.