"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; Fall 2009
Mon & Wed 12:20 to 1:10 p.m., TCF Stadium G065A
meeting time for Fri discussion depends on section
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 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:

Additional reading assignments (for written reflections):
Will be provided in PDF format via the course WebCT site.
Listening Assignments & Music Online:
Students are required to spend at least 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 (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. 5 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.
✓ 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 or your TA.
Schedule of Assignments (subject to change)\(^1\):

**Sept 9\(^{th}\)**
- Review Course Syllabus & Requirements
- What is (Rock) Music?

**Sept. 11\(^{th}\)** – discussion section
- S&L – ch. 1 & 19

**Sept 14\(^{th}\)** – Roots of Rock
- S&L – ch. 2
- 12-bar blues & AABA forms
- (A1) “Turn Me On” assignment due

**Sept. 16\(^{th}\)** – Emergence of Rock
- S&L – ch. 3

**Sept. 18\(^{th}\)** – discussion section

**Sept. 21\(^{st}\)** – Emergence of Rock (continues)
- (A2) Wadham (2001) - reflection

**Sept. 23\(^{rd}\)** – Rock 50s Style
- S&L – ch. 4

**Sept. 25\(^{th}\)** – discussion section

**Sept. 28\(^{th}\)** – Rock 50s Style (continued)
- (A3) Harrison (1997) – reflection

**Sept. 30\(^{th}\)** – Transition to the 1960s
- S&L – ch. 5

**Oct. 2\(^{nd}\)** – discussion section
- **Listening Journal check #1** (through ch. 5)

**Oct. 5\(^{th}\)** – The Beatles
- S&L – ch. 6

**Oct. 7\(^{th}\)** – The Beatles (continued)

**Oct. 9\(^{th}\)** – discussion section

**Oct. 12\(^{th}\)** – Others in the British Invasion
- S&L – ch. 7

**Oct. 14\(^{th}\)** – NO CLASS
- Research Day (for Brief presentation)

**Oct. 16\(^{th}\)** – discussion section

**Oct. 19\(^{th}\)** – Return to British Invasion

**Oct. 21\(^{st}\)** – Exam #1 (through ch. 7)

**Oct. 23\(^{rd}\)** – discussion section

**Oct. 26\(^{th}\)** & 28\(^{th}\)**
- Brief Group Presentations in-class

**Nov. 2\(^{nd}\)** – Folk Rock
- S&L – ch. 8

**Nov. 4\(^{th}\)** – Folk Rock (continued)

**Nov. 6\(^{th}\)** – discussion section
- **Listening Journal check #2** (through ch. 8)
- (A5) bring Current Events article to class
- compose group Protest Song Lyrics

**Nov. 9\(^{th}\)** – Soul & Motown
- S&L – ch. 9

**Nov. 11\(^{th}\)** – Soul & Motown (continued)

**Nov. 13\(^{rd}\)** – discussion section
- **Final Group Presentation Timeline due** (topic determined)

**Nov. 16\(^{th}\)** – Acid Rock
- S&L – ch. 10

**Nov. 18\(^{th}\)** – Acid Rock (continued)

**Nov. 20\(^{th}\)** – discussion section

**Nov. 23\(^{rd}\)** – Rock Festivals
- Woodstock & Altamont
- (A6) Boone OR Covach (1997) – reflection

**Nov. 25\(^{th}\)** – NO CLASS
- Research Day (for Final Presentation)

**Nov. 27\(^{th}\)** – NO DISCUSSION SECTION
- Thanksgiving Break

**Nov. 30\(^{th}\)** – Jazz Rock
- S&L – ch. 11

**Dec. 2\(^{nd}\)** – Jazz Rock (continued)
- (A7) “Favorite Song” assignment due

**Dec. 4\(^{th}\)** – discussion section

**Dec. 7\(^{th}\)** – Art Rock
- S&L – ch. 12 & 19 (re-read)

**Dec. 9\(^{th}\)** – Art Rock (continued)
- **Exam #2** (ch. 8-12 & 19)

**Dec. 11\(^{th}\)** – discussion section
- (A8) Textbook Anthology Critique due

**Dec. 14\(^{th}\)** and 16\(^{th}\)**
- Final Group Presentations in-class

**Dec. 16\(^{th}\)**
- **Listening Journal check #3** (through ch. 12)

---

**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. 5 of 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 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>Within Area</th>
<th>Percentages of Total Grade</th>
</tr>
</thead>
<tbody>
<tr>
<td>Individual Performance</td>
<td></td>
<td>60%</td>
</tr>
<tr>
<td>Individual Assignments (A1, A5, A7, &amp; A8)</td>
<td>15%</td>
<td></td>
</tr>
<tr>
<td>Reading Reflections (A2, A3, A4, &amp; A6)</td>
<td>20%</td>
<td></td>
</tr>
<tr>
<td>Listening Journal</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>Group Performance</td>
<td>40%</td>
<td></td>
</tr>
<tr>
<td>Group Assignments (in-class)</td>
<td>15%</td>
<td></td>
</tr>
<tr>
<td>Brief Group Presentation</td>
<td>25%</td>
<td></td>
</tr>
<tr>
<td>Final Group Presentation</td>
<td>60%</td>
<td></td>
</tr>
<tr>
<td>x “Helping Behavior score”</td>
<td>100%</td>
<td></td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td>100%</td>
<td></td>
</tr>
</tbody>
</table>

“Helping” Behavior Score: 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 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) 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 (15%), the Brief Group Presentation (25%), and the Final Group Presentation (60%);
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
4. Course grades will be assigned according to the following scale:

<table>
<thead>
<tr>
<th>Score</th>
<th>Grade</th>
</tr>
</thead>
<tbody>
<tr>
<td>&gt;= 92</td>
<td>A</td>
</tr>
<tr>
<td>&gt;= 90 AND &lt; 92</td>
<td>A-</td>
</tr>
<tr>
<td>&gt;= 88 AND &lt; 90</td>
<td>B+</td>
</tr>
<tr>
<td>&gt;= 82 AND &lt; 88</td>
<td>B</td>
</tr>
<tr>
<td>&gt;= 80 AND &lt; 82</td>
<td>B-</td>
</tr>
<tr>
<td>&gt;= 78 AND &lt; 80</td>
<td>C+</td>
</tr>
<tr>
<td>&gt;= 70 AND &lt; 78</td>
<td>C</td>
</tr>
<tr>
<td>&gt;= 60 AND &lt; 70</td>
<td>D</td>
</tr>
<tr>
<td>&lt; 60</td>
<td>F</td>
</tr>
</tbody>
</table>

Reading Reflections: For every reading assignment other than chapters of the required textbook, 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 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? 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 59% or less, depending on the amount completed. It is always better to receive partial credit than no credit at all.

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 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, 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.” 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).

---

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/.
**Attendance and Homework Policy:** 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. A maximum of three unexcused absences will be allowed during the semester; any additional unexcused absence will result in a reduction of 1/3 of a letter grade from the final course grade, e.g., after the 4th 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. Late assignments are accepted, but reduced one full letter grade for each class day the assignment is late. The lowest grade a student can receive for making a good faith effort to complete an assignment is 59 (on a 100-point scale), i.e., the highest possible failing grade. In the calculation of the final course grade, this reduced grade is much better than receiving a zero for the assignment, which is the outcome if the work is not submitted at all.

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.