

Northern Wyoming Community College District — Sheridan College

MUSC 1425 History of Rock Music (3 credits)

Spring 2011 • M/W • 2:00-3:20 PM

Griffith Memorial Building 120 • Music Department • Fine Arts Division

proferickson.com/cke/musc1425

login: musc • password: 1425

Instructor and Contact Information

Dr. Christian Erickson

Office: Whitney 107

Office hours: T/Th 3:00 (additional hours by appointment)

(307) 674-6446, extension 3050

dr.christian.erickson@gmail.com (preferred method of contact)

Course Description

This course examines the historical, musical, and socioeconomic development of rock music from its origins to today. Major stylistic trends, performers, producers, and songwriters are studied. Emphasis is on the development of tools for critical thinking and intelligent listening. No prior musical experience is assumed.

Prerequisites

None (other than a desire to rock hard)

Co-requisites

None

Purpose

The purpose of this course is to expand students' knowledge and appreciation of the musical, historical, and social aspects of rock music. MUSC 1425 History of Rock Music fulfills the Visual & Performing Arts elective for the Associate of Arts and Associate of Science degrees.

University of Wyoming Cultural Context-Arts (CA) Transferability

This course fulfills the Cultural Context-Arts (CA) requirement of the 2003 University Studies Program. The focus of Cultural Context-Arts (CA) courses is on forms of communication and expression central to the arts. Students will learn to understand the role of the fine arts in society and in your own life through creative and critical activities. Students will learn to think flexibly and intuitively, to solve problems in innovative ways, and to link their knowledge and sensations. In CA courses, students will study the history, appreciation, and criticism of the arts, and/or make art.

Course Format

Lecture

Grading

Letter

Texts/Materials

- Charlton. Katherine, *Rock Music Styles* (6th ed.). Upper Saddle River, NJ: Prentice Hall, 2010, ISBN 978-0077427931
- Pens, pencils, erasers, notebook, etc.
- Access to a computer with an internet connection and a browser, equipped with a CD-ROM drive and media player software
- USB Flash Drive (2GB or larger)

Minimum Student Outcomes

Upon completion of this course, the student will:

- Identify rock music's precursory styles that contributed to its origins
- Describe the musical characteristics of various rock styles
- Associate major artists with their respective styles and movements
- Aurally recognize major rock styles, notable performers, and historically important recordings cultures and their musical traditions.

Approximate Final Grade Evaluation

50% — Unit Exams

20% — Homework Assignments

20% — Quick Quizzes over Listening Assignments

10% — Group Presentation

Descriptions of Graded Course Components

Unit Exams: [Five total, each worth 10% of your final grade] Five exams will be administered at regular periodic intervals throughout the semester. Exams will cover material from the text, handouts, class activities, films, assignments, and lectures. Please make immediate note of exam days on our attached course schedule and resolve any conflicts well in advance.

Homework Assignments: [Five total, each worth 4% of your final grade] These assignments will be derived from the critical thinking questions in your textbook. They are graded as pass/fail. Students will complete the assignments by visiting our course website.

Quick Quizzes: [17 total, each worth about 1% of your final grade] Timed quick quizzes based on the prior meeting's listening assignment will be administered throughout the semester during the first five minutes of each class. These quizzes cannot be made up, so please be punctual for our meetings.

Group Presentation: [Worth 10% of your final grade] Toward the end of semester, students will team up into small groups to give a short in-class presentation over an assigned topic. The actual length of the presentation will depend on the size of the class, but will probably be somewhere in the 10- to 15-minute range. Details regarding the specific requirements of this assignment will be handed out later in the semester.

Attendance & Participation: Although not computed directly into your grade, attendance and participation are vital to learning. Students are expected to attend class regularly, arrive on time, and stay for the entire session. You are responsible for learning all material covered in class whether you are present or not. If you do miss a meeting or a portion of one, please ask a classmate if you may review his or her notes.

Course Website

An online companion website for this course is available at proferickson.com/cke. Here you'll find printable documents (such as the syllabus and other handouts, as well as transcriptions of presentation slides used in the lectures), links to useful sites, and audio files of the musical works studied in this class. Please make extensive use of the resource, and don't hesitate to ask me for help if you have difficulty accessing the site or the posted media. As the class site contains copyrighted material, the audio files are posted in a password-protected directory. You can access them using the login information at the top of the first page of this syllabus.

Late and Incomplete Assignments

Students are expected to complete all assignments by prescribed due dates. The "due date" is the beginning of the meeting following an assignment unless otherwise noted on the course calendar. Assignments submitted after the due date will be assessed a flat 25% penalty. I will accept late work up until the final day of class, so do not simply "blow off" an assignment because the due date has passed and the work is subject to a late penalty. Remember, partial credit is always better than no credit at all.

Absences and Make-up Policy

In cases of school-sponsored activities or illness resulting in an absence by the student, it is the student's responsibility to notify the instructor in advance of the missed class. Absences with advance notice are considered "excused." Students are responsible for all reading, listening and other homework assigned during the absence. Absences without prior notification to the instructor ("unexcused") will automatically result in forfeiture of any possible points associated with the missed class.

Make-up exams are administered at the instructor's discretion. A maximum of one exam may be made up (subsequent missed exams will result in a zero for each one missed). Typically, exams missed as a result of an excused absence (see above) will be administered in advance of the exam date or as soon as possible after the exam date associated with the missed exam.

Exams missed due to an unexcused absence will be subject to the 25% late penalty described above, and will administered at a time mutually convenient to the instructor and student. As an incentive for students to make in-class exams a priority in this course, all make-up exams, whether excused or not, are in a formal essay format that most students find more difficult than the regular in-class exams. Exams are marked in bold on your course calendar for your planning convenience. Please resolve any conflicts with these dates as soon as possible, and see me promptly if you have a scheduled obligation that conflicts with an exam date.

Quick Quizzes over the previous meeting's listening assignments are also marked in bold on the calendar. Unlike exams, these quizzes cannot be made up or completed in advance due to absence (excused or otherwise) or tardiness. There are no exceptions to this policy. Fortunately, each individual quiz counts for a very small percentage of your final grade, missing one or two of them will not substantially effect your final score in the class. However, missing several of them will effect your final score. Please arrive a few minutes before class begins so you're ready when the quiz commences.

Course Withdrawal/Petition for Incomplete Grade

On occasion, unforeseen circumstances may interfere with a student's ability to complete a course or to accomplish a satisfactory level of personal academic achievement. If you find yourself in this situation, I encourage you to visit with me to evaluate your options. Rarely is a grade unsalvageable if a student is willing to take the steps necessary to rectify it. If, however, a student is ever unable to fully devote his or her energies to the coursework, withdrawal may be the best option. Consult the college's academic

calendar for the withdrawal deadline. Paperwork for withdrawals can be obtained from the Office of Records and Admissions.

A temporary grade of "I" or "incomplete" is available to students who cannot finish the course due to an emergency situation that arises late in the semester. The administration of an incomplete is at the instructor's discretion. Although I can be flexible depending on the circumstances of the student, my general policy is that the student should have at least 75% of the course completed and have a current grade of C or better at the time of the request for the incomplete grade. The incomplete portion of the course must be completed by the end of the semester following the request (summer sessions excluded) or the "I" will revert to an "F."

Northern Wyoming Community College District Policies

Academic Honesty Statement: Students are expected to maintain the highest standards of academic honesty and integrity. Academic honesty means performing all academic work without lying, cheating, deceit, plagiarism, misrepresentation, or unfairly gaining advantage over any other student. Violations of academic honesty are in violation of District standards for student conduct and shall result in disciplinary action.

Disability Statement: Students with disabilities who believe they may need accommodations in this class are encouraged to contact the Student Success Center as soon as possible to ensure such accommodations may be implemented.

A complete list of official college policies can be found on the NWCCD website by pointing your browser to this shortcut: **mcaf.ee/7018c**

A Word of Warning

Rock music was born of anti-establishment attitudes. Its history is populated by anarchists, cretans, junkies, miscreants, naughty-persons, outcasts, punks, rascallions, racists, reprobates, rogues, scoundrels, sexist, and whipper-snappers. The behavior of said individuals may be inconsistent with your own personal code of morals and ethics. You may encounter the occasional profanity-laced lyric or quote, or a fleeting shot of nudity caught on film. Please approach the study of our topic with an academic and objective attitude. Remember, we neither condemn or condone such behavior...we only try to put it into an appropriate social, historical, and musical context.

Course Calendar

Subject to revision. All graded assignments are due at beginning of the next class meeting unless otherwise noted. Quick Quizzes are over the previous day's assigned reading. Graded items in **bold**.

Meeting 1, January 16

- Syllabus distributed (no formal class...Dr. Erickson attending All-State Music Conference)
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Meeting 2, January 18

- **Topics:** Formalities; Rock's Precursors: Ragtime, Tin Pan Alley, Jazz and Blues
 - **Reading:** Chapter 1
 - **Listening:** Robert Johnson: "Cross-Road Blues"; Bessie Smith: "Lost Your Head Blues"
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Meeting 3, January 23

- **Topics: Quick Quiz 1.1 (timed listening quiz over previous listening assignment);** Lecture: Rock's Precursors: Urban Blues and R&B
 - **Reading:** 1950s Intro; Chapter 2
 - **Listening:** B. B. King: "Three O'Clock Blues"; Muddy Waters: "(I'm Your) Hoochie Coochie Man"; Bo Diddley: "Bo Diddley"
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Meeting 4, January 25

- **Topics: Quick Quiz 1.2;** Rock's Precursors: Gospel, Doo-Wop and Country
 - **Reading:** Chapter 3
 - **Listening:** The Soul Stirrers: "How Far Am I From Canaan?"; The Chords: "Sh-Boom"; The Crew-Cuts: "Sh-Boom"; Hank Williams: "I'll Never Get Out Of This World Alive"
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Meeting 5, January 30

- **Topics: Quick Quiz 1.3;** Rock Pioneers with R&B Backgrounds; Teen Idols
 - **Reading:** Chapters 4 (57-61) & 5 ("Teen Idol Pop" section)
 - **Listening:** Fats Domino: "I'm Walkin'"; Chuck Berry: "School Days"; Little Richard: "Long Tall Sally" and "Tutti-Frutti"; Pat Boone: "Tutti-Frutti"
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Meeting 6, February 1

- **Topics: Quick Quiz 1.4;** Rock Pioneers with C&W Backgrounds; First "Death of Rock"
 - **Reading:** Chapter 4 (44-56) & 5 (pp. 69-70 [up to "Teen Idol Pop"])
 - **Listening:** Willie Mae "Big Mama" Thornton: "Hound Dog"; Elvis Presley: "Hound Dog"; Jerry Lee Lewis: "Great Balls of Fire"; Buddy Holly: "Peggy Sue"
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Meeting 7, February 6

- **Exam I** over Precursors & 1950s Styles
 - **Homework Assignment: 1950s Critical Thinking Questions**
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Meeting 8, February 8

- **Topics:** Intro to the 1960s: Pop-Rock, Girl Groups, etc.; Surf Music/Beach Boys
 - **Reading:** 1960s Intro (pp. 62-67); Chapter 5 (pp. 74-82)
 - **Listening:** The Shirelles: "Will You Love Me Tomorrow?"; Chuck Berry: "Sweet Little Sixteen"; The Beach Boys: "Surfin' U.S.A." and "Good Vibrations"
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Meeting 9, February 13

- **Topics: Quick Quiz 2.1;** The British Invasion: The Beatles
 - **Reading:** Chapter 7 (pp. 97-106 [up to The Rolling Stones])
 - **Listening:** The Beatles: "I Want to Hold Your Hand," "Norwegian Wood" and "A Day in the Life"
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Meeting 10, February 15

- **Topics: Quick Quiz 2.2;** The British Invasion: The Rolling Stones
 - **Reading:** Chapter 7 (pp. 106-112)
 - **Listening:** Buddy Holly: "Not Fade Away"; The Rolling Stones: "Not Fade Away," "(I Can't Get No) Satisfaction," and "Brown Sugar"
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February 20

Presidents Day: No class meeting

Meeting 11, February 22

- **Topics: Quick Quiz 2.3;** British Invasion: Other Important Bands
 - **Reading:** Chapter 8 (pp. 113-123 [up to American Reaction])
 - **Listening:** The Kinks: "You Really Got Me"; The Who: "My Generation"; review Robert Johnson: "Cross-Road Blues"; Cream: "Crossroads"
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Meeting 12, February 27

- **Exam II** over Early 1960s Styles
 - **Homework Assignment: 1960s, Part 1 Critical Thinking Questions**
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Meeting 13, February 29

- **Topics:** Soul in the 1960s
 - **Reading:** Chapter 6
 - **Listening:** Ray Charles: "What'd I Say"; James Brown: "Please, Please, Please"; Wilson Pickett: "In the Midnight Hour"; Aretha Franklin: "Respect"; The Temptations: "My Girl"
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Meeting 14, March 5

- **Topics: Quick Quiz 3.1;** Folk Revival & Folk-Rock
 - **Reading:** Chapter 9 (pp.129-140 [up to “Singer-Songwriters”])
 - **Listening:** Bob Dylan: “Blowin’ in the Wind” and “Mr. Tambourine Man”; The Byrds: “Mr. Tambourine Man”; Barry McGuire: “Eve of Destruction”; Crosby, Stills, Nash & Young: “Ohio”
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Meeting 15, March 7

- **Topics: Quick Quiz 3.2;** Psychedelic Rock
 - **Reading:** Chapter 10
 - **Listening:** The Grateful Dead: “Dark Star”; Jefferson Airplane: “White Rabbit”; The Doors: “Light My Fire”; Bob Dylan: “All Along the Watchtower”; Jimi Hendrix: “All Along the Watchtower”
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Spring Break, March 12-16; No Class Meetings

Meeting 16, March 19

- **Topics: Quick Quiz 3.3;** Major Music Festivals; Blues-based Psychedelia; Second “Death” of Rock
 - **Reading:** Chapter 8 (pp. 125 [“American Blues Revival”]-128)
 - **Listening:** Jimi Hendrix: “Red House” and “Voodoo Child (Slight Return)”; Review Unit III audio for Exam (see study guide)
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Meeting 17, March 21

- **Exam III** over Later 1960s Styles
 - **Homework Assignment: 1960s, Part 2 Critical Thinking Questions**
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Meeting 18, March 26

- **Topics:** Singer-Songwriters; Country Rock; Jazz-Rock Styles
 - **Reading:** 1970s Intro (pp. 156-161); Chapters 9 (pp. 140-143 [“Singer-Songwriters” section]), 11 & 12
 - **Listening:** James Taylor: “Fire and Rain”; The Eagles: “Lyin’ Eyes”; Lynyrd Skynyrd: “Sweet Home Alabama”; Blood, Sweat and Tears: “Spinning Wheel”
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Meeting 19, March 28

- **Topics: Quick Quiz 4.1;** Hard Rock and Heavy Metal
 - **Reading:** Chapter 13
 - **Listening:** Led Zeppelin: “Whole Lotta Love”; Black Sabbath: “Paranoid”; Alice Cooper: “School’s Out”; Review The Kinks: “You Really Got Me”; Van Halen: “You Really Got Me”
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Meeting 20, April 2

- **Topics: Quick Quiz 4.2;** Art and Glitter (Glam) Rock
 - **Reading:** Chapter 14
 - **Listening:** The Moody Blues: "Nights in White Satin"; Yes: "Roundabout"; David Bowie: "Space Oddity"; Queen: "Bohemian Rhapsody"
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Meeting 21, April 4

- **Topics: Quick Quiz 4.3;** Ska and Reggae
 - **Reading:** Chapter 15
 - **Listening:** Desmond Dekker: "007 (Shanty Town)"; Jimmy Cliff: "The Harder They Come"; Bob Marley and the Wailers: "I Shot the Sheriff"; The Specials: "Concrete Jungle"
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Meeting 22, April 9

- **Topics: Quick Quiz 4.4;** Funk and Disco
 - **Reading:** Chapter 17
 - **Listening:** Sly & The Family Stone: "Thank You (Falettinme Be Mice Elf Agin)"; Parliament: "Flash Light"; The Bee Gees: "Stayin' Alive"; Chic: "Good Times"
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Meeting 23, April 11

- **Exam IV** over 1970s Styles
 - **Homework Assignment: 1970s Critical Thinking Questions**
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Meeting 24, April 16

- **Topics:** Punk and New Wave
 - **Reading:** Chapter 16
 - **Listening:** The Ramones: "Blitzkrieg Bop"; The Sex Pistols: "God Save the Queen"; The Dead Kennedys: "Kill the Poor"; Devo: "Jocko Homo"; Elvis Costello: "Radio Radio"
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Meeting 25, April 18

- **Topics: Quick Quiz 5.1;** MTV Superstars
 - **Reading:** 1980s Intro (pp. 260 - 264); Chapter 19
 - **Listening:** Michael Jackson: "Billie Jean"; Prince: "Little Red Corvette"; Madonna: "Papa Don't Preach"; Bruce Springsteen: "Born in the U.S.A."
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Meeting 26, April 23

- **Topics: Quick Quiz 5.2;** Hip-Hop and Rap
 - **Reading:** Chapter 18
 - **Listening:** Grandmaster Flash and the Furious Five: “The Message”; Run-D.M.C.: “Walk This Way”; Public Enemy: “911 Is a Joke”; N.W.A.: “Straight Outta Compton”; Kid Frost: “La Raza”
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Meeting 27, April 25

- **Topics: Quick Quiz 5.3;** Alternative Styles of the 1980s; Transition to the 1990s
 - **Reading:** Chapter 20 and 21 (pp. 311-314 [up to “Pop Punk”])
 - **Listening:** U2: “With or Without You”; Morrissey: “Everyday is Like Sunday”; Mission (UK): “Wasteland”; Ministry: “Stigmata”; Nirvana: “Smells Like Teen Spirit”
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Meeting 28, April 30

- **Exam IV** over 1980s-Early 1990s Styles
 - **Homework Assignment: 1980s Critical Thinking Questions**
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Meeting 29, May 2

- **Topics:** Student Presentations I
 - **Reading:** 1990s to 2000s Intro; Chapter 21 (pp. 314-319)
 - **Listening:** Green Day: “When I Come Around”; Jimmy Eat World: “The Middle”; Dave Matthews Band: “What Would You Say”
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Meeting 30, May 7

- **Topics:** Student Presentations II
 - **Reading:** Chapter 21 (pp. 320-325)
 - **Listening:** Radiohead: “Karma Police”; Outkast: “B.O.B. (Bombs Over Baghdad)”; Korn: “Freak on a Leash”
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FINAL EXAM TIME (Student Presentations III)—FRIDAY, MAY 11, 2:00 PM - 4:00 PM