Texas A&M University-Corpus Christi
Department of Music
Course Syllabus
Summer II 2018

Course: MUSI 1310
Instructor: Dr. Mary Thornton

Section: W01
Office: CA 135

Title: History of Rock and Roll
Phone: 825-3234

Time/Days: Online
Email: Via Blackboard only

Credits: 3
Office Hours: By appointment (Online)

COURSE DESCRIPTION
A study of the elements of rock tracing the development and evolution of the styles and structures of rock, including sociological and political aspects of the idiom, from its beginning to the present time. General survey of composers, performers, and styles of rock and roll. Emphasis on understanding stylistic elements of music including rhythm, texture, form, and harmony.

TEXT AND MATERIALS

THIS COURSE CANNOT BE SUCCESSFULLY COMPLETED WITHOUT PURCHASING THIS BLACKBOARD CONTENT. PLEASE PLAN ACCORDINGLY. PURCHASE ACCESS CODE AT: www.connect4education.com. Cost: $89.95

Title: OnMusic Rock for Blackboard
Author: CONNECT4ED ISBN: 978-0-9965838-7-9

For more information regarding the process of downloading and installing your course cartridge, please reference the following Technical Support page: http://www.connect4education.com/support/blackboard/documentation/BB_Install_Cartridge.pdf.

STUDENT LEARNING OUTCOMES
Upon completion of this course, the student should be able to:

1. Identify the origins and development of rock music from its inception to the present.

2. Compare the musical components of the rock idiom, including textural, rhythmic, stylistic, and lyric aspects.

3. Delineate social and political trends that are reflected through rock music.

4. Differentiate the diverse musical influences that are integrated into the various types and genres of rock.
5. Analyze the theatrical aspects of rock and identify those artists that have proven to be the major contributors to the evolution of the art form.

COURSE OVERVIEW

1. There are assessments at the ends of every section in the units. Complete the assessments once you have read the sections.
2. The midterm and final exams will be available on the **scheduled dates only**. All assessments and assignments for the units covered must be completed by the test date.
3. The discussion forums for each unit will open on specific dates and will be available throughout the semester.

Lesson 1: Ragtime, Popular Song, and the Jazz Roots of Rock
- Introduction
- Broadway and Ragtime
- Dixieland
- Swing and Big Band
- Conclusion
- Lesson 1 Assessment

Lesson 2: Rural Blues and Urban Blues
- Introduction
- Musical and Poetic Form of the 12-Bar Blues
Lesson 2: Rural Blues

Lesson 2: Urban Blues

Lesson 2: Boogie Woogie

Lesson 2: Commercial or Arranged Blues

Lesson 2: Conclusion

Lesson 2: Lesson 2 Assessment

Lesson 3: Other African American Roots of Rock

Lesson 3: Spirituals

Lesson 3: Gospel Music

Lesson 3: Vocal Harmony Groups

Lesson 3: Early Rhythm and Blues

Lesson 3: The Audience for Rhythm and Blues

Lesson 3: Conclusion

Lesson 3: Lesson 3 Assessment

Lesson 4: Hillbilly and Country and Western Music

Lesson 4: Introduction

Lesson 4: The Earliest Country Music

Lesson 4: The Earliest Country Music (Continued)

Lesson 4: Marketing and Consuming Hillbilly Music

Lesson 4: The Rise of Country and Western Music

Lesson 4: The Rise of Country and Western Music (Continued)

Lesson 4: Conclusion

Lesson 4: Lesson 4 Assessment

Lesson 5: Rhythm and Blues Becomes Rock and Roll

Lesson 5: Introduction

Lesson 5: New Technologies and Means of Consumption

Lesson 5: Alan Freed
• Ray Charles and the Gospel Side of Rock and Roll
• Rhythm and Blues Crosses Over
• Cover Versions
• Conclusion
• Lesson 5 Assessment

**Lesson 6: Elvis Presley**
• Introduction
• Sam Phillips and Sun Records
• The Hillbilly Cat
• Colonel Tom Parker and Presley at RCA-Victor
• Presley’s Cover Versions
• Presley After the 1950s
• Conclusion
• Lesson 6 Assessment
• Written Assignment #1

**Lesson 7: Rockabilly**
• Introduction
• Rockabilly
• Jerry Lee Lewis
• Johnny Cash
• Other Rockabilly Stars
• Buddy Holly and the Crickets
• The Day the Music Died
• Conclusion
• Lesson 7 Assessment

**Lesson 8: Teen-Styled Rock Music in the Early 1960s**
• Introduction
• Payola
• American Bandstand
Lesson 9: The Record Producer and the Rise of Surf Rock
- Introduction
- The Rise of the Producer
- Phil Spector
- Girl Groups
- Surf Rock
- Conclusion
- Lesson 9 Assessment

Lesson 10: Soul
- Introduction
- The African American Presence in Pop
  - Motown 1
  - Motown 2
  - Motown 3
- Atlantic and Stax
- Conclusion
- Lesson 10 Assessment

Lesson 11: The British Invasion: The Beatles
- Introduction
- Rock and Roll in the United Kingdom
- Becoming the Beatles
- Becoming the Beatles (Continued)
- Beatlemania
Lesson 12: The British Invasion: The Rolling Stones
- Introduction
- The British Blues Revival
- Making the Rolling Stones
- Jagger and Richards as Songwriters
- Breaking into the United States
- The Rolling Stones' Music
- Conclusion
- Lesson 12 Assessment

Lesson 13: The British Invasion Continues
- Introduction
- The Animals
- The Yardbirds
- The Kinks
- The Who
- Conclusion
- Lesson 13 Assessment

Lesson 14: American Reactions to the British Invasion
- Introduction
- Garage Bands
- Rock on TV
- Rock Made for TV
- Rock Made for TV (Continued)
Lesson 15: Folk and Folk Rock

Introduction
Folk Music Before the 1960s
Authentic vs. Commercial
Bob Dylan
Bob Dylan (Continued)
The Rise of Folk Rock
Dylan’s Influence During the 1960s
Conclusion
Lesson 15 Assessment

Lesson 16: Psychedelic Rock

Introduction
Toward a Higher Consciousness
The Ambitious Single
The Ambitious Single (Continued)
The Ambitious Album
Conclusion
Lesson 16 Assessment

Lesson 17: Psychedelic Rock in the Late 1960s

Introduction
Psychedelic Rock, Folk Rock, and the AM Single Format
Psychedelic Rock, Folk Rock, and the AM Single Format (Continued)
Psychedelic Rock and the British Blues Revival
Psychedelic Rock and the British Blues Revival (Continued)
Psychedelic Rock, the Blues Revival, and the Avant-Garde
Psychedelic Rock, the Blues Revival, and the Avant-Garde (Continued)

Conclusion

Lesson 17 Assessment

Written Assignment #2

Lesson 18: Psychedelic Trends in the Late 1960s

Introduction

The San Francisco Scene 1

The San Francisco Scene 2

The San Francisco Scene 3

The Rise of FM Radio

Utopian Psychedelia

The Darker Side of Psychedelic Rock

Conclusion

Lesson 18 Assessment

Lesson 19: Monterey, Woodstock, and Altamont

Introduction

The Monterey International Pop Festival

The Woodstock Music and Art Fair

The Woodstock Music and Art Fair (Continued)

The Altamont Speedway Free Festival

Conclusion

Lesson 19 Assessment

Lesson 20: Midterm Exam

Midterm Exam (FRIDAY, JULY 21st)

Lesson 21: Country Rock and Southern Rock

Introduction

Country Rock

Country Rock (Continued)
Lesson 22: Prog Rock

Introduction

Origins of Prog Rock

Prog Rock Comes of Age 1

Prog Rock Comes of Age 2

Prog Rock Comes of Age 3

Conclusion

Lesson 22 Assessment

Lesson 23: Prog Rock Continues

Introduction

Genesis

Genesis (Continued)

Pink Floyd

Pink Floyd (Continued)

Frank Zappa

Conclusion

Lesson 23 Assessment

Lesson 24: Fusion

Introduction

Jazz After Swing

Bitches Brew

Selling Out?

Fusion in the 1970s

Fusion in the 1970s (Continued)
Lesson 25: Hard Rock

Introduction

Hard Rock: Predecessors

Hard Rock: Early Examples

Led Zeppelin 1

Led Zeppelin 2

Led Zeppelin 3

Led Zeppelin’s Influence

Conclusion

Lesson 25 Assessment

Lesson 26: Heavy Metal in the 1970s

Introduction

Heavy Metal’s Musical Style

British Heavy Metal

British Heavy Metal (Continued)

American Heavy Metal

Heavy Metal in Other Countries

Conclusion

Lesson 26 Assessment

Lesson 27: Glam Rock

Introduction

Elements of Glam Rock

T. Rex and Gary Glitter

David Bowie

David Bowie (Continued)

Elton John

Queen
- Kiss
- Conclusion
- Lesson 27 Assessment

**Lesson 28: The Roots of Punk**
- Introduction
- The Roots of Punk: The Velvet Underground
- Other American Proto-Punk Artists
- New York Punk
- New York Punk (Continued)
- Conclusion
- Lesson 28 Assessment
- Written Assignment #3

**Lesson 29: British Punk**
- Introduction
- The Rise of Punk in the United Kingdom
- The Sex Pistols
- British Punk Bands in the Wake of the Sex Pistols 1
- British Punk Bands in the Wake of the Sex Pistols 2
- British Punk Bands in the Wake of the Sex Pistols 3
- Conclusion
- Lesson 29 Assessment

**Lesson 30: From Soul to Funk**
- Introduction
- Music and the Civil Rights Movement
- James Brown
- James Brown’s Band
- The Musical Language of Funk
- Sly and the Family Stone
- George Clinton and the P-Funk
George Clinton and the P-Funk (Continued)
Funk and the Media
Conclusion
Lesson 30 Assessment

Lesson 31: Disco
Introduction
Predecessors and Roots of Disco
The Music and Technology of Disco
The Music and Technology of Disco (Continued)
Disco Enters the Mainstream
Disco Enters the Mainstream (Continued)
Conclusion
Lesson 31 Assessment

Lesson 32: New Wave
Introduction
The Musical Language of New Wave
New Wave at CBGB
New Wave at CBGB (Continued)
New Wave Looks Backward
New Wave Looks Backward (Continued)
Conclusion
Lesson 32 Assessment

Lesson 33: MTV
Introduction
The Invention of MTV
A Second British Invasion?
A Second British Invasion? (Continued)
Race and MTV: The Case of Michael Jackson
Race and MTV: The Case of Michael Jackson (Continued)
• Sex, Feminism, and MTV: The Case of Madonna
• Conclusion
• Lesson 33 Assessment

Lesson 34: Heavy Metal in the 1980s
• Introduction
• The Second Generation of British Heavy Metal
• The Second Generation of British Heavy Metal (Continued)
• American Heavy Metal
• American Heavy Metal (Continued)
• Hair Metal
• Thrash Metal
• Conclusion
• Lesson 34 Assessment

Lesson 35: Hip-Hop
• Introduction
• The Roots of Hip-Hop
• Early Commercial Hip-Hop
• Hip-Hop Goes Mainstream
• Hip-Hop Goes Mainstream (Continued)
• Hip-Hop Takes Over
• Conclusion
• Lesson 35 Assessment

Lesson 36: Keepers of Tradition
• Introduction
• The Everyman
• Blue-Eyed Soul
• New Wave in the 1980s
• Prog Rock Adapts
• Hardcore Punk
Lesson 36 Assessment

Lesson 37: The Rise of Alternative Rock
- Introduction
- The Rise of Alternative Rock
- Grunge Rock
- Grunge Rock (Continued)
- Riot Grrrls
- Jam Bands
- Conclusion
- Lesson 37 Assessment

Lesson 38: Alternative and Metal in the 1990s
- Introduction
- Listening to Music in the 1990s
- Britpop
- Industrial
- Industrial (Continued)
- Pop Punk
- Conclusion
- Lesson 38 Assessment

Lesson 39: Hybrids and Genres Without Definition
- Introduction
- Rap Meets Rock 1
- Rap Meets Rock 2
- Rap Meets Rock 3
- Everything but the Kitchen Sink
- Everything but the Kitchen Sink (Continued)
- Conclusion
Lesson 39 Assessment

Written Assignment #4

Lesson 40: Final Exam

Final Exam (AUGUST 4th)

GRADING
Grading will be based on assessments in the text, quizzes, and participation in discussion boards in Blackboard. You must utilize Blackboard for all assignments and assessments in this class.

Assessments – 40% of the final grade: There are assessments (mini-quizzes) at the end of each section in the text. You will complete the assessments for all of the sections in the text. There are 27 assessments – you should have no trouble completing them quickly if you do them immediately after reading the text.

Midterm and Final Exam – 40% of the final grade: The midterm and final exam are comprehensive exams based on material from the texts. They – along with the assessments – account for the majority of your final grade. Exams must be completed on the day they are assigned. The midterm date is Friday July 22; the final exam is Friday August 5.

Assignments – 10% of the final grade: There are five assignments, one for each teaching unit. Assignments 1, 2 and 3 must be completed by the midterm date (July 21). Assignments 4 and 5 must be completed by the final exam date (August 4). Late work will not be accepted, but you may turn in assignments as early as you wish.

Discussion – 10% of the final grade: There will be 5 topics for discussion based on concepts from the text. You will respond at least once to each discussion and will receive 2% credit (out of 10% total) for each different thread to which you respond. If you choose to work ahead in the text, then be sure to check Blackboard for discussions. The point is for you all to interact as a class.

Grading Scale

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<tr>
<th>Grade</th>
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<tr>
<td>A</td>
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UNIVERSITY POLICIES

Academic Advising
The College of Liberal Arts requires that students meet with an Academic Advisor as soon as they are ready to declare a major. Degree plans are prepared in the CLA Academic Advising Center. The University uses an online Degree Audit system. Any amendment must be approved by the Department Chair and the Office of the Dean. All courses and requirements specified in the final degree plan audit must be completed before a degree will be granted. The CLA Academic Advising Office is located in Driftwood #203. For more information please call 361-825-3466.

Grade Appeals
As stated in University Procedure 13.02.99.C2.03, Student Grade Appeals, a student who believes that he or she has not been held to appropriate academic standards as outlined in the class syllabus, equitable evaluation procedures, or appropriate grading, may appeal the final grade given in the course. The burden of proof is upon the student to demonstrate the appropriateness of the appeal. A student with a complaint about a grade is encouraged to first discuss the matter with the instructor. For complete details, including the responsibilities of the parties involved in the process and the
number of days allowed for completing the steps in the process, see University Procedure 13.02.99.C2.03, Student Grade Appeals. These documents are accessible online at: http://academicaffairs.tamucc.edu/rules_procedures/assets/13.02.99.C0.03_student_grade_appeals.pdf. For assistance and/or guidance in the grade appeal process, students may contact the Associate Dean’s office in the college in which the course is taught. For complete details on the process of submitting a formal grade appeal in CLA, please visit the College of Liberal Arts website, http://cla.tamucc.edu/about/student-resources.html.

Disabilities Accommodations
The Americans with Disabilities Act (ADA) is a federal anti-discrimination statute that provides comprehensive civil rights protection for persons with disabilities. Among other things, this legislation requires that all students with disabilities be guaranteed a learning environment that provides for reasonable accommodation of their disabilities. If you believe you have a disability requiring an accommodation, please call or visit Disability Services at (361) 825-5816 in Corpus Christi Hall, Room 116.

If you are a returning veteran and are experiencing cognitive and/or physical access issues in the classroom or on campus, please contact the Disability Services office for assistance at (361) 825-5816.

Dropping a Class
I hope that you never find it necessary to drop this or any other class. However, events can sometimes occur that make dropping a course necessary or wise. Please consult with your academic advisor, the Financial Aid Office, and me, before you decide to drop this course. Should dropping the course be the best course of action, you must initiate the process to drop the course by going to the Student Services Center and filling out a course drop form. Just stopping attendance and participation WILL NOT automatically result in your being dropped from the class.