**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:


**Title:** OnMusic Rock for Blackboard Third Edition  
**Author:** CONNECT4ED  
**ISBN:** 978-0-9991160-1-2

For more information regarding the process of downloading and installing your course cartridge, please reference the following Technical Support page:

[https://connect4education.com/support/#student](https://connect4education.com/support/#student)
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 Lessons 1 - 19 must be completed by midnight of July 23rd. All assessments and assignments for Lessons 21 – 39 must be completed by midnight of August 8th.
3. One discussion forum is due by July 20th.

THE FINAL EXAM IS ONLY AVAILABLE THE 24 HOURS OF AUGUST 9th. THAT IS IT. MAKE PLANS NOW TO TAKE THE EXAM DURING THOSE 24 HOURS. THE FINAL EXAM IS TIMED AND LASTS 90 MINUTES.

You can think of this course as having two halves. The first half of the course is Lessons 1-19 and the Midterm Exam. DO NOT PROCRASTINATE!! You will not be able to get everything done at the last minute. This course is excellent and has a lot of video and audio that you should watch and listen to. Give yourself some time to enjoy what you are learning. I am not requiring specific due dates for each week in the first portion of the course because the summer semester is short and I want you to have some flexibility. But...you are going to have to get everything for the first half of the course done by the midterm. That is a hard deadline and the materials will disappear at midnight on July 23rd. The midterm exam will only be available for the 24 hours of July 24th. That is it. Make plans now.

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
Rural Blues
Urban Blues
Boogie Woogie
Commercial or Arranged Blues
Conclusion
Lesson 2 Assessment

Lesson 3: Other African American Roots of Rock

Spirituals
Gospel Music
Vocal Harmony Groups
Early Rhythm and Blues
The Audience for Rhythm and Blues
Conclusion
Lesson 3 Assessment

Lesson 4: Hillbilly and Country and Western Music

Introduction
The Earliest Country Music
The Earliest Country Music (Continued)
Marketing and Consuming Hillbilly Music
The Rise of Country and Western Music
The Rise of Country and Western Music (Continued)
Conclusion
Lesson 5: Rhythm and Blues Becomes Rock and Roll

- Introduction
- New Technologies and Means of Consumption
- 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 8: Teen-Styled Rock Music in the Early 1960s

- Introduction
- Payola
- American Bandstand
- The Teen Idol
- Brill Building
- Conclusion
- Lesson 8 Assessment

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
• The Music of the Beatles
• From Songs to Recordings
• Conclusion
• Lesson 11 Assessment

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
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

**ALL LESSON ASSESSMENTS FOR 1 – 19 ARE DUE BY MIDNIGHT OF JULY 23rd**

**Lesson 20: Midterm Exam**

▪ Midterm Exam (JULY 24th)

**Lesson 21: Country Rock and Southern Rock**
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
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?
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
Lesson 36: New Wave in the 1980s
- Prog Rock Adapts
- Hardcore Punk
- Hardcore Punk (Continued)
- Conclusion
- 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

LESSONS 21 – 39 ARE DUE BY MIDNIGHT OF AUGUST 8th.

Lesson 40: Final Exam

Final Exam (AUGUST 9th)

GRADING
Grading will be based on assessments in the content, midterm, exam, final exam, written assignments, and participation in discussion forums in Blackboard. You must utilize Blackboard for all assignments and assessments in this class.

Assessments – 38% 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 38 assessments – you should have no trouble completing them quickly if you do them immediately after reading the text.

Midterm and Final Exam – 50% of the final grade (25% each): 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 Sunday July 16; the final exam is Friday August 4.

Written Assignments and Discussion Forums – 12% of the final grade: There are two writing assignments, one for each half of the session. The first must be completed by the midterm date (July 16). The second must be completed by the final exam date (August 9th). Late work will not be accepted, but you may turn in assignments as early as you wish. The writing topic choices will be posted after we get started. There will be 2 topics for discussion based on concepts from the text.

Grading Scale
A 90-100%
B 80-89%
C 70-79%
D 60-69%
F 59% and below

UNIVERSITY POLICIES

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 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.

**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.

**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.

**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](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](http://cla.tamucc.edu/about/student-resources.html).

**Academic Honesty/Plagiarism**
**Definition:** In an instructional setting, plagiarism occurs when a writer deliberately uses someone else’s language, ideas, or other original (not common-knowledge) material without acknowledging its source. Plagiarism is a violation of academic expectations, but it is sometimes difficult to understand what plagiarism actually is. Often, students commit unintentional
plagiarism (not citing sources properly, for example), because they are unaware of the standards that apply. Plagiarism includes:

- Using the work of another as your own,
- Downloading or purchasing ready-made essays off the web and using them as your own,
- Using resource materials without correct documentation,
- Using the organization or language of a source without using quote marks and proper citation.
- Turning in a researched project without citing sources in an appropriate documentation style.

When you are confused about citation of quotes or ideas, please visit the Writing Center or me to get help. Information on MLA documentation rules and APA documentation rules is available at Purdue University’s OWL: http://owl.english.purdue.edu/, and from our local Writing Center at CASA.

**Statement of Academic Continuity**

In the event of an unforeseen adverse event, such as a major hurricane and classes could not be held on the campus of Texas A&M University–Corpus Christi, this course would continue through the use of Blackboard and/or email. In addition, the syllabus and class activities may be modified to allow continuation of the course. Ideally, University facilities (i.e., emails, web sites, and Blackboard) will be operational within two days of the closing of the physical campus. However, students need to make certain that the course instructor has a primary and a secondary means of contacting each student.