

**History of Rock and Roll**  
**MUS 1309 section 03E**  
**1:00 P.M. – 1:50 P.M., M, W in MUS 213 (08/28/2017 – 12/06/2017)**  
**In class on Friday 9/8/17 and Online all other Fridays**

Instructor: Emily Corrigan Office: Music Bldg., Room 220 Office Hours: MW from 9:00-9:50 and from 11:00-12:50, or by appointment Email: Emily.Corrigan@tamuc.edu
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**Course Description:**

Per the course catalog, “This course will provide opportunities for students to develop and broaden their familiarity with, and understanding of Rock and Roll and other forms of American popular music. Students will be guided through outside reading assignments, class discussion, aural/visual experiences, and written assignments to allow for an increased understanding of American popular music, its heritage, and its social and historical context.” A course on Rock, has been increasingly problematized. For this reason, we will first discuss the roots of Rock, leading to the solidification of the genre in the 50s and 60s, or the trunk of the tree, if you will. With the counter-culture that arises in the late 60s, Rock will be split into many subgenres, thus splitting into the limbs and branches of this tree. Past 1970, it is unfeasible for us to discuss all of the musics that Rock will influence. Therefore we will discuss Rock post 1970 using a topical approach, where we explore the many different ways the music affects history, culture, and the industry.

**Course Expectations:**

Prior knowledge of musical analysis and the ability to read music are not requirements for this course, as the required skills will be learned along the way. Any course about music first and foremost is about the music. To that end, students will be expected to diligently perform the listenings for the class. Exams will include listening examples where the needle will be dropped on assigned listenings and students will be expected to be able to identify the piece of music and the composer. Because of this, students will need to be constantly listening to music, taking notes when listening at home and in class, and regularly attending class in order to assure that the music is “in” their ears.

Also important to the class will be a working knowledge of musical terminology, and historical trends. Therefore, keeping up with the readings in the textbook and taking time to digest the knowledge will be essential to students understanding the discussions and lectures in class. Because listening is part of this course, weekly quizzes will be held so that students may demonstrate that they are keeping up with the listening AND reading. Quizzes will also cover all vocabulary in the reading so that class may begin with the expectation that students have already learned the terminology. Please note: music listening is cumulative in this course, so at any time a piece of music from earlier in the course may appear on any quiz or exam later in the course.

**Required Texts:**

- Schloss, Joseph. *Rock: Music, Culture, and Business*. ISBN: 978-0199758364, from Oxford University Press.
- Marcus, Sara. *Girls to the Front: The True Story of the Riot GRRRL Revolution*. ISBN: 978-0061806360.

Foundational website  
<http://www.allmusic.com>

**Grade Distribution and Due Dates:**

Three Exams (15%) Each. Approximately a third to half of each of these examinations will be a test of your familiarity with the required listening; the remainder will be covering the terms, concepts, and material explored in the reading and the course lectures. While the last exam will not be cumulative in regards to information, major listening examples from the entire course are fair game. Examinations will be multiple choice.

One book review (15%). Each student will be required to review Sara Marcus’ *Girls to the Front*. A more in depth assignment of this paper will be passed out in class, well before the date it is due.

Weekly Quizzes (10%). These multiple choice quizzes will be issued weekly, with the exception of exam weeks, based on the reading and listening that has been assigned for that week, or the listening that has been assigned previously. They will be given at the beginning of class on Wednesday mornings based on the listenings and readings assigned for the week, with the exception of the first two weeks, where no quizzes will be issued. The lowest three scores will be dropped.

**No make-up quizzes will be issued.**

Attendance (10%). Be advised that much information critical to your success on the course examinations will be

provided in the lectures alone, and cannot be found in the course text. All missed class meetings will count toward the attendance grade, whether excused or not. (See further attendance policies below)

Online Participation (20%). Online Participation on Fridays in eCollege will be mandatory for Students. A prompt will be given in eCollege every Wednesday evening for students to reply to by Friday at midnight. This prompt may be a question, a video, a recorded lecture, or something visual, and will be in reference to the material learned during that week of class. Students will be expected to give a thoughtful 1 page response to the prompt. Students must post their original one page response by Friday at midnight, and respond to at least two separate students' posts by the end of Sunday at midnight. These posts will be graded qualitatively for **depth of reflection, thoroughness, engagement with the philosophical and historical issues at hand, mechanics of writing, as well as respectfulness toward one's classmates and the topic at hand. Disrespectful and/or dismissive comments will not be tolerated.** Referencing the text or lectures is an excellent way to begin a thoughtful response. These comments are meant to dig deeply into the material, so comments that amount to like/dislike, or agree/disagree will be discounted. Only comments that engage with the material will count for credit. The work that you do with these prompts will help to more fully understand the topics at hand, which will translate to better grades on exams. Also, any and all prompts are fair game for questions on exams. **PLEASE NOTE: NOT COMPLETING THESE ASSIGNMENTS WILL MEAN THAT A GRADE NO HIGHER THAN A "C" CAN BE EARNED IN THIS CLASS.**

Exam 1: The roots of Rock and Roll to the 1950	15%	Wednesday, September 27 <sup>th</sup>
Exam 2: The trunk of Rock and Roll (the 50s and 60s)	15%	Wednesday, November 8 <sup>th</sup>
Final Exam: The limbs of Rock and Roll (1970 and on)	15%	Wednesday, December 6 <sup>th</sup>
Paper: Book Review	15%	Wednesday, November 15 <sup>th</sup>
Weekly Quizzes	10%	Starting Week 2
Attendance	10%	MW F Online contributions will also count.
<b>Online eCollege Assignments</b>	<b>20%</b>	Friday-Sunday

### **Grading:**

Grading, in general, is as follows:

A range - achievement that is outstanding relative to the level necessary to meet course requirements.

B range - achievement that is significantly above the level necessary to meet course requirements.

C range - achievement that meets the course requirements in every respect.

D range - achievement that is worthy of credit even though it fails to meet fully the course requirements.

F - Represents failure (or no credit) and signifies that the work was either (1) completed but at a level of achievement that is not worthy of credit or (2) was not completed and there was no agreement between the instructor and the student that the student would be awarded an I (see also I).

I - (Incomplete) Assigned at the discretion of the instructor when, due to extraordinary circumstances, e.g., hospitalization, a student is prevented from completing the work of the course on time. Requires a written agreement between instructor and student.

**Generally speaking, the numerical associations to grades will be as follows: A:100-90 B: 89.99-80 C: 79.99-70 D: 69.99-60 F:59.99 and below.**

### **Listening:**

Listening will be essential to a student's success in the class, as at least a third of all examinations will be in regards to the listening. Students when exposed to a drop-the-needle example from the listening will be expected to supply the name of the artist associated with the piece, the name of the piece, the movement, and a general idea of when the piece hails from, and why the piece is important. In order to successfully complete these tasks, students are expected to keep up with their listenings weekly.

### **Tardiness, Attendance, and Participation:**

Regular attendance of a class is crucially important to a student's learning. Common sense says that if students aren't in class, they don't hear lectures, class discussions, clarifications of assignments, or participate in the myriad of other learning activities. Frequent absences and/or tardiness have a serious dampening effect on a student's grade.

When it comes to examination days, students must submit appropriate documentation in order to schedule a time for a make-up exam. If an absence is due to a University-related or other foreseen event, students will be required to contact the Instructor, supply documentation, and schedule a time for completing the work **before** the day is missed. In the event of an illness, death in the family, or other **unforeseen** documented absence, a student can take the exam after the day that is missed, provided they contact the Instructor to let her know the reason for the absence, schedule a day and time for the make-up, and appear at the make-up examination with documentation in hand. However, the Instructor reserves the right to present said exams to students in different formats than the original exam.

### **Excuses:**

Having a good excuse for missing class or otherwise performing poorly will not change the requirements of this course. To be fair to all students, I cannot make exceptions even if your excuse seems valid.

### **Late Work:**

In general, late work will not be accepted. A few exceptions to this would be if a student is unable to turn in his or her work due a death in the family, illness, or other unforeseen emergencies. In foreseeable circumstances (such as scheduled University-sponsored activities), students must make arrangements with the Instructor “**prior to the absence to complete scheduled assignments,**” per the Student Policies & Procedures.

Students seeking a make-up are to come to office hours, with documentation in-hand, to verify the legitimacy of the event. Examples of documentation include: letters from athletic coordinators, obituaries, doctors’ notes, etc.

In all cases, the final decision to issue (or not issue) a make-up shall be at the discretion of the Instructor, in accordance with the student’s good-faith efforts to make progress in the course, without seeking advantage over his or her classmates.

The listening components for exams and quizzes will be played at the beginning of the examination or quiz period. If a student is late to an exam or quiz and misses the example, it will not be played again.

The Instructor **will not accept late work through email**. Late work will need documentation in order to be accepted. If a student has not sought permission, assignments **will not** be accepted through email, and must be submitted in paper form in person. In the event that a student has received permission to submit an extra credit assignment electronically, they **MUST** be saved either as a Word document or they must be saved as a PDF, and must be submitted through eCollege. File names should include the student’s name if they wish to be graded.

**Quizzes will not be issued in a make-up capacity. Students must be in class when they are given, or will receive a “0” for the quiz.**

### **Online Participation:**

On Wednesdays, after class, a prompt will appear under the discussion section of that week in eCollege. Please make sure that you read this prompt. By Friday at midnight, you will be expected to respond to this prompt with a well thought out, well researched answer. Then, between Friday at midnight and Sunday at midnight, you will need to respond to at least two separate classmates’ prompts, thus forming a discussion. Responses **cannot** be as simple as “I agree.” You must engage with the points that your classmates have made and build upon them further. We will practice this skill in class during the first week’s Friday prompt. These responses will be graded on completeness (they should be about a page, typed), their promptness, their grammar, and the content that is within. Make sure to fully explore the material; with well constructed answers.

### **Incompletes:**

On rare occasions, unforeseen circumstances, such as those mentioned above, will make it impossible for a student to complete all the requirements of the course on time. If the student were otherwise doing well in the course, the Instructor (at her discretion) may elect to submit a temporary course grade of Incomplete. Upon completion of the missing work, within the timeframe specified by University policy, the Incomplete would be replaced with a grade calculated in the manner specified on page two of this syllabus.

However, students are cautioned against seeking an Incomplete for anything other than the most dire of situations. An Incomplete that is *not* finished within the timeframe specified by University policy will usually be replaced with an “F,” which will become part of the student’s transcript. It may also adversely affect student eligibility for financial aid and certain scholarships (so students should be sure to ask their advisor about the repercussions in their particular circumstances).

### **Classroom Conduct:**

All students enrolled at the university shall follow the tenets of common decency and acceptable behavior conducive to a positive learning environment. Students must remain respectful the Instructor and their fellow classmates.

A&M-Commerce will comply in the classroom, and in online courses, with all federal and state laws prohibiting discrimination and related retaliation on the basis of race, color, religion, sex, national origin, disability, age, genetic information or veteran status. Further, an environment free from discrimination on the basis of sexual orientation, gender identity, or gender expression will be maintained.

### **Academic Integrity and Scholastic Dishonesty:**

Academic integrity is essential to maintaining a positive teaching and learning environment. Students are expected to complete coursework responsibilities with honesty. Failure to do so, by seeking unfair advantage over others, misrepresenting assignments in ways that go against their intent, by misrepresenting someone else’s work as their own, or by posting the instructor’s intellectual property could result in disciplinary action. When it comes to academic dishonesty, the burden of proof is on the student, not on the instructor. Each and every student must make sure that their submitted assignments, quizzes, and exam performances are above suspicion. If the instructor feels that a student has misrepresented an assignment or answer, it is at her discretion to award the assignment, quiz, or exam a failing grade, award a failing grade in the course, and/or even to submit the student for disciplinary procedures depending on the severity of the infraction in the instructor’s measure. During exams and quizzes, students must be especially vigilant to keep their eyes on their own paper.

If the Instructor suspects that a student is looking at another exam, at a crib sheet, at a phone, or any other inappropriate place, the Instructor may take the exam and give a “zero” to the student suspected of academic dishonesty.

Students should be especially cautious to avoid **plagiarism**, which can be of two sorts: 1) the use of someone else’s words, ideas, or other form of intellectual property without proper citation, or 2) unauthorized collaboration. Both instances are dishonest since, in absence of any mention to the contrary, it is assumed that the assignment being submitted represents the student’s own work. That is to say, some infractions are by omission, rather than commission. If students have any questions regarding the expectations for attribution on a given assignment, they are to ask for clarification. When in doubt, it is best to give credit for where one obtained a quotation, image, idea, or other “intellectual property,” with a simple footnote or parenthetical citation. It’s that easy.

The last few years have generally seen an increase in the number of cases involving student plagiarism and academic dishonesty on exams—especially when combined with time-management issues or the desperation brought about by procrastination. However, the consequences for plagiarism or academic dishonesty can be severe, to include one or more of the following sanctions: completely rewriting the assignment, receiving an “F” for the assignment, quiz, or exam, receiving an “F” for the course, and/or submitting a student to the disciplinary committee for review. Severely fraudulent actions, or an accumulation of offences, could additionally result in expulsion from the class or even the University, as determined by the disciplinary committee.

#### **Electronic Devices:**

The use of cell phones, iPods, PDAs, recording devices, laptops, tablets etc., while in class is prohibited, and such devices should be turned off or put into silent mode at the beginning of class. The use of these devices is distracting to the Instructor and to fellow classmates, not to mention rude.

On exam days, all technology must be put away before entering the classroom. If I see a cell phone, tablet, computer or other similar technology at any time during an exam, I will assume that the student is attempting to seek unfair advantage over his/her classmates, and will give said student a “0” on the exam. For this reason, make sure that all technology is out of sight before entering the testing room. Better yet, leave it at home, in your car, or in your dorm room—this is the guaranteed way to make sure that your technology doesn’t become a problem.

A few exceptions to this policy could be extended if a student were to have a legitimate need for such technology. Students might be allowed to keep their cell phones on to take an important call in circumstances involving emergencies, illness of a family member, or childcare on days when exams are not being proctored. Students must seek permission for such measures from the Instructor before class begins. More permanent exceptions (say, for a disability or other valid reason) should be verifiably essential to a student’s performance in the class, and should not only be coordinated with the Instructor, but also be prescribed by a Letter of Accommodation.

#### **Accommodation for students with documented disabilities:**

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 have a disability requiring an accommodation, please contact:

Office of Student Disability Resources and Services

Gee Library, Room 132

(903) 886-5150 or (903) 886-5835 phone

(903) 468-8148 fax

[StudentDisabilityServices@tamuc.edu](mailto:StudentDisabilityServices@tamuc.edu)

#### **Campus Concealed Carry**

Campus Concealed Carry-Texas Senate Bill - 11 (Government Code 411.2031, et al.) authorizes the carrying of a concealed handgun in Texas A&M University-Commerce buildings only by persons who have been issued and are in possession of a Texas License to Carry a Handgun. Qualified law enforcement officers or those who are otherwise authorized to carry a concealed handgun in the State of Texas are also permitted to do so. Pursuant to Penal Code (PC) 46.035 and A&M-Commerce Rule 34.06.02.R1, license holders may not carry a concealed handgun in restricted locations. For a list of locations, please refer to

<http://www.tamuc.edu/aboutUs/policiesProceduresStandardsStatements/rulesProcedures/34SafetyOfEmployeesAndStudents/34.06.02.R1.pdf> and/or consult your event organizer). Pursuant to PC 46.035, **the open carrying of handguns is prohibited on all A&M-Commerce campuses**. Report violations to the University Police Department at 903-886-5868 or 9-1-1.

#### **Extra Credit:**

Extra credit will only be given as a structured assignment, presented to the entire class. There will be three extra credit assignments presented. There will be no additional work that will be accepted for credit. Once grades are posted, the Instructor will only consider requests from students who believe their grades to have been posted in error. No credit will be given, nor consideration for extenuating circumstances, after the fact. Also, because extra credit is given, **grades will not be curved** unless a student has shown active engagement in the course materials, evidenced by the participation in class as determined by the Instructor, **not** the student.

## Reading Schedule and Assignments<sup>1</sup>

Unless you are otherwise instructed, the weekly readings listed in the following schedule should be completed by Monday's class meeting; the listenings by Wednesday's class.

Week 1: Monday August 28, and Wednesday August 30<sup>th</sup>, Online Friday September 1<sup>st</sup>

### Introduction

**Read:** XV-1 Terms, Musical Language, and the Blues

**Listen:**

- The Temptations, "My Girl"
- Robert Johnson, "Cross Road Blues"
- Big Mama Thornton, "Hound Dog"
- Bessie Smith, "Backwater Blues"

Week 2: Wednesday September 6, Friday September 8, **Reading due Weds, Listening Fri for Quiz In Class**

### What is Rock?

**Read:** 1-17

**Listen:**

- Run-DMC "Rock Box"
- The Doors, "Light My Fire"
- The Shaggs, "Philosophy of the World"
- Kendrick Lamar, Performance from the 2016 Grammy's  
<http://www.theverge.com/2016/2/15/11004624/grammys-2016-watch-kendrick-lamar-perform-alright-the-blacker-the-berry>

Week 3: Monday September 11, Wednesday September 13<sup>th</sup> and ONLINE Friday September 15<sup>th</sup>

### The Roots of Rock 'n' Roll

**Read:** 17-29

**Listen:**

- Louis Jordan and His Tympany Five, "Choo Choo Ch'Boogie"
- Frank Sinatra, "Love and Marriage"
- The Weavers, "Goodnight Irene"
- Andrews Sisters, "Boogie Woogie Bugle Boy"

Week 4: Monday September 18, Wednesday September 20, and ONLINE Friday September 22<sup>nd</sup>

### The Roots of Rock 'n' Roll (cont)

**Read:** 29-47

**Listen:**

- Eddie Cochran, "Summertime Blues"
- Big Joe Turner, "Shake, Rattle, and Roll"
- Bill Haley and the Comets, "Shake, Rattle and Roll"
- The Chords, "Sh-Boom"
- The Crew Cuts, "Sh-Boom"
- Bill Haley, "Rock Around the Clock"

Week 5: Monday September 25, Wednesday September 27, **Exam 1 Weds. September 27 NO ONLINE ON FRIDAY**

**Read:** Review pages XV-47

**Listen:**

- Review all Listening to this point

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<sup>1</sup> This is a general overview for the course, but changes may be made along the way depending on progress.

Week 6: Monday October 2, Wednesday October 4, and ONLINE Friday October 6

**Early Rock 'N' Roll**

**Read:** 48-63 (finish with Elvis)

**Listen:**

- Chuck Berry, "Maybeline"
- Bo Diddley, "Bo Diddley"
- Little Richard, "Tutti Frutti"
- Jackie Brenston, "Rocket '88"
- Fats Domino, "Blueberry Hill"
- Elvis Presley, "Hound Dog"

Week 7: Monday October 9, Wednesday October 11, and ONLINE Friday October 13<sup>th</sup>

**Early Rock 'N' Roll (cont.)**

**Read:** 63-77, Starting with Jerry Lee Lewis

**Listen:**

- Jerry Lee Lewis, "Great Balls of Fire"
- Buddy Holly, "Not Fade Away"
- Ritchie Valens, "La Bamba"
- Wanda Jackson, "Fujiyama Mama"
- Hank Willams, "Your Cheatin' Heart"

Week 8: Monday October 16, Wednesday October 18, and ONLINE Friday October 20

**Pop [Rock 'N' Roll] in the Early 1960s**

**Read:** 78-103 (and listening Chart on 104-5)

**Listen:**

- Sam Cooke, "A Change is Gonna Come"
- Chubby Checker, "The Twist"
- The Shirelles, "Will You Still Love Me, Tomorrow?"
- The Supremes, "You Can't Hurry Love"
- Review the Temptations' "My Girl"

Week 9: Monday October 23, Wednesday October 25, and ONLINE Friday October 27

**The Beatles, The Stones, and the Beach Boys**

**Read:** 103-124, to Urban Folk Music (Listening Chart 126-7)

**Listen:**

- The Beatles, "A Hard Day's Night"
- The Beatles, "Eleanor Rigby"
- The Beatles, "A Day in the Life"
- The Rolling Stones, "(I Can't Get No) Satisfaction"
- The Beach Boys, "Good Vibrations"

Week 10: Monday October 30, Wednesday November 1, and ONLINE Friday November 3

**The rest of the 60s.**

**Read: Warning, This is a LONG reading 124-178**

**Listen:**

- Bob Dylan, "Like a Rolling Stone"
- Jefferson Airplane, "White Rabbit"
- Janis Joplin, "Piece of my Heart"
- Review, The Doors "Light my Fire"
- Carlos Santana, "Oye Como Va"
- Jimi Hendrix, "Star Spangled Banner"

Week 11: Monday November 6, Wednesday November 8, **Exam 2 Weds. November 8 NO ONLINE ON FRIDAY**

**Read:** Review pages 48-178

**Listen:**

- Review all Listening to this point

Week 12: Monday November 13, Wednesday November 15, and ONLINE Friday November 17<sup>th</sup> **Book Review Due Weds**

**The 1970s [Where Rock ‘N’ Roll becomes Rock]**

**Read:** 179-198, 209-214 (Stop at Jazz Rock)

**Listen:**

- Joni Mitchell, “A Case of You”
- Led Zeppelin, “Stairway to Heaven”
- Simon and Garfunkel, “America”
- The Eagles, “Hotel California”

Week 13: Monday November 20<sup>th</sup> **No Class Thanksgiving Wednesday November 22<sup>nd</sup>, or Friday November 24**

**Punk, Disco, and Rap, Oh My! (The Late 70s)**

**Read:** 215-226, 236-248

**Listen:**

- Talking Heads, “Psycho Killer”
- The Sex Pistols, “God Save the Queen”
- Bikini Kill, “Rebel Girl”
- Sugarhill Gang, “Rapper’s Delight”
- Chic, “Good Times”

Week 14: Monday November 27, Wednesday November 29, and ONLINE Friday December 1<sup>st</sup>

**Music Videos and Pop STARS: The 80s**

**Read:** 249-264, 269-279

**Listen:**

- Michael Jackson, “Thriller”
- Bruce Springsteen, “Born in the USA”
- The Buggles, “Video Killed the Radio Star”
- Madonna, “Like a Virgin”
- Prince, “When Doves Cry”

Week 15: Monday December 4, Wednesday December 6, **Exam 3 December 6<sup>th</sup>**

**The 90s:**

**Read:** TBA

**Listen:**

- TBA