

1.) DATE: 09/09/2013	2.) COMMUNITY COLLEGE: Maricopa Co. Comm. College District
3.) COURSE PROPOSED: Prefix: MHL Number: 153 Title: Rock Music and Culture Credits: 3	
CROSS LISTED WITH: Prefix: Number: ; Prefix: Number: ; Prefix: Number: ;	
Prefix: Number: ; Prefix: Number: ; Prefix: Number: ;	
4.) COMMUNITY COLLEGE INITIATOR: Fred Forney PHONE: 480-529-7153 FAX:	
602.787.6674	
ELIGIBILITY: Courses must have a current Course Equivalency Guide (CEG) evaluation. Courses evaluated as NT (non-transferable) are not eligible for the General Studies Program.	
MANDATORY REVIEW:	
<input type="checkbox"/> The above specified course is undergoing Mandatory Review for the following Core or Awareness Area (only one area is permitted; if a course meets more than one Core or Awareness Area, please submit a separate Mandatory Review Cover Form for each Area).	
POLICY: The General Studies Council (GSC-T) Policies and Procedures requires the review of previously approved community college courses every five years, to verify that they continue to meet the requirements of Core or Awareness Areas already assigned to these courses. This review is also necessary as the General Studies program evolves.	
AREA(S) PROPOSED COURSE WILL SERVE: A course may be proposed for more than one core or awareness area. Although a course may satisfy a core area requirement and an awareness area requirement concurrently, a course may not be used to satisfy requirements in two core or awareness areas simultaneously, even if approved for those areas. With departmental consent, an approved General Studies course may be counted toward both the General Studies requirements and the major program of study.	
5.) PLEASE SELECT EITHER A CORE AREA OR AN AWARENESS AREA:	
<u>Core Areas</u> : Select core area... <u>Awareness Areas</u> : Historical Awareness (H)	
6.) On a separate sheet, please provide a description of how the course meets the specific criteria in the area for which the course is being proposed.	
7.) DOCUMENTATION REQUIRED	
<input checked="" type="checkbox"/> Course Description	
<input checked="" type="checkbox"/> Course Syllabus	
<input checked="" type="checkbox"/> Criteria Checklist for the area	
<input checked="" type="checkbox"/> Table of Contents from the textbook required and/or list of required readings/books	
<input checked="" type="checkbox"/> Description of how course meets criteria as stated in item 6.	
8.) THIS COURSE CURRENTLY TRANSFERS TO ASU AS:	
<input checked="" type="checkbox"/> DECMUS prefix	
<input type="checkbox"/> Elective	
Current General Studies designation(s): HU	
Effective date: 2014 Spring Course Equivalency Guide	
Is this a multi-section course? <input checked="" type="checkbox"/> yes <input type="checkbox"/> no	
Is it governed by a common syllabus? <input checked="" type="checkbox"/> yes <input type="checkbox"/> no	
Chair/Director: KARL SCHINDLER	Chair/Director Signature:

Effective Date:

Arizona State University Criteria Checklist for

HISTORICAL AWARENESS [H]

Rationale and Objectives

The lack of historical awareness on the part of contemporary university graduates has led recent studies of higher education to call for the creation and development of historical consciousness in undergraduates now and in the future. From one perspective historical awareness is a valuable aid in the analysis of present-day problems because historical forces and traditions have created modern life and lie just beneath its surface. From a second perspective, the historical past is an indispensable source of national identity and of values which facilitate social harmony and cooperative effort. Along with this observation, it should be noted that historical study can produce intercultural understanding by tracing cultural differences to their origins in the past. A third perspective on the need for historical awareness is summed up in the aphorism that he who fails to learn from the past is doomed to repeat it. Teachers of today's students know well that those students do not usually approach questions of war and peace with any knowledge of historic concord, aggression, or cruelty, including even events so recent as Nazi and Stalinist terror.

The requirement of a course which is historical in method and content presumes that "history" designates a sequence of past events or a narrative whose intent or effect is to represent such a sequence. The requirement also presumes that these are human events and that history includes all that has been felt, thought, imagined, said, and done by human beings. The opportunities for nurturing historical consciousness are nearly unlimited. History is present in the languages, art, music, literatures, philosophy, religion, and the natural sciences, as well as in the social science traditionally called History.

Proposer: Please complete the following section and attach appropriate documentation.

ASU--[H] CRITERIA			
THE HISTORICAL AWARENESS [H] COURSE MUST MEET THE FOLLOWING CRITERIA:			
YES	NO		Identify Documentation Submitted
<input checked="" type="checkbox"/>	<input type="checkbox"/>	1. History is a major focus of the course.	Course Description, Course Competencies, Syllabus, Table of Contents from Textbook
<input checked="" type="checkbox"/>	<input type="checkbox"/>	2. The course examines and explains human development as a sequence of events.	Course Description, Course Competencies, Syllabus, Table of Contents from Textbook
<input checked="" type="checkbox"/>	<input type="checkbox"/>	3. There is a disciplined systematic examination of human institutions as they change over time.	Course Description, Course Competencies, Syllabus, Table of Contents from Textbook
<input checked="" type="checkbox"/>	<input type="checkbox"/>	4. The course examines the relationship among events, ideas, and artifacts and the broad social, political and economic context.	Course Description, Course Competencies, Syllabus, Table of Contents from Textbook
		THE FOLLOWING ARE NOT ACCEPTABLE:	
		• Courses in which there is only chronological organization.	
		• Courses which are exclusively the history of a field of study or of a field of artistic or professional endeavor.	
		• Courses whose subject areas merely occurred in the past.	

Course Prefix	Number	Title	Designation
MHL	153	Rock Music and Culture	H

Explain in detail which student activities correspond to the **specific** designation criteria. Please use the following organizer to explain how the criteria are being met.

Criteria (from checksheet)	How course meets spirit (contextualize specific examples in next column)	Please provide detailed evidence of how course meets criteria (i.e., where in syllabus)
1. History is a major focus of the course	<p>This course focuses on how historical, political and economic developments in American history have shaped the evolution of rock music during the 20th century and beyond. Rock is used as a "landmark" in explaining the evolution of American history and society's viewpoints, through the sound of the music, and more importantly, the lyric. This course examines the relationship between rock music and historical events, politics and economic developments that have defined American history.</p>	<p>OFFICIAL COURSE DESCRIPTION: History of Rock music and how cultural, social, political, and economic conditions have shaped its evolution.</p> <p>OFFICIAL COURSE COMPETENCIES: 1, 4, 5, 8,12, 13, 14, 16, 17</p> <p>COURSE OBJECTIVES: (syllabus) 2, 4, 5, 6, 7, 10</p> <p>OFFICIAL COURSE OUTLINE: All sections in the course outline examine rock's relationship to the influences of American history (syllabus is more detailed.) I. Origins and Elements II. Mid-1950's III. Mid-to-Late 1950's IV. Late 1950's to Early 1960's</p>

		<p>V. Early 1960's VI. Early Mid-1960's VII. Mid-1960's X. Mid-to-Late 1960's XI. Late 1960's to Early 1970's XII. Early to Mid-1970's XIII. Mid-to-Late 1970's XIV. Late 1970's to Early 1980's XV. Mid-to-Late 1980's XVI. Late 1980's to the 21st Century</p> <p>UNIT QUESTIONS (syllabus): UNIT 2: #1 - 11. UNIT 3: #1, 2, 4, 6, 8, 10 UNIT 4: #1, 4, 5, 6, 7, 8, 9, 12, 13,14 UNIT 5: #1, 3, 7, 8, 9, 10, 11</p> <p>TEXTBOOK: Chapter 1: The Roots of Rock and Roll</p> <ul style="list-style-type: none">• Post-War Transitional Years• Record Labels: Majors and Independants• The Birth of Radio• The Black Roots of Rock and Roll• The White Roots of Rock and Roll <p>Chapter 2: The Rock and</p>
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		<p>Roll Explosion</p> <ul style="list-style-type: none">• Post-War America• Change and Prosperity• Teenagers• Disconnect• RCA and Colonel Parker• The Presley Legacy• The End of an Era <p>Chapter 3: The Transition to Mainstream Pop</p> <ul style="list-style-type: none">• The Changing Landscape• Brill Building Pop• Surf Culture <p>Chapter 4: Soul Music</p> <ul style="list-style-type: none">• Soul and the Civil Rights Movement• The Sound of Young America• Back To Memphis <p>Chapter 5: The Folk Influence</p> <ul style="list-style-type: none">• The Left-Wing Folk Song Conspiracy• Hootenannies and Witch Hunts• The Greenwich Village Scene• Broadside• The Dylan Legacy <p>Chapter 6: The British Invasion</p> <ul style="list-style-type: none">• Post-War England• English Pop Culture• Sgt. Pepper's• The Aftermath• Rolling Stones Image• From Mods To R&B
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		<p>Chapter 7: Sixties Blues and Psychedelia</p> <ul style="list-style-type: none">• The Sixties Counterculture• Seeds of Discontent• Drugs• The Sixties Los Angeles Psychedelic Scene <p>Chapter 8: Changing Directions</p> <ul style="list-style-type: none">• The Seventies• The Changing Landscape• Fragmentation• The Dylan Influence• Corporate Rock• Mergers and Megahits <p>Chapter 10: Beyond Soul</p> <ul style="list-style-type: none">• The Changing Landscape of Soul• Rastafari Culture• Historical Background to Reggae• The Origins of Hip- Hop• CNN for Black Culture <p>Chapter 11: Punk</p> <ul style="list-style-type: none">• The Origins of Punk• The Anti-Revolution• Punk Culture <p>Chapter 12: The Eighties</p> <ul style="list-style-type: none">• Technology Rules• Dominance• Back To Basics• Eighties Alternative• The Cultural Underground Railroad• Other Eighties Goings On <p>Chapter 13: The Nineties and Beyond</p>
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		<ul style="list-style-type: none">• The Triumph of Alternative Nation• Rap in the Millennium• The Music Industry: 80s, 90s• The Future• The End of the World As We Know It? <p>* Dylan Gets The Final Say</p> <p>VIDEO PRESENTATIONS AND UNIT QUESTIONS: A number of short videos are shown and analyzed throughout the course, which emphasize the requirements of this criterion. Students watch videos in class of historical events, philosophies and viewpoints in American history. Students examine topics on video and during lecture and then define these ideas in UNIT QUESTIONS.</p> <p>Musical Examples: A number of music examples are presented and analyzed to illustrate musical characteristics and the relationship to the evolution of American history.</p>
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<p>2. The course examines and explains human development as a sequence of events.</p>	<p>The course examines and explains human development and its relationship to rock music as a sequence of events including changes of societal viewpoints, politics and historical events. Emphasis is placed on the historical events and their influence on rock's evolution.</p>	<p>OFFICIAL COURSE DESCRIPTION: History of Rock music and how cultural, social, political, and economic conditions have shaped its evolution.</p> <p>OFFICIAL COURSE COMPETENCIES: 1, 4, 5, 8, 12, 13, 14, 16, 17</p> <p>COURSE OBJECTIVES: 2, 4, 5, 6, 7</p> <p>OFFICIAL COURSE OUTLINE: All sections in the course outline examine rock's relationship to the influences of American history (syllabus is more detailed).</p> <p>I. Origins and Elements II. Mid-1950's III. Mid-to-Late 1950's IV. Late 1950's to Early 1960's V. Early 1960's VI. Early Mid-1960's VII. Mid-1960's X. Mid-to-Late 1960's XI. Late 1960's to Early 1970's XII. Early to Mid-1970's XIII. Mid-to-Late 1970's XIV. Late 1970's to Early 1980's XV. Mid-to-Late 1980's</p>
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		<p>XVI. Late 1980's to the 21st Century</p> <p>UNIT QUESTIONS (syllabus):</p> <p>UNIT 2: #1-11</p> <p>UNIT 3: #1, 2, 4, 6, 8, 10</p> <p>UNIT 4: #1, 4, 5, 6-9, 12-14</p> <p>UNIT 5: #1, 3, 7, 8-11</p> <p>TEXTBOOK: Rock History texts sequence American history and time periods associated with and reflected by the evolution of rock music styles.</p> <p>Chapter 1: The Roots of Rock and Roll</p> <ul style="list-style-type: none">• The Post-War Transitional Years• Record Labels <p>Chapter 2: The Rock and Roll Explosion</p> <ul style="list-style-type: none">• Post-War America• Change and Prosperity• End of an Era <p>Chapter 3: The Transition to Mainstream Pop</p> <ul style="list-style-type: none">• The Changing Landscape• American Bandstand• Brill Building Pop• Surf Culture <p>Chapter 4: Soul Music</p> <ul style="list-style-type: none">• Soul and the Civil Rights Movement• The Sound of Young
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		<p>America</p> <p>Chapter 5: The Folk Influence</p> <ul style="list-style-type: none">• The Left-Wing folk Song Conspiracy• The Greenwich Village Scene• Bob Dylan <p>Chapter 6: The British Invasion</p> <ul style="list-style-type: none">• Post-War England• English Pop-Culture• Sgt. Peppers• Rolling Stones Image• Final Triumph, Tragedy <p>Chapter 7: Sixties Blues and Psychedelia</p> <ul style="list-style-type: none">• The Sixties Counterculture• Seeds of Discontent• The Hippie Culture• Counterculture Media <p>Chapter 8 Changing Directions</p> <ul style="list-style-type: none">• The Seventies• The Changing Landscape• Fragmentation• Corporate Rock <p>Chapter 9: The Harder Edge of Rock in the Seventies</p> <ul style="list-style-type: none">• Birth of Heavy Metal <p>Chapter 10: Beyond Soul Landscape</p> <ul style="list-style-type: none">• The Changing Soul Landscape• Rastafari Culture <p>Chapter 11: Punk</p> <ul style="list-style-type: none">• The Origins of Punk• The Anit-Revolution
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		<ul style="list-style-type: none">• Punk Culture <p>Chapter 12: The Eighties</p> <ul style="list-style-type: none">• Technology Rules• Dominance• Eighties Alternative• Other Eighties Goings On <p>Chapter 13: The Nineties and Beyond</p> <ul style="list-style-type: none">• The Triumph of Alternative Nation• The Future• The End of the World As We Know It <p>VIDEOS PRESENTATIONS AND UNIT QUESTIONS: A number of short video excerpts are shown and analyzed throughout the course, which emphasize human development as a sequence of events. Rock styles are seen as "landmark" in this systematic examination. Students examine topics and events on video and during lectures then define these ideas in UNIT QUESTIONS.</p> <p>MUSICAL EXAMPLES: A number of music examples are presented and analyzed to illustrate musical characteristics and the relationship to American history and define the growth</p>
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		<p>and changes in music and lyric based on the external influences of economy, historical events, politics, and changes in cultural viewpoints as a sequence of events.</p>
<p>3. There is a disciplined systematic examination of human institutions as they change over time.</p>	<p>The course materials are presented through a disciplined systematic examination of the evolution of human institutions as reflected by rock music in American culture. Changes in music and lyric in addition to all of the profound innovations in rock, have been inspired by historical, economic, and political events, resulting in evolving viewpoints and philosophies in America. This course examines these changes in human institutions reflected by the changes in rock music.</p>	<p>COURSE DESCRIPTION: History of Rock music and how cultural, social, political, and economic conditions have shaped its evolution.</p> <p>OFFICIAL COURSE COMPETENCIES: 1, 4, 5, 8, 12, 13, 14, 16, 17</p> <p>COURSE OBJECTIVES (syllabus): 2, 3, 5, 6, 7,10</p> <p>OFFICIAL COURSE OUTLINE: All sections in the course outline examine rock's relationship to the changes in human institutions from 1916 - 2000.</p> <p>I. Origins and Elements II. Mid-1950's III. Mid-to-Late 1950's IV. Late 1950's to Early 1960's V. Early 1960's VI. Early Mid-1960's</p>

		<p>VII. Mid-1960's X. Mid-to-Late 1960's XI. Late 1960's to Early 1970's XII. Early to Mid-1970's XIII. Mid-to-Late 1970's XIV. Late 1970's to Early 1980's XV. Mid-to-Late 1980's XVI. Late 1980's to the 21st Century</p> <p>TEXTBOOK: Rock History texts normally sequence the evolution of human institutions with styles and time periods in rock as opposed to defining chapters based on human institutions. However, the music is always a direct reflection of human ideals and advancement. Each chapter examines the development of human institution in addition to politics, economy, American and global history that specifically is reflected by rock music.</p> <p>Chapter 1: The Roots of Rock and Roll</p> <ul style="list-style-type: none">• The Post-War Transitional Years (America re-defining itself after WWII, into a conservative and conformist society, bracing against the Cold War and Communism)
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		<p>Chapter 2: The Rock and Roll Explosion</p> <ul style="list-style-type: none">• Change and Prosperity (1950s economy, Sputnik, Cold War, etc. America's viewpoints.) <p>Chapter 3: The Transition To Mainstream Pop</p> <ul style="list-style-type: none">• The Changing Landscape (conservative and conformist U.S. causes the demise of early Rock.)• Brill Building Pop (a new pop music replaces early Rock.) <p>Chapter 4: Soul Music</p> <ul style="list-style-type: none">• Soul and the Civil Rights Movement (Black solidarity, Black pride, support of the Civil Rights Movement, changing ideas in segregation.) <p>Chapter 5: The Folk Influence</p> <ul style="list-style-type: none">• The Left-Wing Folk Song Conspiracy (McCarthyism, un-American activities, etc.) <p>Chapter 6: The British Invasion</p> <ul style="list-style-type: none">• Sgt. Pepper's (how Beatles mirrored changes in world viewpoints and countercultural thought.)• Rolling Stones (violence and drug use in America, association with Civil Rights violence after Martin Luther
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		<p>King assassination.)</p> <p>Chapter 7: Sixties Blues and Beyond</p> <ul style="list-style-type: none">• The Sixties Counterculture (viewpoints, philosophies, events, Activist group events, Rock festivals, Beat philosophies, etc.) <p>Chapter 8: Changing Directions</p> <ul style="list-style-type: none">• The Seventies (birth of the Me Generation, Nixon, economy, etc.) <p>Chapter 10: Beyond Soul</p> <ul style="list-style-type: none">• The Changing Soul Landscape (Civil Rights in the 1970s and it's developments, Black solidarity and support in the America, etc.) <p>Chapter 11: Punk</p> <ul style="list-style-type: none">• The Origins of Punk (economic conditions of lower class, no hope, destroy to make it better, etc.) <p>Chapter 12: The Eighties</p> <ul style="list-style-type: none">• Technology Rules (dramatic changes alters history and human institutions). <p>Chapter 13: The Nineties and Beyond</p> <ul style="list-style-type: none">• The Future (based on historical events, politics, economic changes, can we predict what will come next?)
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		<p>UNIT QUESTIONS (syllabus): UNIT 2: #1-11 UNIT 3: #1, 2, 4, 6, 8,10 UNIT 4: #1, 4, 5, 6, 7, 8, 9, 12, 13, 14 UNIT 5: #1, 3, 7, 8, 9, 10, 11</p> <p>VIDEO PRESENTATIONS AND UNIT QUESTIONS: Papers: A number of short videos are shown and analyzed throughout the course, examining rock music's relationship to human institutions. Examples include segregation, civil rights, conservatism, Hippie and Beat philosophies, the Me Generation, America's Excess, etc. (more detail in syllabus). Students are able to define specific details using video, lecture notes and text answering UNIT QUESTIONS.</p> <p>MUSICAL EXAMPLES: A number of music examples are presented and analyzed throughout the course defining for students the relationship between rock music/lyric and human</p>
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<p>4. The course examines the relationship among events, ideas, and artifacts and the broad social political and economic context.</p>	<p>The course examines how external events, artifacts, social, political and economic factors have impacted both the creation and development of Rock Music styles. The course firmly presents that Rock music styles are created as a by product of or as a way to musically express non-musical events (changes in society, commentary on politics and world events, reaction to injustice, new ways of thinking, etc.). This course also examines the relationship between events and ideas, in some cases, Rock being the artifact in midst of changing political and economic context. An example is the conservative 1950s, Counterculture of the 1960s, Me Generation of the 1970s, etc. Also the economic, political, and historical events associated with the above viewpoints, how they came to exist and how they changed. The relationship between Rock music/lyric and events: Cold War, Civil Rights Movement, Counterculture and Activist movements, Viet Nam war, Bosnian war, Aparteid, etc.</p>	<p>institutions, what they are and how they change over time.</p> <p>OFFICIAL COURSE DESCRIPTION: History of Rock music and how cultural, social, political, and economic conditions have shaped its evolution.</p> <p>OFFICIAL COURSE COMPETENCIES: 1, 4, 5, 8, 12, 13, 14, 16, 17</p> <p>COURSE OBJECTIVES (syllabus): 2, 3, 4, 5, 6, 7, 10</p> <p>OFFICIAL COURSE OUTLINE: All sections in the course outline examines Rock's relationship to the influences of American history (syllabus detail).</p> <p>I. Origins and Elements II. Mid-1950's III. Mid-to-Late 1950's IV. Late 1950's to Early 1960's V. Early 1960's VI. Early Mid-1960's VII. Mid-1960's X. Mid-to-Late 1960's XI. Late 1960's to Early 1970's</p>
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		<p>XII. Early to Mid-1970's XIII. Mid-to-Late 1970's XIV. Late 1970's to Early 1980's XV. Mid-to-Late 1980's XVI. Late 1980's to the 21st Century</p> <p>TEXTBOOK:</p> <p>Rock History texts sequence American history and time periods associated with and reflected by the evolution of Rock styles and periods.</p> <p>Chapter 1: The Roots of Rock and Roll</p> <ul style="list-style-type: none">• The Post-War Years• Radio <p>Chapter 2: Post-War Years</p> <ul style="list-style-type: none">• Change in Prosperity• End of an Era <p>Chapter 3: The Transition to Mainstream Pop</p> <ul style="list-style-type: none">• The Changing Landscape <p>Chapter 4: Soul Music</p> <ul style="list-style-type: none">• Soul and the Civil Rights Movement <p>Chapter 5: The Folk Influence</p> <ul style="list-style-type: none">• The Left-Wing Folk Song Conspiracy (McCarthyism)• Hootenanniew and Witch Hunts <p>Chapter 6: The British Invasion</p> <ul style="list-style-type: none">• Post-War England• The Rolling Stones Image
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		<p>(violence in America associated with Civil Rights)</p> <p>Chapter 7: Sixties Blues and Psychedelia</p> <ul style="list-style-type: none">• The Sixties Counterculture (philosophy and Activist groups, Chicago Democratic Convention, rock festivals, etc.)• Seeds of Discontent (JFK assassination, Vietnam, Counterculture events, breaking the shackles of 1950s conservative/conformist viewpoints. <p>Chapter 8: Changing Directions</p> <ul style="list-style-type: none">• The Seventies (Nixon, economy, Me Generation)• Fragmentation (of U.S. society) <p>Chapter 10: Beyond Soul</p> <ul style="list-style-type: none">• The Changing Soul Landscape (Civil Rights events)• Origins of Hip Hop• CNN for Black Culture (examining events in Black Culture, Rodney King, etc, Civil Rights, etc.) <p>Chapter 11: Punk</p> <ul style="list-style-type: none">• Origins of Punk (economic conditions of the lower class in U.S. and England) <p>Chapter 12: The Eighties</p> <ul style="list-style-type: none">• Technology Rules (events in technological development)
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		<ul style="list-style-type: none">• Other Eighties Goings On (historical events, politics, Reagan economy, etc.) <p>Chapter 13: The Nineties and Beyond</p> <ul style="list-style-type: none">• The Future• The End of the World as We Know It <p>VIDEO PRESENTATIONS AND UNIT QUESTIONS: Short videos are presented and discussed portraying historical events, i.e. Civil Rights sit in, March on Washington, Democratic National Convention, Woodstock, Vietnam, etc. Students examine topics on video, lecture and are able to define these events and ideas in UNIT QUESTIONS.</p> <p>MUSICAL EXAMPLES: A number of music examples are presented and analyzed throughout the course, examining Rock's relationship among events, ideas in a broad political and economic landscape.</p>
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Description of how the course meets the specific Historical criteria.

ASU – [H] Criteria

1. History is a major focus of the course.

MUP 153 Rock Music and Culture examines how the historical, cultural, political and economic conditions, as a sequence of events in America, has shaped and defined the evolution of rock music. Rock music is often used as a “mirror” or a “landmark” in explaining the development and changes in American history and society’s viewpoints for over one hundred years. Students learn how rock is intertwined with American history from the beginnings of blues in African American culture and the Mass Migration (1916 – 1960) up to Nirvana and Generation X during the Clinton administration (1990s).

2. The course examines and explains human development as a sequence of events.

This course examines human development and its relationship to blues and rock from the early twentieth century to the mid 1990s. Emphasis is placed on historical events and this influence on blues and rock music in America. For an inspired piece of music to be composed, there is always an environmental influence on the artist. These influences are political, economic, historical and cultural. To examine the blues, Soul or Motown, African American culture after the turn of the century, plantation culture, during the Mass Migration, segregation, Jim Crow Laws, cultural changes in Chicago finally manifesting in the Civil Rights Movement must also be examined.

3. There is a disciplined systematic examination of human institutions as they change over time.

Rock music could be a human institution. Rock has always been regarded as a voice for youth, global expression and rebellion. Changes in rock music and lyric, all of the profound innovations in the genre were inspired by the historical, economic, political, environments in America during the time of the composition. This course examines the relationship between historical events, philosophies, theories and rock music. The course systematically examines American human institutions, theories and viewpoints. For example, during the 1950s, the viewpoints of conformity and conservatism are examined, where they come from and how they manifest themselves in American culture. Conformity and conservatism will gradually break away during the cultural renaissance of the 1960s incorporating some new

viewpoints and ideas, which will be re-defined in the 1970s. Rock music reflects these institutional changes in the sound of the music and especially in the lyric.

4. The course examines the relationship among events, ideas, and artifacts and the broad social, political and economic context.

Rock music being the artifact, this course examines the relationship between historical events, American philosophies, how and why they change, giving students a perspective on the world they live in. Influences on American viewpoints from counter culture philosophy during the 1960s and how our present day viewpoints retains or does not retain those viewpoints. Students are able to discover the relationship between the U.S. economy during the Reagan years and the rock music produced during that time. Other examples are global events, growth in technology, war in Bosnia and the American economy during the Clinton administration and this relationship to grunge (Nirvana) and how this sub-genre of rock mirrors and describes this relationship. This course examines of how historical events and spaces of time influence rock music in a positive and negative manner. Students will also be able to consider the 1990s and compare the relationship of viewpoints, history, economy and music of previous years and styles of rock. Rock music can be used as a “mirror” or a microscope in examining American history.

ROCK MUSIC AND CULTURE

Course Syllabus and Outline

MHL 153, RDM 11:00 – 11:50am MWF #26721, PV 250

MHL 153, 10:30am– 11:45pm, TR #26724, NU - 1

INSTRUCTOR: Fred Forney

CONTACT: Forney@mesacc.edu

Office Hours: RDM, MWF 12:00, PV 250, S/D, TR 12:00 Music Building

Course Description

How cultural, historical, political and economic conditions have shaped the evolution of Rock Music in a systematic, historical and cultural manner. How to develop listening skills for music and how rock is intertwined and mirrors American history during the 20th Century.

Course Objectives

1. This course will cover the evolution of rock from its roots in blues, gospel and country music to alternative rock (1945 – 1996).
2. The development of different styles of rock through and how history, culture, politics and the economy has shaped its evolution.
3. To create an awareness that different contexts and/or world views produce different human creations.
4. Examine the relationship between rock and historical events, economy and politics.
5. Examine human development and its relationship to rock's evolution.
6. Investigate the changes in human development and it's influence on rock's evolution.
7. Compare the developments and changes in human institutions and their relationship to rock.
8. Define listening skills based on The Elements of Music.
9. Define different music styles characteristics through the evolution of rock.
10. Examine the relationship between style characteristics and human institutions.

TEXTBOOK: History of Rock and Roll, Thomas E. Larson

Attendance

Consistent attendance is crucial to the student's success in this course. Missed lectures cannot be made up. **Befriend someone in the class and exchange email addresses in order to obtain lecture notes and updates in the event of an absence. A student missing class on more occasions than the class meets per week (3) will be WITHDRAWN from this course.**

Lecture Notes and Handouts

- Students are required to take **extensive notes** of class lectures and keep notes organized for study and memorization.

- Students must also **organize and keep a large number of handouts**. Handout pages are given out only once – if you miss that class session, photocopy the document from someone else.

Exams

1. Exam dates will be announced, during class, one week prior to the Exam
2. **NO MAKE UP EXAMS WILL BE GIVEN.**
3. **Exceptions:** 1. Death in immediate family, 2. School sponsor activity, 3. Hospital stay. Any of the three instances must be accompanied with documentation of your absence. Any makeup exams must be made up within 5 days. **STUDENT MUST NOTIFY INSTRUCTOR OF AN EXAM ABSENCE BY EMAIL.**
4. ALWAYS KEEP YOUR EXAM RESULTS until class is over. Students will use a GREEN SCANTRON to complete all exams.
5. Cheating on exams – expulsion from the college – permanently.

ROCK WINDOW RESEARCH PROJECT – Extra Credit (optional)

1. Students will complete the Research Project – The Rock Window. An example of the Rock Window will be given to class.
2. Rock Window should be 3 pages long, presented thoroughly and professionally. Finished product should almost be publishable.
3. Graphics or photos of the band/artist must be included.
4. Students may choose any band /artist they wish, something from the evolution of the music or someone current. Hopefully students will choose someone they are interested in learning about.
5. Additional requirements and ideas for the Rock Window will be discussed in class.

Grades

5 Exams at 100 points each = 500 pts.
Unit Questions at 100 points each = 500pts.
Rock Window – EXTRA CREDIT (optional) 30pts.
900 – 1000 : A, 800 – 900: B, 700 – 800: C, 600 – 700: D

Student Codes of Conduct

The Student Codes of Conduct as set forth by the MCCCCD will be strictly observed. Examples of disruptive behavior – **INTERFERING WITH TEACHING OR LEARNING:** quieting a student from talking out of turn, texting on a cell phone, ringing cell phone, etc. Student will be asked to remove himself from class and possibly from the course, and possibly from the college for disruptive behavior.

Students Needing Special Assistance

IF YOU HAVE OR THINK YOU HAVE A DISABILITY, INCLUDING A LEARNING DISABILITY, PLEASE MAKE AN APPOINTMENT WITH AN ADVISOR AT DISABILITY RESOURCES AS SOON AS POSSIBLE. THEY CAN ASSIST YOU WITH APPROPRIATE ACCOMMODATIONS FOR YOU IN YOUR CLASSES.

Student Study Aids

Please go to: <http://www.mc.maricopa.edu/library/LE/studyskills.html> and explore a variety of personal aids for studying, learning, organizing your time, etc., to become a successful student.

MCC Early Alert Program (EARS)

Mesa Community College is committed to the success of all our students. Numerous campus support services are available throughout your academic journey to assist you in achieving your educational goals. MCC has adopted an Early Alert Referral System (EARS) as part of a student success initiative to aid students in their educational pursuits. Faculty and Staff participate by alerting and referring students to campus services for added support. Students may receive a follow up call from various campus services as a result of being referred to EARS. Students are encouraged to participate, but these services are optional.

Rock Music and Culture – Outline

Unit 1: Introduction

- Defining Humanities, the Human Condition, Art, Culture and Sensibility
- Tendencies in American listening habits
- Elements of Music and sub categories – terms that allows the brain to establish a new category for response to music: Rhythm, Melody, Harmony, Texture, Timbre and Form
- 4 categories of instruments in rock
- Song Analysis using the Elements of Music

EXAM 1

Unit 2: Roots of Rock and 1st and 2nd Generation Classic Rock

Chapter 1 - Roots of Rock/Chapter 2 – The Rock and Roll Explosion

- African American Culture's role in the Great Migration (1916 – 60), cause and effect
- Blues Styles and Characteristics (from plantation to Chicago), Blues Form
- Country influence on rock (main point characteristics)
- Gospel influence on rock (main point characteristics)
- The Recording Industry: Chess Records, Indi Labels, Race Records and White Mainstream
- Conservative and Conformist U.S. Society - philosophical and theoretical views in 1950s human behavior
- American Family Culture of the 50s
- Rock's relationship to radio and TV
- Baby Boom – beginning influences on U.S. economy and the creation of Teen Culture
- First Generation Classic Rockers: Blues Based 50s rock - Little Richard, Chuck Berry, Fats Domino and their main contributions to rock's evolution
- Allen Freed and his importance to rock and the beginning of payola (Chuck Berry)
- Second Generation Classic Rockers: Elvis, Bill Haley, Buddy Holly – their main contributions to rock's evolution
- Hood culture in America during the 1950s and its influence (music/culture/movies)
- Elvis – the first mass marketed rock star who defined an entire generation of Americans
- American's institutions that are opposed to rock and why

EXAM 2

Unit 3: The Transition Years (1959 – 1963)

Chapter 3 – The Transition To Mainstream Pop

Chapter 6 – The First British Invasion

- The death of Rock and Roll – what happened to the six early innovators?
- Doo – Wop – superior vocals and one hit wonders, manufactured music
- The Transition Years: Teen Idols, manufactured Music

- Transition Years music industry trends – New York City, Brill Building
- The Girl Groups and Phil Spector’s productions – The Wall Of Sound
- The Beach Boys – 1st teen sub culture
- Beach Boys First Period – relationship to U.S. culture in Los Angeles
- Surf Culture History
- Beach Boys Second Period – relationship to the growing counter culture in L.A.
- First British Invasion: Beatles Contributions to Rock
- Beatles Period One – Brian Epstein, George Martin, covering U.S. bands
- Beatles Period Two – advancements in the recording studio, change in music composition – signifies a major shift in counter cultural philosophy which begins a global influence, raises rock from kid music to art music
- Beatles Period Three – final albums and split and the association with a fragmenting American culture (1970s)
- Rolling Stones – the bad boys of rock and roll
- Rolling Stones musical appeal
- Relationship between the Stones and violence in American cities
- The Who – musical innovations, profound lyric, brings rock to opera and legitimate music
- Who lyric – Zen philosophies, politics, gender, protest songs, examining society’s problems

EXAM 3

Unit 4: Folk, Folk Rock and the San Francisco Bands

Chapter 5 – The Folk Influence

Chapter 7 – Sixties Blues and Psychedelia

Chapter 4 – Soul Music

- Origins of Folk, Woody Guthrie, labor unions
- Bob Dylan – as a poet, changes the significance of rock lyrics, Blowin In The Wind – anthem of the Civil Rights Movement
- Two major geographical locations of folk – New York and San Francisco
- The fast rise in Folk popularity
- McCarthyism – The Red Scare, The Cold War (concepts), American viewpoints and history surrounding the Cold War, Sputnik
- The Civil Rights Movement – inspires folk, folk rock lyric and the counter culture
- Folk Rock: The Byrds and Buffalo Springfield - transplants from NYC to LA
- Crosby, Stills, Nash and Young – level of artistry, compositions, protest songs becoming more intense during the early 1970s as American viewpoints won’t change
- Soul: James Brown, Ray Charles, Aretha Franklin – main musical points and what each is known for in music history
- Soul becomes solidarity for African American culture – a Black music during the Civil Rights Movement
- Motown - Success Story from Detroit: one of the largest record companies that grew from nothing, manufacturing music, lyric and music change with American culture during the early 1970s especially with the Temptations and Stevie Wonder,
- How Barry Gordy begins the Motown story
- Smokey Robinson – main producer and composer for Motown acts
- The Motown Assembly Line – manufacturing and recording process
- Supremes – most successful girl group, Holland – Dozier – Holland songwriting team and how they crafted a pop song – very influential on pop and rock history
- Four Tops – business deal with Motown

- Temptations – the beginning of funk in the lineage between blues and rap, lyric and music changes in early 1970s along with American viewpoints on race and civil rights
- Stevie Wonder – critical acclaim, lyric focused at African American culture, what is special about Stevie’s music and how
- Marvin Gaye – the great exodus from Motown and why
- Seeds of the 60s Counter Culture: Conservative/Conformist America, Civil Rights Movement, JFK Assassination, Hippie Counter Culture and Viet Nam
- Counter Culture Philosophy and it’s relation to conservative America, the search for an alternative lifestyle
- San Francisco culture – a array of sub cultures from Hells Angels, Black Panthers to Hippies and many more, center of counter cultural thought and activities, how SF culture is vastly different than other U.S. cities and why
- Activist groups in U.S. their philosophy and platform
- San Francisco Bands: Jefferson Airplane, Grateful Dead
- Contributions by the San Francisco Scene – music styles, FM radio, rock concert format of multiple bands, casting off the shackles of conformist U.S. culture

EXAM 4

Unit 5

Chapter 8 – Changing Directions

Chapter 9 – The Harder Edge of Rock

Chapter 11 – Punk

Chapter 13 – The Nineties and Beyond

- Woodstock – it’s importance in music, for the counterculture, and influencing global philosophies
- Jimi Hendrix – roots and main musical contributions
- Fragmentation of the Music Industry and it’s relationship to American history, changes in societal views during the 1970s, stability after the cultural revolution
- Corporate philosophy emerges in the recording industry because of massive profits
- American stability after the 1960s – creative and fertile environment
- Second British Invasion: Cream – relationship blues, level of artistry
- Second British Invasion: Led Zeppelin – cross cultural metal, artistic achievements, music overview, relation to blues, main musical innovations
- Art Rock – drawing from classical music, musical innovations initiated by The Beatles
- Emerson, Lake and Palmer – music overview, new level of artistry, bringing classical music to the rock audience
- Yes – extended compositions, fantasy, musically innovative, new level of artistry, relationship to the counter culture
- Jazz Rock – innovators bring jazz characteristics into rock’s evolution, influence of societal fragmentation (early 70s)
- Steely Dan – relationship to Beat culture and jazz
- Chicago – topical lyric confronting U.S. societal views and theories during the late 1960s
- Blood Sweat and Tears – artistic arrangements of “covers” by studio musicians
- Punk – back to 1967, origins – geography, economic, political, historical and societal background and conditions through the 1980s
- How these topics in American history and philosophy will change, mirrored by Punk
- Influence of Velvet Underground – minimalism and lyric topics
- Sex Pistols – admitted farce, amateurish, destructive, changes rock forever
- How Punk brings rock back to its societal context – lyric of protest, drug use, government, desolation, depression and isolation – the music “sounds” this way
- The Police – New Wave, punk goes pop

- Alternative – Generation X viewpoints and difficulty with American institutions
- Nirvana – Kurt Cobain’s philosophies and observations, roots of grunge (Black Sabbath)
- U-2 – Punk as dance and pop, philosophies regarding the human condition
- MTV – rock becomes more of a fake, relying on the visual aspect designated by American society, Jane Fonda Workout – rise of video and home entertainment
- Recording industry survival during the 1980s – CDs and mega stars: Michael Jackson, Madonna, and Bruce Springsteen
- Large Rock Festivals supporting working class Americans (Farm Aid) and human rights (Free Mandela)

EXAM 5

MHL 153 Rock Music and Culture

UNIT QUESTIONS

Unit Questions are in addition to multiple-choice exams for each Unit.

Students: please use short and concise answers with complete sentences. Type out each question followed by your answer on a word processing document. Most answers may only be one sentence long.

UNIT 1

1. What is the study of humanities and human condition?
2. What are the broad aspects of defining culture?
3. What are some definitions of art?
4. List the elements of music.

UNIT 2

1. Define African America's role in the Great Migration (1916 – 1960).
2. Explain the cause and effect of the Great Migration on African American culture and to segregated Chicago.
3. What music styles grow out of African American culture after migration to Chicago?
4. Describe conservative and conformist philosophies in America during the 1950s. Why were these theories and philosophies largely adopted in the American mainstream?
5. Explain why rock is the savior of radio and radio's effect on the dissemination of rock.
6. What was the main cultural significance of Chuck Berry's music in American history?
7. What are the two main contributions by Chuck Berry to the evolution rock?
8. Explain the demise of Little Richard in a conservative and conformist U.S. society.
9. What is meant by The Team in the success of Elvis Presley?
10. How did Elvis define an entire generation of Americans?
11. Explain the link between hood culture in the 1950s and mobsters during prohibition in the 1920s - 30s.

UNIT 3

1. Explain the demise of the 1st and 2nd Generation Classic Rockers by 1960 and what philosophies of American society helped this demise.
2. During the Transition Years, describe how the recording industry replaced the classic rockers and why.
3. Explain why Phil Spector would become one of the most influential rock producers in the recording studio, during the Transition Years.
4. Explain U.S. society's philosophies and viewpoints in California during the Transition Years. Contrast this to U.S. societal norms in the eastern urban areas like New York City.
5. How many periods in the Beatles evolution as a band?
6. Explain the influences on the change in Beatles music during their Second Period. Relate musical characteristics to counter culture philosophy.
7. In what year did the Beatles stop touring and why?
8. What is the relationship between the Rolling Stones and violence in America from 1964 – 1969?
9. List four musical innovations by the Who.
10. Describe the long term influence by the Beatles, giving examples of creativity, economics in the recording industry, and the meaning of "pied pipers".

UNIT 4

1. What was Folk music's relationship to the labor union movement and how did this relationship evolve beyond labor?
2. Which Bob Dylan song became the anthem of the Civil Rights Movement?
3. List the poetic devices Dylan used that would ultimately change rock from kid music to something capable of serious consideration.
4. Folk music went underground during McCarthyism. Why?
5. How is Folk Rock started and where? Include Beat culture and intellectualism.
6. Describe why Crosby, Stills, Nash and Young are highly regarded as music that defined a generation.
7. Within the years of 1968 to 1973, how did the music and lyric of Crosby, Stills, Nash and Young change. List events in American history during this time that influenced this change.
8. How did Soul and Motown create solidarity in African American culture?
9. How did the lyric and music of Soul and Motown change from 1966 – 1973? What events and viewpoints in American history inspire this change?
10. Who is the most critically acclaimed artist with the Motown label?
11. Which Motown group is responsible for leading the way to Funk?
12. During class, students discovered that the 1960s decade in U.S. history could be considered a cultural renaissance. List the Six Seeds of the 60s and briefly describe how they influenced this cultural renaissance.
13. Briefly describe culture in San Francisco and how this would influence rock.
14. Describe the relationship between counter culture ideals and rock in San Francisco.

UNIT 5

1. Why is Woodstock important in suggested counter cultural viewpoints in American and world culture?
2. List the main musical contributions of Jimi Hendrix to rock's evolution.
3. Briefly explain corporate philosophy of record labels during the 1970s and what this philosophy did to the creative music that was being generated.
4. Name the first rock band that achieved success based only on their instrumental abilities, instead of hit songs.
5. Describe the artistic achievements of Led Zeppelin.
6. Which rock style incorporated classical music elements? What are the two main musical concepts incorporated from classical music? The influence on this rock style comes from which two major sources?
7. Which jazz-rock band incorporated topical lyric aimed at American viewpoints such as politics, homeless, Viet Nam war, Civil Rights Movement, American dream etc.
8. Why is Punk important in rock's evolution?
9. Briefly describe the economic, political and social background of early Punk artists in the U.S. and London.
10. Alternative Rock is associated with what aspects of American history and culture?
11. Describe MTV's role in the evolution of rock, good points and bad points.



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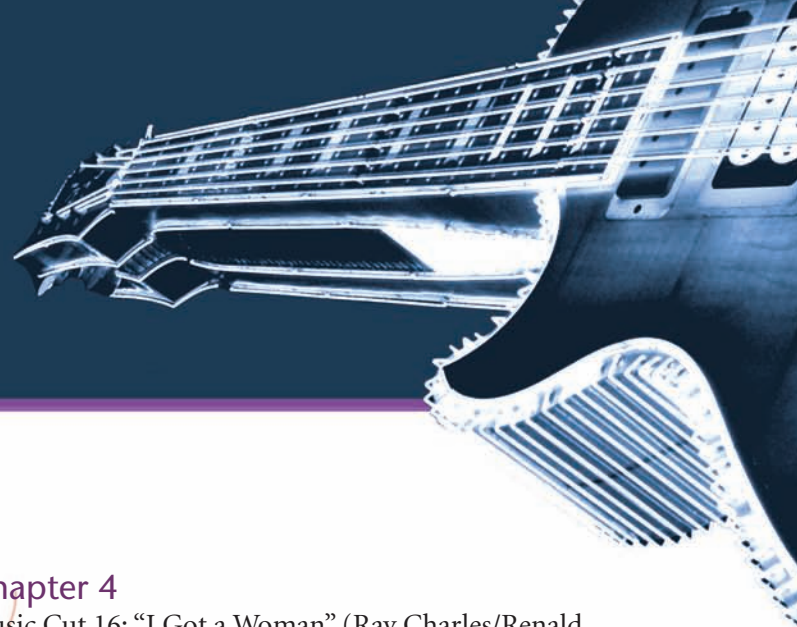
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