

1.) DATE: 10/24/18	2.) COMMUNITY COLLEGE: Maricopa Co. Comm. College District
3.) PROPOSED COURSE: 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: KEITH KELLY PHONE: 602-787-7345 EMAIL: keith.kelly@paradisevalley.edu	
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 checked="" 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) 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: Core Areas: Humanities, Arts and Design (HU) Awareness Areas: Select awareness area...	
6.) REQUIRED DOCUMENTATION <input checked="" type="checkbox"/> Cover Form <input checked="" type="checkbox"/> Course Syllabus <input checked="" type="checkbox"/> Course Description <input checked="" type="checkbox"/> Criteria Checklist for the area <input checked="" type="checkbox"/> Table of Contents from the textbook required and list of required readings/books	
7.) THIS COURSE CURRENTLY TRANSFERS TO ASU AS: <input checked="" type="checkbox"/> DECMUSprefix <input type="checkbox"/> Elective Current General Studies designation(s): HU, H Requested Effective date: 2018 Spring Course Equivalency Guide Is this a multi-section course? Yes Is it governed by a common syllabus? Yes	
Chair/Director: DON SMITH, MUSIC IC CHAIR	Chair/Director Signature:

AGSC Action: Date action taken: Approved DisapprovedEffective Date: **2018 Spring**

Arizona State University Criteria Checklist for
HUMANITIES, ARTS AND DESIGN [HU]

Rationale and Objectives

The humanities disciplines are concerned with questions of human existence and meaning, the nature of thinking and knowing, with moral and aesthetic experience. The humanities develop values of all kinds by making the human mind more supple, critical, and expansive. They are concerned with the study of the textual and artistic traditions of diverse cultures, including traditions in literature, philosophy, religion, ethics, history, and aesthetics. In sum, these disciplines explore the range of human thought and its application to the past and present human environment. They deepen awareness of the diversity of the human heritage and its traditions and histories and they may also promote the application of this knowledge to contemporary societies.

The study of the arts and design, like the humanities, deepens the student's awareness of the diversity of human societies and cultures. The arts have as their primary purpose the creation and study of objects, installations, performances and other means of expressing or conveying aesthetic concepts and ideas. Design study concerns itself with material objects, images and spaces, their historical development, and their significance in society and culture. Disciplines in the arts and design employ modes of thought and communication that are often nonverbal, which means that courses in these areas tend to focus on objects, images, and structures and/or on the practical techniques and historical development of artistic and design traditions. The past and present accomplishments of artists and designers help form the student's ability to perceive aesthetic qualities of art work and design.

The Humanities, Arts and Design are an important part of the General Studies Program, for they provide an opportunity for students to study intellectual and imaginative traditions and to observe and/or learn the production of art work and design. The knowledge acquired in courses fulfilling the Humanities, Arts and Design requirement may encourage students to investigate their own personal philosophies or beliefs and to understand better their own social experience. In sum, the Humanities, Arts and Design core area enables students to broaden and deepen their consideration of the variety of human experience.

Revised April 2014

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

ASU - [HU] CRITERIA			
HUMANITIES, ARTS AND DESIGN [HU] courses must meet <i>either</i> 1, 2 or 3 <i>and</i> at least one of the criteria under 4 in such a way as to make the satisfaction of these criteria A CENTRAL AND SUBSTANTIAL PORTION of the course content.			
YES	NO		Identify Documentation Submitted
<input checked="" type="checkbox"/>	<input type="checkbox"/>	1. Emphasizes the study of values; the development of philosophies, religions, ethics or belief systems; and/or aesthetic experience.	Syllabus; Course Description; Course Competencies; Textbook Table of Contents
<input checked="" type="checkbox"/>	<input type="checkbox"/>	2. Concerns the interpretation, analysis, or creation of written, aural, or visual texts; and/or the historical development of textual traditions.	Syllabus; Course Description; Course Competencies; Textbook Table of Contents
<input checked="" type="checkbox"/>	<input type="checkbox"/>	3. Concerns the interpretation, analysis, or engagement with aesthetic practices; and/or the historical development of artistic or design traditions.	Syllabus; Course Description; Course Competencies; Textbook Table of Contents
<input type="checkbox"/>	<input type="checkbox"/>	4. In addition, to qualify for the Humanities, Arts and Design designation a course must meet one or more of the following requirements:	
<input type="checkbox"/>	<input type="checkbox"/>	a. Concerns the development of human thought, with emphasis on the analysis of philosophical and/or religious systems of thought.	
<input checked="" type="checkbox"/>	<input type="checkbox"/>	b. Concerns aesthetic systems and values, especially in literature, arts, and design.	Syllabus; Course Description; Course Competencies; Textbook Table of Contents
<input checked="" type="checkbox"/>	<input type="checkbox"/>	c. Emphasizes aesthetic experience and creative process in literature, arts, and design.	Syllabus; Course Description; Course Competencies; Textbook Table of Contents
<input type="checkbox"/>	<input type="checkbox"/>	d. Concerns the analysis of literature and the development of literary traditions.	

ASU - [HU] CRITERIA

THE FOLLOWING TYPES OF COURSES ARE EXCLUDED FROM THE [HU] DESIGNATION EVEN THOUGH THEY MIGHT GIVE SOME CONSIDERATION TO THE HUMANITIES, ARTS AND DESIGN:

- Courses devoted primarily to developing skill in the use of a language.
- Courses devoted primarily to the acquisition of quantitative or experimental methods.
- Courses devoted primarily to teaching skills.

Course Prefix	Number	Title	General Studies Designation
MHL	153	Rock Music and Culture	HU

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. Emphasizes the study of value; the development of philosophies, religions, ethics, or belief systems; and/or aesthetic experience.	Students in MHL 153 Rock Music and Culture study the values associated with the development of popular music and culture from the 1800s to present day. These values include those of the performers and producers as well as consumers of popular music and culture. Through the investigation of primary and secondary source materials (including recordings, sheet music, critical texts and visual elements) students trace the development of the creation, reproduction, and consumptions of popular music and culture.	<p>SYLLABUS: Grading (Course Activities)</p> <p>Learning Outcomes and Course Objectives Student Daily Journals/Notes (see sample questions)</p> <p>Students Complete Weekly Writing Assignments</p> <p>Student attend live music events and write response papers to those events</p> <p>Student attend class for lectures, small and large group discussion, take notes, complete in-class writing tasks</p> <p>Student watch videos in class of live performances and documentary-style programs, writing response papers to these.</p> <p>Students complete mid-term and final projects, exploring subjects related to musical and culturally relevant topics (ex: "create your own artist" project; "choose an underrepresented musical genre and create your own book chapter")</p> <p>COURSE COMPETENCIES: 1, 2, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18</p> <p>COURSE DESCRIPTION:</p> <p>TEXTBOOK : Chapter 1: Roots of Rock Music Chapter 2: Urban Blues and Rhythm and Blues Chapter 3: Gospel and Country Roots of Rock Chapter 4: Early Rock and Roll Chapter 5: Teen-Styled Rock Music Chapter 6: Soul and Motown</p>

		<p>Chapter 7: The British Invasion: The Beatles versus the Stones Chapter 8: The British Invasion Continues and America Reacts Chapter 9: Folk, Folk-Rock, and Singer/Songwriters Chapter 10: Psychedelic Rock Chapter 11: Country and Jazz-Styled Rock Chapter 12: Hard Rock and Heavy Metal Chapter 13: Progressive and Glitter Rock Chapter 14: Ska and Reggae Chapter 15: Punk and New Wave Chapter 16: Funk and Disco Chapter 17: Hip-Hop and Rap Chapter 18: Pop and Alternative Rock Chapter 19: Alienated and Back to the Roots Rock Chapter 20: Rock in the 1990s Chapter 21: Rock in the Early 2000s</p>
<p>C 2. Concerns the interpretation, analysis, or creation of written, aural, or visual texts; and/or the historical development of textual traditions.</p>	<p>Students in MHL 153 Rock Music and Culture are exposed to multiple interpretations of the historical record of popular music through various means, including primary and secondary source materials, including recordings, sheet music, critical texts, and visual elements. Student comprehension is assessed through various methods, including verbal and written modes. Students are asked to interpret and analyze the development of creation, reproduction, and consumption of popular music and culture. Students demonstrate their understanding of how each style of music and time-period of popular music is shaped by the culture, social, political, and economic situations of the past and present and that each of those understandings may be open to multiple interpretations.</p>	<p>SYLLABUS: Grading (Course Activities)</p> <p>Learning Outcomes and Course Objectives Student Daily Journals/Notes (see sample questions)</p> <p>Students Complete Weekly Writing Assignments</p> <p>Student attend live music events and write response papers to those events</p> <p>Student attend class for lectures, small and large group discussion, take notes, complete in-class writing tasks</p> <p>Student watch videos in class of live performances and documentary-style programs, writing response papers to these.</p> <p>Students complete mid-term and final projects, exploring subjects related to musical and culturally relevant topics (ex: "create your own artist" project; "choose an underrepresented musical genre and create your own book chapter")</p> <p>COURSE COMPETENCIES: 1, 2, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18</p> <p>COURSE DESCRIPTION</p> <p>TEXTBOOK: Chapter 1: Roots of Rock Music Chapter 2: Urban Blues and Rhythm and Blues Chapter 3: Gospel and Country Roots of Rock</p>

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<p>3. Concerns the interpretation, analysis, or engagement with aesthetic practices; and/or the historical development of artistic or design traditions</p>	<p>Students in MHL 153 Rock Music and Culture interact with primary and secondary source materials, including recordings, sheet music, critical texts, and visual elements, both in-class and in additional musical experiences outside of the classroom. Students investigate the various ways popular music and culture are analyzed through time. Students address the changes in the culture of popular music as it is represented in visual elements, locations, and visual, aural, and textual artifacts created through popular music and culture.</p>	<p>SYLLABUS: Grading (Course Activities)</p> <p>Learning Outcomes and Course Objectives Student Daily Journals/Notes (see sample questions)</p> <p>Students Complete Weekly Writing Assignments</p> <p>Students attend live music events and write response papers to those events</p> <p>Students attend class for lectures, small and large group discussion, take notes, complete in-class writing tasks</p> <p>Students watch videos in class of live performances and documentary-style programs, writing response papers to these.</p> <p>Students complete mid-term and final projects, exploring subjects related to musical and culturally relevant topics (ex: "create your own artist" project; "choose an underrepresented musical genre and create your own book chapter")</p> <p>COURSE COMPETENCIES: 1, 2, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18</p> <p>COURSE DESCRIPTION</p>

		<p>TEXTBOOK:Chapter 1: Roots of Rock Music Chapter 2: Urban Blues and Rhythm and Blues Chapter 3: Gospel and Country Roots of Rock Chapter 4: Early Rock and Roll Chapter 5: Teen-Styled Rock Music Chapter 6: Soul and Motown Chapter 7: The British Invasion: The Beatles versus the Stones Chapter 8: The British Invasion Continues and America Reacts Chapter 9: Folk, Folk-Rock, and Singer/Songwriters Chapter 10: Psychedelic Rock Chapter 11: Country and Jazz-Styled Rock Chapter 12: Hard Rock and Heavy Metal Chapter 13: Progressive and Glitter Rock Chapter 14: Ska and Reggae Chapter 15: Punk and New Wave Chapter 16: Funk and Disco Chapter 17: Hip-Hop and Rap Chapter 18: Pop and Alternative Rock Chapter 19: Alienated and Back to the Roots Rock Chapter 20: Rock in the 1990s Chapter 21: Rock in the Early 2000s</p>
<p>4b. Concerns aesthetic systems and values, especially in literature, arts, and design.</p>	<p>Students in MHL 153 Rock Music and Culture interact with primary and secondary source materials, including recordings, sheet music, critical texts, and visual elements, both in-class and in additional musical experiences outside of the classroom. Students are asked to identify, differentiate, and analyze various style periods of popular music and culture.</p>	<p>SYLLABUS: Grading (Course Activities)</p> <p>Learning Outcomes and Course Objectives Student Daily Journals/Notes (see sample questions)</p> <p>Students Complete Weekly Writing Assignments</p> <p>Student attend live music events and write response papers to those events</p> <p>Student attend class for lectures, small and large group discussion, take notes, complete in-class writing tasks</p> <p>Student watch videos in class of live performances and documentary-style programs, writing response papers to these.</p> <p>Students complete mid-term and final projects, exploring subjects related to musical and culturally relevant topics (ex: "create your own artist" project; "choose an underrepresented musical genre and create your own book chapter")</p> <p>COURSE COMPETENCIES: 1, 2, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18</p>

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Rock Music and Culture

Course: MHL153	Lecture 3.0 Credit(s) 3.0 Period(s) 3.0 Load
First Term: 2014 Spring	Course Type: Academic
Final Term: Current	Load Formula: S

Description: History of Rock music and how cultural, social, political, and economic conditions have shaped its evolution.

Requisites: None.

Course Attributes:

General Education Designation: Historical Awareness - [H]

General Education Designation: Humanities and Fine Arts - [HU]

MCCCD Official Course Competencies

1. Describe African and European musical characteristics found in rock music and the various styles of American music that developed from the slavery period through the 1950s. (I)
2. Compare and contrast the style traits of the various blues styles from its roots through the 1950s and list at least one significant artist from each variation. (II)
3. Describe the basic 12-bar blues form and its significance to early R&B and Rock & Roll. (II)
4. Describe the importance of radio and independent record labels on the rising popularity of R&B and Rock & Roll. (III)
5. Be able to identify and describe the early styles of rock and roll: R&B Crossover, Rockabilly and Doo Wop. Identify the characteristics, roots and significant practitioners of these styles as well as the cultural and racial implications of each. (IV)
6. Describe how Rock & Roll was influenced by and adapted to the Tin Pan Alley-style songwriting factories of the 1950s and early 1960s. (V)
7. Describe the musical and cultural influence of the Beach Boys. (VI)
8. Describe the political/social nature of folk music on young Americans in the 1950s and '60s. (VII)
9. Describe the influence that Bob Dylan had on songwriting, folk and rock in the 1960s. (VII)
10. Describe the impact that Motown, Stax and Atlantic Records had on popular music and African-American culture in the 1960s and beyond. (VIII)
11. Describe the varying styles of popular music in Britain in the 1960s and how they became a dominant force in American popular music. (IX)
12. Describe the evolution of musical and recording style of the Beatles in the 1960s using singles, albums and films as examples. (IX)
13. Describe the "Counter Culture" of the 1960s and how it influenced and was influenced by the major rock musicians of the day. (X)
14. Compare and contrast the divergent musical styles of the 1970s and the connections they had to a culturally diverse population. (XI)
15. Identify the roots of heavy metal and identify several early examples of proto-metal in Britain and America. (XII)
16. Compare the cultural differences that gave rise to American and British punk and list several influential bands from both regions. (XIII)
17. Describe the musical and cultural events that aided in the development of both Hip Hop and Grunge/Alternative rock. (XIV)
18. Discuss the changes in recording mediums and the effect each has had on rock and popular music. (XV)

- I. Roots of Rock
 - A. Minstrelsy
 - B. Afro-American spirituals
 - C. Work songs, ring shouts, field hollers
 - D. Cakewalks, ragtime
 - E. Blues, jazz, rhythm & blues
 - F. Country music
- II. Blues
 - A. Country/Rural/Delta blues
 - 1. Traits
 - 2. Musicians
 - B. City/Classic blues
 - 1. Traits
 - 2. Musicians
 - C. Chicago blues
 - 1. Traits
 - 2. Musicians
 - D. 12-bar blues form
- III. Early Influential Radio Stations and Independent Record Labels
 - A. WJW in Cleveland, WLAC in Nashville, WHBQ in Memphis, etc.
 - B. Sun Records in Memphis, Chess Records in Chicago, etc.
 - C. Origins and original meaning of the words "rock & roll" and its use by DJ's in the early 1950s
- IV. Early Styles of Rock and Roll
 - A. R&B crossover: African-American musicians on popular radio
 - 1. Traits
 - 2. Musicians
 - 3. Racial and cultural significance
 - B. Rockabilly: Country and R&B
 - 1. Traits
 - 2. Musicians
 - 3. Racial and cultural significance
 - C. Doo Wop: Vocal group R&B
 - 1. Traits
 - 2. Musicians
 - 3. Racial and cultural significance
- V. Brill Building pop
 - A. The adaptation of rock and roll into the Tin Pan Alley style songwriting factories
 - B. Pioneering producers and their revolutionary techniques and the adaptation of rock and roll into the Tin Pan Alley style songwriting factories
 - C. Teen idols
 - D. Girl groups
- VI. The Beach Boys
 - A. Influences
 - B. Important recordings
 - C. Cultural significance
- VII. Folk Music and Folk Rock
 - A. The significance of folk music and its political/social nature
 - B. Bob Dylan
 - 1. Music
 - 2. Poetry/Lyrics
 - 3. Folk rock
 - 4. Influence
- VIII. Soul/R&B in the 1960s
 - A. The roots of Soul
 - B. Motown
 - C. Stax/Atlantic
 - D. The development of Funk and its influences on Hip Hop/Rap

D. The development of Funk and its influences on hip hop/Rap

IX. The British Invasion

A. Definition

B. Mersey Beat

1. The Beatles

a. Early

b. Late

c. Post-Beatles

2. Others

C. British Blues

1. The Rolling Stones

D. The Who

X. The Late 1960s, Rock and Roll becomes "Rock"

A. The Counter Culture

B. Race

C. Drug culture

D. Major music festivals

1. Monterey Pop

2. Woodstock

3. Altamont

XI. 1970s Fracturing of rock/pop music into many sub-genres

A. Hard rock

B. Metal

C. Glam

D. Punk

E. Singer-songwriters

F. R&B

G. Funk

H. Disco

I. Soft rock

J. Progressive rock

XII. Heavy Metal

A. The roots of metal

1. Blues

2. Hard rock

3. Jimi Hendrix, Led Zeppelin, Deep Purple and Black Sabbath

4. The role of religion in heavy metal, i.e., Christianity and Satanism and their impact on the imagery,

theatrics and attitudes in heavy metal

XIII. Punk Rock

A. Early influential performers

B. Significant American bands

C. Significant British bands

XIV. 1980s

A. Rise of MTV

B. The development of commercial digital recordings

C. Hip Hop enters mainstream culture

D. Underground alternative punk rock and metal

XV. 1990s and beyond

A. Alternative becomes mainstream with "grunge"

B. Implications of the Internet and the .mp3 for rock and popular music throughout the '90s and into the next millennium

MCCCD Governing Board Approval Date: **May 21, 2013**

All information published is subject to change without notice. Every effort has been made to ensure the accuracy of information presented, but based on the dynamic nature of the curricular process, course and program information is subject to change in order to reflect the most current information available.



**MHL 153 – Fall 2018 – Rock Music and Culture
M233 – Union Hills Campus
8/20/2018 – 12/14/2018
MW 12pm-1:15pm**

Instructor: Dr. Keith Kelly
Email: keith.kelly@paradisevalley.edu
Office: M 183
Office Hours: MW 1:30pm-2:30pm & 4pm-5pm
(or by appointment)

Enrollment dates:
August 27th, 2018 October 7th, 2018
(Refund Date) (Deadline for Students to Withdraw with Guaranteed Grade of W)

This is **16 of week class** for **3 credit hours**: students should expect to spend no less **than 2.5 hours in-class** and **5 hours a week outside-of-class** on assignments, projects, and other related activities.

Students are responsible for all information in this syllabus. Students will be notified by the instructor of any changes in course requirements or policies, which are at the discretion of the professor.

Course Overview

Course Description:

History of Rock music and how cultural, social, political, and economic conditions have shaped its evolution.

Required Materials:

- *Rock Music Styles, 7th Ed.*, Katherine Charlton (ISBN #9780077837990)
- Notebook with lined paper
- Pen or Pencil
- Other materials as assigned by the instructor
- Access to computer and printer (on-campus or off)
- This course requires students to use the following third-party resources:
 - Canvas
 - Microsoft Word
 - Paradise Valley Library Resources
 - Free version of [Spotify](#) (here is the [inexpensive student](#) version)
 - Student version of [Prezi](#) (sign up using your [paradisevalley.edu](#) address)

Suggested Text/Materials:

Students are encouraged (but not required) to read and review Strunk and White, *The Elements of Style*, if they have not done so already. All assignment answers, student emails, and any other writings for this course should follow the rules of English composition explained in Strunk and White. Follow this link to an online version of the text: <http://www.bartleby.com/141/>

Learning Outcomes and Course Objectives:

1. To examine popular musical styles that evolved in America or influenced American music.
2. To describe social, economic, political, and cultural diversities and their influence on each new style during the evolution of American music.
3. To identify, by sound, the typical instruments, rhythms, and musical forms used in rock
4. To examine all music styles that assisted in the creation of rock music.
5. To list major musical periods and to describe stylistic characteristics of each major rock style
6. To engage in critical inquiry in American music and culture.
7. To describe social, economic, political, and cultural diversities and their influence on each new style during the evolution of rock music.
8. Synthesize relevant readings, resources, and discussions in inquiry projects.

MCCCD Official Course Competencies:

1. Describe African and European musical characteristics found in rock music and the various styles of American music that developed from the slavery period through the 1950s.
2. Compare and contrast the style traits of the various blues styles from its roots through the 1950s and list at least one significant artist from each variation.
3. Describe the basic 12-bar blues form and its significance to early R&B and Rock & Roll.
4. Describe the importance of radio and independent record labels on the rising popularity of R&B and Rock & Roll.
5. Be able to identify and describe the early styles of rock and roll: R&B Crossover, Rockabilly and Doo Wop. Identify the characteristics, roots and significant practitioners of these styles as well as the cultural and racial implications of each.
6. Describe how Rock & Roll was influenced by and adapted to the Tin Pan Alley-style songwriting factories of the 1950s and early 1960s.
7. Describe the musical and cultural influence of the Beach Boys.
8. Describe the political/social nature of folk music on young Americans in the 1950s and '60s.
9. Describe the influence that Bob Dylan had on songwriting, folk and rock in the 1960s.
10. Describe the impact that Motown, Stax, and Atlantic Records had on popular music and African-American culture in the 1960s and beyond.
11. Describe the varying styles of popular music in Britain in the 1960s and how they became a dominant force in American popular music.
12. Describe the evolution of musical and recording style of the Beatles in the 1960s using singles, albums and films as examples.
13. Describe the "Counter Culture" of the 1960s and how it influenced and was influenced by the major rock musicians of the day.

14. Compare and contrast the divergent musical styles of the 1970s and the connections they had to a culturally diverse population.
15. Identify the roots of heavy metal and identify several early examples of proto-metal in Britain and America.
16. Compare the cultural differences that gave rise to American and British punk and list several influential bands from both regions.
17. Describe the musical and cultural events that aided in the development of both Hip Hop and Grunge/Alternative rock.
18. Discuss the changes in recording mediums and the effect each has had on rock and popular music.

Technical Requirements:

Access to a high-speed Internet connection is required to take this course. You are responsible for making sure that the computer you use to access all course materials meets or exceeds the specified computer minimum qualifications. If your computer breaks at any time during the semester, it is your responsibility to locate Internet access. No make-ups of any type will be allowed due to computer problems on your end, so please locate reliable Internet access during submission of all course work. Technology excuses for late or incomplete assignments will not be accepted.

Your instructor is not the technology support staff. Questions and problems concerning technology, computers, Canvas, software, etc. must be directed to the Canvas help desk, which is available at the top right corner of your Canvas webpage. Maricopa also offers a 24/7-technology help desk, which can be found here: <http://www.pvc.maricopa.edu/it/helpdesk>

Course Content and Grading

**Course content may deviate from the syllabus
at the discretion of the instructor.**

General Expectations:

- Your active participation is an important element of this class. Please make sure you are contributing to discussions and engaging in the various projects that take place in class.
- Make sure to take high quality notes to reference the concepts/issues/approaches we address in class, as they will inform your assignments outside of class.
- Always have your readings and access to resources with you in class.
- You are expected to read all assigned material outside of class. We will be drawing upon these readings in our conversations and content that we engage with in class.
- Attendance is mandatory. Contact your facilitator in advance regarding any unavoidable absences.
- Be in class on time. Arriving one minute after the start of class will count as a late-arrival.
- The grade you earn will reflect the depth of your thinking, clarity of your writing, thoroughness with which you address the assignment, and your demonstration of high-quality work in relation to the assignment criteria.

- All assignments, unless otherwise mentioned, must be submitted to the facilitator at the time indicated. Work submitted after the due date may not receive full credit or be accepted. Many of the assignments will require access to the Internet; please plan accordingly for Internet access.

Offensive Materials Disclaimer:

Every effort is made to limit explicit or potentially offensive content in this class without ignoring essential issues in American music. This is not always possible, and it is not uncommon to encounter subject matter that could be perceived as objectionable. In this course, you will be required to listen to, view, and analyze materials that you may consider offensive.

The instructor will make every reasonable effort to limit the unnecessary presentation of potentially objectionable materials. It is within the academic rights of any student to request alternate delivery methods of certain materials that the student feels are objectionable.

Formative and Summative Assessment:

Throughout the course you will receive a range of feedback and assessments. Not all assessments are provided in the form of a number, letter, or grade. Assessment is often provided as part of our discussions during class. You will also be asked to assess the work of your peers, and self, regularly throughout the semester. It is important that you pay attention to the expectations and criteria of assignments and check to make sure they are all met. If you have questions about the quality of your work, or your status in the course, please make sure to contact the facilitator.

Assignments:

<i>Daily Journal/Notes</i>	28 x 0.79%	= 22%
<i>Weekly Writing Assignments</i>	14 x 2%	= 28%
<i>Music Performance Reports</i>	4 x 5%	= 20%
<i>Midterm</i>	1 x 15%	= 15%
<i>Final</i>	1 x 15%	= 15%
		100%

Daily Journal/Notes (28 x 0.79 = 22%)

Each class session, students will respond to topics/questions raised in class, document their experiences in both small and large group discussions, and take notes on information presented. It is the student's responsibility to keep a single notebook with all of the assignments throughout the semester. The professor, at various points, will check these informal writing assignments, including at the midterm and final class sessions. Students will respond to prompts not limited to: documenting accurate information; personal reflections; and "free write" answers.

Weekly Writing Assignments (14 x 2% = 28%)

Each class period prior to a weekend will have an assignment. At the subsequent class period, students will hand in a typed-response based on the readings or task assigned. All writing assignments must follow the format below – if they do not they are incomplete. All writing assignments must be typed using the following guidelines to be considered for full credit:

- 1" margins
- 12- point font
- Times New Roman (the font being used in this document)
- Double spaced
- **One line** that includes an assignment identifier **and** your name
 - For example: "Music Performance Report #1 – Keith Kelly" all on one line

- Do not include a date, headers, or other information to fill up space

Music Performance Report (4 x 5% = 20%)

You must attend four (4) live music events and write a report of at least two pages (750 words), giving a review of the performance. You should plan to attend at least two (2) [PVCC on campus music events](#). Again, if you need help selecting a music performance, or are unsure if something you attend will “count” please contact me. I always recommend [The Nash](#) as a great place to see live music (jazz) in Phoenix. You will take notes at these events and submit your notes along with you report. *If you submit work that is less than 2 pages, or 750 words, you will receive no credit.*

Grading Policies for Daily Journal/Notes and Weekly Writing Assignments and Music Performance Reports

When you are given a grade on a writing assignment, understand that the following grading scale is used. Feel free to speak with me if you think that you have been graded unfairly. If you receive a "50%" on an assignment, you have one week from the date it was due to revise and re-submit. Assignments that are not submitted on time will not be eligible for full credit and may not receive feedback. Timeliness is important in order for you to receive feedback on your work. Assignments will not be accepted for credit if they are submitted later than one week from the original due date OR if you were absent from class the day they were due and the completed assignment was not e-mailed to the facilitator prior to the start of class.

Grading criteria:

100% = All requirements of the assignment were met in a carefully thought-out and creative manner. There are few, if any, mistakes and/or sloppy errors. Citations are provided when necessary. *Note: If the assignment originally received a score of 50%, the original submission included the majority of the desired criteria.*

75% = All requirements of the assignment were met in a carefully thought-out and creative manner, but **the assignment is turned in within one week after the original due date**. There are few, if any, mistakes and/or sloppy errors. Citations are provided when necessary. Assignments that are turned in late might not receive feedback. *Note: If the assignment originally received a score of 50%, the original submission included **less than** the majority of the desired criteria.*

50% = One or more of the criteria is missing in the assignment AND/OR the assignment has mistakes and/or sloppy errors. The assignment is considered incomplete, as it does not demonstrate understanding of all of the criteria. The assignment can be submitted again for additional credit within one week of the original due date. *Note: If the majority of the criteria are met, this assignment may be considered for 100% credit; however, if less than the majority of the criteria are met, the assignment may be considered for 75% credit.*

0% = The assignment was not turned in. The assignment can be turned in for 50% credit within one week of the original due date. Assignments that are turned in late might not receive feedback.

Midterm/Final Projects (2 x 15% = 30%)

These assignments will be discussed in detail in class. You will present part of your Final Project at the Honors Showcase.

Grading Rubric for Midterm and Final

CATEGORY	Exemplary (100-90%)	Proficient (89-70%)	Unsatisfactory (69%>)
Arrangement of Concepts	Main concept easily identified; subconcepts branch appropriately from main idea	Main concept easily identified; most subconcepts branch from main idea.	Main concept not clearly identified; subconcepts don't consistently branch from main idea.
Content	Reflects essential information; is logically arranged; concepts succinctly presented; no misspellings or grammatical errors	Reflects most of the essential information; is generally logically arranged; concepts presented without too many excess words; fewer than three misspellings or grammatical errors.	Contains extraneous information; is not logically arranged; contains numerous spelling and grammatical errors.
Graphics	Graphics used appropriately; greatly enhance the topic and aid in comprehension; are clear, crisp and well situated on the page.	Graphics used appropriately most of the time; most graphics selected enhance the topic, are of good quality, and are situated in logical places on the page.	Graphics used inappropriately and excessively; graphics poorly selected and don't enhance the topic; some graphics are blurry and ill-placed.
Text	Easy to read/ appropriately sized; no more than three different fonts; amount of text is appropriate for intended audience; boldface used for emphasis.	Most text is easy to read; uses no more than four different fonts; amount of text generally fits intended audience.	Font too small to read easily; more than four different fonts used; text amount is excessive for intended audience.
Design	Clean design; high visual appeal; four or fewer symbol shapes; fits page without a lot of scrolling; color used effectively for emphasis.	Design is fairly clean, with a few exceptions; diagram has visual appeal; four or fewer symbol shapes; fits page well; uses color effectively most of time.	Cluttered design; low in visual appeal; requires a lot of scrolling to view entire diagram; choice of colors lacks visual appeal and impedes comprehension.

Extra Credit:

There is none. Don't ask again.

Grading Scale:

A = 89.45% - 100%

B = 79.45% - 89.44%

C = 69.45% - 79.44%

D = 50% - 69.44%

F = 49.99% and Below

Course Policies

Netiquette:

Interactions via email/CANVAS are in written form. Your comfort level with expressing ideas and feelings in writing will add to your success in this course. The ability to write is necessary, but you also need to understand what is considered appropriate when communicating online.

The word "netiquette" is short for "Internet etiquette." Rules of netiquette have grown organically with the growth of the Internet to help users act responsibly when they access or transmit information online. As a PVCC student, you should be aware of the common rules of netiquette for the Web and employ a communication style that follows these guidelines. You should also review and refer to the Electronic Communications Policy contained in the most recent Catalog.

A Few Tips:

- Wait to respond to a message that upsets you
 - Be careful of what you say and how you say it.
- Be considerate. Rude or threatening language, and inappropriate communication will not be tolerated.
- Never post/email a message that is in all capital letters -- it comes across as SHOUTING!
- Use boldface and italics sparingly, as they can denote sarcasm.
- Keep messages to the point.
- Always practice good grammar, punctuation, and composition. This shows you've taken time and respect your classmates'.
- Keep in mind that threaded discussions are meant to be constructive exchanges.
- Be respectful and treat everyone as you would want to be treated yourself.
- Use spell check!

Communication and Email Policies:

Every MCCC student has been issued an active Gmail account through my.maricopa.edu. All communications initiated from Canvas and official school notifications will come via the student's paradisevalley.edu account. Every student must check their Gmail account daily, or recommend you forward all school emails to a personal email address so you can review messages daily. Here's how to get started:

1. My.Maricopa.edu: <http://my.maricopa.edu/student-center/index.php> Go to the student-center web site to set up your required Maricopa Enterprise ID (MEID) and password.

First time users click on this link <https://eims.maricopa.edu/MAW/MAW.html>

If you encounter any technical problems or have any questions, please call or visit our excellent staff at the Computer Commons. Click the link for Computer Commons hours, contact email, and phone

number. <http://www.pvc.maricopa.edu/cc>

2. GoogleApps@Maricopa: Paradise Valley uses Google apps e-mail as the official student e-mail to send communication concerning class enrollment, financial aid, tuition due dates and other important student information.

a. Click on the email tab located on the My.Maricopa.edu site

b. Login or create your GoogleApps

account. <http://my.maricopa.edu/email/>

Google Apps@Maricopa is a set of communication tools that includes email, a personal website, chat, and allows the ability to create and share documents, spreadsheets, presentations and calendars in a collaborative fashion. You can start using your e-mail accounts immediately through my.maricopa.edu. We encourage all students to check their new student e-mail regularly or forward their student e-mail to a personal e-mail to ensure that all official college communication is received.

Your new student e-mail is available immediately and will use your MEID for the address @maricopa.edu:

Example: MEID@maricopa.edu or ANN1234567@maricopa.edu

Online Access: www.My.maricopa.edu click on email

For additional information or questions regarding MCCC student email, please refer to this website: <http://www.maricopa.edu/google/overview.html>.

Reminder: Students must check their official school email daily for communication from their instructor and official school information. Remember, you may forward all mail in this official school account to a personal email address you check often. Please contact the Information Commons if you need assistance in forwarding your mail.

Email sent to the instructor must comply with the following procedure:

- Course name must be written in the subject box (INSERT YOUR COURSE TITLE)
- Include your first and last names after your email message
- Email that does not follow the communication policy and procedure will not receive a response.

Your professor will endeavor to respond to your emails during business hours Monday-Friday, within 48 hours of receipt. Email received from Friday-Sunday will be responded to on Monday of the following week.

Attendance Policy:

Due to the experiential nature of this course, the short amount of time the course meets, and the large amount of material to explore, attendance is mandatory and will be taken each day. Please be on time and do not miss class. Students who miss class, or have excessive late-arrivals, will have their grades lowered and may risk failing this course. **Each absence after the second will result in an additional 5% reduction in the overall course grade. Every third late-arrival will count as an absence. Students who attend class and are unprepared will lose points for lack of preparation.** Extreme extenuating circumstances will be handled at the discretion of the professor.

Cell phone policy:

Cell phones are not allowed in class. If a student uses their cell phone, in any capacity, they will be asked to leave. There are no warnings – they will be marked absent for that day.

Recording class:

The students are not allowed to record any part of the course, for any duration, without the expressed permission of the professor.

Plagiarism:

Plagiarism is defined as presenting the work of another as one's own. More than four consecutive words from a source other than the writer constitute plagiarism when the source is not clearly identified in appropriate document format. A reminder from the PVCC Student Handbook (<http://globaldatebooksonline.com/flipbooks/pvc2011/>): "Plagiarism includes, but is not limited to, the use of paraphrase or direct quotation, of the published or unpublished work of another person without full and clear acknowledgement. It also includes the unacknowledged use of materials prepared by another person or agency engaged in the selling of term papers or other academic materials. Information gathered from the Internet and not properly identified is also considered plagiarism" (p. 131)

Disability Accommodations for Students:

Please contact the Disability Resource Center immediately if (1) you have or think you may have a disability or medical condition that may affect your performance, attendance, or grades in this class and for which you wish to discuss accommodations of class related activities or schedules; (2) you may require medical attention during class, or; (3) you may need special emergency evacuation preparations or procedures. For accommodations or additional assistance please contact the DRC, KSC Building room 119, by calling them at (602) 787-7171, or visiting their website at <http://www.paradisevalley.edu/drc>. Accommodations are provided on an individualized, as-needed basis after the needs and circumstances have been evaluated.

Withdrawal:

Responsibility for official withdrawal rests with you, the student. If you elect to withdraw at any time, it is your responsibility to notify the Admissions and Records office and complete the necessary paperwork. If you simply stop completing the assignments, you will receive a grade based on the work completed and graded by the end of the semester. **STUDENTS WILL NOT BE AUTOMATICALLY WITHDRAWN.** Refunds will be given in accordance with PVCC's general refund policy.

Music Performance Report Information:

For this assignment, you will need to plan ahead. You must attend four (4) concerts of at least 60 minutes in length, performed by professional level musicians. At least two (2) concerts must be at PVCC.

What you'll be graded on:

You will be graded on your ability to describe and categorize the music that you heard while attending a live music event. I recommend you take notes at the event to help with your writing later. Please describe the music and not the visuals.

What kinds of music are acceptable?

Since we are looking at music from a broad perspective almost anything will be accepted. The point of this assignment, however, is to see *musicians performing music for music's sake*. Therefore there are 3 kinds of events that automatically do not count towards this assignment:

1. Religious gatherings - While most religious ceremonies have music the point is not *the music*
2. DJs - Electronic music is a personal favorite of mine but the goal is to see "Musicians Performing Music" and DJs and other electronic musicians usually have their music pre-recorded meaning that you are not seeing music happening.
3. Karaoke - While some people take Karaoke quite serious I do not think of Karaoke singers as "Musicians".
4. Practices of any kind - Ensemble rehearsals do not count as performance regardless of how seriously the ensemble takes the rehearsal.

Please contact me if you are unsure before you attend a concert.

A note on "cost" and "time":

There are several live music events happening at any given time in the Phoenix-Metro Area. Many of them are free. PVCC itself puts on over 100 music events each year. Since you are given this assignment right from the beginning of class and since there are plenty of free events you can choose from there are no excuses.

Analysis of music:

Analysis does not have to be incredibly complicated. I recommend you start with basics: What kinds of instruments are used? Who plays those instruments? Who leads the group? After that start developing a more concrete concept of what kind of music you are hearing. Maybe it's Hip-Hop so your job is to explain why it's Hip-Hop. Then – go deeper. What makes this band unique? What makes them not unique? Did you hear anything that was poignant or strange? Why was it poignant or strange?

Requirements:

Write a report of at least two pages (750 words), giving a review of the performance you attended. In the introductory paragraph, be sure to mention:

1. Who performed (list the names and instruments of all the musicians).
2. The venue at which the performance was held.
3. The pieces that were performed.

In the body of the review, analyze at least three (3) of the pieces that were performed. For each piece, discuss any or all of the following:

1. What was the style of the piece? As best you can, identify the genre or genres (e.g., blues, folk, punk, etc.)
2. Identify the form of the piece, and describe the sections.
3. Describe the melody of the piece. Which instruments/voices played/sang it? What were your impressions of it?
4. Any instruments have solos? Provide some detail here, for example, whether or not the soloists interacted with the ensemble or other musicians, how long the solos lasted (number of bars), whether you liked them, etc.
5. What was your impression of this piece overall? Did you have a favorite section?

In the concluding paragraph(s), discuss your overall impressions of the performance. Did a particular piece stand out? Did you have a favorite soloist? Would you want to see these particular musicians perform again?

Tips:

1. Be on time to the performance.
2. Bring a notepad and a pen to take down notes.
3. If the performers introduce their pieces, take note of what they say. If you can, talk to the performers afterward. Use their perspectives in your report.
4. Write this report as soon as you can after seeing the performance so that it stays fresh in your mind.
5. If your performance review is one full page and part of another, that is not “two-pages” and definitely not 750 words, it is incomplete.
6. Be sure to review the grading rubric from earlier in this document.
7. Stay for the entire concert. If I find out you have left a show early, the event will not count towards this assignment.

Chapters 1-9

Short Answer Questions:

The following questions are to be answered in short-answer (not complete sentences) or matching form. Please make sure that you number your answers.

Chapter 1 Questions:

1. Who was the most well-known ragtime composer?
2. What important aspect of music did Tin Pan Alley control?
3. What city is considered the birthplace of Jazz?
4. Who led the most popular swing band of the 1930's?
5. What style of singing is associated with the popular big bands of the 1930's & 1940's, made famous by Bing Crosby and Perry Como?
6. According to the book, when did rock music become a style of its own? (Hint: read the chapter summary).

Chapter 2 Questions:

Matching: match the following terms with the 5 main types of blues music discussed in Ch. 2.

- A. Country Blues
 - B. Classic Blues
 - C. Urban Blues
 - D. Chicago Blues
 - E. Rhythm & Blues
1. T-Bone Walker
 2. Bottlenecks
 3. B.B. King
 4. Louis Jordan
 5. Female singers
 6. Earliest-known Blues style
 7. Combination of swing-jazz and boogie-woogie piano with delta blues
 8. Chess Records
 9. Robert Johnson
 10. Muddy Waters
 11. The first blues groups (non-solo acts)
 12. Bo Diddley
 13. Delta blues
 14. Bessie Smith
 15. Willie Dixon

Ch. 3 Questions:

1. True or false: The term *spiritual* is most commonly associated with the religious songs of white composers.
2. Who was the "Queen of Gospel?"
3. The Edwin Hawkins Singers were a popular _____ music group from Oakland, CA.
4. The Drifters were an example of a _____ group.

5. _____ music is a commercial form of American folk music.
6. Who was the Texan “King of Western Swing”?
7. Who was called the “Father of Country Music”?
8. Who sang “Folsom Prison Blues”?

1950’s History (pp. 41-44)

1. What two communist countries posed the largest threat to the US at the beginning of the 1950’s?
2. What US Senator led a series of investigations and blacklists of Americans and their alleged connections with communism?
3. In what year was James Dean’s *Rebel Without a Cause* released?
4. What Supreme Court case called for the integration of previously segregated public schools?
5. In what year was this important case decided?

Ch. 4 Questions:

1. Who recorded “Rock Around The Clock” and “Shake, Rattle & Roll”?
2. Who was the founder of Sun Records?
3. True or False: A big part of Elvis Presley’s popularity was his ability to make the African-American musical styles suitable to white tastes.
4. Who was Elvis Presley’s manager from 1955 until his death?
5. In what year was Elvis’ famous appearance on the Ed Sullivan Show in which he was only filmed from the waist up?
6. Who recorded “Peggy Sue”?
7. Who is sometimes referred to as “The Father of Rock Guitar”?
8. Who recorded “Long Tall Sally”, “Good Golly Miss Molly” and “Tutti Frutti”?

1960’s History (pp. 64-69)

1. In what year was the Cuban Missile Crisis?
2. In what year was John F. Kennedy assassinated?
3. In what year was Martin Luther King’s “I have a dream speech”?
4. In what year was Martin Luther King assassinated?
5. In what year did the United States land on the moon?

Ch. 5 Questions:

1. True or false: Payola is paying for radio airplay.
2. What popular disk jockey, a long-time proponent of equal airtime for black artists, lost his career to the payola scandal?
3. What teen-idol performed a “cleaned-up” version of Tutti-Frutti?
4. Who recorded “The Twist”?
5. In what city was the Brill Building located?
6. What record producer is responsible for the “Wall of Sound”?
7. Who recorded the 1966 masterpiece album *Pet Sounds*?

8. What Beatles album did *Pet Sounds* have a substantial influence on?

Ch. 6 Questions:

1. What blind pianist and singer is one of the most famous and important soul artists of all-time?
2. Who is “The Godfather of Soul” and “The Hardest Working Man in Show Business”?
3. What was the most important record label in the Memphis Soul sound?
4. Who was the backup band at the above studio?
5. Who recorded “In The Midnight Hour”?
6. Who sang “Respect”?
7. Who is the founder of Motown Records?
8. True or False: Motown Records achieved success by figuring out how to make African-American music and artists acceptable to white audiences.
9. Who was the lead singer for The Supremes?
10. What blind pianist/singer was ultimately given complete control over his Motown recordings?

Ch. 7 Questions:

1. Name all four of the Beatles and their main instrument.
2. List chronologically all of The Beatles’ album titles (along with the year of its release) between 1963 – 1970. The best place to get this information is from the Beatles’ official website (www.beatles.com), then click on “music”.
3. In what year did “Beatlemania” begin? (Hint: it was the same year that the Beatles made their first visit to the USA, performing on the Ed Sullivan Show”).
4. What tragic event in American History occurred just a few months before the Beatles arrived in NYC?
5. In what year did the Beatles meet Bob Dylan?
6. What was the last album that the Beatles *recorded* together?
7. True or False: The Rolling Stones were the bad boy, like-it-or-go-to-hell opposite of the Beatles good boy image.
8. Who is the lead singer of the Rolling Stones?
9. Who is the lead guitarist of the Rolling Stones?
10. In what year was “Satisfaction” released?
11. True or False: The Rolling Stones are considered a “blues revival” group.

Ch. 8 Questions:

1. True or False: The Kinks wanted nothing more than to be a hit in the USA.
2. True or False: The Kinks invented fuzztone for guitar by slicing their amps with a razor blade for the song “You Really Got Me”.
3. True or False: The members of The Who came from jazz backgrounds.
4. In what year was “My Generation” released?
5. True or False: The Who destroyed their instruments on stage at the Monterey Pop Festival in 1966.
6. In what year did the Who make *Tommy*, the first rock opera?
7. What important blues revival band featured at various times guitar players Jimmy Page, Jeff Beck and Eric Clapton?
8. What city was Jimi Hendrix raised in?

9. True or False: The blues were a huge influence on Jimi Hendrix.
10. True or False: Jimi Hendrix set his guitar on fire at the end of his performance at the 1967 Monterey Pop Festival.

Ch. 9 Questions:

1. True or False: American folk music was thoroughly documented and passed down through careful notation.
2. Who sang “This Land Is Your Land”?
3. Who is Robert Zimmerman?
4. In what year did Bob Dylan release his first album?
5. True or False: Bob Dylan was considered a “protest singer”.
6. In what year did Bob Dylan famously “plug-in”, appearing at the Newport Folk Festival with an amplified blues band?
7. The textbook says that the combination of folk styles with rock instruments led, heard in “Subterranean Homesick Blues”, led to the development of what style of music?
8. The albums *John Wesley Harding* (1968) and *Nashville Skyline* (1969) led to the development of why new musical style?
9. What group famously covered Dylan’s “Mr. Tambourine Man”?
10. Who recorded “The Sounds of Silence”?
11. *Graceland*, by Paul Simon, is associated primarily with musicians from what country?
12. What was the name of the Zulu a cappella vocal group featured on *Graceland*?
13. What singer recorded “Ohio” in response to the death of four students at a protest rally at Kent State University?
14. Who recorded the album *Sweet Baby James*?
15. Who recorded “Fast Car” and “Give Me One Reason”?

Chapters 10-19

Short Answer Questions:

The following questions are to be answered in short-answer (not complete sentences) or matching form. Please make sure that you number your answers. It is not necessary to re-type the questions on your assignment.

Ch. 10 Questions;

1. Allen Ginsberg, Jack Kerouac and Gregory Corso were known as _____ writers.
2. What summer was the “summer of love”? (What year?)
3. What city was the Grateful Dead based out of?
4. Who was the beloved lead singer and founder of the Grateful Dead that died in 1995?
5. The Grateful Dead were known for their long, extended _____.
6. What psychedelic band famously recorded “White Rabbit” & “Somebody to Love”?
7. What Mexican-born guitarist recorded “Black Magic Woman”? (The man, not his group).
8. From what city did the Doors come from?
9. Who was the lead singer of the Doors?

1970’s History Questions (pp. 168-173)

1. In what year was *Roe v. Wade* decided?
2. In what year were US troops pulled out of Vietnam?
3. In what year did President Richard Nixon resign as a result of the Watergate scandal?
4. In what year was the Arab oil embargo and ensuing energy crisis?
5. Writer Tom Wolfe dubbed the 1970’s “The _____ Decade.”

Ch. 11 Questions

1. What country-rock album did Bob Dylan record in 1969, featuring a duet with Johnny Cash?
2. What group started originally as the backup band for Linda Ronstadt?
3. Who joined the Eagles in 1976, becoming their new, more rock-oriented lead guitar player?
4. In what year was “Hotel California” recorded?
5. Who was the primary songwriter for Creedence Clearwater Revival?
6. How many lead guitar players were there for the Allman Brothers Band?
7. Who played lead guitar for the Allman Brothers Band?
8. Who recorded “The Devil Went Down To Georgia”?
9. How many people were in the band ZZ Top?
10. Who recorded “Sweet Home Alabama”?
11. In what year was the original recording of “Freebird” made, and to whom was it dedicated?

Ch. 12 Questions:

1. What former Bob Dylan sideman formed Blood, Sweat & Tears in 1968?

2. Who recorded *In a Silent Way* and *Bitches' Brew* in 1969?
3. Donald Fagen and Walter Becker founded what jazz/rock group?
4. Whose first solo album was *Dream of the Blue Turtles* in 1985?

Ch. 13 Questions:

1. True or False: Led Zeppelin's musicians were part of the British blues revival.
2. Name the four members of Led Zeppelin and their corresponding instrument. (You will need to use an internet resource for this information).
3. In what year was "Stairway to Heaven" released?
4. Who was the lead singer for Black Sabbath?
5. Who was the lead singer for Judas Priest?
6. In what country was AC/DC formed?
7. Name the two lead singers for AC/DC.
8. In what year was *Back in Black* released?
9. What British heavy metal band features one-armed drummer Rick Allen?
10. Who recorded "School's Out" and "No More Mr. Nice Guy"?
11. What guitar virtuoso is known as the "Motor City Madman"?
12. What band features lead singer Steven Tyler and lead guitarist Joe Perry?
13. Whose first top 40 hit was a cover of the Kinks' "You Really Got Me" in 1978?
14. Eddie Van Halen's primary musical training was on what instrument?
15. What style of music is defined in the book as "a combination of heavy metal and punk"?
16. Who recorded *Master of Puppets* in 1986 and *...And Justice for All* in 1988?
17. Slayer is considered a _____ band.
18. What hair metal band featured Rikki Rockett, CC DeVille, Bobby Dall and Brett Michaels?

Ch. 14 Questions:

1. "Nights in White Satin" by the Moody Blues incorporated what non-rock musical ensemble?
2. What band featured Peter Gabriel and Phil Collins?
3. Jeff Lynne and Roy Wood founded what art-rock group?
4. What art-rock supergroup recorded "Roundabout" for their 1971 *Fragile* album?
5. Who was the primary force behind King Crimson?
6. In what year was Pink Floyd's *Dark Side of The Moon* released?
7. In what year was Pink Floyd's *The Wall* released?
8. Who recorded "Don't Eat the Yellow Snow"?
9. What Canadian art-rock band's members were Neil Pert, Alex Lifeson and Geddy Lee?
10. What androgynous British glitter rocker recorded "Space Oddity"?
11. Who was the lead singer of Queen?
12. Who was the lead guitarist for Queen?

Ch. 15 Questions:

1. What kind of music is a fusion of Cuban brass style, Jamaican mento music, and American rhythm and blues?
2. What is the name of the Jamaican practice of deejays speaking rhythmic patter over the top of rock steady and ska records?
3. Reggae comes from what country?

4. _____ is a Jamaican theology fusing the Bible with the writings of Marcus Garvey.
5. Before 1973, who were the two primary singers for the Wailers?
6. In what year did Bob Marley die?
7. What British band is given credit for reviving ska music in the late 1970's
8. What musical style of the 1980's is an intense combination of ska and punk, and is often associated with violent racism?

Ch. 16 Questions:

1. Lou Reed was the front man for what New York pre-punk band?
2. What prominent pop artist (visual artist) was closely associated with the above?
3. Who is referred to as the Godfather of Punk?
4. What cross-dressing punk quintet was one of the first influential New York punk bands?
5. What was the (abbreviated) name of the nightclub that was the epicenter of New York punk?
6. Who was the first punk band named to the Rock and Roll Hall of Fame?
7. What British punk band was formed by fashionisto Malcolm McLaren?
8. Who was the lead singer for the Sex Pistols?
9. What country was the Clash from?
10. Where were the Dead Kennedys based?
11. What New Wave band recorded "Jocko Homo" and "Whip It"?
12. Who was the lead singer and primary writer for the Talking Heads?
13. Who recorded "Radio Radio", "Watchin' The Detectives" and "Allison"?

Ch. 17 Questions:

1. True or false: James Brown recorded the first examples of funk.
2. Who recorded "Dance to the Music" (1968), "Everyday People" (1969), and "Don't Call Me a Nigger Whitey" (1969)?
3. True or False: The musicians in Sly & The Family Stone were all black.
4. Who recorded "Funky Stuff" in 1973?
5. Who formed and fronted the funk bands Parliament, Funkadelic and the P-Funk All-Stars?
6. Who was the primary bass player for George Clinton's groups, as well as having been a bass player for James Brown?
7. True or False: The primary function of Disco music was for dancing.
8. What deep-voiced singer recorded "I'm Gonna Love You Just A Little More Baby" in 1973?
9. Who recorded the disco hit "Hot Stuff"?
10. Who recorded "I Will Survive" (the original) in 1978?
11. What gay disco group recorded "Macho Man" (1980), "YMCA" (1979), and "In The Navy" (1979)?
12. What funky disco group from Miami recorded "That's The Way I Like It" (1975) and "Shake Your Booty" (1976)?
13. What disco group is most closely associated with the soundtrack for the film *Saturday Night Fever*?
14. What influential disco/funk group recorded "Freak Out" (1978) and "Good Times" (1979)?

1980's History Questions (pp.282-286):

1. What US president took office in 1981?
2. In what year was John Lennon assassinated?
3. In what year was the explosion at the Russian nuclear reactor in Chernobyl?
4. Who was *Time Magazine's* Man Of The Year in 1982?

Ch. 18 Questions:

1. In what city did hip-hop music/culture originate?
2. What country's very particular style of toasting became extremely influential to the beginnings of hip-hop, particularly through the music of DJ Kool Herc?
3. What was the title of the first hip-hop hit?
4. Who recorded the first hip-hop hit?
5. Who was the first rapper to sign with a major label?
6. True or False: Grandmaster Flash is credited with inventing and/or perfecting many of the fundamental DJ techniques that were the basis of hip-hop music.
7. Who was the first successful female rap group?
8. What hip-hop group collaborated with Aerosmith on "Walk This Way", supposedly opening doors for rock fans to appreciate rap?
9. Who recorded *Licensed To Ill* in 1986?
10. What record label did Rick Rubin co-found?
11. Who is the primary rapper and lyric writer for Public Enemy?
12. Who recorded "911 is a Joke" (1990) and "By The Time I Get To Arizona" (1991), two hip-hop protest songs?
13. Which coast does "gangsta rap" come from?
14. In what year was Tupac Shakur murdered? In what year was the Notorious B.I.G. murdered?
15. Who recorded the controversial single "Cop Killer" in 1992?
16. What West Coast rap group featured Eazy-E, Ice Cube & Dr. Dre?
17. What record label did Dr. Dre co-found with Suge Knight?

Ch. 19 Questions:

1. In what year did Michael Jackson release *Thriller*?
2. With what record label did Michael Jackson begin his career?
3. In what year did MTV hit the airwaves?
4. In what year did Prince release *Purple Rain*?
5. In what year did Madonna release her first album *Madonna*?
6. When did Bruce Springsteen release *Born To Run*?
7. When did Bruce Springsteen release *Born in The USA*?
8. When did MTV first air *Yo! MTV Raps*?

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Students engaging in the following are subject to disciplinary sanctions outlined in the PVCC Catalog, Student Policies Section.

- Acts of Dishonesty -- examples include:
 - Plagiarism
 - Furnishing false information
 - Falsifying records related to coursework
 - Forgery, alteration, misuse of any college document
 - Tampering with the election of any college-recognized official

- Disruption or obstruction of teaching, research, administration, disciplinary proceedings, or college activities. An instructor can remove a student from class for disciplinary reasons
- Physical abuse, verbal abuse, threats, intimidation, harassment, coercion and/or conduct that threatens the health or safety of any person
- Attempted or actual theft
- Failure to comply with direction of college officials or law enforcement officers
- Unauthorized possession, duplication or use of keys to any college premises
- Violation of federal, state, or local laws on college campus or at college sponsored activities
- Use, possession or distribution of narcotics or other controlled substances
- Use, possession, or distribution of alcoholic beverages, or public intoxication
- Illegal or unauthorized possession of firearms, explosives, weapons, or dangerous chemicals
- Participation in a college demonstration that disrupts the normal operations of the college
- Obstruction of the free flow of pedestrian or vehicular traffic on college premises
- Conduct, which is disorderly, lewd or indecent
- Theft or other abuse of computer time
- Abuse of the judicial system

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Fall 2018**

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Student's Signature

Date Signed

Student's Name (please print)

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ROCK MUSIC STYLES

A HISTORY



7e

Katherine Charlton

seventh edition

ROCK MUSIC STYLES

a history

Katherine Charlton

Mt. San Antonio College, Professor Emeritus
Walnut, California

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*To the memory of two wonderful men
I miss very much:
my first husband, Andrew Charlton,
and my brother, Richard French*

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