GENERAL STUDIES COURSE PROPOSAL COVER FORM

Course information:

*Copy and paste **current** course information from [Class Search/Course Catalog](#).*

College/School	Herberger Institute for the Arts and Design	Department/School	School of Music, Dance and Theatre

Prefix:	MUS	Number:	354	Title:	Classic Rock: 1950-1975	Units:	3

Course description: Classic rock is a survey of the music of the early rock era (1951-1975) and the music from which rock was formed. The primary emphasis of the course is the music itself: how it evolved from a diverse array of pre-rock styles, how it took shape in the 1950s and early 1960, why the rock of the late 1960s was so revolutionary, and how it diversified stylistically and consolidated its commercial and cultural dominance in the early 1970s. You will encounter a generous sampling of the important music of the fifties, sixties, and early seventies. Through careful listening and guidance from the course materials, you will develop a musical understanding of the history of early rock-era music and a greater awareness of its musical and cultural significance.

Is this a cross-listed course?	No	If yes, please identify course(s):

Is this a shared course?	No	If so, list all academic units offering this course:

*Note- For courses that are crosslisted and/or shared, a letter of support from the chair/director of **each** department that offers the course is required for **each** designation requested. By submitting this letter of support, the chair/director agrees to ensure that all faculty teaching the course are aware of the General Studies designation(s) and will teach the course in a manner that meets the criteria for each approved designation.*

Is this a **permanent-numbered** course with topics?   Yes

If **yes**, each topic requires **an individual submission**, separate from other topics.

Requested designation: HU   **Mandatory Review:** Yes

*Note- a **separate** proposal is required for each designation.*

Eligibility: Permanent numbered courses **must** have completed the university's review and approval process. For the rules governing approval of omnibus courses, contact Phyllis.Lucie@asu.edu.

Submission deadlines dates are as follow:

For Fall 2021 Effective Date: October 2, 2020   For Spring 2022 Effective Date: March 5, 2021

Area proposed course will serve:

A single course may be proposed for more than one core or awareness area. A course may satisfy a core area requirement and more than one awareness area requirements concurrently, but may not satisfy requirements in two core areas simultaneously, even if approved for those areas. With departmental consent, an approved General Studies course may be counted toward both the General Studies requirement and the major program of study. It is the responsibility of the chair/director to ensure that all faculty teaching the course are aware of the General Studies designation(s) and adhere to the above guidelines.

Checklists for general studies designations:

Complete and attach the appropriate checklist

[Literacy and Critical Inquiry core courses (L)](#)
[Mathematics core courses (MA)](#)
[Computer/statistics/quantitative applications core courses (CS)](#)
[Humanities, Arts and Design core courses (HU)](#)
[Social-Behavioral Sciences core courses (SB)](#)
[Natural Sciences core courses (SQ/SG)](#)
[Cultural Diversity in the United States courses (C)](#)
[Global Awareness courses (G)](#)
[Historical Awareness courses (H)](#)

A complete proposal should include:

☒ Signed course proposal cover form
☒ [Criteria checklist](#) for General Studies designation being requested
☒ Course catalog description
☒ Sample syllabus for the course
☒ Copy of table of contents from the textbook and list of required readings/books

Proposals must be submitted electronically with all files compiled into one PDF.

Contact information:

Name	Margaret Schmidt	E-mail	Marg.schmidt@asu.edu	Phone	480-965-8277

Department Chair/Director approval: *(Required)*

Chair/Director name (Typed):   Heather Landes   Date: Feb. 17, 2022

Chair/Director (Signature):

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 artwork 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 artwork 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 March 2021

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

		ASU - [HU] CRITERIA	
		HUMANITIES, ARTS AND DESIGN [HU] courses must meet *either* 1, 2 or 3 *and* 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 Submitted Documentation That Demonstrably Provides Evidence
☐	☐	1. Emphasizes the study of values; the development of philosophies, religions, ethics or belief systems; and/or aesthetic experience.	
☒	☐	2. Concerns the interpretation, **critical** analysis, or creation of written, aural, or visual texts; and/or the **critical analysis (not summary or memorization)** of historical development of textual traditions.	Course itinerary and assignments in the syllabus, pp. 1-5, text Table of Contents
☐	☐	3. Concerns the interpretation, critical analysis, or engagement with aesthetic practices; and/or the **critical analysis (not summary or memorization)** of historical development of artistic or design traditions.	
☐	☐	4. In addition, to qualify for the Humanities, Arts and Design designation a course must meet one or more of the following requirements:	
☐	☐	a. Concerns the development of human thought, with emphasis on **demonstrable critical analysis** of philosophical and/or religious systems of thought.	
☒	☐	b. Concerns aesthetic systems and values, especially in literature, arts, and design.	Course itinerary and assignments in the syllabus, pp. 1-5, text Table of Contents
☒	☐	c. Emphasizes aesthetic experience and creative process in literature, arts, and design.	Course itinerary and assignments in the syllabus, pp. 1-5, text Table of Contents
☐	☐	d. Concerns the **demonstrable critical analysis** of literature and the development of literary traditions	
		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
MUS	354	Classic Rock: 1950-1975	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)
2	Classic Rock provides a multi-dimensional musical understanding of the early rock era. The musical discussion highlights the major developments of the rock era's first generation: how rock and roll and rhythm and blues coalesced from multiple musical sources—many from African- American styles on the fringes of early 20th century popular music; how rock and roll evolved into rock and rhythm and blues evolved into black pop and soul; why rock was such a revolutionary music; and how the music continued to diversify in the early seventies. The musical discussion is situated historically by underscoring the symbiotic relationship between music and culture: how rock-era music influenced and was influenced by the environment from which it emerged.	The overriding goal of Classic Rock is to help students hear the history of rock era music: to be able to identify the musical features that distinguished early rock era music from the pop of the previous generation, and to hear the stylistic common ground, contrasts, patterns of influence, and changes over time of this unprecedentedly diverse body of music. To that end, the course begins with a detailed analysis of the core rock style, as students learn the musical features that occur in music that is unmistakably rock (see Chapter 1-2 through 1-6). This information is situated historically via a survey of the roots of rock (Chapter 1-7 and 1-8) and an overview of the entire rock era. The historical survey is divided into two parts. Part 1 covers rock-era music from the late 1940s through the early 1960s (see course itinerary, course text table of contents, Part 1 Introduction and Chapters 2 through 6.) It traces the evolution and diversification of both rhythm and blues and rock and roll, highlighting significant trends, from big-beat R&B, doo-wop, and rockabilly through the transformation of rock and roll into rock and the modernization of R&B, and identifying the musical contributions of seminal artists such as Chuck Berry, Little Richard, Buddy Holly, Ray Charles, and the Beach Boys. Part 2 uses the same approach to the rock-era music from 1964 to 1975 (see course itinerary, course text table of contents, Part 2 Introduction and Chapters 6 through 12). The content ranges from in-depth discussion of key trends and artists (e.g., Chapters 6 and 9) to broader surveys that showcase the diversity of rock-era music (e.g., Chapter 9, 11, and 12). The course material includes numerous multimedia resources that help students hear this music in an historical context: a series of overview videos that bring together sound, word and image to highlight major developments, an extensive set

		of playlists (cumulatively more than 140 tracks, many of which are discussed in the text), and a set of multi-week practice and graded quizzes to provide a low-pressure setting to master key musical terms (see syllabus).
4b	The rock revolution was comprehensively transformative because it changed not only the musical discourse of popular music but also its expressive intent, and because it effectively toppled a centuries-old cultural hierarchy by democratizing artistic expression. Classic rock documents this extraordinary moment in time, the events that led up to it, and the immediate reverberations of this revolution in music and society.	The starting point for the evolution of 20th century popular music was ragtime, the first documented evidence of an interaction between two musical traditions so comprehensively different as to seem immiscible. The catalyst for evolution since that time has been the shift from European to African musical values, particular in rhythm and sound. Classic rock briefly outlines the initial phases of this evolution in Chapter 1-7; Chapter 1-9 provides an overview of the first half century of rock. These materials provide an historical frame for the heart of the course, so that the discussion of the early rock era is understood as a chapter in a longer narrative. Part 1 of the course (Chapters 2-5) lays the groundwork for the stunning transformation of popular music during the post-WWII generation, highlighting the changes to more active rhythms, introduction of new approaches to sound, both vocal and instrumental, the embrace of new technologies, and the shift in expressive intent in music that was still regarded as music for teens into the early 1960s. Part 2 of the course (Chapters 6-12) shows how the incremental changes during the first decade of the rock era coalesced into a family of interconnected styles that quickly gained both marketshare and mindshare. Chapter 6 highlights the role of Bob Dylan and the Beatles in establishing and popularizing the new aesthetic of rock. Chapter 7 describes the musical features and social and cultural significance Motown, a decidedly new black pop style, and soul. Chapter 8 identifies the profound musical differences between the core rock style and the popular music of the previous generation, and how these differences communicate a radically different expressive intent. Chapter 9 demonstrates rock's expanded range of musical expression through a diverse sampling of San Francisco-based acts. Chapter 10 explores how rock musicians recalibrated artistic expression. Chapter 11 explores a new approach to melody-oriented music, and Chapter 12 traces the continuing development of black pop and soul in the early 1970s. Through this music-centric coverage of this eventful period, students learn to hear the musical changes and how they express a radically new esthetic.

| 4c | By focusing on listening to early rock-era music with understanding of its musical features and reinforcing listening skills with multiple multimedia resources, Classic Rock helps students appreciate not only the evolution of rock-era music but also its expressive range. | As it matured from energetic dance music for teens into a revolutionary new music, rock introduced new forms of meaningful musical expression even as it maintained—even enhanced—the vitality of rock and roll and rhythm and blues. Particularly in Part 2 of the course, students in Classic Rock encounter a body of music with an unprecedentedly broad emotional range: e.g., Dylan's searing social commentary; the acid-fueled inspirations of the Beatles; the dark side with Lou Reed and Jim Morrison; the virtuosic art rock of Yes; the emotionally naked soul singing of Aretha Franklin; Marvin Gaye's lamentations of race relations; the intimate confessional songs of Joni Mitchell. Moreover, students are guided to search for the expressive content not only in the words but even more in the music—to apprehend how the musical features can powerfully communicate the meaning behind the words. |
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Course Syllabus

☐ **Edit**

MUS354 Classic Rock, Fall 2021
Syllabus

Instructor Information

Instructor: Michael Campbell, DMA

Email: MUS354Rock1@gmail.com

Preferred method of contact: Dr. Campbell lives in Rhode Island, so please use email to contact him.

Course Description

Classic rock is a survey of the music of the early rock era (1951-1975) and the music from which rock was formed. The primary emphasis of the course is the music itself: how it evolved from a diverse array of pre-rock styles, how it took shape in the 1950s and early 1960, why the rock of the late 1960s was so revolutionary, and how it diversified stylistically and consolidated its commercial and cultural dominance in the early 1970s.

You will encounter a generous sampling of the important music of the fifties, sixties, and early seventies. Through careful listening and guidance from the course materials, you will develop a musical understanding of the history of early rock-era music and a greater awareness of its musical and cultural significance.

Enrollment Requirements

Prerequisite(s): minimum 42 hours OR Visiting University Student. There are no additional prerequisites for the course, other than a passion for the music on the course playlist. You are not expected to have had any musical training, formal or otherwise. However, you should be prepared to listen to the music carefully, using the online materials. The majority of the points available on quizzes and exams include audio.

Course Objectives

The overriding goal of Classic Rock is to help students develop a musical understanding of the first 25 years of the rock era:

- hear how rock-era music coalesced from of musical sources; evolved into a diverse array of styles, both rock and rhythm and blues; and continued to diversity in the early 1970s
- understand why rock was such a revolutionary music, and how it was the product of a long evolutionary cycle that began around the turn of the century
- appreciate how rock was influenced by historical and sociocultural events and became a profound force for societal change.

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Student Learning Outcomes

For those of you who listen enthusiastically to the music of the early rock era, this is a course for the rest of your lives. Through your study of the songs on the playlist, you will

- become familiar with virtually all of the important styles and substyles of the period.
- use terms that enable you to conceptualize and describe musical features and events.
- apply these skills to sharpen your understanding of musical styles: you will recognize styles and artists active during this period more easily, and
- develop the ability to identify and describe with some precision music not presented in the course.

If you complete this course successfully, you will come away with a significantly enhanced understanding of the music of the early rock era.

Required Primary and Secondary Materials

The text for this course is *Rock and Roll: An Introduction, 3rd edition.* Michael Campbell (your instructor) is the author. This course package is digital-only, and it has been customized for this course. It includes **all** of the course content: not only the readings, but also a YouTube video series prepared exclusively for the new editions and a multimedia glossary. You will receive an email with guidelines for purchasing it online, or activating it if you purchased it through the bookstore. Unless you need to buy it through the bookstore, you would be better off waiting until the course opens and buying it online through Cengage, because you cannot access the text prior to the first day of class.

Please note that Cengage, the publisher of the text, offers an unlimited option, which includes access to all of their publications, for $120 for four months. There are two situations where you might want to buy the $120 subscription. One is that you're enrolled in both Classic Rock and Rock Since 1975. The other is that one of your other courses also requires a Cengage text. In either case, the Cengage Unlimited option should save you a significant amount of money. Please check to see whether either situation applies to you before buying the text.

You will also find Spotify links to all of the listening assignments and links to videos prepared specifically for this course in the course modules in Canvas.

Assignments

Evaluation-related assignments for Classic Rock consist almost exclusively of preparation for the quizzes and exams. Most of the exams and quizzes are short: the (hopefully) stress-reducing strategy has been to have frequent (1-2/week) brief but focused assessments instead of a couple of major exams. Most of the evaluations include musical excerpts. A schedule of assessments follows below. Please record this information on your calendar. Study guides for all assessments can be found in the text.

Dates	Assessment	# Tries	#'s/?	Pts. /?	Pts.	Week
Aug. 19-22	Course Information Quiz	3	15	1	15	
Aug. 25-26	Rock-Era Overview Video Quiz	2	10	3	30	45
Sep. 1-2	Roots-Routes Quiz	1	10	3	30	
Aug. 27-Oct. 4	Rhythms Recognition Quiz	5	25	2	50	125
Sep. 8-9	Part 1 Facts Exam	1	35	4	140	
Sep. 8-9	Part 1 Videos Quiz	1	10	3	30	295
Sep. 15-16	Part 1 Playlist Quiz	1	20	4	80	
Sep. 15-16	Part 1 Style Points Quiz	1	10	3	30	405
Sep. 22-23	Part 2 Facts Exam	1	60	4	240	
Sep. 22-23	Part 2 Videos Quiz	1	10	3	30	675
Sep. 29-30	Part 2 Playlist Quiz	1	30	4	120	
Sep. 29-30	Part 2 Style Points Quiz	1	15	3	45	840
Oct. 6-7	Comprehensive Listening Exam	1	40	4	160	1000
			Total	**Points**	**1000**	**1000**

Technical Requirements & Support

- You will need a standard laptop or desktop computer to access your classes. A mobile device, tablet or netbook will not provide the access and functionality necessary for ASU Online courses. A webcam and headset (with microphone) may be required for some classes.
- High-speed internet is needed as most ASU Online courses use multimedia tools that are best viewed with high-speed internet, so having the proper connection is essential.
- You should have at least two browsers on your computer. Any browser will work, though preferred browsers are Chrome (Links to an external site.)and Firefox (Links to an external site.), which can be downloaded for free online.
- Course access and assignments do not require special software.
- ASU students have access to Google Drive (My Drive via MyASU), where you can create and share Google documents, presentations, spreadsheets and more. You will also have access to additional software provided at no cost through My Apps at MyASU.
- Be sure to take time to explore MyASU. This will be critical to your success as a student.

Commented [MS2]: Please make this specific to this course—is additional software needed for this course?

Technical Support

Please do not contact your instructor with technical questions. Herberger Online handles all technical questions and issues that may arise in this course.

Please contact the support team immediately if you encounter technical issues while completing an assignment and you are unable to resolve the problem and reset your work.

The Herberger Online support team is available to assist you 24 hours a day, 365 days a year. You may reach them anytime at:

- holsupport@asu.edu
- 1-888-298-4117
- 480-965-3057 (International)

When contacting support, please provide:

- The full name of this course (ABC 123: Long Name)
- The title(s) of any assignment(s) you're having trouble with
- A brief description of the problem
- Detailed, step-by-step instructions to reproduce the problem

Course Itinerary

Module	Assignments	Assessments
1	Read the syllabus carefully and become familiar with the course on Canvas	Course information quiz
	Read Chapter 1 and study the videos explaining key terms and concepts. Review the Rock-Era Overview Study Guide, then watch the Rock-Era Overview video	Rock-Era Overview Quiz
2	Read the Roots-Routes Quiz study guide. Re-read Chapter 1-7 and carefully study the Roots/Routes video series.	Roots-Routes Quiz
	Begin preparing for the rhythms recognition quiz (see multiweek below)	Rhythms Recognition Practice Quiz
3	Read the study guides for both assessments. Then read the text and view the videos in the Part 1 Introduction and Chapters 2-5, referring to the music glossary and the Part 1 Playlist as necessary to connect terms to the sounds that they represent.	Part 1 Facts Exam Part 1 Videos Quiz
4	Read the study guides for the playlist and styles quizzes. Listen extensively to the tracks on the Part 1 Playlist. Study the style videos in the glossary to become familiar with the styles surveyed in Part 1	Part 1 Playlist Quiz Part 1 Styles Quiz
5	Read the study guides for both assessments. Then read the text and view the videos in the Part 2 Introduction and Chapters 6-12, referring to the music glossary and the Part 2 Playlist as necessary to connect terms to the sounds that they represent.	Part 2 Facts Exam Part 2 Videos Quiz
6	Read the study guides for the playlist and styles quizzes. Listen extensively to the tracks on the Part 2 Playlist. Study the style videos in the glossary to become familiar with the styles surveyed in Part 2	Part 2 Playlist Quiz Part 2 Styles Quiz
7	Review for a comprehensive playlist and style exam	Comprehensive Listening Exam
Multiweek	Prepare for the rhythms recognition quiz by studying the rhythm-related videos in the text and in the multiweek module and taking the rhythms recognition practice quiz multiple times until you consistently score well (you have 99 attempts)	Rhythms Recognition Quiz (up to 5 attempts during the course; highest score counts toward your grade)

Grading

There are **1000** possible points built into the course. The grading scale is shown below:

970+ = A+	930-969 = A	900-929 = A-	870-899 = B+	830-869 = B	800-829 = B-
770-799 = C+	700-769 = C	600-699 = D	below 600 = E		

PLEASE NOTE: In tracking your grade, concern yourself only with the **total points** that you've earned, not your **percentage.** Canvas shows your grade based on the assignments you've **completed**. It may not be accurate because you have completed optional extra credit assignments, or because you have missed assignments. The last column on the assignment schedule above shows the number of possible points you could have earned by the end of each week in the course (e.g., by the end of Week 4 you could have earned 405 total points). Use that number to gauge your progress in the course.

> **Commented [MS3]:** I don't see these points on the schedule on the previous page? It's on the Assignment schedule on page 3.

(PLEASE NOTE: toward the end of the session, we routinely receive questions from several students about their grade: whether it's based on the "point total" or the grade shown in Canvas. As noted above, it's based on your **total points,** not what's shown in Canvas. If you do email us, expect a reply that shows only a screenshot of your correct answer to this question on the Course Information Quiz.)

Makeup Policy

Almost all quizzes and exams can be made up. The only exceptions are the **course information quiz** and the **rhythms recognition quiz**, which is a multi-week assignment. Make-up exams and quizzes for full credit will only be allowed in **documented cases of bereavement, hospitalization, or other emergency.** For those of you who work full time, this can include (and has included) having to work an extra shift, or at least long hours, during the exam window. If one of these unfortunate circumstances befalls you, please notify me within 1 week (7 days) of the exam or quiz and be prepared to present documentation of your reason for missing. **Do not submit false documentation**.

Makeups for other reasons are at my discretion. I am almost always willing to schedule makeups, initially with a relatively modest penalty, even when it's simply "I just missed it." Historically, I have denied makeups mainly in two circumstances:

1. A student writes that s/he took the exam or quiz but for some strange and undocumentable reason, the score is not showing on her grade report. Keep in mind that Canvas tracks your online activity. In almost every case I can remember, the student was lying. Lying isn't necessary to receive a makeup, and it's actively discouraged.

   A student asks for too much too late. On rare occasions, I have had students email me about 2-3 days before the end of the session asking to make up 4 or 5 quizzes and a couple of exams. Of course, they have been studying the material but for some reason have neglected to take the exams and quizzes—and there is no evidence in Canvas that they have been viewing the material online. I decline their requests to make up the missing work.

For almost any other reason, I will schedule a makeup, so don't be reluctant to ask.
2.

Exam/Quiz review

If you have questions about your grade on an exam or quiz, I am glad to review your submission and suggest ways in which you can improve your performance. I do not share answers to exams or quizzes.

Rounding Policy

I do not round grades.

Y GRADE

The Y (Satisfactory) grade is an option for all classes and does not impact DARS requirements, although it is NOT included in GPA. If students will have the option for a Y grade in this course, then please include the conditions and processes they should follow to request a Y grade.

Incomplete Policy

The incomplete is not a routine process for successful completion of coursework. Rather, it is a limited academic exception intended to address situations where a student who has been doing acceptable work experiences exceptional extenuating circumstances beyond the student's control preventing their timely completion of the course. In evaluating requests for incompletes, I not only assess the nature of the extenuating circumstances and whether such circumstances were beyond the student's control, but also whether the student's record of performance in the class demonstrates the likelihood for successful completion of the remaining coursework. All incomplete contracts must also be approved from the academic unit leads. Finally, while policy dictates the maximum time for contract completion, I take into account what materials are outstanding and consider the appropriate extension. Statistically at ASU, the shorter the contract length the more likely students will be able to successfully complete their classroom obligations. You can read more about the incomplete policy at https://www.asu.edu/aad/manuals/ssm/ssm203-09.html

Subject to change

The Instructor reserves the right to change portions of this syllabus (assignments, deadlines etc.) by verbal instructions during scheduled class time. The student is responsible for noting changes and acting accordingly. Grading and absence policies are not subject to change.

> **Commented [MS4]:** Tech requirements here are a duplicate of p. 4

Course Drop or Withdrawal

If you are unable to complete the course, it is your responsibility to arrange for withdrawal from the class. You will not be automatically withdrawn and unless you are officially withdrawn from the course you will receive a final grade based upon the total points you have earned for the semester. Students are required to pay all tuition and fees for any registered course unless enrollment is officially cancelled during the 100% refund period.Please visit the Academic Calendar to review the withdrawal deadlines for this semester.

For more information on Drop/Add and Withdrawal visit:**https://students.asu.edu/drop-add (https://students.asu.edu/drop-add)**

Consistent with ASU policy, withdrawals will be handled as per the following guidelines: Withdrawal before the end of the fourth week: A "W" will be recorded Withdrawal after the end of the fourth week: A "W" will be recorded if you have a passing grade at the time of withdrawal. An "E" will be recorded if you have a failing grade at the time of withdrawal.

Course Expectations

Online Course Expectations

IMPORTANT: This is an online course delivered entirely via the internet. You should proceed with this course only if you have previous computer and internet experience and you're willing and able to assume the added personal responsibility of completing an online course.

- It is your responsibility to ensure you have adequate computer resources and fast enough internet service to view course materials, use the required multimedia textbook and course pack, and complete all online activities, screenings, assignments, etc.
- If your computer or internet service malfunctions at any time during the semester, it is your responsibility to locate adequate resources elsewhere or to withdraw from the course.
- It is strongly recommended that you do not wait until the last minute to submit your assignments, just in case of internet service disruptions at your location or other technical problems. Requests for extensions due to computer or internet malfunctions may not be granted.

- If you have technical questions or difficulties with the course site, please do not contact the instructor; instead, contact the ASU Help Center.

Time Management

Online classes provide the flexibility of "attending" class at the time that is most convenient for you, but you should still plan a schedule for each class. Online courses are just as rigorous as in-person courses, so expect your coursework to be challenging but rewarding.

Attendance & Absence Policy

As an online course participant your attendance and absences are based on timely submission of assignments. All due dates and times are in accordance with Arizona time.

Student Conduct Expectations

Students must abide by all the requirements stated in this syllabus. In addition, all students should be aware of their rights and responsibilities at Arizona State University. Please reference the college catalog and student handbook for student rights and responsibilities.

These can be found here:

ttp://herbergerinstitute.asu.edu/students/undergrad/documents/student_handbook.pdf (http://herbergerinstitute.asu.edu/students/undergrad/documents/student_handbook.pdf)

Academic Integrity and Plagiarism

Students are expected to adhere to the **ASU Student Code of Conduct. (https://eoss.asu.edu/dos/Policies)**

Besides academic performance, students should exhibit the qualities of honesty and integrity. Every student is expected to produce his/her original, independent work. Any student whose work indicates a violation of the ASU Academic Misconduct Policy including cheating, plagiarism, and dishonesty will be subject to disciplinary action.

Plagiarism is defined as deliberately passing off someone else's words or ideas as your own. All necessary and appropriate sanctions will be issued to all parties involved with plagiarizing any and all coursework. Plagiarism and any other form of academic dishonesty that is in violation of the Student Code of Conduct will not be tolerated.

Arizona State University and the Herberger Institute for Design and the Arts expect the highest standards of academic integrity from all students. Failure to meet these standards may result in suspension or expulsion from the university or other sanctions as specified in the University Student Academic Integrity Policy. For more information, please see the ASU Student Academic Integrity Policy:**http://provost.asu.edu/academicintegrity (http://provost.asu.edu/academicintegrity)** .

Per ASU policy, a student may not avoid the consequences of academic dishonesty by withdrawing from a course and may be placed back in the course in order to face sanctions resulting from academic integrity violations. You are responsible for abiding by this policy.

In addition, ASU adheres to a university-wide Student Code of Conduct. The philosophy behind this policy states: The aim of education is the intellectual, personal, social, and ethical development of the individual. The educational process is ideally conducted in an environment that encourages reasoned discourse, intellectual honesty, openness to constructive change and respect for the rights of all individuals. Self-discipline and a respect for the rights of others in the university community are necessary for the fulfillment of such goals. The Student Code of Conduct is designed to promote this environment at each of the state universities.

The ASU student **academic integrity policy (https://provost.asu.edu/node/20)** lists violations in detail. These violations fall into five broad areas that include but are not limited to:

1. Cheating on an academic evaluation or assignment.
2. Plagiarizing.
3. Academic deceit, such as fabricating data or information.
4. Aiding academic integrity policy violations and inappropriately collaborating.
5. Falsifying academic records.

Student Conduct

You are expected to treat your instructor and your fellow classmates with respect and kindness. In all correspondence and in Discussion Board postings, you should show respect for the viewpoints of others who may disagree with you or see things from a different perspective. Criticizing, ridiculing, insulting, or belittling others will not be accepted. Keep in mind that electronic communications do not have the advantage of nonverbal cues that are so much a part of interpersonal communication. Humor or satire can sometimes be misinterpreted in strictly electronic communication forums.

Online Activity Logs

All course activity is logged by the Herberger Online servers, and those logs are regularly reviewed by Herberger Online during the course of normal business. These logs contain all requests you make while visiting the site: every image, video, web page, etc. Each request is logged with the time, down to the second, when it was made. If you contact your instructor, or Herberger Online, about a technical issue, these logs will be reviewed as part of that process.

Disruptive, Threatening or Violent Behavior

Threatening, violent, or disruptive behavior will not be tolerated in this class and will be handled in accordance with ASU policy. For more information please visit:**https://eoss.asu.edu/dos/srr/PoliciesAndProcedures (https://eoss.asu.edu/dos/srr/PoliciesAndProcedures)** and

 https://eoss.asu.edu/dos/safety/ThreateningBehavior
(https://eoss.asu.edu/dos/safety/ThreateningBehavior) .

Title IX:

Title IX is a federal law that provides that no person be excluded on the basis of sex from participation in, be denied benefits of, or be subjected to discrimination under any education program or activity. Both Title IX and university policy make clear that sexual violence and harassment based on sex is prohibited. An individual who believes they have been subjected to sexual violence or harassed on the basis of sex can seek support, including counseling and academic support, from the university. If you or someone you know has been harassed on the basis of sex or sexually assaulted, you can find information and resources at **http://sexualviolenceprevention.asu.edu/faqs/students**
(http://sexualviolenceprevention.asu.edu/faqs/students) .

Netiquette (Online Etiquette):

Netiquette, a social code that defines "good" online behavior is something to keep in mind during your online course interactions. Writing may be the only means of communication you have with classmates and instructors, so it is especially important to do this effectively. Follow the guidelines below to leave your mark as a knowledgeable, respectful and polite student who is also positioned to succeed professionally. Tips for appropriate netiquette can be found here,
ttps://asuonline.asu.edu/newsroom/online-learning-tips/netiquette-online-students
(https://asuonline.asu.edu/newsroom/online-learning-tips/netiquette-online-students) .

Student Services & Resources:

You will find a list of student resources at: **https://tutoring.asu.edu/student-resources**
(https://tutoring.asu.edu/student-resources)

Resources included are advisement, registration, financial aid, disability services, counseling, tutoring, library, and more.

Special Accommodations

 Students with disabilities must have an equally effective and equivalent educational opportunity as those students without disabilities. Students experiencing difficulty accessing course materials because of a disability are expected to contact the course instructor so that a solution can be found that provides all students equal access to course materials and technology.

Your instructor is willing to make any reasonable adaptations for limitations due to any documented disability, including learning disabilities. Please contact the instructor during office hours or by appointment to discuss any special needs you may have. You must contact the Disability Resource Center to process the paperwork for special course accommodations. To request academic accommodations due to a disability, please contact the ASU Disability Resource Center (http://www.asu.edu/studentaffairs/ed/drc/#; Phone: (480) 965-1234; TDD: (480) 965-9000). This is a very important step as accommodations may be difficult to make retroactively.   If you have a letter from their

office indicating that you have a disability which requires academic accommodations, in order to assure that you receive your accommodations in a timely manner, please present this documentation to me no later than the end of the first week of the semester so that your needs can be addressed effectively.

If you have a documented disability, including a learning disability, and would like to discuss possible accommodations, please contact the ASU Disabilities Resources and Services Office at 480-965-1234 or email DRC@asu.edu **https://eoss.asu.edu/drc (https://eoss.asu.edu/drc)** . On then Tempe Campus: Matthews Center building, 1st floor.

Academic Calendar and Important Dates

The academic calendar can be found here:**https://students.asu.edu/academic-calendar. (https://students.asu.edu/academic-calendar)**

The Writing Center

Students have access to Academic Support Programs including tutoring and the writing center. Information on these resources can be found here, **https://tutoring.asu.edu/ (https://tutoring.asu.edu/)** .

Counseling & Consultation

Students have access to Counseling & Consultation services. Information on this can be found here, **ttps://eoss.asu.edu/counseling (https://eoss.asu.edu/counseling)** .

Health and Wellness

Students have access to Health and Wellness services. Information on this can be found here, **ttps://eoss.asu.edu/health (https://eoss.asu.edu/health)** , **https://wellness.asu.edu/ (https://wellness.asu.edu/)** .

☐ ⬢ **Part I** ✏️   5 activities   ⌃

☐ **Part I Introduction**   ✏️ Edit   👁 Hide

PART 1: Becoming Rock: The Rock Era, 1945-1965

☐ **Chapter 2**   ✏️ Edit   👁 Hide

CHAPTER 2: Rhythm and Blues, 1945-1955

☐ **Chapter 3**   ✏️ Edit   👁 Hide

CHAPTER 3: Rock and Roll

☐ **Chapter 4**   ✏️ Edit   👁 Hide

CHAPTER 4: Rhythm and Blues, 1955-1960

☐ **Chapter 5**   ✏️ Edit   👁 Hide

CHAPTER 5: On the Roads to Rock: From Girl Groups and Garage Bands to Folk and Surf Music

Part II ✏️

8 activities ∧

Part II Introduction
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PART 2: The Rock Era, 1965-1975: The Rock Revolution

Chapter 6
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CHAPTER 6: Bob Dylan and the Beatles

Chapter 7
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CHAPTER 7: Black Music in the Sixties

Chapter 8
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CHAPTER 8: Rock

Chapter 9
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CHAPTER 9: San Francisco and the Diversity of Rock

Chapter 10
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CHAPTER 10: Rock as Art

Chapter 11
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CHAPTER 11: Words, Melody, and Rock in the early Seventies

Chapter 12
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CHAPTER 12: Black Popular Music in the Early Seventies