

## 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:	MU S	Number: 354	Title: Rock Since 1975
			Units: 3

Course description: Rock Since 1975 is a survey of more than four decades of rock-era music. It begins chronologically with the emergence of rock's second generation and continues to the very recent past. As befits a course in music, the primary emphasis of the course is the music itself. Students will encounter a generous sampling of the important music of the last quarter of the 20th century and the first part of the 21st century. Through careful listening and guidance from the course materials, students will develop a musical understanding of the history of almost a half-century of 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):

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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.Lucic@asu.edu](mailto:Phyllis.Lucic@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](mailto: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.

<b>ASU - [HU] CRITERIA</b>			
<b>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 <b>A CENTRAL AND SUBSTANTIAL PORTION</b> of the course content.</b>			
YES	NO		Identify Submitted Documentation That Demonstrably Provides Evidence
<input type="checkbox"/>	<input type="checkbox"/>	<b>1.</b> Emphasizes the study of values; the development of philosophies, religions, ethics or belief systems; and/or aesthetic experience.	
<input checked="" type="checkbox"/>	<input type="checkbox"/>	<b>2.</b> Concerns the interpretation, <b>critical</b> analysis, or creation of written, aural, or visual texts; and/or the <b>critical analysis (not summary or memorization)</b> of historical development of textual traditions.	Syllabus, text, course itineraries
<input type="checkbox"/>	<input type="checkbox"/>	<b>3.</b> Concerns the interpretation, critical analysis, or engagement with aesthetic practices; and/or the <b>critical analysis (not summary or memorization)</b> of historical development of artistic or design traditions.	
<input type="checkbox"/>	<input type="checkbox"/>	<b>4.</b> 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"/>	<b>a.</b> Concerns the development of human thought, with emphasis on <b>demonstrable critical analysis</b> of philosophical and/or religious systems of thought.	
<input checked="" type="checkbox"/>	<input type="checkbox"/>	<b>b.</b> Concerns aesthetic systems and values, especially in literature, arts, and design.	Syllabus, text, course itineraries
<input checked="" type="checkbox"/>	<input type="checkbox"/>	<b>c.</b> Emphasizes aesthetic experience and creative process in literature, arts, and design.	Syllabus, text, course itineraries
<input type="checkbox"/>	<input type="checkbox"/>	<b>d.</b> Concerns the <b>demonstrable critical analysis</b> of literature and the development of literary traditions	
		<b>THE FOLLOWING TYPES OF COURSES ARE EXCLUDED FROM THE [HU] DESIGNATION EVEN THOUGH THEY MIGHT GIVE SOME CONSIDERATION TO THE HUMANITIES, ARTS AND DESIGN:</b>	
		<ul style="list-style-type: none"> <li>• Courses devoted primarily to developing skill in the use of a language.</li> </ul>	
		<ul style="list-style-type: none"> <li>• Courses devoted primarily to the acquisition of quantitative or experimental methods.</li> </ul>	
		<ul style="list-style-type: none"> <li>• Courses devoted primarily to teaching skills.</li> </ul>	

Course Prefix	Number	Title	General Studies Designation
MUS	354	Rock Since 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 checklist)	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	<p>Rock Since 1975 continues the evolutionary account of rock-era music begun in Classic Rock. It presents a multi-generational survey of rock-era music over more than four decades of music in stylistically chronological order: the continuing development of 60s/early 70s rock after 1975; the divergent paths of punk/new wave and disco/funk, two influential late-1970s trends; the three most consequential new directions in the music of the 1980s and early 1990s: a family of new pop styles; alternatives to the pop and first-generation rock, and the emergence of rap and techno, the evolutionary endpoint not only of rock but also 20C popular music. The final part of the course considers the continuing activity in popular music after 1995, including the emergence of important new acts whose music is based on first and second-generation rock and R&amp;B, and those who have gone beyond the conventions of rock-era music to create a distinctive 21st century sound. The musical discussion take place in the context of the enormous social and technological changes—especially the impact of digital technology—that reshaped every aspect of the music business, from creation to dissemination.</p>	<p>The overriding goal of Rock Since 1975 is to help students gain a musical understanding of the increasingly fragmented landscape of rock-era music after 1975. The course begins with a broad overview of the entire rock era, to contextualize the post-1975 developments, particularly the idea of multiple generations in both rock and R&amp;B music based on earlier styles coexist with newer directions as the music approaches an evolutionary endpoint. The first three sections of the course explore the main musical currents during the last quarter of the 20th century. Section 1 (Chapter 13) samples important new voices in established rock styles, from Springsteen through Nirvana, and considers the enduring popularity of this music into the present. Section 2 (Chapters 14 and 15) contrasts the new rhythms and sounds of reggae, disco, and funk with the lean and supercharged retro rock of punk and the more quirky approach of new wave. Section 3 makes clear the extent to which the new directions of the late 1970s have transformed rock-era music. Chapter 16 covers several varied alternatives to mainstream rock: reggae and world music, post-punk/post-disco fusions, a revival of heavy metal, and a wide range of (mostly) punk-inspired music labeled “alternative.” Chapter 17 covers the emergence of a new pop sound, colored with new synthesized sounds and animated by active new rhythms. Chapter 18 explores the most progressive trends of the 1980s, techno and rap. It highlights the extent to which both have gone far beyond their roots in rock and R&amp;B. Section 4 profiles activity in three generations of rock-era music. Chapter 19 revisits first generation rock and its country counterparts. Chapter 20 covers the reverberations of the new music of the 1980s and early 1990s in the new millennium. The final chapter (Chapter 21) explores two developments: the search for a</p>

		<p>viable post-rock style, especially in the music of Radiohead, and the emergence of an approach to music making centered around novel sounds and sound combinations, made possible in large part by the easy availability of digital music creation software.</p> <p>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).</p>
<p>4b</p>	<p>The increasing stylistic fragmentation, shift toward more African-derived musical values, and the stunning innovations in music technology raised fundamental questions regarding musical meaning, the creative process, musical identity and more. All are unique to this particular timeframe.</p>	<p>In <i>Rock Since 1975</i>, students encounter a wide array of approaches to what music is trying to say and how it says it. Chapter 13 surveys a broad range of rock that continued the momentum of the late 1960s/early 1970s, including the core rock of AC/DC and Aerosmith; the revival of heavy metal; power ballads; retro rock; Queen’s smash sendup “Bohemian Rhapsody.” Chapters 14 and 15 present the seminal styles of rock’s second generation. Chapter 14 presents the new rhythms of reggae and funk, serious messages over an irresistible groove, and disco, which infused dance music with more active rhythms with electronic sounds. Chapter 15 covers punk and new wave, radically new takes on rock’s aesthetic. Chapter 16 highlights the exceptional range of late 20C rock-era music: world music fusions, multiple approaches to significant rock, varied alternatives to mainstream rock, from the anthems of Springsteen and U2 to the more reserved and incisive offering of female singer-songwriters like Ani DiFranco. Chapter 17 charts the new pop of the 1980s, inspired by Motown, animated with disco-derived rhythms, and colored with an array of electronic sounds. Chapter 18 focuses on the two most progressive genres of the late 20C, techno and rap, both of which challenge conventional assumptions about the nature of music. The last three chapters sample activity since 1995. Chapter 19 offers new takes on first-generation rock, including rock-inspired country. Chapter 20 covers a wide range of second-generation rock-era music: e.g., rap and electronica fusions, a new generation of pop singers, Afropop, and the pop punk of Green Day and others. Chapter 21 highlights searches for new directions beyond rock, in the music of Radiohead, and more broadly the new balancing of musical elements that prioritizes</p>

		<p>sound colors over rhythmic variety and melodic and harmonic interest. In the course of this survey, students move from music based on rock’s core features—its defining rhythm, instrumentation, and melodic and harmonic conventions—to music in which all of these features are no longer present. In light of these developments, a short outro considers whether the rock era has reached an endpoint.</p>
<p>4c</p>	<p>Since 1975, the constantly evolving relationship between music creators and technology has called into question fundamental assumptions about music and how it is created. Consideration of these assumptions and how they have changed over the decades with the remarkable advances in technology is a recurrent theme throughout the course.</p>	<p>In the first decades of the 20C, recordings were an attempt to preserve a live performance on disc as faithfully as possible. With the advent of multi-track recording in mid-century, it became possible to produce recordings in stages and include effects difficult—even impossible—to replicate in live performance. One consequence was the inversion of the relationship between live performance and recording: in most cases, a song was what was on the record, and the live performance was now a replication of the recording. By 1975, the widespread assumption was that the record was the document. The rapid improvement in digital technology, coupled with a precipitous drop in price, has enabled a new generation of music creators to radically reframe every aspect of music production. Songs are now “tracks” that can—and often do—exist in multiple versions; they may contain excerpts from other tracks; those who create them do not necessarily need to be able to sing or play an instrument in order to create their music. The contributions of technology are discussed in the introductions to Parts 3 and 4 of the text, and in Chapters 15, 18, and 21, which include discussions of disco, rap, techno, and styles influenced by or aligned with these genres.</p>

# MUS354 Rock Since 1975, Spring 2021 Syllabus

**Instructor:** Michael Campbell, DMA

**Teaching Assistant:** Ann Chesley

**Course email:** [MUS354rock2@gmail.com](mailto:MUS354rock2@gmail.com)

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

**Email:** [mus354rock2@gmail.com](mailto:mus354rock2@gmail.com) or via Canvas direct message

## Course Description

Rock Since 1975 is a survey of more than four decades of rock-era music. It begins chronologically with the emergence of rock's second generation and continues to the very recent past. As befits a course in music, the primary emphasis of the course is the music itself. Students will encounter a generous sampling of the important music of the last quarter of the 20th century and the first part of the 21st century. Through careful listening and guidance from the course materials, students will develop a musical understanding of the history of almost a half-century of 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 playlists. 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 Rock Since 1975 is to help students develop a musical understanding of rock-era music and related styles that emerged during the last quarter of the 20<sup>th</sup> century and the first two decades of the 21<sup>st</sup> century. Students who complete the course successfully should have a framework for hearing the generational and stylistic connections, influences and contrasts not only in the course listening assignments but also in music that they encounter from the same time period. They should also have a stronger appreciation of the comprehensive impact of digital technology in every aspect of the music business.



## Student Learning Outcomes

For those of you who listen enthusiastically to the rock-era music created since 1975, 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.

You will use terms that enable you to conceptualize and describe musical features and events. You will 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.

This in turn will give you a music-based understanding of rock-era music since 1975. Among the significant trends and developments we'll survey are: the persistence of classic rock and its adaptation into country music; the emergence of several new directions in the late 1970s that signaled the beginning of rock's second generation; continuing evolution of the music in sound and rhythm, which soon resulted in rap and techno, the last important new styles of the 20th century; and the innovations, particularly in sound, and continuing cross-pollination among styles that has characterized rock-era music through the early years of the 21st century. If you complete this course successfully, you will come away with a significantly enhanced understanding of the music of more than four decades of rock-era music.

Dates	Assessment	#Tries	#/?	PP?	Pts.
10/13-16	Course Information Quiz	99	10	1	10
10/20-21	Rock-Era Video Overview Quiz	2	10	3	30
10/27-11/30	Rhythms Recognition Quiz	5	20	3	60
10/27-28	Playlist Quiz 1	1	10	5	50
10/27-28	Text Exam 1	1	18	5	90
11/3-4	Playlist Quiz 2	1	10	5	50
11/3-4	Text Exam 2	1	18	5	90
11/10-11	Video Overviews Quiz	1	15	4	60
11/10-30	Terms Quiz	3	15	2	30
11/17-18	Playlist Quiz 3	1	15	5	75
11/17-18	Text Exam 3	1	24	5	120
11/23-24	Playlist Quiz 4	1	15	5	75
11/23-24	Text Exam 4	1	16	5	80

Dates	Assessment	#Tries	#/?	PP?	Pts.
10/13-16	Course Information Quiz	99	10	1	10
10/20-21	Rock-Era Video Overview Quiz	2	10	3	30
10/27-11/30	Rhythms Recognition Quiz	5	20	3	60
10/27-28	Playlist Quiz 1	1	10	5	50
10/27-28	Text Exam 1	1	18	5	90
11/3-4	Playlist Quiz 2	1	10	5	50
11/23-24	Text Exam 4 Audio	1	8	5	40
12/1-2	Playlist Final Exam	1	25	4	100
12/1-2	Styles Final Exam	1	10	4	40
			<b>Total</b>	<b>Points</b>	<b>1000</b>

### Assignments

Evaluation-related assignments for Rock Since 1975 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, and 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 appropriate modules.

### Required Primary and Secondary Materials (e.g., readings, videos, podcasts, films)

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 reading assignments and related content (e.g., video links, multimedia glossary). You can purchase it online, or activate it if you purchased it through the bookstore. If you have an active Cengage Unlimited account, you will find the text in CU, and should be able to access it easily in the Cengage Unlimited Dashboard.

**In all cases, you should be able to activate the text by clicking on the "Chapter 1" link in the Week 1 Module.**

If you encounter any difficulty, communicate with Cengage directly, using the contact information on the home page.

## 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](#) and [Firefox](#), which can be downloaded for free online.
- In general, course access and assignments do not require special software, however, certain degrees may require specific software programs (your instructors will notify you if this is the case).
- 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.

### 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](mailto: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

## Help

For technical support, use the Help icon in the black global navigation menu in your Canvas course or call the ASU Help Desk at +1-(855) 278-5080. Representatives are available to assist you 24 hours a day, 7 days a week.

## 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 study guides for the text exam and playlist quiz. Read the Part 3 Introduction and Chapter 13 and listen to the Rock Since 1975 Playlist 1. Prepare for audio questions on Text Exam 1 by taking the Text Exam 1 Audio Practice Quiz	Rock 2 Text Exam 1 Rock 2 Playlist Quiz 1
	Begin preparing for the Rock 2 rhythms recognition quiz (see multiweek below)	Rhythms Recognition Practice Quiz
3	Read Chapters 14 and 15 and listen to the Rock Since 1975 Playlist 2, referring to the music glossary to connect terms to the sounds that they represent. Prepare for audio questions on Text Exam 2 by taking the Text Exam 2 Audio Practice Quiz	Rock 2 Text Exam 2 Rock 2 Playlist Quiz 2
4	Read the overview quiz study guide, review the Part III introduction, and watch the "Fission" and "Fragmentation" videos	Rock 2 Period Overview Quiz
	Begin preparing for the Rock 2 terms recognition quiz (see multiweek below)	
5	Read Chapters 16-18 and listen to the Rock Since 1975 Playlist 3, referring to the music glossary to connect terms to the sounds that they represent. Prepare for audio questions on Text Exam 3 Audio by taking the Text Exam 3 Audio Practice Quiz	Rock 2 Text Exam 3 Rock 2 Text Exam 3 Audio Rock 2 Playlist Quiz 3
6	Read Chapters 19-21 and listen to the Rock Since 1975 Playlist 4. Prepare for audio questions on Text Exam 4 Audio by taking the Text Exam 4 Audio Practice Quiz	Rock 2 Text Exam 4 Rock 2 Text Exam 4 Audio Rock 2 Playlist Quiz 4

7	Review for a comprehensive playlist and style exam by listening to the comprehensive exam playlist and taking the comprehensive style exam practice quiz	Comprehensive Playlist Exam Comprehensive Style Exam
Multiweek	Prepare for the Rock 2 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)
	Prepare for the Rock 2 terms quiz by reading the study guide for the quiz; reviewing glossary video entries for these terms: backbeat, riff, syncopation, and rhythm section, refreshing your knowledge of the instrumentation of "core" rock bands, and taking the practice quiz as many times as you need.	Rock 2 Terms Quiz (up to 3 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				

## 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.

## Makeup

**Quizzes and exams in the weekly modules can be made up.** Make-up exams and quizzes for full credit will typically be allowed only 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, usually with a relatively modest penalty, even when it's simply "I just missed it." **Please note that there are NO makeups for multi-week assignments.**

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. Canvas provides a log for quiz activity, which can be used to verify the student's assertion. In almost every case I can remember, the student was lying, based on the evidence s/he didn't have. Lying isn't necessary to receive a makeup, and it's actively discouraged.
2. The other reason is asking 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. 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.

## 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>

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.

**For 7.5 week sessions, such as this course, you should plan for 18 hours of coursework per week for every 3 credits.**

### 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:

[http://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](#).

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>.

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](#) 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. Academic deceit, such as fabricating data or information.
3. Aiding academic integrity policy violations and inappropriately collaborating.
4. 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> and <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>.

## **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, <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>

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](mailto:DRC@asu.edu) <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>.

### **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/>.

## **Counseling & Consultation**

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

## **Health and Wellness**

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



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PART 3: The Rock Era, 1975-1995: Rock's Second Generation

## [Chapter 13](#)



CHAPTER 13: Classic Rock, 1975-1995

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