MUS 158 A: ROCK MUSIC — ROOTS AND HISTORY
FALL 2017

Time & Location: TTh 2:00–3:50pm, Shattuck Hall B29

Instructor: Dr. Ryan R Kangas
E-Mail: rkangas@carrollu.edu
Office: Shattuck Hall B30
Office Hours: M 8:30–11:30am

COURSE DESCRIPTION & OBJECTIVES

Course Description & Prerequisites (from Carroll University Catalog)
General Education F1. Designed for the general student, the objective of this course is to understand the origins, development, and significance of one of the most popular musical forms in the modern world.
Prerequisite: None.

Course Objectives
Rock Music—Roots and History attempts to understand rock, its roots, and its contemporary popular styles as history and culture. By examining a broad selection of representative music (rock and otherwise) from a variety of historical, cultural, analytical, and critical perspectives, the course will foster consideration of questions such as: In what ways does rock interact with cultural ideas, social structures, traditions of genre, form and compositional technique, and other music? How does historical knowledge of rock affect aesthetic perception of it? How can we hear culture and history in rock and rock in history?

Student Learning Outcomes
By the end of the course the successful student will be able to:
1. Describe the style of a piece of music in concrete terms (including voicing, instrumentation, text, text-setting, rhythm, harmony, phrasing, form, etc.) based on examples provided aurally. (PCO Core Outcomes (PCO) 4, 5; Assessed by discussion, presentation, longer written assignments, exams)
2. Determine possible genre and date for a piece of music based on observed stylistic characteristics. (PCO 4, 5; Assessed by exams)
3. Articulate the relationship between culture and musical production, consumption, and reception. (PCO 1, 2, 3, 5, 6; Assessed by discussion, response papers, presentation, longer written assignments, exams)
4. Evaluate musical performances, exercising discerning musical judgments based in an understanding of the aesthetics, culture, and stylistic characteristics of the pertinent period (PCO 1, 3, 4, 5, 6, 7; Assessed by discussion, longer written assignments)
5. Read primary (historical) and secondary (scholarly) sources critically, engaging with the ideas presented and with the method of their presentation, including the structure of the argument and its evidentiary support. (PCO 1, 2, 3, 4, 5, 6, 7; Assessed by response papers, discussion)

COURSE MATERIALS

ACTIVITIES & EVALUATION

Attendance Policy
Class attendance will be taken orally at the beginning of every class period. Although attendance will not be a independent element in the student’s course grade, it will be factored into the Class Discussion grade as specified below. Additionally, after the equivalent of one week of absence, a student’s grade will be adversely affected as specified below. The equivalent of two weeks of absence may result in failure of the class or being asked to withdraw. A student who is tardy or otherwise misses the taking of attendance must inform the instructor at the end of class or the student will risk being counted absent.

Class Participation
Students are expected not only to attend class regularly and punctually but also to be attentive when the instructor or other students are speaking and to participate actively in general discussion. When necessary, brief in-class writing assignments may used to generate discussion. Such assignments could include free writing in response to assigned readings, songs or other topics pertinent to class discussion. Assigned reading/listening/viewing should be completed prior to the class period on which they are listed.

Students who are consistently attentive and participate voluntarily and actively in class discussion will receive the grade of “A.” Students who are attentive in class and who participate infrequently in class discussion will receive the grade of “B.” Students who are frequently inattentive or distracted (including by phones, tablets, or computers) and who are unable or refuse to answer questions will receive the grade of “C.” Students who create a distracting environment for other students or the instructor will receive the grade of “D” or “F.” If a student has more than two (2) unexcused absences for the course, the student’s class discussion grade will be lowered by 1/2 of a letter grade (e.g. “A” becomes “AB”; “AB” becomes “B”) for each unexcused absence in excess of two. Three tardies constitute one absence.

Assesses Student Learning Outcomes: 1, 3, 4, 5

Response Papers
On a weekly basis, students will be asked to write brief 250 to 500 word responses to the assigned reading, listening, or viewing and to topics related to the course. The response papers will involve tasks such as abstracting the assigned reading in a critically engaged manner, offering a formal and/or contextual analysis of a cultural product, or responding to specific questions pertaining to the assigned reading/listening/viewing.

Response papers are intended to provide relatively frequent feedback to students regarding their understanding of the material, allowing students to discover areas of weakness without a large risk of a significant negative impact on their grade. To that end, assignments that are complete and show earnest engagement with the material (regardless of potential relatively minor errors) will receive the grade of “A.” Assignments that are complete but that contain a few substantial errors (especially demonstrating a lack of earnest engagement with the assigned reading) will receive the grade of “B.” Assignments that are only partially complete or that contain several substantial errors will receive the grade of “C.” Substantially incomplete assignments will receive the grade of “D” or “F” depending on the degree of incompletion.
Assignments must be complete before class: because assignments are used primarily to facilitate in-class discussion, late assignments will not be accepted. The one (1) lowest response paper grade (including a zero received for not completing the assignment) will be dropped.

Assesses Student Learning Outcomes: 3, 5

**Group Presentation: Rock Song Analysis**

In self-selected groups of five, students will analyze a rock song lyrically and musically in a 20-minute presentation 28 September 2017. Successful projects will explore songs not (yet) covered directly in class; offer critical insight into various aspects of the song, its creation, and its reception; involve all group members equally; and communicate information effectively to the class.

Assesses Student Learning Outcomes: 1, 3, 4

**Longer Written Assignments**

Students will produce two (2) longer written assignments over the course of the semester: 1) an analysis of a music video, 2) a concert review—or—an ethnography of a rock experience. Guidelines for the assignments and a grading rubric will be provided via Canvas.

Assesses Student Learning Outcomes: 1, 3, 4

**Exams**

Students will take three (3) written exams: two (2) non-cumulative exams and one (1) cumulative final exam. The exams will include identifications of terms, identification of musical works (both known and unknown) from excerpts played aurally, brief essays relating to assigned works and reading, and longer essays addressing broader topics.

Students can make-up missed exams only when the absence is excused (with documentation).

Assesses Student Learning Outcomes: 1, 2, 3

**Course Grade**

<table>
<thead>
<tr>
<th>Assessment Category</th>
<th>Percentage of Grade</th>
<th>Percent Earned</th>
<th>Grade</th>
</tr>
</thead>
<tbody>
<tr>
<td>Class Participation</td>
<td>15%</td>
<td>93–100%</td>
<td>A</td>
</tr>
<tr>
<td>Response Papers</td>
<td>15%</td>
<td>88–92%</td>
<td>AB</td>
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<tr>
<td>Presentation: Rock Song Analysis</td>
<td>10%</td>
<td>83–87%</td>
<td>B</td>
</tr>
<tr>
<td>Paper: Music Video Analysis</td>
<td>10%</td>
<td>78–82%</td>
<td>BC</td>
</tr>
<tr>
<td>Paper: Concert Review/Ethnography</td>
<td>15%</td>
<td>70–77%</td>
<td>C</td>
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<tr>
<td>Exam 1</td>
<td>10%</td>
<td>60–69%</td>
<td>D</td>
</tr>
<tr>
<td>Exam 2</td>
<td>10%</td>
<td>0–59%</td>
<td>F</td>
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<tr>
<td>Final Exam</td>
<td>15%</td>
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<td><strong>TOTAL</strong></td>
<td><strong>100%</strong></td>
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The grade of “A” will be assigned for excellent academic work. The grade of “B” will be awarded for competent, but not outstanding, work appropriate for a graduate-level course. The grade of “C” will be assigned for work that is below the standard expected of graduate-level work. The grade of “D” or “F” will be assigned to unacceptable academic work. Intermediate grades will be used as appropriate.
Course Schedule

Week 1
7 September  What is Rock? & Fundamentals of Music
   Reading:  WTS?, 3–28

Week 2
12 September  Antebellum American Music
   Reading:  Katrina Thompson, Chapter 3 of Ring Shout, Wheel About (on Canvas)
   Listening:
      “Barbara Allen”
      Stephen Foster, “I Dream of Jeanie with the Light Brown Hair”
      “Lost John” & “Ezekiel Saw de Wheel”
   Due:  Response Paper on Thompson (on Canvas)
14 September  Blackface Minstrelsy and Its Legacies
   Reading:  None
   Listening:
      Dan Emmett, “De Boatman’s Dance”
      Stephen Foster, “Old Folks at Home”
      Dan Trevathan, “The Bully Song”

Week 3
19 September  Tin Pan Alley: Sheet Music, Radio Networks, and Recordings
   Reading:  WTS?, 43–54
   Listening:
      Barry Kernfeld, Chapters 1 & 2 of Pop Song Piracy (on Canvas)
      Charles K. Harris, “After the Ball”
      Judy Garland, “Over the Rainbow”
      Frank Sinatra, “All or Nothing at All”
      Les Paul and Mary Ford, “I’m Sitting on Top of the World”
   Due:  Response Paper on Kernfeld (on Canvas)
21 September  Commercial Musics between Folk and Popular
   Reading:  WTS?, 37–43, 55–74
   Listening:
      The Carter Family, “Can the Circle Be Unbroken”
      Hank Williams, “Hey Good Lookin”
      Jackie Brenton and His Delta Cats, “Rocket ’88”
      The Chords, “Sh-Boom”
      Muddy Waters, “I’m Your Hoochie-Coochie Man”
      Big Joe Turner, “Shake, Rattle, and Roll”

Week 4
26 September  Rhythm & Blues Crosses Over
   Reading:  WTS?, 65–110
   Listening:
      Elvis Presley, “That’s Alright (Mama)”
      Elvis Presley, “Heartbreak Hotel”
      Fats Domino, “Blueberry Hill”
      Little Richard, “Tutti Frutti”
      The Crickets, “That’ll Be the Day”
      Jerry Lee Lewis, “Great Balls of Fire”

28 September  Presentations: Rock Song Analysis
   Listening:  Songs chosen by class for roundtables
   Due:  In-Class Presentation
**WEEK 5**

**3 October**

**EXAM 1**

The Death of Rock & Roll 1: Producers and Motown

*Reading:*  
*WTS?,* 124–137, 216–239  
Albin Zak, Chapter 6 of *The Poetics of Rock* (on Canvas)

*Listening:*  
The Coasters, “Down in Mexico”  
The Ronettes, “Be My Baby”  
The Drifters, “There Goes My Baby”  
The Supremes, “Baby Love”  
The Temptations, “The Way You Do the Things You Do”  
The Impressions, “People Get Ready”  
Wilson Pickett, “In the Midnight Hour”  
Aretha Franklin, “Respect”

*Due:*  
Response to Zak (on Canvas)

**5 October**

**The Death of Rock & Roll 1: Producers and Motown**

*Reading:*  
*WTS?,* 124–137, 216–239  
Albin Zak, Chapter 6 of *The Poetics of Rock* (on Canvas)

*Listening:*  
The Coasters, “Down in Mexico”  
The Ronettes, “Be My Baby”  
The Drifters, “There Goes My Baby”  
The Supremes, “Baby Love”  
The Temptations, “The Way You Do the Things You Do”  
The Impressions, “People Get Ready”  
Wilson Pickett, “In the Midnight Hour”  
Aretha Franklin, “Respect”

*Due:*  
Response to Zak (on Canvas)

**WEEK 6**

**10 October**

The Death of Rock & Roll 2: Brill Building, Dance Crazes, Teen Idols

*Reading:*  
*WTS?,* 111–123, 137–150  
M. Delmont, Chapters 6 & 7 of *The Nicest Kids in Town* (on Canvas)

*Listening:*  
The Kingston Trio, “Tom Dooley”  
The Everly Brothers, “All I Have to Do Is Dream”  
Roy Orbison, “Only the Lonely (Know How I Feel)”  
The Beach Boys, “Surfin’ U.S.A.”

*Due:*  
Response to Delmont (on Canvas)

12 October

The Beatles and the British Invasion

*Reading:*  
*WTS?,* 155–188

*Listening:*  
The Beatles, “I Want to Hold Your Hand”  
The Beatles, “Tomorrow Never Knows”  
The Animals, “House of the Rising Sun”  
The Kinks, “You Really Got Me”  
The Rolling Stones, “(I Can’t Get No) Satisfaction”  
The Who, “My Generation”

**WEEK 7**

**17 October**

No Class: Fall Break

**20 October**

Hip Culture & American Responses to the British Invasion

*Reading:*  
*WTS?,* 189–216  
Phil Ford, “Hip Sensibility in an Age of Mass Counterculture” (on Canvas)

*Listening:*  
The Kingsmen, “Louie Louie”  
Bob Dylan, “Positively 4th Street”  
Bob Dylan, “Ballad of the Thin Man”  
The Byrds, “Mr. Tambourine Man”  
The Beach Boys, “California Girls”  
The Monkees, “Last Train to Clarksville”

*Due:*  
Response Paper on Ford (on Canvas)
**WEEK 8**

24 October  **Rock Psychedelia 1: England**

*Reading:*  
*WTS?,* 249–260, 269–279  
Leary, Metzner, & Alpert, “The Psychedelic Experience” (on Canvas)

*Listening:*  
The Beach Boys, “Good Vibrations”  
The Beatles, “Tomorrow Never Knows”  
The Beatles, “A Day in the Life”  
Cream, “Sunshine of Your Life”  
The Jimi Hendrix Experience, “Purple Haze”

*Due:*  
Response Paper on Leary, Metzner & Alpert (on Canvas)

26 October  **Rock Psychedelia 2: The United States**

*Reading:*  
*WTS?,* 260–269, 279–288

*Listening:*  
Jefferson Airplane, “White Rabbit”

**WEEK 9**

31 October  **Progressive Rock & Glam Rock**

*Reading:*  
*WTS?,* 293–295, 307–322

*Listening:*  
David Bowie, “Ziggy Stardust”  
David Bowie, “Suffragette City”  
Yes, “Roundabout”

2 November  **Rock and Authenticity**

*Reading:*  
*WTS?,* 295–307, 322–334

*Listening:*  
Simon Frith & Angela McRobbie, “Rock and Sexuality” (on Canvas)  
Led Zeppelin, “Whole Lotta Love”  
The Allman Brothers Band, “Whipping Post”  
Santana, “Evil Ways”  
Carole King, “You’ve Got a Friend”  
The Eagles, “Take It Easy”

*Due:*  
Response Paper on Frith & McRobbie (on Canvas)

**WEEK 10**

7 November  **Black Pop, Reggae, and the Rise of Disco**

*Reading:*  
*WTS?,* 240–248, 335–366

*Listening:*  
“We are the Future” from *This American Life* (18 August 2017),  
Prologue, Act 1 “Metropolis Now” & Act 3 “The Black Sea”  
James Brown, “Papa’s Got a Brand New Bag, Pt. 1”  
Sly & the Family Stone, “Thank You (Falettinme Be Mice Elf Agin)”  
The Temptations, “Papa Was a Rolling Stone”  
Stevie Wonder, “Living for the City”  
Bob Marley and the Wailers, “Get Up, Stand Up”  
Donna Summer, “Love to Love You Baby”  
Parliament, “Tear the Roof off the Sucker (Give Up the Funk)”

*Due:*  
Response Paper on “We are the Future” (on Canvas)

9 November  **EXAM 2**
WEEK 11
14 November  Mainstream Rock, Punk, and New Wave
Reading:  *WTS?*, 367–400
Ryan Moore, Chapter 2 of *Sells Like Teen Spirit* (on Canvas)
Listening: Peter Frampton, “Show Me the Way”
Boston, “More Than a Feeling”
The Sex Pistols, “Anarchy in the UK”
Foreigner, “Feels Like the First Time”
The Cars, “My Best Friend’s Girl”
Elvis Costello and the Attractions, “Pump It Up”
Due: Response Paper on Moore (on Canvas)

16 November  “I Want My MTV!”
Reading:  *WTS?*, 401–436
Listening: The Police, “Don’t Stand So Close to Me”
Prince, “1999”
Michael Jackson, “Billie Jean”
Bruce Springsteen, “Born in the U.S.A.”
U2, “Pride (In the Name of Love)”
Madonna, “Like a Virgin”
Peter Gabriel, “Sledgehammer”

WEEK 12
21 November  The Emergence of Rap
Reading:  *WTS?*, 448–457
Listening: “Rap on Trial” from *Hidden Brain* (12 June 2017) (on Canvas)
Run-DMC, “Rock Box”
Public Enemy, “Don’t Believe the Hype”
Due: Response Paper on “Rap on Trial” (on Canvas)

23 November  No Class: Thanksgiving Break

WEEK 13
28 November  Heavy Metal and Hardcore
Reading:  *WTS?*, 437–448, 482–486
Robert Walser, Chapter 1 of *Running with the Devil* (on Canvas)
Listening: Mötley Crüe, “Shout at the Devil”
Metallica, “One”
Nine Inch Nails, “Hurt”
Due: Response Paper on Walser (on Canvas)

30 November  Hardcore Punk, Indie Rock and Alternative
Reading:  *WTS?*, 457–468, 473–482, 486–496
Listening: Minor Threat, “Straight Edge”
The Replacements, “Color Me Impressed”
R.E.M., “The One I Love”
Nirvana, “Smells Like Teen Spirit”
Beck, “Loser”
Green Day, “When I Come Around”
Neutral Milk Hotel, “In the Airplane over the Sea”
Due: Music Video Analysis
**WEEK 14**

5 December  **Widening Gaps in 1990s Popular Music**

*Reading:*  
*WTS?*, 497–528

*Listening:*  
Sheryl Crow, “All I Wanna Do”
Tori Amos, “Crucify”
Boyz II Men, “End of the Road”
Dr. Dre, feat. Snoop Doggy Dogg, “Nuthin’ but a ‘G’ Thang”

7 December  **Around Radiohead**

*Reading:*  
*WTS?*, 504–505
Marianne Letts, Chapter 2 of *Radiohead and the Resistant Concept Album* (on Canvas)

*Due:*  
Response Paper on Letts (on Canvas)

**WEEK 15**

12 December  **Rock Now**

*Reading:*  
*WTS?*, 543–576
Kiri Miller, “Schizophonic Performance” (on Canvas)

*Listening:*  
Wilco, “Ashes of American Flags”
Outkast, “Hey Ya”
Nickelback, “Photograph”
Carrie Underwood, “Before He Cheats”
Foo Fighters, “Rope”
Alabama Shakes, “Hold On”

*Due:*  
Concert Review—or—Ethnography of a Rock Experience

*Extra Credit:*  
Response Paper on Miller (on Canvas)

**19 DECEMBER**  
**FINAL EXAMINATION (2:00PM)**

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**UNIVERSITY POLICIES**

**Right to Modify Course Content**
The instructor and the University reserve the right to modify, amend, or change the syllabus (course requirements, grading policy, etc.) as the curriculum and/or program require(s).

**Accommodation for Disabilities**
Students with documented disabilities who may need accommodations, or any student considering obtaining documentation should make an appointment with Ms. Martha Bledsoe, Director of Services for Students with Disabilities, no later than the first week of class. She can be reached by calling 262-524-7335 or contacting her via email at mbledsoe@carrollu.edu.

**Due Notification of Academic Integrity Policy**
The Carroll University Academic Integrity Policy is located in the student handbook ([https://my.carrollu.edu/ICS/Departments/Student_Affairs](https://my.carrollu.edu/ICS/Departments/Student_Affairs)). I encourage you to familiarize yourself with it. If a student violates this policy in any way, I reserve the right to impose a sanction of failure on the assignment/assessment in the course. If you have questions about appropriate citations, please ask.