

Staff:

Instructor: Michael Campbell, DMA
TA: Woody Chenoweth

Contact Information

Class E-mail: **MUS354Rock2@gmail.com**

Students are encouraged to contact the course email address with any questions or concerns.

Course URL: <http://herbergeronline.asu.edu/rocktwo/>

Exam problems or tech support:

email: Herbergeronline@asu.edu.

or submit an online form through this website:

<http://herbergeronline.asu.edu/services/help.php>

Required Text:

Michael Campbell: *Rock and Roll, An Introduction, 2nd Edition*
Belmont, CA: Schirmer, 2008.

This book is available at the ASU bookstore, Amazon.com and elsewhere. The course is built around the text; the majority of the exam questions will be drawn from it.

Don't buy the book packaged with CDs because all of the musical examples will be available via streaming audio.

Listening Assignments

You can access the listening assignments in two ways: via the course website and through the library. On the course website, the musical examples are embedded in listening guides. This is the recommended format for in-depth study of the music.

Listening assignments (without listening guides) will be also streamed from the ASU library system. To access the course listening assignments, follow these instructions:

- Go to: <http://www.asu.edu/lib/access/reserves/>
- Click "Find Reserves By Course"
- Enter "MUS354" (no spaces)
- Select "MUS354 rocktwo Streaming Audio"
- Select "MUS354 rocktwo" on the left
- Click the box that reads "Click here to view to accept the copyright policy above and listen to the streaming audio."

Technical Requirements:

Access to a **high-speed Internet connection** is required to take this course.

Access to a **non-wireless, high-speed Internet connection** is required for test taking. Presentations will include audio, graphics and, on occasion, video clips. The examinations will include audio. Adequate bandwidth is essential.

Course Description:

This course is an introduction to rock-era music since 1970. It begins with a discussion of the key elements of rock style, as exemplified in the music of the Rolling Stones. Next is a brief overview of the rock revolution. The heart of the course is a sampling of post-1970 rock-era music, from heavy metal and the songs of the singer/songwriters to techno, rap, and alternative.

The primary goal of the course is a sharpened awareness of rock-era music as music: how the music of the 1970s grew out of, then moved away from the revolutionary music of the 1960s; how rock grew beyond the music of its first generation via the influence of punk, funk, disco, and reggae; the widely varying messages that this music communicates and the musical means by which they are communicated; the similarities and differences among the various substyles of the last 40 years of the rock era. To that end, the majority of the course work is the study of 62 post-1970 rock-era tracks, plus 6 tracks from the 1960s.

The musical commentary is presented in an historical context: the text includes information about important social and political developments in the 45 years since the "British Invasion," the music business, the impact of technology on the music and its dissemination, and the artists who created the music.

There is no prerequisite for this course. All that is expected is an interest in the course material and a willingness to learn.

NOTE TO STUDENTS WHO HAVE TAKEN ROCK 1: You'll notice that the first quarter of the playlist contains tracks studied in Rock 1). Consider this music from a different perspective—not as the result of a long evolutionary process, but rather as the foundation for post-1970 rock-era music.

Course Goals:

For those of you who listen enthusiastically to post-1970 rock-era music, this is a course for the rest of your lives. If you complete this course successfully, you will come away with a significantly enhanced understanding of this music. 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. As a result, 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 to greater insight into how the music communicates the message of a song or style.

Course Format

The text and the online materials are fully integrated. The online content is coordinated with the text; its purpose is to provide a complementary perspective on the material discussed in the text, particularly the musical examples. Exam questions will be drawn from both the text and the online materials. The online materials follow the organization of the text: each unit covers several chapters; for each chapter there are multiple presentations. Each of the presentations includes the relevant page numbers in the text.

Discussion Board

In the event that you have content-related questions about course material—e.g., you would like clarification or more information on a particular point or term; you've found an error in the book; you would like to suggest alternatives or additions to the playlist—you can post your query on the discussion board. You are also encouraged to suggest ways in which the discussion board might evolve to better serve you.

Examinations and Grading

All exams and quizzes will be taken online through the course website. Do not use a wireless internet connection when taking exams or quizzes. **Use the "practice test" immediately before each exam and quiz to verify that your computer is properly configured.**

There will be three examinations in this course, two unit exams and a final exam. The exams are designed to evaluate your mastery of the rock-era course material and your ability to apply the concepts learned in the course to music beyond the playlist. The quizzes evaluate your mastery of the foundational materials for the course. All of the quizzes and exams contain listening examples. Both unit exams have two parts, of which one contains only listening questions. The final also has two parts.

PLEASE NOTE: Each exam will include questions about readings, recorded lectures, and listening examples. Each exam will include questions about readings, recorded lectures, and listening examples.

ONLINE COURSE CONTENT WILL NOT BE
AVAILABLE DURING THE ENTIRE
EXAM PERIOD.

You will not be able to access any lectures, videos, readings, or other course materials on the website during the time that the exam is open, so prepare accordingly.

Your final grade is based solely on your quiz and exam grades. There are **1155** possible points: **935** in the exams and **220** in the quizzes. Your grade is calculated according to the following scale, which uses **1000** points as "full credit."

GRADING SCALE	
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

Here is the breakdown for the graded activities:

GRADED ACTIVITIES	
Terms quiz	10 questions, 50 points (5 points per question)
Audio questions quiz	6 questions, 30 points (5 points per question)
Terms mastery quiz	10 questions, 50 points (5 points per question)
Rock foundations quiz	20 questions, 100 points (5 points per question)
Exam 1, Part 1:	30 questions, 150 points (5 points per question)
Exam 1, Part 2:	15 questions, 75 points (5 points per question)
Exam 2, Part 1:	35 questions, 175 points (5 points per question)
Exam 2, Part 2:	15 questions, 75 points (5 points per question)
Final Exam, Part 1:	50 questions, 250 points (5 points per question)
Final Exam, Part 2:	40 questions, 200 points (5 points per question)
TOTAL POINTS	1155 points

And here is the schedule for each.

Exam Schedule

Audio questions quiz	Opens Aug 25 @ 10 AM, closes Sept. 1 @ 2 PM
Terms quiz	Opens Sept. 2 @ 10 AM, closes Sept. 21 @ 2 PM
Rock foundations quiz	Opens Sept. 22 @ 10 AM and closes Sept 23 @ 2 PM
Terms mastery quiz	Opens Sept. 24 @ 10 AM and closes Dec. 9 @ 2 PM
Exam 1:	Opens Oct. 6 @ 10 AM and closes Oct. 7 @ 2 PM
Exam 2:	Opens Nov. 17 @ 10 AM and closes Nov. 18 @ 2 PM
Cumulative Final:	Opens Dec. 10 @ 10 AM and closes Dec. 11 @ 2 PM

Exam Reviews

Answers for the quizzes and exams will not be available. If you are surprised or concerned about your grade on a particular quiz or exam, please contact me via the course email address. I am happy to consult with you about study and testing strategies in this course and review the exam or quiz to find out the kinds of questions that gave you difficulty.

Exam Resets:

If you experience computer or technical problems during an exam, **DO NOT SUBMIT IT!** Exams that have been submitted can NOT be reset, and those grades will stand as posted. Instead, exit the browser, and take appropriate steps to identify and solve the problem with your computer (by using the practice test, moving to a different computer, or contacting technical support). Once you have resolved the problem, then return to the exams page on your course web site to reset your exam. Use the practice test again before taking the reset. The system will allow you to reset your own exam if you have not already submitted or reset that exam. NOTE: only one online reset per exam is allowed, so you must take all reasonable steps to resolve any technical difficulties before attempting the reset. Two total resets are allowed for the semester. No resets will be allowed outside of the exam period.

Make Up Exams:

Make up exams will only be allowed in **documented cases of bereavement or hospitalization**. If one of these unfortunate circumstances befalls you, please notify Professor Campbell within 1 week (7 days) of the exam and be prepared to present documentation of your reason for missing the exam. No make-up exams will be given to students who "miss" or "forget to take" an exam, encounter work or transportation conflicts, do not follow the technical support guidelines outlined above, or do not notify Professor Campbell of an illness or bereavement within 1 week of the test.

Do not submit false documentation.

Confirmation Numbers:

All submitted exams and assignments are given a confirmation number via a submission results page if the submission is successful. It is your responsibility to print or write out each confirmation number you receive for each exam or assignment you submit. Inquires about missing grades sent to faculty, staff, or to the help page will be ignored if they do not have the confirmation number(s) for the exam/posts in question.

Technical Minimums:

Because this course is entirely delivered via the Internet, you are responsible for making sure that the computer you use to access all course materials meets or exceeds the specified computer minimum qualifications as listed on the course web site. Also, due to the high media content of this course, you will be required to set up and configure a media player that will consistently play the files and the Mp4 digital clips delivered via the course web site.

Access to a high-speed Internet connection is required to take this course.

There will be several video clips and a few video presentations lasting 30 to 40 minutes. The examinations will include audio and still images. Adequate bandwidth is essential.

If using a mouse with a "scroll wheel," please use caution when taking exams. The exams have "pull down" menus, and using the scroll wheel can sometimes result in answers being changed accidentally.

Finally, please **use headphones or stereo speakers** when listening to musical examples. Built-in computer speakers offer poor sound quality, and may reduce scores on assignments.

PLEASE NOTE! You are strongly encouraged not to enroll, or to drop immediately, if you do not have computer experience, if you are not willing or prepared to assume the added responsibility of a computer-based course, or if you plan to be away from a computer site with internet access for an extended period of time during the semester. Necessary required skills include accessing audio files as well as digital video clips, surfing the net, conferring via email, and other intermediate computer knowledge.

Student Conduct:

All students are expected to abide by the ASU code of student conduct, which is available at: <http://www.asu.edu/studentaffairs/studentlife/judicial/>, and the Student Academic Integrity Policy, which can be found at: www.asu.edu/studentaffairs/studentlife/judicial/academic_integrity.htm.

No collaboration or use of unauthorized sources of any kind is allowed on any tests, assignments, etc. All words and ideas included in your work that are not your own must be cited. Any violation of this policy will result in sanctions and may result in further disciplinary action. Sanctions may include failure of the course (E), failure by reason of academic dishonesty (XE), and others as outlined by the ASU policy. All violations of the Code detected during the term will be sanctioned, even if the assessment has already been graded and points assigned.

Special Accommodations:

To request academic accommodations due to a disability, please contact the ASU Disability Resource Center (Phone: (480) 965-1234; TDD : (480) 965-9000). This is a very important step as accommodations cannot be made retroactively. If you have a letter from their office indicating that you have a disability which requires academic accommodations, please present the letter to me no later than the end of the first week of the semester so we can discuss the accommodations that you might need in this class.

Adding, Dropping, and Withdrawing

August 24, 2009: First Day of Classes
August 28, 2009: Late Registration & Drop/Add Deadline, in person
August 30, 2009: Late Registration & Drop/Add Deadline, online
November 6, 2009: Course Withdrawal Deadline, in person
November 8, 2009: Course Withdrawal Deadline, online
December 8, 2009: Complete Withdrawal Deadline

Religious Holidays:

A list of recognized religious holidays may be found at: www.asu.edu/studentaffairs/studentlife/interfaith/religious_holidays.htm
Students who will experience exam conflicts while observing any of these holidays must notify Dr. Campbell within the first 3 weeks of class to arrange for accommodation.

Course Outline

Part 1: Rock Foundations

Rock Foundations Quiz: Opens Sept. 22 @ 10 AM and closes Sept 23 @ 2 PM

Text: see below

Listening: Examples 1-14

Rock Is

Chapter 1 It's Only Rock and Roll

Text: 1-18

- Form in Rock: The Anatomy of a Rock Song
- The Rhythms of Rock
- The Instrumentation of Rock
- Melody in Rock Music
- Key Elements of Rock Style
- Rock Style and Rock Attitude

Rock Foundations

The Rock Revolution:

.pdf: Chapter 10, the Rock Revolution

(Note that only six of the 12 listening examples discussed in the chapter are on the playlist; you are responsible only for the songs on the playlist [see below].)

- The Rock Revolution: A Historical Perspective 186
- Bob Dylan and the Beatles: Making Rock Matter 189
- Motown 197
- Rock 201
- Soul 206
- San Francisco and the Diversity of Rock 211

Unit 3: Rock ca. 1970: Rock/Rock as Art

Text: Chapter 9, pp. 212-225; Chapter 11, pp. 261-271;

- Heavy Metal in the Seventies
- The Liberation of Rock and Roll
- Glam Rock: Art as Artifice
- Rock, Art, and Technology
- Rock as Art and Art Rock

Part 2: Rock and Rhythm and Blues in the 1970s

Part 2 Exam: Opens Oct. 6 @ 10 AM and closes Oct. 7 @ 2 PM

Listening Examples 15-34

Chapters 12-14, pp. 272-332

Unit 4: Chapter 12 The Singer-Songwriters: Rock, Melody, and Meaning

- The Singer-Songwriters
- Elevating the Feminine
- They've Got Friends: The Intimate World of the Singer-Songwriters
- Words, Melodies, and Sounds
- Singer-Songwriters and Rock
- A New Kind of Popular Song

Unit 5: Chapter 13 Black Popular Music in the Early Seventies

- Black Music: Change, Context, and Culture
- Motown in the Early Seventies: New Acts, New Attitudes
- The Philadelphia Sound— and Beyond
- Black Films, Black Music
- Soul in the Seventies
- Crossroads: The Blues in Black and White
- The Continuing Evolution of Black Music

Unit 6: Chapter 14 Mainstream Rock in the Seventies

- The Business of Rock
- Mainstream Rock: Inclusiveness, Exuberance, Expansiveness
- From Country to City
- Jazzing Up the Rock Mainstream
- The Future of Rock and Roll
- The Diversity of Mainstream Rock

* * * * *

Part 3: Beyond Rock: The Rock Era, 1977

Part 3 Exam: Opens Nov. 17 @ 10 AM and closes Nov. 18 @ 2 PM

Text: Chapters 15-20 and Outro, pp. 333-471

Listening: Examples 35-72

Chapter 15 Reggae, Funk, and Disco: Views from the Outside

- Reggae
- Funk
- Disco
- Moving Beyond Rock

Chapter 16 Punk and Its Aftermath

- The Punk Movement
- The Power of Punk
- New Wave
- Punk: Devolution and Evolution
- The Reverberations of Punk

Chapter 17 Electronica and Rap

- The Digital Revolution
- Electronica
- Rap
- Beyond Rock

Chapter 18 The New Sound of Pop in the Eighties

- MTV and Music Videos
- Michael Jackson and Madonna: Redefining Pop in the Eighties
- Post-Punk/Post-Disco Fusions: The Music of Prince
- The Maturation of Black Pop
- The Divas
- Beyond Rock: The Legacy of Motown

Chapter 19 Renewing Rock: Rock Since 1980

- The Relevance of Rock
- A New Pop Rock: Mainstreaming Reggae and Punk
- Significant Rock
- Extreme Virtuosity: Heavy Metal After 1980
- Renewing Rock and Roll
- Reinvigorating Rock

Chapter 20 Alternatives

- The Alternative Movement
- The Transformation of the Recording Industry
- From Punk to Alternative
- Alienation
- The Persistence of Punk

Outro Rock in the Twenty-First Century: Issues and Opportunities

Final Exam: Opens Dec. 10 @ 10 AM and closes Dec. 11 @ 2 PM

Rock 2 Playlist**Parts 1 and 2**

1	It's Only Rock 'n' Roll (But I Like It)	The Rolling Stones
2	Subterranean Homesick Blues	Bob Dylan
3	A Hard Day's Night	The Beatles
4	A Day In The Life	The Beatles
5	Come See About Me	The Supremes
6	Papa's Got A Brand New Bag	James Brown
7	Respect	Aretha
8	Paranoid	Black Sabbath
9	Highway Star	Deep Purple
10	Won't Get Fooled Again	The Who
11	Black Dog	Led Zeppelin
12	Hang on to Yourself	David Bowie
13	Speak To Me / Breathe/On the Run	Pink Floyd
14	Roundabout	Yes
15	(You Make Me Feel Like) A Natural Woman	Carole King
16	All I Want	Joni Mitchell
17	You've Got A Friend	James Taylor
18	Sail Away	Randy Newman
19	Still Crazy After All These Years	Paul Simon
20	Tonight's The Night	Neil Young
21	ABC	Jackson 5
22	Inner City Blues (Make Me Wanna Holler)	Marvin Gaye
23	Back Stabbers	The O'Jays
24	Superstition	Stevie Wonder
25	Superfly	Curtis Mayfield
26	Tired Of Being Alone	Al Green
27	Tiny Dancer	Elton John
28	Bohemian Rhapsody	Queen
29	Take It Easy	The Eagles
30	Dreams	Fleetwood Mac
31	Saturday in the Park	Chicago
32	Peg	Steely Dan
33	Born To Run	Bruce Springsteen
34	Walk This Way	Aerosmith

Part 3: Beyond Rock

35	The Harder They Come	Jimmy Cliff
36	Is This Love	Bob Marley & The Wailers
37	Tear The Roof Off The Sucker	Parliament
38	Shining Star	Earth Wind and Fire
39	I Feel Love	Donna Summer
40	YMCA	Village People
41	Blitzkrieg Bop	The Ramones
42	God save the Queen	Sex Pistols
43	Psycho Killer	Talking Heads
44	Radio, Radio	Elvis Costello
45	Jocko Homo	Devo
46	Death or Glory	The Clash
47	Nude Photo	Rhythm Is Rhythm
48	South Side	Moby
49	The Message	Grandmaster Flash & The Furious Five
50	1 Million BBs	Public Enemy
51	California Love	2Pac
52	Thriller	Michael Jackson
53	Like A Prayer	Madonna
54	Sign O The Times	Prince
55	What's Love Got To Do With It	Tina Turner
56	Don't Want To Be A Fool	Luther Vandross
57	What a Girl Wants	Christina Aguilera
58	Don't Stand so Close to Me	The Police
59	Jump	Van Halen
60	Born in the U.S.A.	Bruce Springsteen
61	Where The Streets Have No Name	U2
62	One	Metallica
63	Ants Marching	Dave Matthews Band
64	Radio Free Europe	R.E.M.
65	Good Time Boys	Red Hot Chili Peppers
66	32 Flavors	Ani DiFranco
67	Smells Like Teen Spirit	Nirvana
68	I Do Not Want This	Nine Inch Nails
69	Paranoid Android	Radiohead
70	Hey Joni	Sonic Youth
71	Wake Me Up When September Ends	Green Day