

ROCK 'N' ROLL AND AMERICAN SOCIETY

MMC 3742

3 CREDITS

Rock 'n roll? "It's restless and rude. It's defiant and daring. It's a fist shaken at age. It's a voice that often screams out questions because the answers are always changing."

Nora Roberts, "Public Secrets"

INSTRUCTOR: Glenn Rickard (professionally known as Glenn Richards)
Operations Coordinator / Morning Edition Local Host for WUFT 89.1
1885 Stadium Road | Rm. 2220 Weimer Hall
Email: [Via Canvas](#).
Office Phone: 352-392-ROCK (7625)

OFFICE HOURS: MWF immediately after class, or by appointment.

TEACHING ASSISTANT: N/A.

CLASS MEETINGS: MWF | Period 8 (3:00-3:50 PM) via **Zoom**

ZOOM: Some important notes about our use of Zoom.

PROFESSIONALISM: Please be mindful of maintaining a professional appearance and conduct via our remote lecture meetings. Consider your wardrobe and hygiene just as you would were we all in the same room, as well as your audio and visual backgrounds. Rock concert or pop culture t-shirts are totally acceptable, and even recommended!

CAMERA: You will not required to have your camera on during our Zoom sessions, *but* before we get started or immediately after the lecture, I may want to check-in and "see" how you all are doing. Please note that even though this is a synchronous course, lectures will be recorded for educational purposes. If you have extenuating circumstances or concerns about Zoom attendance, please let me know.

If you wish to have your camera on at any point, you are encouraged to use virtual backgrounds for Zoom if you want to protect the privacy of your environment or surroundings. I'd actually like to see how creative some of you are and can even supply you with some links to some fun backgrounds.

RECORDINGS: Students who participate with their camera engaged or utilize a profile image are agreeing to have their video or image recorded. If you are unwilling to consent to have your profile or video image recorded, be sure to keep your camera off and do not use a profile image. Likewise, students who un-mute during class and participate orally are agreeing to have their voices recorded. If you are not willing to consent to have your voice recorded during class, you will need to keep your mute button activated and communicate exclusively using the "chat" feature, which allows you to type questions and comments live. The chat will not be recorded or shared, so if you have a question for me, you may want to make yourself a note and send it to me via Canvas. As in all courses, unauthorized recording and unauthorized sharing of recorded materials is strictly prohibited, especially involving copyrighted music.

COURSE COMMUNICATIONS: Messages will be sent to the class via [Canvas](#) on [UF e-learning](#). I strongly suggest you set Canvas notifications to text you about any new announcements so you don't miss anything important. Students are encouraged to contact me via Canvas as well so all communication is in one location. Also, Canvas has a student app, available for both [Apple](#) and [Android](#).

I try to answer quickly, but please keep in mind that I'm on the radio (WUFT 89.1) Monday through Friday from 6 to 10 AM and wake up pretty early (4AM). When contacting me, please include in the subject of your message which version of the class you are taking ("F2F" or "Zoom" is fine) as there are multiple versions of the class taught simultaneously and it helps me keep track!

FACEBOOK GROUP: I encourage you to please join the class group to stay on top of the latest music news, articles, and stories. I may share some via Canvas, but Facebook is just much easier to post stuff.

REQUIRED TEXT: [What's That Sound? An Introduction to Rock and Its History](#) (Fifth Edition) by John Covach and Andrew Flory (W.W. Norton, 2018). ISBN-10: 0393624145; ISBN-13: 978-0393624144.

Note: There will also be several short articles and essays posted in the "Resources" section of Canvas. Many of them are compiled in the next book. Purchase is optional, but recommended to provide additional nourishment to your brain. It is a compilation of essays, record reviews, and the like from some legendary music writers throughout the history of rock 'n' roll such as Greil Marcus, Legs McNeil, and Lester Bangs ... and by artists themselves including Chuck Berry, John Lennon, and Patti Smith: ["Rock and Roll Is Here to Stay: An Anthology" by William McKeen](#) (W.W. Norton, 2000). ISBN: 0393047008.

All assigned reading should be completed *before* class. This isn't just some blah-blah-B.S. instructors put in the syllabus just to fill space or be a pain in the butt; it's for your own benefit and not just for this class, but for *all* your classes. Think about it ... if you read the assignment *before* class, you'll have a better understanding of what's being talked about *in* class. There really is a method to the madness!

COURSE DESCRIPTION: (From the UF catalog) Studies the role of popular music in American culture. It is not a music course but a look at the effects of recorded sound on popular culture. *Part 1 emphasizes rock 'n roll and its impact from 1954-1970. Part 2 covers 1970 to 1990.* That's *our* part this semester.

PREREQUISITE KNOWLEDGE AND SKILLS: There are no prerequisites for MMC3742, but students who are hearing impaired may have difficulty as we play and discuss a lot of music. No prior familiarity with music (rock or otherwise) is necessary or assumed. All I ask is that you have an **open mind** and be ready and able to suspend whatever pre-conceived notions you may have regarding "rock 'n' roll," "rock music," or "popular music" in general.

PURPOSE OF COURSE: This communication course explores the history of rock (and pop) music—its significant performers, producers, recordings, performances, and cultural identity, with the focus on the decades of the 1970s, 1980s, and 1990s.

As previously stated, this is NOT a *music course*, per se, but we will be listening to a lot of music as we consider the effects of recorded sound on popular culture. Basically, **it's a history class** and a quintessential "communication and culture" course. We will be studying the growth and development of the recording industry and music business, consider the impact new technology had (and continues to have) on the development of popular music, and examine the mutual influences of "rock" music and other mass media (radio, television, film, journalism, advertising, marketing, public relations, etc.).

We will attempt to integrate into this story the general social and intellectual history of the United States. Our emphasis is on rock 'n' roll and its impact from around 1970 to 1995, a period which saw the continued advancement of the [Civil Rights Movement](#) of the 1950s & 1960s, but also the [Environmental Movement](#), the [Women's Liberation Movement](#), the [Gay Liberation Movement](#), and the [Sexual Revolution](#) in general.

Although MMC3702 (Part 1) is not a prerequisite for taking this class, we will pick up where that course leaves off: the breakup of The Beatles in early 1970. Following a loose chronology, we will trace the evolution of specific musical styles and investigate issues related to culture, performance, technology, and reception. Reading assignments will introduce the distinct musical styles, performers, and works that comprise each genre and time period.

DIVERSITY STATEMENT: The University of Florida's College of Journalism and Communications Department of Journalism embraces a commitment toward an intellectual community enriched and enhanced by diversity along a number of dimensions, including race, ethnicity and national origins, gender and gender identity, sexuality, class, and religion. We expect each of our journalism courses to help foster an understanding of the diversity of peoples and cultures and of the significance and impact of mass communications in a global society.

I am committed to creating an inclusive environment in which all students are respected and valued. I welcome individuals of all ages, backgrounds, beliefs, ethnicities, genders, gender identities, gender expressions, national origins, religious affiliations, sexual orientations, ability – and other visible and nonvisible differences. All members of this class are expected to contribute to a respectful, welcoming, and inclusive environment for every other member of the class.

COURSE DISCLAIMER: That being said, it is important that you be aware that this class involves mature themes and strong language. Rock 'n' roll was derived from music that was (is) rampant with suggestive adult content and oftentimes profane lyrics.



Also, please be aware that part of the story of rock 'n' roll involves some difficult and potentially challenging topics including: racism, sexism, misogyny, drug and alcohol use and abuse, homosexuality, homophobia, war, suicide, violence, partial nudity, and sex.

This is actually part of why we're here, to explore some of these issues and barriers that were broached and broken by the music and culture.

COURSE GOALS AND OBJECTIVES: By the end of this course, students will: Be able to broadly describe the evolution of rock 'n' roll music as it matured and produced new subgenres; its technological, regional, global, and cultural influences; and apply this knowledge to articulate how it interacts with the cultural history of the United States.

Students will also be able to recognize and identify different subgenres and the general time period in which they emerge. Despite Charlie Gillett and his *Five Styles of Rock 'n' Roll*, in the 1950s it was essentially just rock 'n' roll and rhythm & blues. In the 1960s, it was still fairly simple with just "rock" and "soul" as labels. However, in the 1970s, multiple, distinguishable "rock" subgenres appeared including: hard rock, soft rock, glam rock, progressive rock, southern rock, jazz rock, punk rock, heavy metal, and more. 1970s soul subgenres also became more well-defined including funk, reggae, disco, and rap.

Additional course goals are to improve critical thinking skills, the ability to discern important information, and note-taking skills, all of which are useful in a broad range of disciplines.

INSTRUCTIONAL METHODS: This lecture class includes a great deal of multimedia, especially music and videos of musical performances. We've got a lot of material to cover and less time than normal, so there may not be formal opportunities to ask questions in class (but you can either send me a chat in Zoom or better still, send me a note in Canvas). You're encouraged to use Canvas Discussions to ask and answer questions from classmates as well as me. I will weigh in as appropriate. Also, please feel free to make an appointment to "see" me if you have any questions. I love to talk about music and pop culture.

COURSE POLICIES:

HOW TO DO WELL: This class is a whole lot of fun! We listen to lots of great music during every lecture. We watch music videos, movie trailers, and more. But "fun" does not mean "easy." It's still pretty much a history class, after all. We cover a lot of material, about 30+ years of music and social history, so it will be hard to catch up if you fall behind. To do well, the following will make a big difference:

1. **Show up!** Take good notes on the lectures and study them regularly. You will not have time to go back through everything when exam time rolls around.
2. **Read** the textbook and any additional readings *before* class. The book and other readings have been carefully chosen to maximize the experience and potential for intellectual growth. **Keeping up with the readings as scheduled** will make a big difference in how much you enjoy the journey we will take this semester. **Please note:** *Not everything in the readings will be discussed in class and not everything discussed in class will be covered in the readings!* In fact, keep on your scheduled readings no matter what we are talking about in class. Don't wait for me to talk about it in the lecture as we may lagging behind the scheduled readings.
3. **Be open-minded** and fully engage yourself. Please leave your preconceptions about what sucks and what doesn't suck at the classroom door. The development of rock has been mostly linear, and learning what came before will help you appreciate the music of today. The goal is to make you a better-educated listener, exposing you to many artists, genres, and songs that may be new to you. It's also to help you understand what a powerful force this music has been in American culture. Leave behind your subjective opinion of popular music. Be open-minded and don't discriminate against music of any kind based on your previous experience.
4. **Complete four exams.** Tests will include a minimum of 50 questions and may be a combination of multiple-choice, true-false, audio, and matching. Questions are taken from class lectures, assigned readings, videos, and any class discussions.
5. **Build an [interactive timeline](#)** that illustrates how music, technology, and history correspond during the time period and demonstrates your understanding of that. Your timeline must include entries I will assign, as well as entries you choose that help synthesize events. This will help you see and understand the overall picture. This project accounts for almost **30 percent** of your semester grade, therefore it is a big deal! It's a lot of work, but not a big hassle if you work on it as we go. It's a killer if you wait to the last minute.
6. **Participate in peer review** of your classmates' timelines. The timelines will be graded primarily by the class. Each of you will be assigned approximately four classmates' timelines to evaluate. This lets you see how your fellow students did the same assignment. The instructor(s) then will compile the scores and investigate any that seem odd or "out of whack."

ATTENDANCE POLICY: Yes, class is via Zoom and will be recorded, but attendance is still required and encouraged. A great deal of material will be covered and if you fall behind, it will be very difficult to catch up. Even though the lectures will be recorded, it'll be easier to address questions if you attend the lectures as scheduled. Believe me, the exam grades you earn will reflect whether you attended class regularly or not. Or did the assigned readings. Once again, **not everything in the readings will be discussed in class and not everything discussed in class will be in the readings!**

EXAM POLICY: Exams will be given during regular class periods on the dates listed. They are not comprehensive. Therefore, there is no "final exam" given after classes end. Each exam covers all the assigned readings since the previous exam, **whether covered or discussed in class or not**. Exams will also cover all the in-class lectures up to and including the day before the exam. All testing dates are clearly stated in the syllabus and calendar, so please don't ask for other accommodations. Failure to take an exam at the time offered will result in a grade of zero.

HONORLOCK: We will be using [Honorlock](#) to proctor Exams. Unlike other proctoring services you may have used before, you will NOT need to register in advance to use Honorlock, but you *will* need to use the [Google Chrome](#) browser and their [Honorlock extension](#). If you've never used Honorlock before, read over the guide prior to the exam so you'll be prepared, especially if you have any difficulty with the Chrome browser or extension. Don't wait until the last minute to sort out problems.

Guides for using Honorlock:

- **PDF Guide:** [Honorlock Student Guide](#).
- **Video Guide:** [Honorlock Student Video](#).

MAKE-UP POLICY: If you become aware of a serious problem or an extraordinary circumstance that will prevent you from taking an exam at the stated time, you must inform me **before** the exam, **not after**. You still will need to provide documentation to prove your need for a makeup exam. Otherwise, there will be no makeup exams. Assignments, especially the timeline and peer review evaluations, must be submitted **on time**. Late assignments *may* be accepted for up to half credit, but the circumstances would have to be exceptional and evaluated individually on a case-by-case basis.

EXTRA CREDIT: There will not be any papers or projects offered for extra credit, *but* there will be extra credit questions on each exam, sometimes worth up to an additional 10 points (which is what a paper or project would be worth anyway). No individual extra-credit opportunities will be offered; everyone in class is treated the same. Please remember that the grading scale (see below) is hard and fast.

ACADEMIC HONESTY: Don't cheat. It is expected that you will exhibit ethical behavior in this class. Students are expected to do their own work, use their own words, and to reference outside sources appropriately.

Students are further expected to observe intellectual property rights and to comply with copyright laws. **The music included in the lectures for this class is the property of the respective copyright holders. It does not belong to you, and you are not free to copy it or distribute it to others.** The same goes for the lectures themselves, images, and videos included in the lectures and printed materials.

Academic honesty also means you will not plagiarize the words, designs, concepts or ideas of others. Plagiarism is defined as "...taking someone's words or ideas as if they were your own." Source: [Dictionary.com](#).

Students who cheat will be prosecuted to the fullest extent of university rules. You will automatically receive a failing grade in this class if you engage in any form of academic dishonesty.

More information about academic honesty and the [UF Student Honor Code](#) can be found [here](#).

GRADING:

Your grade is based on a 1,000-point scale. Please understand from the beginning that the grade scale is not flexible. For example, a score of 899 will **not** be rounded up to 900. This is the only way to be fair to everyone and to treat everyone equally. **Please Note:** the Canvas Gradebook is wonky in how it accounts for extra credit, so some of the exams may look like they are worth more than 150 points because of it. Sorry, but calculate your grades based on the scale below and don't be confused by what Canvas says. Write me and I'll be glad to show you how to figure out how you're doing, despite the Canvas Gradebook.

Assignment	Points or percentage
Exams (4)	150 points each (600 points total)
Timeline	300 points
Peer review	100 points

GRADING SCALE:

Points:	A = 936-1,000	A- = 900-935
B+ = 871-899	B = 836-870	B- = 800-835
C+ = 771-799	C = 736-770	C- = 700-735
D+ = 671-699	D = 636-670	D- = 600-635

UF POLICIES:

UNIVERSITY POLICY ON ACCOMMODATING STUDENTS WITH DISABILITIES:

Students requesting accommodation for disabilities must first register with [Disability Resource Center](#) in the Dean of Students Office. The Dean of Students Office will provide documentation to the student who must then provide this documentation to the instructor when requesting accommodation.

You must submit this documentation prior to submitting assignments or taking any quizzes or exams. Accommodations are not retroactive, therefore, students should contact the office as soon as possible in the term for which they are seeking accommodations.

The [Disability Resource Center](#) in the [Dean of Students Office](#) provides students and faculty with information and support regarding accommodations for students with disabilities. Staff at the Disability Resource Center will assist any student who registers as having a disability. Official documentation of a disability is required to determine eligibility for appropriate accommodations. The professional employees at the Disability Resource Program serve as fulltime advocates for students with disabilities ensuring students have physical and programmatic access to all college programs. One of the services provided by the Disability Resource Center includes Testing Accommodations.

Please click on this link for further information: [DRC-Testing Accommodations](#)
Here is the link to register with the DRC: [DRC-How to Get Started](#)

Instructor's note: *Students who are severely hearing impaired may have difficulty as we play and discuss a lot of music. Reading song lyrics is not always sufficient.*

UNIVERSITY POLICY ON ACADEMIC MISCONDUCT: Academic honesty and integrity are fundamental values of the University community. Students should be sure that they understand the [UF Student Honor Code](#).

NETIQUETTE AND COMMUNICATION COURTESY: All members of the class are expected to follow rules of common courtesy in all online messages, threaded discussions, chats, peer reviews, etc. Students who “flame” others will be warned once and then locked out of the class’ online communications. Find more information on [Netiquette Guide for Online Courses](#).

COURSE EVALUATIONS: Students are expected to provide feedback on the quality of instruction in this course by completing online evaluations at <https://evaluations.ufl.edu>. Evaluations are typically open during the last two or three weeks of the semester, but students will be given specific times when they are open. Summary results of these assessments are available to students at <https://evaluations.ufl.edu/results/>.

GETTING HELP:

Issues with technical difficulties for E-learning in Canvas, contact the [UF Help Desk](#) at:

- Learning-support@ufl.edu
- (352) 392-HELP (4357) – select option 2
- [e-Learning help](#)
- Email: helpdesk@ufl.edu
- [Facebook](#) & [Twitter](#)

** Any requests for make-ups due to technical issues MUST be accompanied by the **ticket number** received from LSS when the problem was reported to them. The ticket number will document the time & date of the problem. You MUST e- mail your instructor within 24 hours of the technical difficulty if you wish to request a make-up.

Support Services:

Academic Help: Additional services are available at: The Teaching Center
<http://www.teachingcenter.ufl.edu/>

The Writing Studio: <https://writing.ufl.edu/writing-studio/>
2215 Turlington Hall

Disability Resources: If you have a disability that you believe will affect your performance in this class and/or need special accommodations, contact the UF Disability Resource Center: 352-392-8565; <http://www.dso.ufl.edu/drc/>

More info about the Student Counseling and Wellness Center (CWC) is available [here](#).

COURSE SCHEDULE:

The most recent calendar should be listed (and updated) under the Syllabus tab in Canvas. The one below will give you a preliminary idea of the scheduled workload.

DISCLAIMER: This syllabus represents current plans and objectives. As we go through the semester, those plans may need to change to enhance the class learning opportunity. Such changes, communicated clearly, are not unusual and should be expected. Please keep up with the readings, whether we are talking about them in class or not. The classroom lectures will move at a different pace than the readings and remember, **not everything in the book will be discussed in class and not everything discussed in class will be covered in the book!**

Rock 'n' Roll and American Society, Part 2 – Course content:

COURSE TOPICS OUTLINE (Subject to Change)

Date	Topic	Readings (<u>What's That Sound? 5th Ed.</u>) & Miscellaneous PDFs posted on Canvas.
Week 1	PART 1: The 1970s	Pages
Aug. 31	<ul style="list-style-type: none"> Course Introduction and Welcome 	<ul style="list-style-type: none"> Covach: Introduction: 3-8, 18-35 Canvas: <i>Rock Chronology</i> PDF
Sep. 2	<ul style="list-style-type: none"> History of Rock & Roll DVD: The 70s: Have a Nice Decade 	<ul style="list-style-type: none"> Covach: Introduction: 3-8, 18-35 Covach: Chapter 8: 289-294
Sep. 4	<ul style="list-style-type: none"> '60s Roots, Hippie Aesthetic, Blues-based British Rock History of Rock & Roll DVD: The 70s, cont. History of Rock & Roll DVD: Guitar Heroes 	<ul style="list-style-type: none"> Covach: Chapter 8: 289-294 Covach: Chapter 8: 295-300 Canvas: <i>Immortals</i> – The Yardbirds, Cream, Eric Clapton, Rolling Stones, Jimi Hendrix Canvas: <i>Riding the Lapping Tongue; A Life at the Crossroads; Rise of the Sacred Monsters; Hendrix in Black and White</i>
Week 2		Pages
Sep. 7	<ul style="list-style-type: none"> LABOR DAY: NO CLASS 	
Sep. 9	<ul style="list-style-type: none"> Led Zeppelin, Deep Purple, & Black Sabbath 	<ul style="list-style-type: none"> Covach: Chapter 8: 295-300 Canvas: <i>Immortals</i> – Zeppelin, Sabbath Canvas: <i>Every Inch of My Love; Inside The Cages of The Zoo</i>

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Sep. 11	<ul style="list-style-type: none"> Led Zeppelin, Deep Purple, & Black Sabbath 	<ul style="list-style-type: none"> Covach: Chapter 8: 295-300 Canvas: <i>Immortals</i> – Zeppelin, Sabbath Canvas: <i>Every Inch of My Love; Inside The Cages of The Zoo</i>
Week 3		Pages
Sep. 14	<ul style="list-style-type: none"> Southern Rock & American Bands: Allman Brothers, Lynyrd Skynyrd, ZZ Top, Aerosmith, etc. 	<ul style="list-style-type: none"> Covach: Chapter 8: 300-306 Canvas: <i>Immortals</i> – Allman Bros., Skynyrd, Aerosmith, Santana, Creedence
Sep. 16	<ul style="list-style-type: none"> Southern Rock & American Bands: Allman Brothers, Lynyrd Skynyrd, ZZ Top, Aerosmith, etc. 	<ul style="list-style-type: none"> Covach: Chapter 8: 300-306 Canvas: <i>Immortals</i> – Allman Bros., Skynyrd, Aerosmith, Santana, Creedence
Sep. 18	<ul style="list-style-type: none"> Jazz-Rock: Frank Zappa, Miles Davis, Traffic, Steely Dan Horn Bands: Blood Sweat & Tears, Chicago 	<ul style="list-style-type: none"> Covach: Chapter 8: 316-320 Canvas: <i>Immortals</i> – Frank Zappa Canvas: <i>Statement to the Senate Commerce Committee</i>
Week 4		Pages
Sep. 21	<ul style="list-style-type: none"> Jazz-Rock: Frank Zappa, Miles Davis, Traffic, Steely Dan Horn Bands: Blood Sweat & Tears, Chicago 	<ul style="list-style-type: none"> Covach: Chapter 8: 316-320 Canvas: <i>Immortals</i> – Frank Zappa Canvas: <i>Statement to the Senate Commerce Committee</i>
Sep. 23	EXAM 1	
Sep. 25	<ul style="list-style-type: none"> Progressive Rock: The Who, King Crimson, E.L.P. 	<ul style="list-style-type: none"> Covach: Chapter 8: 306-316 Canvas: <i>Immortals</i> – The Who Canvas: <i>Meaty, Beaty, Big & Bouncy; Rock and Roll Tragedy</i>
Week 5		Pages
Sep. 28	<ul style="list-style-type: none"> Progressive Rock: Jethro Tull, Yes, Genesis, Pink Floyd 	<ul style="list-style-type: none"> Covach: Chapter 8: 306-316 Canvas: <i>Immortals</i> – Pink Floyd
Sep. 30	<ul style="list-style-type: none"> Glam Rock: Bowie, Cooper, KISS, & T. Rex 	<ul style="list-style-type: none"> Covach: Chapter 8: 320-323 Canvas: <i>Immortals</i> – David Bowie, The Stooges, Velvet Underground Canvas: <i>I Dreamed I Was Onstage with KISS</i>
Oct. 2	<ul style="list-style-type: none"> Glam Rock: Bowie, Cooper, KISS, & T. Rex 	<ul style="list-style-type: none"> Covach: Chapter 8: 320-323 Canvas: <i>Immortals</i> – David Bowie, The Stooges, Velvet Underground Canvas: <i>I Dreamed I Was Onstage with KISS</i>
Week 6		Pages

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Oct. 5	<ul style="list-style-type: none"> Singer-Songwriters: U.S., U.K., & Canada Country Rock 	<ul style="list-style-type: none"> Covach: Chapter 8: 323-327 Covach: Chapter 8: 327-332 Canvas: <i>Immortals</i> – Gram Parsons, Eagles
Oct. 7	<ul style="list-style-type: none"> Funk, Black Pop, Reggae & Disco 	<ul style="list-style-type: none"> Covach: Chapter 9: 335-364 Canvas: <i>Immortals</i> – James Brown, Sly Stone, Curtis Mayfield, Marvin Gaye, Stevie Wonder, Parliament & Funkadelic, Bob Marley Canvas: <i>What's Going On; The Mothership Connection; Worth Dying For; My father Named Me Prince; Tribal Rites of the New Saturday Night</i>
Oct. 9	<ul style="list-style-type: none"> Funk, Black Pop, Reggae & Disco 	<ul style="list-style-type: none"> Covach: Chapter 9: 335-364 Canvas: <i>Immortals</i> – James Brown, Sly Stone, Curtis Mayfield, Marvin Gaye, Stevie Wonder, Parliament & Funkadelic, Bob Marley Canvas: <i>What's Going On; The Mothership Connection; Worth Dying For; My father Named Me Prince; Tribal Rites of the New Saturday Night</i>
Week 7		Pages
Oct. 12	<ul style="list-style-type: none"> Mainstream Rock, Punk, & New Wave History of Rock & Roll DVD: Punk 	<ul style="list-style-type: none"> Covach: Chapter 10: 367-399 Canvas: <i>Immortals</i> – Queen, Sex Pistols, Talking Heads, The Police, The Clash, Elvis Costello, Patti Smith, Ramones Canvas: <i>Merchants of Filth; Ruined for Life; Fed By Things We Hate; Punk Apostles</i>
Oct. 14	<ul style="list-style-type: none"> Mainstream Rock, Punk, & New Wave History of Rock & Roll DVD: Punk 	<ul style="list-style-type: none"> Covach: Chapter 10: 367-399 Canvas: <i>Immortals</i> – Queen, Sex Pistols, Talking Heads, The Police, The Clash, Elvis Costello, Patti Smith, Ramones Canvas: <i>Merchants of Filth; Ruined for Life; Fed By Things We Hate; Punk Apostles</i>
Oct. 16	<ul style="list-style-type: none"> Mainstream Rock, Punk, & New Wave History of Rock & Roll DVD: Punk 	<ul style="list-style-type: none"> Covach: Chapter 10: 367-399 Canvas: <i>Immortals</i> – Queen, Sex Pistols, Talking Heads, The Police, The Clash, Elvis Costello, Patti Smith, Ramones Canvas: <i>Merchants of Filth; Ruined for Life; Fed By Things We Hate; Punk Apostles</i>
Week 8	PART 2: The 1980s	Pages
Oct. 19	<ul style="list-style-type: none"> MTV Icons: Michael, Madonna, & Prince 	<ul style="list-style-type: none"> Covach: Chapter 11: 401-416 Canvas: <i>Immortals</i> – Madonna, Michael Jackson, Prince Canvas: <i>Primadonna; Integrating MTV</i>
Oct. 21	EXAM 2	

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Oct. 23	<ul style="list-style-type: none"> • MTV Icons: Michael, Madonna, & Prince • History of Rock & Roll DVD: Up From the Underground 	<ul style="list-style-type: none"> • Covach: Chapter 11: 401-416 • Canvas: <i>Immortals</i> – Madonna, Michael Jackson, Prince • Canvas: <i>Primadonna; Integrating MTV</i>
Week 9		Pages
Oct. 26	<ul style="list-style-type: none"> • British Invasion (2nd Wave) 	<ul style="list-style-type: none"> • Covach: Chapter 11: 417-418
Oct. 28	<ul style="list-style-type: none"> • Girls Just Wanna Have Fun 	<ul style="list-style-type: none"> • Covach: Chapter 11: 419-420
Oct. 30	<ul style="list-style-type: none"> • New Traditionalists: Petty, Springsteen, Mellencamp 	<ul style="list-style-type: none"> • Covach: Chapter 11: 420-423 • Canvas: <i>Immortals</i> – Tom Petty, Springsteen • Canvas: <i>I Wanna Know if Love is Real</i>
Week 10		Pages
Nov. 2	<ul style="list-style-type: none"> • The Police, U2, AC/DC, Huey Lewis 	<ul style="list-style-type: none"> • Covach: Chapter 11: 423-428 • Canvas: <i>Immortals</i> – The Police, AC/DC, U2
Nov. 4	<ul style="list-style-type: none"> • Blue-Eyed Soul 	<ul style="list-style-type: none"> • Covach: Chapter 11: 428-429
Nov. 6	<ul style="list-style-type: none"> • Dinosaurs Adapt 	<ul style="list-style-type: none"> • Covach: Chapter 11: 429-434 • Canvas: <i>Of Cock Rings and Other Dinosaurs</i>
Week 11		Pages
Nov. 9	<ul style="list-style-type: none"> • Heavy Metal, Rap & Indie Rock 	<ul style="list-style-type: none"> • Covach: Chapter 12: 437-457 • Canvas: <i>Licensed to Download; Hip-Hop Defined</i> • Canvas: <i>Immortals</i> – Guns n’ Roses, Run-DMC, Public Enemy, Beastie Boys, Metallica
Nov. 11	<ul style="list-style-type: none"> • NO CLASS: VETERAN’S DAY 	
Nov. 13	<ul style="list-style-type: none"> • Heavy Metal, Rap & Indie Rock 	<ul style="list-style-type: none"> • Canvas: <i>Licensed to Download; Hip-Hop Defined</i> • Canvas: <i>Immortals</i> – Guns n’ Roses, Run-DMC, Public Enemy, Beastie Boys, Metallica
Week 12		
Nov. 16	<ul style="list-style-type: none"> • Punk Goes Hardcore: L.A., D.C., the Twin Cities 	<ul style="list-style-type: none"> • Covach: Chapter 12: 457-463
Nov. 18	EXAM 3	

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Nov. 20	<ul style="list-style-type: none"> Indie and College Rock 	<ul style="list-style-type: none"> Covach: Chapter 12: 463-467 Canvas: <i>Immortals</i> – R.E.M.
Week 13	Part 3: The 1990s	
Nov. 23	<ul style="list-style-type: none"> Alternative Rock and Rock Alternatives 	<ul style="list-style-type: none"> Covach: Chapter 13: 469-495 Canvas: <i>Immortals</i> – Nine Inch Nails, Nirvana Canvas: <i>Kurt Cobain’s Road From Nowhere</i>
Nov. 25	<ul style="list-style-type: none"> Alternative Rock and Rock Alternatives 	<ul style="list-style-type: none"> Covach: Chapter 13: 469-495 Canvas: <i>Immortals</i> – Nine Inch Nails, Nirvana Canvas: <i>Kurt Cobain’s Road From Nowhere</i>
Nov. 27	<ul style="list-style-type: none"> NO CLASS: THANKSGIVING BREAK 	
Week 14		
Nov. 30	<ul style="list-style-type: none"> 90s: Widening Gaps TIMELINES DUE 	<ul style="list-style-type: none"> Covach: Chapter 14: 496-528 Canvas: <i>Immortals</i> – Radiohead, Jay-Z, Dr. Dre, Tupac Shakur, Eminem
Dec. 2	<ul style="list-style-type: none"> 90s: Widening Gaps 	<ul style="list-style-type: none"> Covach: Chapter 14: 496-528 Canvas: <i>Immortals</i> – Radiohead, Jay-Z, Dr. Dre, Tupac Shakur, Eminem
Dec. 4	<ul style="list-style-type: none"> 90s: Widening Gaps 	<ul style="list-style-type: none"> Covach: Chapter 14: 496-528 Canvas: <i>Immortals</i> – Radiohead, Jay-Z, Dr. Dre, Tupac Shakur, Eminem
Week 15	2000 and Beyond	
Dec. 7	<ul style="list-style-type: none"> Technology and Rock PEER REVIEWS DUE 	<ul style="list-style-type: none"> Covach: Chapter 15: 529-543
Dec. 9	EXAM 4	

CRITICAL DATES/EXAMS:

- **September 23:** Exam #1
- **October 21:** Exam #2
- **November 18:** Exam #3
- **November 30:** Timelines Due
- **December 7:** Peer Reviews Due
- **December 9:** Exam #4

FINAL WORDS

This syllabus is your *contract* with your instructor. It outlines your responsibilities for this term and tells you how you can succeed in this course. It also outlines my duties and responsibilities as your instructor. That being said, this syllabus is subject to revision at the discretion of the instructor. You'll be notified in advance of any revisions in class, via the class email listserv and on the course E-Learning site. FYI: Revisions will NOT consist of *adding* anything to the syllabus, just removing and/or rearranging things.

Our subject is truly fascinating and this ought to be—among other things—a fun class. I think it will be and I hope you agree. Let's rock!

COURSE TOPICS AND ACTIVITIES			
Module	Topic	Readings	Assignments
1	What to expect: Course introduction and welcome		Get the book
2	Labor Pains: How rock made it to 1970	The syllabus – all of it Covach: Introduction; 3-8, 16-33	Fill out the student survey Complete the syllabus quiz
3	Pioneers of the 1970s: Rolling Stones, and The Who	Canvas: “The Origins of Rock ‘n’ Roll” Covach: Chapter 8, 289-300	
4	Led Zeppelin: A legend and a myth	Covach: 292-299	Discussion: Led Zeppelin and plagiarism charges
5	Heavy Metal in the ‘70s: A new breed of bands	Canvas: “The rise of Metal”	
6	Art rock and glam rock: Velvet Underground, David Bowie, Alice Cooper, Kiss, Frank Zappa and more	Covach: 307-321 Canvas: “The Immortals: David Bowie” and “Frank Zappa”	Discussion: Are Kiss and Alice Cooper glam rockers?
7	Progressive rock: Pink Floyd, Jethro Tull, Emerson, Lake & Palmer, King Crimson, Yes and Genesis	Covach: 307-321 Canvas: “The Immortals: Peter Gabriel”	Chat: What’s your coolest piece of rock memorabilia?

8	The singer-songwriters: Bob Dylan begets Neil Young, Paul Simon, James Taylor, Carole King, Randy Newman, Jackson Browne and many more Country rock	Covach: 322-327 Canvas: “The Immortals: James Taylor” and “Neil Young”	Discussion: What was your “rock ‘n’ roll moment?”
9	Mainstream rock in the ‘70s: Springsteen, Aerosmith, Journey, Boston, Heart, Rush, Kansas, Styx	Covach: 368-380 Canvas: “The Immortals: Bruce Springsteen”	Practice Quiz 1
10	Rock-Jazz Fusion: Miles Davis, Chick Corea, Weather Report, Santana Horn bands: Blood, Sweat & Tears, Chicago	Covach: 316-319 Canvas: “The Immortals: Miles Davis”	EXAM 1 (complete before class 11)
11	Funk, black pop, rock steady, reggae and disco	Covach: 352-365	Discussion: Reggae and its religious overtones
12	Gainesville and Southern rock: Petty, Lynyrd Skynyrd, Allman Brothers	Canvas: “The Immortals: Tom Petty.”	
13	Punk: The protest music of the 1970s: Ramones, Sex Pistols, The Clash and others protest just about everything	Covach: 381-385	Listening session: Protest music
14	New Wave: Groups such as Talking Heads and Police make punk more palatable to the mainstream	Covach: 390-400	
Part 2: the 1980s			

15	Paragons of MTV: Michael Jackson, Madonna and Prince The Walkman, compact discs and more	Covach: 355-358 Canvas “The Immortals: Michael Jackson”	Discussion: Music videos – Did they ruin music?
16	Dance music of the 1980s: Dire Straits, Duran Duran, Culture Club, the Cure, Tears for Fears, etc.	Canvas: “The Immortals: Mark Knopfler.”	Fill out the second student survey
17	Bringing it all back home – again: The Cars, Joan Jett, Blondie, Pat Benatar		Discussion: Female rockers
18	Hard rock, heavy metal and “hair bands” of the ‘80s: AC/DC, Def Leppard, Guns ‘n’ Roses, Van Halen	Covach: 437-447	
20	The Emergence of Rap	Covach: 448-456 Canvas: “The Immortals: Rick Rubin”	Discussion: The most important early rappers
Part 3: The 1990s			
20	College and indie rock: The Cure, Joy Division, REM	Covach: 463-472	Discussion: Radio and your life
21	The Rise of Alternative	Covach: 474-481	
22	Indie Rock		EXAM 4 (Complete before class 32)

Disclaimer: This syllabus represents my current plans and objectives. As we go through the semester, those plans may need to change to enhance the class learning opportunity. Such changes, communicated clearly, are not unusual and should be expected.

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