

## MMC 3742 – ROCK ‘N’ ROLL AND AMERICAN SOCIETY, PT. 2

*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 | Weimer Hall, Rm. 2220  
Email: [Via Canvas](#). Keeps all messages in one place.  
Office Phone: 352-392-ROCK (7625)

**OFFICE HOURS:** Tuesdays & Thursdays @ 1:30PM, immediately after class, or by appointment.

**CLASS MEETINGS:** TUE | Period 8-9 (3:00 PM - 4:55 PM) in [TUR 2336](#) (Turlington Hall).  
THU | Period 8 (3:00 - 3:50 PM) in [TUR 2353](#) (Turlington Hall).

**COURSE COMMUNICATIONS:** Messages will be sent to the class via [Canvas](#) on [UF e-learning](#). I 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 weekdays from 6 to 10 AM and wake up early (4:30 a.m.).

**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.

### CRITICAL DATES/QUIZZES:

- Sept. 4: Quiz #1
- Sept. 18: Quiz #2
- Oct. 2: Quiz #3
- Oct. 16: Quiz #4
- Oct. 30: Quiz #5
- Nov. 13: Quiz #6
- Nov. 25: Thanksgiving Break – No Class
- Nov. 27: Thanksgiving Break – No Class
- Nov. 22: Timelines Due
- Dec. 1: Peer Reviews Due
- Dec. 2: Quiz #7

### GRADING:

Your grade is based on a 1,000-point scale and 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:** Canvas’ Gradebook is wonky in how it accounts for extra credit, so some of the quizzes may look like they are worth more than 100 points because of it. Calculate your grades based on the grade scale below and don’t be confused by what Canvas says. Write to me and I’ll be glad to show you how to figure out how you’re doing, despite the letter grade displayed in the Canvas Gradebook.

More information on UF grading policy may be found at: <https://catalog.ufl.edu/UGRD/academic-regulations/grades-grading-policies/>

Assignment	Points or percentage
Quizzes (7)	100 points each (700 points total)
Timeline	200 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

**REQUIRED TEXT:** [\*What's That Sound? An Introduction to Rock and Its History\*](#) (Sixth Edition) by John Covach and Andrew Flory (W.W. Norton, 2022). ISBN: 978-0-393-87245-3 (Paperback). In an effort to keep costs down, the [E-book version](#) (ISBN: 978-0-393-87666-6) starts at \$48.95 and the Loose Leaf version (ISBN: 978-0-393-87246-0) is \$83. There should also be rental options ([\\$98.00 at UF Bookstore](#)) and plenty of used copies available. In fact, there's very little difference between the 3rd, 4th, and 5th editions except for page numbers, so you should be okay with an older edition.

**OPTIONAL TEXT:** There will also be several short articles and essays posted in the "Readings" section of Canvas. Many are from "[Rock and Roll Is Here to Stay: An Anthology](#)" by William McKeen (W.W. Norton, 2000). ISBN: 0393047008. McKeen is a former Chair of the Journalism Department who created Part 1 of this course. His book 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.

**COURSE RESERVES:** The George A. Smathers Libraries Course Reserves Unit provides access to materials either electronically or physically. Physical reserve items may be checked out at a branch library circulation desk for short-term use in the library or for the duration the instructor has requested. Electronic Course Reserves items are accessed through the Ares Course Reserves system and can be accessed through your [Canvas account](#). Currently the optional book and an older edition of the required textbook are available as well as a DVD of the *History of Rock 'n' Roll* documentary we will be viewing in class.

Students with disabilities have an equal right to use and benefit from resources at the George A. Smathers Libraries, including (but not limited to) Course Reserves materials. To ensure this right, students with disabilities:

1. Have the responsibility to identify themselves as needing appropriate, reasonable accommodations for their disabilities.
2. Have the responsibility for making their needs known in a timely manner.
3. Have the same obligation as any library user to comply with library policies and procedures.

The George A. Smathers Libraries Course Reserves Unit will work with patrons needing assistance or accommodations to access course reserves materials. Please contact the Course Reserves Unit at 352-273-2520, or email at [eres@uflib.ufl.edu](mailto:eres@uflib.ufl.edu) for information or assistance. We also encourage students to contact and register with the University of Florida Disability Resource Center at 352-392-8565 or at [accessuf@dso.ufl.edu](mailto:accessuf@dso.ufl.edu).

**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 1967 to 1997.* 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 about "rock 'n' roll," "rock music," or "popular music" in general.

**PURPOSE OF COURSE:** This communication and culture 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.

It's a history class. 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 this story into the general social and intellectual history of the United States. Our emphasis is on rock 'n' roll and its impact from the late 1960s to the mid-1990s.

Although MMC3702 (Rock 'N' Roll and American Society Part 1) is not a prerequisite for taking this class, we pretty much 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, subgenre, and time-period.

**COURSE DISCLAIMER:** In this course, we will cover subjects that may be sensitive and/or challenging. As in all our courses, we do this not to indoctrinate but to instruct, to prepare you to be the most effective and successful scholar or professional that you can be. We encourage you to understand all concepts presented in class, but we know that what you personally choose to believe in is your business.



The study of rock and popular music sometimes involves mature themes and strong language. Rock 'n' roll was derived from music that was—and 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 challenging topics including, but not limited to, "[Sex & Drugs & Rock & Roll.](#)"

This is part of why we are here, to acknowledge some of the social 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, southern rock, progressive rock, jazz rock, glam 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 your 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 audio recordings and videos of musical performances. We've got a lot of material to cover and never enough time. Besides class, you're encouraged to use Canvas or [Facebook](#) 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 for office hours if you have any questions or concerns. 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 challenging 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. Don't just rely on memory or transcripts. You will not have time to go back through everything when quiz time rolls around.
2. **Read** the textbook and any additional readings *before* class if possible. The book and other readings have been carefully chosen to maximize the experience and potential for intellectual growth and enjoyment. **Keeping up with the readings as scheduled** will make a big difference in how much you succeed on the journey we will take this semester.
  - o **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 will be lagging behind the readings.
3. **Be open-minded** and fully engage yourself. Please leave your preconceptions about what music sucks and what music does not 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 is also to help you understand what a powerful force this music has been in American (and world) culture. Leave behind your subjective opinion of popular music. Be open-minded and do not discriminate against music of any kind based on your previous experience.
4. **Complete seven quizzes in Canvas proctored by [Honorlock](#).** They will include a minimum of 25 questions and will be a combination of multiple-choice, true-false, matching, and possibly audio. 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 **20 percent** of your semester grade, or two quizzes. 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. More details are on [Canvas](#).
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 review any that seem odd.

**ATTENDANCE POLICY:** While I won't be taking attendance, a great deal of material will be covered and if you fall behind, it will be very difficult to catch up. It'll be easier to address any questions you might have if you attend the lectures as scheduled. Believe me, the quiz 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.**

**QUIZ POLICY:** All the quizzes will be given in Canvas on the dates listed and proctored by [Honorlock](#). Quizzes are not comprehensive. Therefore, there is no "final exam" given after classes end. Each quiz will include a minimum of 25 questions covering all the assigned readings since the previous quiz, **whether covered or discussed in class or not**. Quizzes will also cover all the lectures up to and including the day before the quiz is due. All testing dates are clearly stated in the syllabus and calendar. Missing a quiz at the time offered will result in a [grade](#) of zero.

**MAKE-UP POLICY:** Make-ups are generally not allowed. With the understanding that extenuating circumstances sometimes arise, make-ups may be considered at the instructor's discretion and will be handled on a case-by-case basis provided that the student contacted the instructor *prior* to the missed assignment or quiz. If a make-up is allowed, the student should be prepared to provide documentation verifying their reason for missing the assignment, quiz, etc. While the Student Health Care Center (SHCC) provides [excuse notes](#) in certain circumstances, there are restrictions. Technical issues with Canvas or E-Learning **MUST** be accompanied by the **ticket number** received from the [help desk](#) which documents the time and date of the problem. Late submissions *may* be accepted for up to half credit, but again, circumstances would have to be 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 quiz, 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 above) is hard and fast. Once again, the Canvas Gradebook doesn't account for extra credit very well, so some of the quizzes may look like they are worth more than 100 points because of it. I'll explain this again at quiz time.

**PROFESSIONALISM:** Please do your best to be on time for class. I understand some of you may be coming from another class across campus but do your best to minimize the disruption. Think of this class like your job. What would happen if you constantly showed up late for work?

#### **UNIVERSITY POLICY ON ACCOMMODATING STUDENTS WITH DISABILITIES:**

Students with disabilities who experience learning barriers and would like to request academic accommodations should connect with the [Disability Resource Center](#). [Click here](#) to get started with the Disability Resource Center. It is important for students to share their accommodation letter with their instructor and discuss their access needs, as early as possible in the semester.

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

**"There's something beautifully friendly and elevating about a bunch of guys playing music together. This wonderful little world that is unassailable. It's really teamwork, one guy supporting the others, and it's all for one purpose, and there's no flies in the ointment, for a while. And nobody conducting, it's all up to you. It's really jazz\_\_that's the big secret. Rock and roll ain't nothing but jazz with a hard backbeat."**  
— Keith Richards, *Life*



## UNIVERSITY HONESTY POLICY:

**Don't cheat!** UF students are bound by *The Honor Pledge* which states, "We, the members of the University of Florida community, pledge to hold ourselves and our peers to the highest standards of honor and integrity by abiding by the [Honor Code](#). On all work submitted for credit by students at the University of Florida, the following pledge is either required or implied: "On my honor, I have neither given nor received unauthorized aid in doing this assignment." [The Honor Code](#) specifies a number of behaviors that are in violation of this code and the possible sanctions. Furthermore, you are obligated to report any condition that facilitates academic misconduct to appropriate personnel. If you have any questions or concerns, please consult with the instructor or TAs in this class.

Academic honesty also means you may not turn in work that is not your own, including work generated by Chat GPT and other AI programs. Plagiarism is defined as "...taking someone's words or ideas as if they were your own." Source: [Dictionary.com](#).

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.

**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](#).

**IN-CLASS RECORDING (HB233):** Students are allowed to record video or audio of class lectures. However, the purposes for which these recordings may be used are strictly controlled. The only allowable purposes are (1) for personal educational use, (2) in connection with a complaint to the university, or (3) as evidence in, or in preparation for, a criminal or civil proceeding. All other purposes are prohibited. Specifically, students may not publish recorded lectures without the written consent of the instructor.

A "class lecture" is an educational presentation intended to inform or teach enrolled students about a particular subject, including any instructor-led discussions that form part of the presentation, and delivered by any instructor hired or appointed by the University, or by a guest instructor, as part of a University of Florida course. A class lecture does not include lab sessions, student presentations, clinical presentations such as patient history, academic exercises involving solely student participation, assessments (quizzes, tests, quizzes), field trips, private conversations between students in the class or between a student and the faculty or lecturer during a class session.

Publication without the permission of the instructor is prohibited. To "publish" means to share, transmit, circulate, distribute, or provide access to a recording, regardless of format or medium, to another person (or persons), including but not limited to another student within the same class section. Additionally, a recording, or transcript of a recording, is considered published if it is posted on or uploaded to, in whole or in part, any media platform, including but not limited to social media, book, magazine, newspaper, leaflet, or third party note/tutoring services. A student who publishes a recording without written consent may be subject to a civil cause of action instituted by a person injured by the publication and/or discipline under UF Regulation 4.040 [Student Honor Code and Student Conduct Code](#).

**STUDENT PRIVACY:** There are federal laws protecting your privacy with regards to grades earned in courses and on individual assignments. For more information, please see the [Notification to Students of FERPA Rights](#).

**COURSE EVALUATIONS:** Students are expected to provide professional and respectful feedback on the quality of instruction in this course by completing course evaluations online via [GatorEvals](#). Guidance on how to give feedback in a professional and respectful manner is available at <https://gatorevals.aa.ufl.edu/students/>. Students will be notified when the evaluation period opens and can complete evaluations through the email they receive from GatorEvals, in their Canvas course menu under GatorEvals, or via <https://ufl.bluera.com/ufl/>. Summaries of course evaluation results are available to students at <https://gatorevals.aa.ufl.edu/public-results/>.

## GETTING HELP:

### HEALTH AND WELLNESS

- [U Matter, We Care](#): If you or someone you know is in distress, please contact [umatter@ufl.edu](mailto:umatter@ufl.edu), call 352-392-1575, or visit the U Matter, We Care website to refer or report a concern and a team member will reach out to the student in distress.
- [Counseling and Wellness Center](#): Visit the Counseling and Wellness Center website or call 352-392-1575 for information on crisis services as well as non-crisis services.
- [Student Health Care Center](#): Call 352-392-1161 for 24/7 information to help you find the care you need or visit the Student Health Care Center website.
- [University Police Department](#): Visit the website or call 352-392-1111 (or 9-1-1 for emergencies).
- [UF Health Shands Emergency Room / Trauma Center](#): For immediate medical care call 352-733-0111 or go to the emergency room at [1515 SW Archer Road, Gainesville, FL 32608](#).
- [GatorWell Health Promotion Services](#): For prevention services focused on optimal wellbeing, including Wellness Coaching for Academic Success, visit the website or call 352-273-4450.
- *Food Insecurity*: [Hitchcock Field & Fork Pantry](#), free resource for members of the UF community.
- [Alachua County Crisis Center](#): 352-264-6789 – 24/7
- [Alachua County Victims Services & Rape Crisis Center](#): Local 24-Hour Sexual Assault Helpline - 352-264-6760; Toll Free 24-Hour Sexual Assault Helpline - 866-252-5439.
- [988 Suicide & Crisis Lifeline](#): Call or Text 988 – 24/7; or [Lifeline Chat](#).
- National Sexual Assault Hotline ([RAINN.org](http://RAINN.org)): 800-656-HOPE.

### ACADEMIC RESOURCES

- [E-learning technical support](#): Contact the [UF Computing Help Desk](#) at 352-392-4357 or via e-mail at [helpdesk@ufl.edu](mailto:helpdesk@ufl.edu).
- [Career Connections Center](#): Reitz Union Suite 1300, 352-392-1601. Career assistance and counseling services.
- [Library Support \(Ask-A-Librarian\)](#): Various ways to receive assistance with respect to using the libraries or finding resources.
- [Teaching Center](#): Broward Hall, 352-392-2010 or to make an appointment 352-392-6420. General study skills and tutoring.
- [Writing Studio](#): 2215 Turlington Hall, 352-846-1138. Help brainstorming, formatting, and writing papers.
- *Student Complaints On-Campus*: Visit the [Student Honor Code and Student Conduct Code webpage](#) for more information.
- *On-Line Students Complaints*: View the [Distance Learning Student Complaint Process](#).

## 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. We most likely won't get to everything.

**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 slower pace than the readings and have I mentioned **not everything in the readings will be discussed in class and not everything discussed in class will be covered in the readings?!**

## FALL 2024 COURSE TOPICS OUTLINE (Subject to Change ... and it probably will.)

DATE	TOPIC	READINGS ( <a href="#">What's That Sound? 6th Ed.</a> ) & Miscellaneous PDFs posted on Canvas.
<b>Week 1</b>	<b>PART 1: The Late 1960s &amp; 1970s</b>	<b>Pages</b>
Aug. 21	<ul style="list-style-type: none"> <li>Course Introduction and Welcome</li> <li>Tom Petty 2017 MusiCares Speech</li> </ul>	<ul style="list-style-type: none"> <li><b>Covach:</b> Intro.: 3-8, 18-35; Ch. 7: 262-263 (FM Radio)</li> <li><b>Canvas:</b> <i>Rock Chronology</i> PDF</li> </ul>
<b>Week 2</b>		<b>Pages</b>
Aug. 26	<ul style="list-style-type: none"> <li>History of Rock &amp; Roll DVD – The 70s: Have a Nice Decade</li> <li>The 27 Club</li> <li>'60s Roots, British Invasion Recap, the Hippie Aesthetic, Blues-based British Rock</li> </ul>	<ul style="list-style-type: none"> <li><b>Covach:</b> Intro.: 3-8, 18-35; Ch. 7: 262-263 (FM Radio)</li> <li><b>Covach:</b> Chapter 8: 289-300; Ch. 10: 368 (FM Radio)</li> <li><b>Canvas:</b> <i>Immortals</i> – The Yardbirds, Cream, Eric Clapton, The Who, The Kinks, Rolling Stones, Van Morrison, Jimi Hendrix, The Byrds</li> <li><b>Canvas:</b> <i>Meaty, Beaty, Big &amp; Bouncy; Riding the Lapping Tongue; A Life at the Crossroads; Rise of the Sacred Monsters; Hendrix in Black and White</i></li> </ul>
Aug. 28	<ul style="list-style-type: none"> <li>'60s Roots, British Invasion Recap, the Hippie Aesthetic, Blues-based British Rock</li> </ul>	<ul style="list-style-type: none"> <li><b>Covach:</b> Chapter 8: 289-294; Ch. 7: 262-263 (FM Radio)</li> <li><b>Covach:</b> Chapter 8: 295-300; Ch. 10: 368 (FM Radio)</li> <li><b>Canvas:</b> <i>Immortals</i> – The Yardbirds, Cream, Eric Clapton, The Who, The Kinks, Rolling Stones, Van Morrison, Jimi Hendrix, The Byrds</li> <li><b>Canvas:</b> <i>Meaty, Beaty, Big &amp; Bouncy; Riding the Lapping Tongue; A Life at the Crossroads; Rise of the Sacred Monsters; Hendrix in Black and White</i></li> </ul>



Week 3	The Beatles and The Stones	Pages
Sep. 2	<ul style="list-style-type: none"> <li>The '70s Begin with the End of The Beatles.</li> <li>50 Years Ago: Solo Beatles in 1973-74.</li> <li>Blues-based British Rock: The Rolling Stones.</li> </ul>	<ul style="list-style-type: none"> <li><b>Covach:</b> Chapter 8: 295-300; Chapter 12: 439-440</li> <li><b>Canvas:</b> <i>Immortals</i> – The Beatles</li> <li><b>Canvas:</b> <i>Video Pioneer</i></li> <li><b>Canvas:</b> <i>Immortals</i> – Rolling Stones, Gram Parsons</li> <li><b>Canvas:</b> <i>Riding the Lapping Tongue; Rise of the Sacred Monsters</i></li> </ul>
Sep. 4	<ul style="list-style-type: none"> <li>Blues-based British Rock: Led Zeppelin, Deep Purple (and Rainbow and Whitesnake), &amp; Black Sabbath (and Ozzy and Dio).</li> </ul>	<ul style="list-style-type: none"> <li><b>Covach:</b> Chapter 8: 295-300; Chapter 12: 439-440</li> <li><b>Canvas:</b> <i>Immortals</i> – Zeppelin, Sabbath</li> <li><b>Canvas:</b> <i>Every Inch of My Love; Inside The Cages of The Zoo</i></li> </ul>
Sep. 4	<b>QUIZ 1</b>	<b>CANVAS</b>
Week 4	Blues-based Rock: Britian & North America	Pages
Sep. 9	<ul style="list-style-type: none"> <li>Blues-based British Rock: Led Zeppelin, Deep Purple (and Rainbow &amp; Whitesnake), &amp; Black Sabbath (and Ozzy &amp; Dio).</li> <li>Southern Rock &amp; Blues-based American Rock: Allman Brothers, Lynyrd Skynyrd, Florida bands.</li> </ul>	<ul style="list-style-type: none"> <li><b>Covach:</b> Chapter 8: 295-300; Chapter 12: 439-440</li> <li><b>Canvas:</b> <i>Immortals</i> – Zeppelin, Sabbath</li> <li><b>Canvas:</b> <i>Every Inch of My Love; Inside The Cages of The Zoo</i></li> <li><b>Covach:</b> Chapter 8: 300-306</li> <li><b>Canvas:</b> <i>Immortals</i> – Allman Bros., Skynyrd, Aerosmith, Santana, Creedence Clearwater Revival, Tom Petty</li> </ul>
Sep. 11	<ul style="list-style-type: none"> <li>Southern Rock &amp; Blues-based American Rock: Allman Brothers, Lynyrd Skynyrd, Florida bands.</li> </ul>	<ul style="list-style-type: none"> <li><b>Covach:</b> Chapter 8: 300-306</li> <li><b>Canvas:</b> <i>Immortals</i> – Allman Bros., Skynyrd, Aerosmith, Santana, Creedence Clearwater Revival, Tom Petty</li> </ul>
Week 5	Blues-based American Rock	Pages
Sep. 16	<ul style="list-style-type: none"> <li>ZZ Top, Santana, Aerosmith,</li> <li>Steppenwolf, Three Dog Night, Grand Funk,</li> <li>Bob Seger, Steve Miller, Joe Walsh</li> </ul>	<ul style="list-style-type: none"> <li><b>Covach:</b> Chapter 8: 300-306</li> <li><b>Canvas:</b> <i>Immortals</i> – Allman Bros., Skynyrd, Aerosmith, Santana, Creedence Clearwater Revival, Tom Petty</li> </ul>
Sep. 18	<ul style="list-style-type: none"> <li>ZZ Top, Santana, Aerosmith,</li> <li>Steppenwolf, Three Dog Night, Grand Funk,</li> <li>Bob Seger, Steve Miller, Joe Walsh</li> </ul>	<ul style="list-style-type: none"> <li><b>Covach:</b> Chapter 8: 300-306</li> <li><b>Canvas:</b> <i>Immortals</i> – Allman Bros., Skynyrd, Aerosmith, Santana, Creedence Clearwater, Revival, Tom Petty</li> </ul>
Sep. 18	<b>QUIZ 2</b>	<b>CANVAS</b>
Week 6	Blues-Rock Expands & Gets Weird	Pages
Sep. 23	<ul style="list-style-type: none"> <li>Jazz-Rock: Zappa, Miles Davis, Traffic, Steely Dan</li> <li>Horn Bands: Blood Sweat &amp; Tears, Chicago</li> </ul>	<ul style="list-style-type: none"> <li><b>Covach:</b> Chapter 8: 316-320</li> <li><b>Canvas:</b> <i>Immortals</i> – Frank Zappa</li> <li><b>Canvas:</b> <i>Statement to the Senate Commerce Committee</i></li> </ul>
Sep. 25	<ul style="list-style-type: none"> <li>Progressive Rock: The Who, King Crimson, E.L.P.</li> </ul>	<ul style="list-style-type: none"> <li><b>Covach:</b> Chapter 8: 306-316; Chapter 11: 429-432</li> <li><b>Canvas:</b> <i>Immortals</i> – The Who, The Doors</li> <li><b>Canvas:</b> <i>Meaty, Beaty, Big &amp; Bouncy; Rock and Roll Tragedy</i></li> </ul>

Week 7	Prog Rock, continued	Pages
Sep. 30	<ul style="list-style-type: none"> <li>Progressive Rock: The Who, King Crimson, E.L.P.</li> <li>Progressive Rock: Jethro Tull, Yes, Genesis, Pink Floyd</li> </ul>	<ul style="list-style-type: none"> <li><b>Covach:</b> Chapter 8: 306-316; Chapter 11: 429-432</li> <li><b>Canvas:</b> <i>Immortals</i> – The Who, The Doors</li> <li><b>Canvas:</b> <i>Meaty, Beaty, Big &amp; Bouncy; Rock and Roll Tragedy</i></li> </ul>
Oct. 2	<ul style="list-style-type: none"> <li>Progressive Rock: Jethro Tull, Yes, Genesis, Pink Floyd</li> </ul>	<ul style="list-style-type: none"> <li><b>Covach:</b> Chapter 8: 306-316; Chapter 11: 429-432</li> <li><b>Canvas:</b> <i>Immortals</i> – Pink Floyd</li> </ul>
Oct. 2	<b>QUIZ 3</b>	<b>CANVAS</b>
Week 8	Art Rock	Pages
Oct. 7	<ul style="list-style-type: none"> <li>Glam Rock: Bowie, Cooper, KISS, &amp; T. Rex</li> </ul>	<ul style="list-style-type: none"> <li><b>Covach:</b> Chapter 8: 320-323; Chapter 11: 429-432</li> <li><b>Canvas:</b> <i>Immortals</i> – David Bowie, The Stooges, Velvet Underground</li> </ul>
Oct. 9	<ul style="list-style-type: none"> <li>Glam Rock: Bowie, Cooper, KISS, &amp; T. Rex</li> </ul>	<ul style="list-style-type: none"> <li><b>Covach:</b> Chapter 8: 320-323</li> <li><b>Canvas:</b> <i>Immortals</i> – David Bowie, The Stooges, Velvet Underground</li> <li><b>Canvas:</b> <a href="#"><i>I Dreamed I Was Onstage with KISS</i></a></li> </ul>
Week 9	More '70s Stuff	Pages
Oct. 14	<ul style="list-style-type: none"> <li>Singer-Songwriters: U.S., U.K., &amp; Canada</li> <li>Country Rock</li> </ul>	<ul style="list-style-type: none"> <li><b>Covach:</b> Chapter 8: 323-327</li> <li><b>Covach:</b> Chapter 8: 327-332</li> <li><b>Canvas:</b> <i>Immortals</i> – Gram Parsons, Eagles</li> </ul>
Oct. 16	<ul style="list-style-type: none"> <li>Funk, Black Pop, Reggae &amp; Disco</li> </ul>	<ul style="list-style-type: none"> <li><b>Covach:</b> Chapter 9: 335-364</li> <li><b>Canvas:</b> <i>Immortals</i> – <a href="#">James Brown</a>, <a href="#">Sly Stone</a>, <a href="#">Curtis Mayfield</a>, <a href="#">Marvin Gaye</a>, <a href="#">Stevie Wonder</a>, <a href="#">Parliament &amp; Funkadelic</a>, <a href="#">Bob Marley</a></li> <li><b>Canvas:</b> <a href="#">What's Going On</a>; <a href="#">The Mothership Connection</a>; <a href="#">Worth Dying For</a>; <a href="#">My father Named Me Prince</a>; <a href="#">Tribal Rites of the New Saturday Night</a></li> </ul>
Oct. 16	<b>QUIZ 4</b>	<b>CANVAS</b>
Week 10	The End of the '70s	Pages
Oct. 21	<ul style="list-style-type: none"> <li>Mainstream Rock, Punk, &amp; New Wave</li> <li>History of Rock &amp; Roll DVD: Punk</li> </ul>	<ul style="list-style-type: none"> <li><b>Covach:</b> Chapter 10: 367-399</li> <li><b>Canvas:</b> <i>Immortals</i> – <a href="#">Queen</a>, <a href="#">Sex Pistols</a>, <a href="#">Talking Heads</a>, <a href="#">The Police</a>, <a href="#">The Clash</a>, <a href="#">Elvis Costello</a>, <a href="#">Patti Smith</a>, <a href="#">Ramones</a></li> <li><b>Canvas:</b> <a href="#">Merchants of Filth</a>; <a href="#">Ruined for Life</a>; <a href="#">Fed By Things We Hate</a>; <a href="#">Punk Apostles</a></li> </ul>
Oct. 23	<ul style="list-style-type: none"> <li>MTV Icons: Michael, Madonna, &amp; Prince</li> <li>History of Rock &amp; Roll DVD: Up From the Underground</li> </ul>	<ul style="list-style-type: none"> <li><b>Covach:</b> Chapter 11: 401-416</li> <li><b>Canvas:</b> <i>Immortals</i> – <a href="#">Madonna</a>, <a href="#">Michael Jackson</a>, Prince</li> <li><b>Canvas:</b> <a href="#">Primadonna</a>; <a href="#">Integrating MTV</a></li> </ul>

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Week 11	PART 2: The 1980s	Pages
Oct. 28	<ul style="list-style-type: none"> <li>MTV Icons: Michael, Madonna, &amp; Prince</li> <li>History of Rock &amp; Roll DVD: Up From the Underground</li> </ul>	<ul style="list-style-type: none"> <li>Covach: Chapter 11: 401-416</li> <li>Canvas: <i>Immortals</i> – <a href="#">Madonna</a>, <a href="#">Michael Jackson</a>, Prince</li> <li>Canvas: <a href="#">Primadonna</a>; <a href="#">Integrating MTV</a></li> </ul>
Oct. 30	<ul style="list-style-type: none"> <li>Second British Invasion</li> <li>Girls Just Wanna Have Fun</li> </ul>	<ul style="list-style-type: none"> <li>Covach: Chapter 11: 417-418</li> <li>Covach: Chapter 11: 419-420</li> </ul>
Oct. 30	QUIZ 5	CANVAS
Week 12	The 1980s, continued	Pages
Nov. 4	<ul style="list-style-type: none"> <li>Girls Just Wanna Have Fun</li> <li>New Traditionalists: Petty, Springsteen, Mellencamp</li> </ul>	<ul style="list-style-type: none"> <li>Covach: Chapter 11: 419-420</li> <li>Covach: Chapter 11: 420-423</li> <li>Canvas: <i>Immortals</i> – <a href="#">Tom Petty</a>, <a href="#">Springsteen</a></li> <li>Canvas: <a href="#">I Wanna Know if Love is Real</a></li> </ul>
Nov. 6	<ul style="list-style-type: none"> <li>The Police, U2, AC/DC, Huey Lewis</li> </ul>	<ul style="list-style-type: none"> <li>Covach: Chapter 11: 423-428</li> <li>Canvas: <i>Immortals</i> – <a href="#">The Police</a>, <a href="#">AC/DC</a>, <a href="#">U2</a></li> </ul>
Week 13	More 1980s	Pages
Nov. 11	VETERAN'S DAY HOLIDAY	NO CLASS
Nov. 13	<ul style="list-style-type: none"> <li>Blue-Eyed Soul</li> <li>Dinosaurs Adapt</li> <li>Heavy Metal, Rap &amp; Indie Rock</li> </ul>	<ul style="list-style-type: none"> <li>Covach: Chapter 11: 428-429</li> <li>Covach: Chapter 11: 429-434</li> <li>Canvas: <a href="#">Of Cock Rings and Other Dinosaurs</a></li> <li>Covach: Chapter 12: 437-457</li> <li>Canvas: <a href="#">Licensed to Download</a>; <a href="#">Hip-Hop Defined</a></li> <li>Canvas: <i>Immortals</i> – <a href="#">Guns n' Roses</a>, <a href="#">Run-DMC</a>, <a href="#">Public Enemy</a>, <a href="#">Beastie Boys</a>, <a href="#">Metallica</a></li> </ul>
Nov. 13	QUIZ 6	CANVAS
Week 14	The End of the '80s	Pages
Nov. 18	<ul style="list-style-type: none"> <li>Punk Goes Hardcore: L.A., D.C., the Twin Cities</li> <li>Indie and College Rock</li> <li>Alternative Rock and Rock Alternatives</li> </ul>	<ul style="list-style-type: none"> <li>Covach: Chapter 12: 457-463</li> <li>Covach: Chapter 12: 463-467</li> <li>Canvas: <i>Immortals</i> – <a href="#">R.E.M.</a></li> <li>Covach: Chapter 13: 469-495</li> <li>Canvas: <i>Immortals</i> – <a href="#">Nine Inch Nails</a>, <a href="#">Nirvana</a></li> <li>Canvas: <a href="#">Kurt Cobain's Road From Nowhere</a></li> </ul>

	<b>PART 3: The 1990s</b>	<b>Pages</b>
Nov. 20	<ul style="list-style-type: none"> <li>Alternative Rock and Rock Alternatives</li> <li>90s: Widening Gaps</li> </ul>	<ul style="list-style-type: none"> <li><b>Covach:</b> Chapter 13: 469-495</li> <li><b>Canvas:</b> <i>Immortals</i> – <a href="#">Nine Inch Nails</a>, <a href="#">Nirvana</a></li> <li><b>Canvas:</b> <a href="#">Kurt Cobain's Road From Nowhere</a></li> <li><b>Covach:</b> Chapter 14: 496-528</li> <li><b>Canvas:</b> <i>Immortals</i> – <a href="#">Radiohead</a>, <a href="#">Jay-Z</a>, <a href="#">Dr. Dre</a>, <a href="#">Tupac Shakur</a>, <a href="#">Eminem</a></li> </ul>
Nov. 22	<b>TIMELINES DUE (DUE 11:59 PM)</b>	
<b>Week 15</b>	<b>THANKSGIVING BREAK</b>	
Nov. 25	<b>NO CLASS</b>	
Nov. 27	<b>NO CLASS</b>	
<b>Week 16</b>	<b>The '90s and Noughties (2000s)</b>	
Dec. 1	<b>PEER REVIEWS DUE (DUE 11:59 PM)</b>	
Dec. 3	<ul style="list-style-type: none"> <li>Technology and Rock</li> <li>Last class: Wrapping up any loose ends</li> </ul>	<ul style="list-style-type: none"> <li><b>Covach:</b> Chapter 15: 529-543</li> </ul>
Dec. 3	<b>QUIZ 7</b>	<b>CANVAS (DUE 11:59 PM)</b>

## FINAL WORDS

Consider this syllabus as your *contract* with your instructor. It outlines your responsibilities for this semester and tells you how you can succeed in this course. It also outlines my duties and responsibilities as your instructor. This syllabus is subject to revision at the discretion of the instructor. You will be notified in advance of any revisions in class, via the class email listserv, and on the course E-Learning site. Revisions will NOT consist of *adding* anything to the syllabus, just removing &/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!*

**“We're really unqualified for any other kind of employment. I know I got fired from every job I ever had. We definitely would be in some kind of trouble if we had to have real jobs.”**  
~ Tom Petty