MMC 1702 ROCK ‘N’ ROLL AND AMERICAN SOCIETY PT. II

Spring 2011
SECTION NUMBER: 4641
LOCATION: FLG 280
TIME: M-W-F Period 8 (3:00 – 3:50)

Instructor: Jason Cain
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Dio says reading the syllabus thoroughly and regularly rocks!

Course Descriptions

This course explores the history, culture, and business of rock music and its impact on American society from the 1970s to today. Ideally, the course serves to develop your understanding of popular music as both a cultural and economic force. Specifically, other objectives of this course are:

1) Discover aspects of the history of rock and pop music that you may or may not be familiar with.
2) Learn to appreciate rock and pop music as a social, cultural, and commercial phenomenon.
3) Understanding the role rock and pop played in developing the media industries of today.

following a loose chronology, we will trace the evolution of specific musical styles and investigate issues related to culture, performance, transmission, and reception. Reading assignments will introduce the distinct musical styles, performers, and works that comprise each genre and a certain time period.

Reading assignments cover the relationship of rock and pop music to American and global popular culture, historical representation, and authenticity. The course will critically evaluate rock and pop music’s musical content and contemporary cultural role.

No prior familiarity with music is necessary or assumed.

Textbooks and Required Reading


CE-Learning Sakai

We will use the E-learning (Sakai) to upload the grades and course-related materials. Log in and browse around to become familiar with our site. Feel free to ask any questions.

*Note: For further assistance, there’s a tutorial and Help menu and you can use, or you can contact the UF Computing Help Desk located at the Hub. If you need help, call 352-392-4357, e-mail helpdesk@ufl.edu.
Course Requirements

Quizes
Three Exams
Final Project - Six to 8 minute group presentation of a significant pop, rock, or rap album released between 1970 and 2000. You will also turn in a short essay (2 – 3 pages, think basic 5 paragraph essay style) on material covered in the presentation.

Grading for the Course

Your grade for the course is the combination of the following, and we are using the minus grades system.

The grand total is worth 515 points:

Three Exams: 300 points (100 pts. each)
One in Class Movie Assignment (Attendance + Assignment = 50 pts.)
6 Quizzes: (10 pts. Each, lowest Dropped)
15 Points for Class Participation
Final Project: 100 points

*You can take the course with the S/U option. Please check with your college’s Student Services for more info.

For more information on the UF grading policies, go to: http://www.registrar.ufl.edu/catalog/policies/regulationgrades.html

Office Hours

I will be in the office during the time period listed in this syllabus and can be available at other time if you make arrangements in advance. Please take advantage of office hours to speak with me one-on-one. Don’t be shy.

How to Do Well in This Course

1. Always come to class.
2. Read the book ahead. Although a much of class material will come from me, many exam questions will still come from our textbook.
3. Be open-minded and fully engage yourself in class. Be open-minded and don’t discriminate against music of any kind based on your personal taste and preference.

Notes on Exams/Make Ups

All tests will be a combination of multiple choice, true/false, listening, and matching. Questions are taken from reading assignments, lectures, and viewing material shown in class. Exams may possibly be given through Sakai. Lecture notes/slides WILL NOT will not be available for those with unexcused absences.

Make up exams will ONLY be given for excused absences. The University’s explanation of excusable absences will be observed and can be found here:

http://www.registrar.ufl.edu/catalog1011/policies/regulationattendance.html#absences
conflict and are not entirely sure whether the absence will be excused, contact me at least a week ahead of time to make sure.

**Attendance/Class Policies**

Missing a class or two can have a big impact on your final grade because we have a lot of information to be covered in each class. With that in mind, please be on time for class. **Do not talk or make rude noises during the lectures; such disruptions will have a damaging effect on your grade.**

In addition **MOBILE PHONE USE FOR TEXTING OR TALKING IS PROHIBITED AND WILL AFFECT YOUR GRADE.** The best idea is to just turn them off before coming to class. If there is a reason that you need to have yours on during class, let me know **before class starts.**

I also reserve the right to restrict the use of laptops during class if such action is necessary. No professor or lecturer appreciates being in front of a room full of students on Facebook, checking email, or just surfing the web. If this becomes an issue even with a few students the whole class runs the risk of being able to use their laptops.

**Extra Credit**

There will be no individual extra credit offered. Any extra credit offered will be given to the entire class. Total extra credit if offered will not exceed 5% (25 pts) of course grade.

**Academic Honesty**

A helpful explanation of academic honesty and plagiarism is hosted on the College’s and University’s websites at [http://www.jou.ufl.edu/academic/jou/honesty](http://www.jou.ufl.edu/academic/jou/honesty) and [http://www.dso.ufl.edu/scer/honorcode.php](http://www.dso.ufl.edu/scer/honorcode.php), respectively.

**Students with Disabilities**

Students requesting classroom accommodations must first register with 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 accommodations. If you are requesting special accommodations, please contact the [Dean of Students Office](http://www.dso.ufl.edu/scer) at 392-1261 or visit them on campus at P202 Peabody Hall for more information.

**Finally**

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 our 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 and via e-mail.
Course Schedule Outline

• Reading assignments are to be completed before class. Read ahead; it’s for your own benefit. If you read the assignment before class, you’ll have a better understanding of what’s being talked about in class.
• For sessions with no reading assignments, please pay extra attention to lectures. The book doesn’t detail everything we would like to cover in class, hence another reason to attend every class.
• The timetable and reading assignments may be rescheduled over the course of the semester, depending on our progress (just removing and rearranging but not adding anything), so keep up with it.

Week 1

Jan. 7- Course Introduction and Class Welcome
- An Introduction to MMC 1702 Part II, including overview of the course, syllabus, and policies.

Jan. 9 - Video Day: Rock and Roll Explodes!

Jan. 11 – Music Business & Rock and Roll (Garofalo 318-329; On Sakai)

Week 2 – Read pp. 296-316

Jan. 14 – End of the 60s (Assassinations, Elections, Altamont, Manson, and Black Sabbath)

Jan. 16 – Hard Rock and Metal in the Early 70s (Sabbath, Deep Purple, Led Zeppelin)

Jan. 18– Hard Rock and Metal Continued (Led Zeppelin Con’t, Aerosmith)

Week 3 – pp. 316 – 326; 328-331

Jan. 21 – MLK Holiday (No Class)

Jan. 23 – Art & Theatrical Rock (The Who, Kiss, Alice Cooper, Bowie)

Jan. 25 – Prog Rock and Southern (Pink Floyd, Zappa, Lynyrd Skynyrd, ZZ Top)

Week 4 – pp. 348 - 357

Jan. 28 – American Blues Rock

Jan. 30 – Black Pop

Feb. 1 – Black Pop/Music Business Consolidation in the 70s: The Roots of Corporate Ownership
- (Read Garafalo, 342-347).
Week 5 – Readings for Feb. 8: pp. 326-338; 331-337

Feb. 4 – Finish Consolidation/Catch up and Review for Test 1

Feb. 6 – Exam 1

Feb. 8 – Prog and Glam Rock (Pink Floyd, The Who, David Bowie)

Week 6 – First Reading from “Hit Men” On Sakai & pp. 343-346; 359-362; 375-390;

Feb. 11 – Mainstream I

Feb. 13 – Mainstream II/Funk

Feb. 15 – Forming groups and outlining the project

Week 7 – pp. 363-366; 390-398

Feb. 18 – Reggae (Roots, Rastafarianism, Bob Marley, Mainstreaming)
(Read Alleyne .pdf on Sakai)


Feb. 22 – Punk Part 2 (Blondie, The Sex Pistols, The Clash)

Week 8 – No Readings

Feb. 25 – Movie

Feb. 27 – Movie Part 2

March 1 – Movie Response

Week 9 – Spring Break – FREEDOM, HORRIBLE FREEDOM!

March 4-8 – No Class

Week 10 – Readings pp. 366-373; 398-409 & Second Hit Men Reading

March 11 – New Wave (Elvis Costello

March 13 – Disco Demolition! (Donna Summer, The Village People)

March 15 – Catch-up & Review
Week 11 – Readings TBA

March 18 – Exam 2

March 20 – Passings

March 22 – MTV Part 1

Week 12 – Readings TBA

March 25 – MTV Part 2

March 27 – Renewing Rock

March 29 – Parent’s Music Resource Center

Week 13 – Readings TBA

April 1 – TBA

April 3 – Alternative in the late 80s

April 5 – Grunge

Week 14 – Readings TBA

April 8 – No Class

April 10 – No Class

April 12 – Beyond Alternative

Week 15 – No Readings

April 15 – Project Presentation Day 1

April 17 – Project Presentation Day 2

April 19 – Project Presentation Day 3

Week 16 – No Readings

April 22 – Wrap Up/ Review

April 24 – Exam 3 OR

**FINAL EXAM TIME: 3 p.m. to 5 p.m. Thursday, May 2** – This date will only be used if presentations run over into week 16 so much that we have to use the exam time. If we stay on schedule, exam 3 will be given on April 24, and that will also be the end of the class.