

**SYLLABUS**  
**HON 328V: Rock History**  
**Instructor: Matt Reynolds**  
**Mondays and Wednesdays, 10:30-11:45AM**

**COURSE DESCRIPTION**

Evolution of popular music in the 20<sup>th</sup> Century.  
 Examines the history of popular music conventions, influences, and breakthroughs through the 20<sup>th</sup> Century. Topics include the originations of major music styles and their evolution as cultivated by key artists, scientific advancements, and sociopolitical change, contextualized within the contemporaneous history. Of particular concern are the influences of Robert Johnson, Elvis Presley, and The Beatles; the effect of evolving playback electronics, recording devices, and musical instruments; and the interplay between music and economic depression, war, civil rights, sexual revolution, and other sociopolitical events.

**CLASS OBJECTIVES**

- To gain a familiarity and understanding of popular music styles and their evolution.
- To understand how diverse cultures, historical events, and technological advances influence popular music and vice versa.

**TEXTS**

REQUIRED: Rolling Stone Magazine. Rolling Stone Illustrated History of Rock & Roll. New York: Random House, 1992. ISBN: 978-0-679-73728-5 (Avg. 26 pages/night, max 46, min 0)  
 RECOMMENDED: Gibaldi, Joseph. MLA Handbook for Writers of Research Papers. 6th ed. New York: Modern Language Association of America, 2003.

**LISTENING**

Copies of the music will be made available online through the course website as well as at the Music Library (check-outs allowed in two-hour increments).

**GRADING**

Drop Tests (5), 25%: Five listening identifications each. Given roughly every other week. 50/1000pts ea  
 Short Analysis (5), 25%: 500-word (1.5 pages) analysis of a piece of music dissecting its musical, sociopolitical, and scientific influences. Due roughly every other week. 50/1000pts ea  
 Midterm, 25%: A combination of listening identifications and short essay questions covering the first half of the semester. 250/1000pts  
 Final Exam, 25%: A combination of listening identifications and short essay questions covering the second half of the semester. 250/1000pts

**GRADE BREAKDOWN**

96.6-100%	93.3-96.6%	90-93.3%	86.6-90%	83.3-86.6%	80-83.3%	78.3-80%	76.6-78.3%	75-76.6%	73.3-75%	71.6-73.3%	70-71.6%	<70%
4.0 (A+)	4.0 (A)	3.7 (A-)	3.3 (B+)	3.0 (B)	2.7 (B-)	2.3 (C+)	2.0 (C)	2.0 (C-)	1.0 (D+)	1.0 (D)	1.0 (D-)	0.0 (F)

## **SCHEDULE (Subject to change)**

**Week One (4/12)** No classes

### **Week Two (4/19, 1/21) Pre-20<sup>th</sup> Century**

M: No class, Martin Luther King Jr. Holiday

W: Introductions; Syllabus; How to succeed in this course; Roots – Western World, Spirituals, Ragtime. *Homework – Read Stone Pg. 3-20 (17).*

### **Week Three (1/26, 1/28) 1910-1940s**

M: Roots continued, Rural Blues, Urban Blues.

W: Country & Western.

### **Week Four (2/2, 2/4) 1940s-1950s**

M: Jazz, Boogie-woogie, Jump Blues, Club Blues, Rhythm & Blues, Gospel.

W: **Drop Test – Weeks 1 & 2.** Rock & Roll. *Homework – Read Stone Pg. 21-36, 67-84 (32).*

### **Week Five (2/9, 2/11) 1950s Continued**

M: Elvis, Rockabilly. *Homework – Read Stone Pg. 37-66 (29).*

W: **Short Analysis Due – Weeks 1-3.** New Orleans. *Homework – Read Stone Pg. 171-176 (5).*

### **Week Six (2/16, 2/18) 1950s Concluded**

M: Chicago Rock and Roll. *Homework – Read Stone Pg. 92-112 (20).*

W: **Drop Test – Weeks 3 & 4.** Vocal groups, Doo-Wop. *Homework – Read Stone Pgs. 130-142, 163-170, 260-265 (24).*

### **Week Seven (2/23, 2/25) Late 50s Soul, Pop**

M: Early Soul. *Homework – Read Stone Pg. 73-91 (18).*

W: **Short Analysis Due – Weeks 4 & 5.** Pop. *Homework – Read Stone Pg. 121-123, 143-152, 177-191 (27).*

### **Week Eight (3/2, 3/4) Early 60s Pop**

M: Payola Scandal, Brill Building, Phil Spector, Girl Groups. *Homework – Read Stone Pg. 153-162 (9).*

W: **Drop Test – Weeks 5 & 6.** Guy Groups, Dances.

### **Week Nine (3/9, 3/11) 1960s: British Invasion**

M: **Midterm Exam** *Homework – Read Stone Pg. 209-237 (28).*

W: Beatles. *Homework – Read Stone Pg. 199-208, 238-251, 391-407 (39).*

### **Week Ten (3/16, 3/18) 1960s: British Invasion Continued**

M: British Invasion. *Homework – Read Stone Pg. 362-390 (28).*

W: No class.

### **Week Eleven (3/23, 3/25) Spring Break No Classes**

### **Week Twelve (3/30, 4/1) 1960s: Blues Revival, Psychedelia**

M: U.S. Blues Revival. *Homework – Read Stone Pg. 343-347, 407-418 (15).*

W: **Drop Test – Weeks 9,10,11.** Psychedelia. *Homework – Read Stone Pg. 192-198, 299-318 (25).*

**Week Thirteen (4/6, 4/8) 1960s-1970s Transition**

M: Surf, Pop, Folk. *Homework – Read Stone Pg. 319-331, 348-356, 480-499 (39).*

W: **Short Analysis Due – Weeks 9-12.** Singer-Songwriters, Art Rock. *Homework – Read Stone Pg. 277-298, 332-339, 435-441, 521-525 (38).*

**Week Fourteen (4/13, 4/15) 1960s-1970s**

M: Motown, Soul, Funk, Go Go, Electro Funk. *Homework – Read Stone Pg. 526-537, 561-572, 586-593 (29).*

W: **Drop Test – Weeks 12 & 13.** Reggae, Glam, Disco. *Homework – Read Stone Pg. 455-473, 500-504, 549-560 (34).*

**Week Fifteen (4/20, 4/22) 1980s**

M: **Short Analysis Due – Weeks 13 & 14.** Country, California, Heartland, Jazz Fusion, Hard Rock, Heavy Metal. *Homework – Read Stone Pg. 640-662, 594-618 (46).*

W: Punk, Goth, New Wave, Dance, Electronic. *Homework – Read Stone Pg. 682-698 (16).*

**Week Sixteen (4/27, 4/29) 1980s-1990s**

M: Rap. *Homework – Read Stone Pg. 573-585, 673-681 (20).*

W: **Short Analysis Due – Weeks 15 & 16.** Grunge, Industrial.

**Final Exam: Monday, May 4, 10:30AM-12:30PM**

**WRITING**

HON328V is a writing-intensive course. Please proofread your writings carefully. I expect papers to be grammatically correct, free of spelling and typographical errors, and to conform to MLA writing standards (see recommended text). As such, every paper will be graded on the aforementioned basic precepts of critical writing, thoroughness, effective argument, and accuracy. Papers must be submitted at the beginning of the assigned class period in paper form; late papers will not be accepted. All writing assignments will be vetted for plagiarism; any instance of plagiarism will result in disciplinary action, ranging from failure of the assignment to expulsion from the University.

**Short Analysis**

You must submit a 500- to 1000-word in-depth analysis of a selected piece of music on each of the five assigned due dates. These papers should explore the various factors influencing the creation of each piece; such factors include the musicological (speed, rhythm, composition, style, content, structure, etc.), the technological (instruments, recording devices, anticipated playback systems), and the sociopolitical (gender, race, current events, pertinent artist biography). The goal is to thoroughly analyze one specific piece of music within the context of its creation; beware of embarking on tangents to fill space. Biographical information should be integrated into the analysis, not replace it. A vast collection of scholarly sources can be found in the books of the NMSU Library and the journal sources at <http://lib.nmsu.edu/article.shtml>. I recommend JSTOR, ProjectMuse, and Music Index Online, specifically. Other reputable sources include Rolling Stone, Billboard, Spin, and Blender. As with anything in my class, if you are unsure, ask.

## **ATTENDANCE POLICY**

In order to achieve the aims of this course, consistent attendance is necessary. You will be allowed 1 absence without being penalized. Beyond this absence, only a University sanctioned absence or medical absence will be excused. No absences of any kind will excuse you from class responsibilities.

1 absence = no grade reduction

2 absences = a 0.5 reduction (5 percentage points) of your final grade

3 absences = a 1.0 reduction (10 percentage points) of your final grade

Tardiness is disruptive. Any tardiness will be recorded along with attendance. Attendance will be taken promptly at the start of class. If you enter the room after the roll call has been completed, you will be considered tardy. 3 tardies = 1 absence. The instructor of record reserves the right to waive absence penalties by his or her best judgment.

## **COMMUNICATIONS POLICY**

All official communications will be administered through Canvas or students' NMSU.EDU email accounts.

## **RELIGIOUS OBSERVANCE**

It is the responsibility of those students who wish to be absent due to religious observance to make arrangements in advance with their instructors. As an institution, we are committed to the value of inclusion, and so our practices must conform to our commitments. I am confident that working together we can continue to build an environment that supports and fosters diversity and inclusiveness.

## **INTEGRITY OF SCHOLARSHIP AND GRADES**

The principles of truth and honesty are recognized as fundamental to a community of teachers and scholars. The University expects that both faculty and students will honor these principles and in so doing protect the validity of University grades. This means that all academic work will be done by the student to whom it is assigned, without unauthorized aid of any kind. Instructors, for their part, will exercise care in the planning and supervision of academic work, so that honest effort will be positively encouraged. Plagiarism is using another person's work without acknowledgment, making it appear to be one's own. Intentional and unintentional instances of plagiarism are considered instances of academic misconduct and are subject to disciplinary action such as failure on the assignment, failure of the course or dismissal from the university. The NMSU Library has more information on how to avoid plagiarism at <http://lib.nmsu.edu/plagiarism/>.

## **STUDENTS WITH DISABILITIES/NON-DISCRIMINATION POLICY**

Section 504 of the Rehabilitation Act of 1973 and the Americans with Disabilities Act (ADA) covers issues relating to disability and accommodations. If a student has questions or needs an accommodation in the classroom (all medical information is treated confidentially), contact:

Trudy Luken, Director

Student Accessibility Services (SAS) - Corbett Center, Rm. 244

Phone: 575-646-6840 E-mail: [sas@nmsu.edu](mailto:sas@nmsu.edu) Website: [www.nmsu.edu/~ssd/](http://www.nmsu.edu/~ssd/)

NMSU policy prohibits discrimination on the basis of age, ancestry, color, disability, gender identity, genetic information, national origin, race, religion, retaliation, serious medical condition, sex, sexual orientation, spousal affiliation and protected veterans status. Furthermore, Title IX prohibits sex discrimination to include sexual misconduct, sexual violence, sexual harassment and retaliation. For more information on discrimination issues, Title IX or NMSU's complaint process contact:

Gerard Nevarez (Executive Director) or Agustin Diaz (Associate Director)

Office of Institutional Equity (OIE) - O'Loughlin House

Phone: 575-646-3635 E-mail: [equity@nmsu.edu](mailto:equity@nmsu.edu) Website: <http://www.nmsu.edu/~eeo/>