

## **Welcome to Rock Music & Culture (DE)**

*Always keeping God and Family as our priority, Notre Dame Preparatory, a Diocesan Catholic High School, engages in the formation of students by integrating faith in a college preparatory curriculum, promoting academic excellence, moral values and lifelong service.*

COURSE SYLLABUS 2020-2021

Guitar 9-12

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### **Course Materials**

"Rockin' Out" 6th edition by Garofalo - ISBN: 9780205956951 (eBook) or 9780205956807 (paper)

- Reading of the text is required for successful completion of the course. Homework assignments and test questions will be constructed from the topics presented in the book. Required discussion questions will also be related to the current chapter as we progress through the textbook.

### **Course Description**

ROCK MUSIC AND CULTURE is devoted to understanding the cultural, social, political, and economic conditions that shaped popular music in America through the twentieth and twenty-first centuries. By the completion of this course all students should be able to explain the development of popular music in the United States noting important contributors, controversies and contradictions; outline the roots, influence, and impact of rock music on our society; identify influential individuals and representative songs connected with the development of American popular music; demonstrate critical thinking regarding American popular music via written and verbal expression.

Students who successfully complete this course will show mastery in the following **Diocesan Standards**:

- Explore the relationship of music to language arts, literature, and other arts.
- Recognize cultural motivation for the creation of the music being performed
- Investigate the origins and development of music
- Learn about the composers of the work being performed
- Understanding music in relation to history and culture.

Grades will be based on class participation; acquired skills; playing tests; listening and viewing assignments; written tests; participation in performances.

## **GRADING POLICY**

### **Point Breakdown formative – 20%/summative – 60%/final - 20%**

20% Formative Assignments:

Homework Assignments: Homework assignments will be directly drawn from topics presented in the textbook along with videos and other supplemental information included in the modules. The homework assignments and discussion questions are weekly assignments included in each module.

60% Summative:

3 Module Exams: 50 points each = 150 points.

Presentation: 50 points each = 50 points.

Final Project: Research Paper = 100 points.

## **GRADING SCALE**

A=92.5-100      B=80-89      C=70-79      D=60-69      F=0-59

## **LATE OR MISSING WORK**

Virtually all work will occur in the classroom. In the even there is a written/playing assignment that is not turned in on the assigned day due to absence; please consult the student handbook regarding make up work policy.

## **BEHAVIOR EXPECTATIONS**

All Notre Dame Preparatory High School behavior policies will be adhered to by each student and enforced by the instructor.

Violations of the above policies will result in direct contact with parent/guardian and possible referral to the designated Dean.

Violations of zero-tolerance policies will result in immediate office referral;

Use of illegal drugs, alcohol, or tobacco on campus.

Bullying or intimidating another student.

Fighting.

Insubordination towards the instructor.

## **NO UNAUTHORIZED photography**

**NO FOOD OR DRINK IN THE ROOM!** It is a privilege that we have this room to use so please leave the room cleaner than when you came in.

## **Classroom expectations-condensed**

### **Follow NDP Guidelines**

1-No Phones-Ipad/computers unless instructed

2-Stay on task.

3-Be respectful of the instructor as well as each other

4-This is not a study hall-no other work.

*As a member of the Notre Dame Prep community, I acknowledge that it is my responsibility to learn and abide by principles of intellectual honesty and academic integrity, and therefore I will not participate in or tolerate academic dishonesty.*

**New to Distance Learning: Students will agree to the following stipulations during summative assessments taken online:**

I agree that I will not receive any assistance from another individual. This includes tutors, friends, family members, etc.

I agree that I will not receive any assistance from technology. This includes other assignments in Canvas, videos, content-related apps, etc. I MAY use a graphing calculator if permitted by the exam.

I agree that I will only have one browser open during the entire length of the exam.

I agree that the only page I will have open in my one browser is the exam itself.

I agree that I will not use my cell phone during the exam period.

I agree that I will not take any photos or screenshots of any questions on the exam.

I agree that I will not share any information about the exam or its contents with any other individuals. This includes once the exam window is closed.

As a general rule, I agree to take the exam as my teacher would expect me to in a classroom, with the teacher observing me.

FINAL PROJECT: ESSAY TOPICS (Choose one):

1. Describe African and European characteristics found in rock music and the various styles of American music that developed from the slavery period through the 1950s.
2. Compare and contrast the style traits of the various blues styles from its roots through the 1950s and list at least one significant artist from each variation.
3. Describe the basic 12-bar blues form and its significance to early R&B and Rock & Roll.
4. Describe the importance of radio and independent record labels on the rising popularity of R&B and Rock & Roll.
5. Be able to identify and describe the early styles of rock and roll: R&B Crossover, Rockabilly and Doo Wop. Identify the characteristics, roots and significant practitioners of these styles as well as the cultural and racial implications of each.
6. Describe how Rock & Roll was influenced by and adapted to the Tin Pan Alley-style songwriting factories of the 1950s and early 1960s.
7. Describe the musical and cultural influence of the Beach Boys.
8. Describe the political/social nature of folk music on young Americans in the 1950s and '60s.
9. Describe the influence that Bob Dylan had on songwriting, folk and rock in the 1960s.
10. Describe the impact that Motown, Stax and Atlantic Records had on popular music and AfricanAmerican culture in the 1960s and beyond.
11. Describe the varying styles of popular music in Britain in the 1960s and how they became a dominant force in American popular music.
12. Describe the evolution of musical and recording style of the Beatles in the 1960s using singles, albums and films as examples.
13. Describe the "Counter Culture" of the 1960s and how it influenced and was influenced by the major rock musicians of the day.
14. Compare and contrast the divergent musical styles of the 1970s and the connections they had to a culturally diverse population.
15. Identify the roots of heavy metal and identify several early examples of proto-metal in Britain and America.
16. Compare the cultural differences that gave rise to American and British punk and list several influential bands from both regions.
17. Describe the musical and cultural events that aided in the development of both Hip Hop and Grunge/Alternative rock.
18. Discuss the changes in recording mediums and the effect each has had on rock and popular music.

## DEFINITIONS OF ACADEMIC MISCONDUCT AND PLAGIARISM

Academic Misconduct includes misconduct associated with the classroom, laboratory or clinical learning process. Examples of academic misconduct include, but are not limited to, cheating, plagiarism, excessive absences, use of abusive or profane language, and disruptive and/or threatening behavior. - Plagiarism, whether intentional or accidental, is the act of using another person's ideas, information, or words (phrases, sentences, paragraphs, essays, etc.) and presenting them as your own. Examples of research sources include printed materials (books, newspapers, magazines, etc.), articles and information found on the Internet, emails, information taken from lectures, material taken from records, CDs, videos, DVDs, films, television programs, songs, published, unpublished, private, or public materials and any work created by others. Whether you quote word for word, paraphrase, or summarize material, you must still give credit to the source using standard documentation. Plagiarism is academic dishonesty and is a violation of copyright or intellectual property rights law. Some, but not all, instances which constitute plagiarism are: 1. Using all or part of another source (published or unpublished) word-for-word without quotation marks and without proper documentation or acknowledgment in the text. 2. Paraphrasing or summarizing another source without proper documentation or acknowledgment. 3. Using original ideas, concepts, theories, data, or prepared outlines expressed by another, in writing, in speech, or in any format without proper documentation or acknowledgment in the text. 4. Borrowing from an anonymous author without giving credit to the source and signing your own name. 5. Copying from another student's paper or allowing someone to copy your work. 6. Buying, downloading, or acquiring and submitting as your own work a paper or assignment prepared, in its entirety or in part, by someone else. 7. Having another person correct and edit your paper to the degree that it is not representative of your work

### **Topics for presentation (Choose 1):**

Tin Pan Alley

Edison Speaking Phonograph Co.

Irving Berlin

Walter Benjamin

Emile Berliner

Jerome Kern

George Gershwin

*Porgy & Bess*

John Philip Sousa

The Cleg Club

James Reese Europe

ASCAP

12 bar blues

Heinrich Hertz

banjo (history of)

W. C. Handy

Ma Rainey

boogie-woogie

Bessie Smith

downhome blues (names of artists and contributions)

Ralph Peer

Grand Ole Opry

swing music

jukebox (history)

Big Bands (examples of and significance)

King records

Frank Sinatra

radio (history thru 1950)

Fats Domino

Johnny Otis

Ritchie Valens

Bo Diddley

representative gospel artists (pre 1950)

surf music

rockabilly

Roy Orbison

Buddy Holly

Sputnik

Woody Guthrie and the nature of his music

Pete Seeger and the nature of his music

Joan Baez

goals of Civil Right Movement in 1960's (what kind of music served these goals)

Bob Dylan

Phil Spector and the role of a producer

1964

British Invasion (1<sup>st</sup>)

British Invasion (2<sup>nd</sup>)

Beatles

Rolling Stones

A comparison of the music of the Beatles and the Rolling Stones

Smokey Robinson

Jimi Hendrix (career, influences, contributions to rock technique and sound conception)

Motown

James Brown

Psychedelic Rock

Woodstock

Monterey Pop Festival

*Sgt Pepper's Lonely Hearts Club Band*

art rock

concept album

Jim Morison

*Saturday Night Fever*

Rolling Stone Magazine

*Born in the USA*

Ramones

murder of John Lennon

Run-DMC

sampling (legal ramifications and use in music)

Stephen Sondheim

Led Zeppelin

Black Sabbath

*"Suicide Solution"*

Pink Floyd

MTV

Duran Duran

*Beat It*

*Thriller*

*Purple Rain*

Madonna

Band Aid