



## MUSC 1031

**Division:** Fine Arts

**Department:** Music

**Course:** MUSC 1031

**Title:** History of Rock and Roll

**Catalog Description:**

This course provides students with an overview of the history of rock and roll music from its roots to the present day. Emphasis is placed on major stylistic trends and the artists who made major contributions to the evolution of this musical genre. Rock music will also be studied in a sociological context- both as an influence on, and as a reflection of the society in which it has operated. Fundamental musical concepts and vocabulary will also be addressed.

**General Education Requirements:** Fine Arts

**Semesters Offered:** Spring

**Credit/Time Requirement:** Credit: 3; Lecture: 3; Lab: 0

**Clock/Hour Requirements:** 0

**Offered for Non-Credit:** No

**Prerequisites:** N/A

**Corequisites:** N/A

**Justification:**

In the past decade, Rock and Roll music has increasingly been a subject of scholarly research. Rock and Roll has created revolutionary change in popular music in the United States and the rest of the world since the 1950s. An understanding of Rock and Roll is essential to an understanding of American culture since 1950. Many Utah institutions offer this course as a general education option.

**Student Learning Outcomes:**

- Students will understand the musical, sociological and cultural contexts of rock and roll music.
- Students will be able to aurally identify the major stylistic trends in rock and roll history.
- Students will be able to identify major artists and innovators in rock and roll history.
- Students will be able to aurally identify influences of previous stylistic trends in current popular music.

**Content:**

This course will survey the history and development of rock and roll music from its roots in blues, rhythm and blues, gospel, and country music in the 1940s through the present day. Throughout the semester, the following

topics will be considered:

- The roots of rock and roll and the initial popularization of rock and roll in the 1950s. Rock and race.
- Rock music between Elvis and the Beatles.
- The British Invasion.
- Folk Music and Rock in the 1960s: from novelty to art.
- Rock's "golden age" of experimentalism: 1965-1975.
- Heavy Metal, Progressive Rock, Corporate Rock, and Singer-Songwriters in the 1970s.
- The punk revolution.
- The 1980s: race and rock revisited.
- The 1990's: Grunge, Hip Hop, Pop and Beyond.
- Popular music today.

### **General Education Outcomes:**

1) Read effectively, constructively, and critically.

Each student will be required to read the textbook and demonstrate understanding through written tests. They will also be required to understand and organize readings of various texts, internet resources, and library resources to properly research and write effectively on their chosen research topic.

2) Write clearly, informatively, and persuasively.

Through the historical research process, students will be evaluated on their ability to successfully write a research document that accurately reflects insight to various aspects rock history.

5) Apply a cultural and historical awareness to a variety of phenomena.

Through historical readings and aural study students will be able to understand how the political and cultural influence in the United States impacted and shaped rock and roll music, the recording industry, the social/political freedom of African Americans, and the international recognition of African Americans.

9) Respond with informed sensitivity to an artistic work or experience.

Students will demonstrate an ability to aurally discriminate between various stylistic trends in rock and roll music.

### **Key Performance Indicators:**

Students will be given written assignments (20%), listening exams (20%), a comprehensive written mid-term and final exam (30%), and a final paper (30%). Percentages are approximate.

### **Representative Text and/or Supplies:**

Goodman, Fred, *The Mansion on the Hill: Dylan, Young, Geffen, Springsteen and the Head-on Collision of Rock and Commerce*. New York: Vintage, current edition

**Optimum Class Size: 30**

**Maximum Class Size: 50**

**Signatures:**

I hereby submit this course syllabus:

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Vance Larsen, MM, Associate Professor

I hereby find this course consistent with the goals and resources of the Music Department:

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Steve Meredith, DMA, Associate Professor, Chair

I hereby find this course consistent with the goals and resources of the Fine Arts Division:

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Vance Larsen, MM, Associate Professor, Dean

I have discussed the need for library resources related to this class with the person submitting the syllabus:

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Lynn Anderson, MLIS, Technical Services Librarian (Main Campus)

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Michelle Olsen, MLS, Campus Librarian (Richfield Campus)