

Course Information

Date Submitted: 5/3/2013

Current Prefix and Number: MUS - Music , MUS 222 HIS &SOC OF ROCK MUSIC

Other Course:

Proposed Prefix and Number:

What type of change is being proposed?

Major Change

Should this course be a UK Core Course? Yes

Inquiry - Arts & Creativity

RECEIVED

FEB 26 2014

OFFICE OF THE
SENATE COUNCIL**1. General Information**

a. Submitted by the College of: College of Fine Arts

b. Department/Division: Fine Arts - Music

c. Is there a change in 'ownership' of the course? No

If YES, what college/department will offer the course instead: Select...

e. Contact Person

Name: Erin Walker

Email: ewalk@uky.edu

Phone: 815-761-8537

Responsible Faculty ID (if different from Contact)

Name:

Email:

Phone:

f. Requested Effective Date

Semester Following Approval: No OR Effective Semester: Fall 2013

2. Designation and Description of Proposed Course

a. Current Distance Learning (DL) Status: N/A

b. Full Title: HISTORY AND SOCIOLOGY OF ROCK MUSIC

Proposed Title: Creativity and Innovation in Rock Music

c. Current Transcript Title: HIS &SOC OF ROCK MUSIC

Proposed Transcript Title:

d. Current Cross-listing: none

Proposed – ADD Cross-listing :

Proposed – REMOVE Cross-listing:

e. Current Meeting Patterns

LECTURE: 3

Proposed Meeting Patterns

LECTURE: 3

f. Current Grading System: ABC Letter Grade Scale

Proposed Grading System: PropGradingSys

g. Current number of credit hours: 3

Proposed number of credit hours: 3

h. Currently, is this course repeatable for additional credit? No

Proposed to be repeatable for additional credit? No

If Yes: Maximum number of credit hours:

If Yes: Will this course allow multiple registrations during the same semester? No

2i. Current Course Description for Bulletin: A listening survey course, with a chronological approach, covering the years 1950-present. Emphasis will be on both the music and the sociological climate reflected and advocated by the music.

Proposed Course Description for Bulletin: Through lectures, discussions, and class participation in musical activities, students will be introduced to the fundamental elements of rock music, the artists and stylistic periods in rock history, and the cultural and social issues rock has raised in the United States. The class will promote a better understanding of the way creativity impacts rock lyrics, compositional processes, and will also introduce elements of ethnomusicology to study issues of rock's creative presentation of identity, gender, race, sexuality, and ethnicity.

2j. Current Prerequisites, if any: none

Proposed Prerequisites, if any: none

2k. Current Supplementary Teaching Component:

Proposed Supplementary Teaching Component: No Change

3. Currently, is this course taught off campus? No

Proposed to be taught off campus? No

If YES, enter the off campus address:

4. Are significant changes in content/student learning outcomes of the course being proposed? Yes

If YES, explain and offer brief rationale: Because we are changing this course to fulfill the Arts and Creativity UK Core requirement we have updated and revised the course content to fulfill the learning outcomes for A&C. We are very excited about these changes and we believe it will be a much more compelling and fun course to both teach and enroll in as a student.

5a. Are there other depts. and/or pgms that could be affected by the proposed change? No

If YES, identify the depts. and/or pgms:

5b. Will modifying this course result in a new requirement of ANY program? No

If YES, list the program(s) here:

6. Check box if changed to 400G or 500: No

Distance Learning Form

Instructor Name:

Instructor Email:

Internet/Web-based: No

Interactive Video: No

Hybrid: No

1. How does this course provide for timely and appropriate interaction between students and faculty and among students? Does the course syllabus conform to University Senate Syllabus Guidelines, specifically the Distance Learning Considerations?

2. How do you ensure that the experience for a DL student is comparable to that of a classroom-based student's experience? Aspects to explore: textbooks, course goals, assessment of student learning outcomes, etc.

3. How is the integrity of student work ensured? Please speak to aspects such as password-protected course portals, proctors for exams at interactive video sites; academic offense policy; etc.

4. Will offering this course via DL result in at least 25% or at least 50% (based on total credit hours required for completion) of a degree program being offered via any form of DL, as defined above?

If yes, which percentage, and which program(s)?

5. How are students taking the course via DL assured of equivalent access to student services, similar to that of a student taking the class in a traditional classroom setting?

6. How do course requirements ensure that students make appropriate use of learning resources?

7. Please explain specifically how access is provided to laboratories, facilities, and equipment appropriate to the course or program.

8. How are students informed of procedures for resolving technical complaints? Does the syllabus list the entities available to offer technical help with the delivery and/or receipt of the course, such as the Information Technology Customer Service Center (<http://www.uky.edu/UKIT/>)?

9. Will the course be delivered via services available through the Distance Learning Program (DLP) and the Academic Technology Group (ATL)? NO

If no, explain how student enrolled in DL courses are able to use the technology employed, as well as how students will be provided with assistance in using said technology.

10. Does the syllabus contain all the required components? NO

11. I, the instructor of record, have read and understood all of the university-level statements regarding DL.

Instructor Name:

SIGNATURE|SKIPGRAY|Harold R Gray Jr|MUS 222 CHANGE Dept Review|20130523

SIGNATURE|GMASC1|Geraldine Maschio|MUS 222 CHANGE College Review|20131004

SIGNATURE|NCJONE0|Nancy C Jones|MUS 222 CHANGE UKCEC Expert Review|20131126

SIGNATURE|JMETT2|Joanie Ett-Mims|MUS 222 MUS 222MINOR_TEXT_FOR_TITLEMUS 222MINOR_TEXT_FOR_TITLE&|20140207

SIGNATURE|JMETT2|Joanie Ett-Mims|MUS 222 CHANGE Undergrad Council Review|20140226

Courses	Request Tracking
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Course Change Form

<https://myuk.uky.edu/sap/bc/soap/rfc?services=>

[Open in full window to print or save](#)

Generate R

Attachments:

Upload File

ID	Attachment
Delete 2666	Course Review Form A&C Revised 11-24-13.docx
Delete 2668	MUS 222 Reviewer Comments.docx
Delete 3012	MUS 222 syllabus.doc

1

Select saved project to retrieve...

NOTE: Start form entry by choosing the Current Prefix and Number (*denotes required fields)

Current Prefix and Number:	MUS - Music MUS 222 HIS & SOC OF ROCK MUSIC	Proposed Prefix & Number:	
* What type of change is being proposed?		<input checked="" type="checkbox"/> Major Change <input type="checkbox"/> Major – Add Distance Learning <input type="checkbox"/> Minor - change in number within the same hundred series, ex 799 is the same "hundred series" <input type="checkbox"/> Minor - editorial change in course title or description which do change in content or emphasis <input type="checkbox"/> Minor - a change in prerequisite(s) which does not imply a change in course content or emphasis, or which is made necessary by the significant alteration of the prerequisite(s) <input type="checkbox"/> Minor - a cross listing of a course as described above	
Should this course be a UK Core Course? <input checked="" type="radio"/> Yes <input type="radio"/> No			
If YES, check the areas that apply:			
<input checked="" type="checkbox"/> Inquiry - Arts & Creativity <input type="checkbox"/> Composition & Communications - II <input type="checkbox"/> Inquiry - Humanities <input type="checkbox"/> Quantitative Foundations <input type="checkbox"/> Inquiry - Nat/Math/Phys Sci <input type="checkbox"/> Statistical Inferential Reasoning <input type="checkbox"/> Inquiry - Social Sciences <input type="checkbox"/> U.S. Citizenship, Community, Diversity <input type="checkbox"/> Composition & Communications - I <input type="checkbox"/> Global Dynamics			
1. General Information			
a. Submitted by the College of:		College of Fine Arts	Submission Date: 5/3/2013
b. Department/Division:		Fine Arts - Music	
c.* Is there a change in "ownership" of the course?			
<input type="radio"/> Yes <input checked="" type="radio"/> No If YES, what college/department will offer the course instead? <input type="button" value="Select..."/>			
e.* * Contact Person Name:		Erin Walker	Email: ewalk@uky.edu Phone: 815-761-8537
* Responsible Faculty ID (if different from Contact):			Email: Phone:
f.* Requested Effective Date:		<input type="checkbox"/> Semester Following Approval	OR <input type="checkbox"/> Specific Term: ² Fall 2013
2. Designation and Description of Proposed Course.			
a. Current Distance Learning(DL) Status:		<input checked="" type="radio"/> N/A <input type="radio"/> Already approved for DL* <input type="radio"/> Please Add <input type="radio"/> Please Drop	
*If already approved for DL, the Distance Learning Form must also be submitted <u>unless</u> the department affirms (by checking this box) that the proposed change affect DL delivery.			
b. Full Title:		HISTORY AND SOCIOLOGY OF ROCK MUSIC	Proposed Title: *

				Creativity and Innovation Rock Music	
c.		Current Transcript Title (if full title is more than 40 characters):		HIS & SOC OF ROCK MUSIC	
c.		Proposed Transcript Title (if full title is more than 40 characters):			
d.		Current Cross-listing: <input checked="" type="checkbox"/> N/A		OR	
		Currently ² Cross-listed with (Prefix & Number):		none	
		Proposed – ADD ³ Cross-listing (Prefix & Number):			
		Proposed – REMOVE ^{3,4} Cross-listing (Prefix & Number):			
e. Courses must be described by at least one of the meeting patterns below. Include number of actual contact hours ⁵ for each meeting pattern					
Current:		Lecture 3	Laboratory ⁵	Recitation	Discussion
		Clinical	Colloquium	Practicum	Research
		Seminar	Studio	Other	Please explain:
Proposed: *		Lecture 3	Laboratory ⁵	Recitation	Discussion
		Clinical	Colloquium	Practicum	Research
		Seminar	Studio	Other	Please explain:
f.		Current Grading System:		ABC Letter Grade Scale	
		Proposed Grading System:*		<input checked="" type="radio"/> Letter (A, B, C, etc.) <input type="radio"/> Pass/Fail <input type="radio"/> Medicine Numeric Grade (Non-medical students will receive a letter grade) <input type="radio"/> Graduate School Grade Scale	
g.		Current number of credit hours:		3	Proposed number of credit hours:*
				3	
h.*		Currently, is this course repeatable for additional credit?			<input type="radio"/> Yes <input checked="" type="radio"/>
*		Proposed to be repeatable for additional credit?			<input type="radio"/> Yes <input checked="" type="radio"/>
If YES:		Maximum number of credit hours:			
If YES:		Will this course allow multiple registrations during the same semester?			<input type="radio"/> Yes <input checked="" type="radio"/>
i. Current Course Description for Bulletin:					
A listening survey course, with a chronological approach, covering the years 1950–present. Emphasis will be on both the music and the sociological climate reflected and advocated by the music.					
* Proposed Course Description for Bulletin:					
Through lectures, discussions, and class participation in musical activities, students will be introduced to the fundamental elements of rock music, the artists and stylistic periods in rock history, and the cultural and social issues rock has raised in the United States. The class will promote a better understanding of the way creativity impacts rock lyrics, compositional processes, and will also introduce elements of ethnomusicology to study issues of rock's creative presentation of identity, gender, race, sexuality, and ethnicity.					
j. Current Prerequisites, if any:					
none					
* Proposed Prerequisites, if any:					

	none	
k.	Current Supplementary Teaching Component, if any:	<input type="radio"/> Community-Based Experience <input type="radio"/> Service Learning <input type="radio"/> Both
	Proposed Supplementary Teaching Component:	<input type="radio"/> Community-Based Experience <input type="radio"/> Service Learning <input type="radio"/> Both <input checked="" type="radio"/> No Change
3.	Currently, is this course taught off campus?	<input type="radio"/> Yes <input checked="" type="radio"/>
*	Proposed to be taught off campus?	<input type="radio"/> Yes <input checked="" type="radio"/>
	If YES, enter the off campus address:	
4.*	Are significant changes in content/student learning outcomes of the course being proposed?	<input checked="" type="radio"/> Yes <input type="radio"/>
	If YES, explain and offer brief rationale:	
	Because we are changing this course to fulfill the Arts and Creativity UK Core requirement we have updated and revised the course content to fulfill the learning outcomes for A&C. We are very excited about these changes and we believe it will be a much more compelling and fun course to both teach and enroll in as a student.	
5.	Course Relationship to Program(s).	
a.*	Are there other depts and/or pgms that could be affected by the proposed change?	<input type="radio"/> Yes <input checked="" type="radio"/>
	If YES, identify the depts. and/or pgms:	
b.*	Will modifying this course result in a new requirement ² for ANY program?	<input type="radio"/> Yes <input checked="" type="radio"/>
	If YES ² , list the program(s) here:	
6.	Information to be Placed on Syllabus.	
a.	<input type="checkbox"/> Check box if changed to 400G or 500.	If changed to 400G- or 500-level course you must send in a syllabus and you must include the differentiation between under graduate students by: (i) requiring additional assignments by the graduate students; and/or (ii) establishing different grading course for graduate students. (See SR 3.1.4.)

¹See comment description regarding minor course change. *Minor changes are sent directly from dean's office to Senate Council Chair.* If Chair deems the change as "not minor," the form will appropriate academic Council for normal processing and contact person is informed.

²Courses are typically made effective for the semester following approval. No course will be made effective until all approvals are received.

³Signature of the chair of the cross-listing department is required on the Signature Routing Log.

⁴Removing a cross-listing does not drop the other course – it merely unlinks the two courses.

⁵Generally, undergrad courses are developed such that one semester hr of credit represents 1 hr of classroom meeting per wk for a semester, exclusive of any lab meeting. Lab meeting gene least two hrs per wk for a semester for 1 credit hour. (See SR 5.2.1.)

⁶You must also submit the Distance Learning Form in order for the course to be considered for DL delivery.

⁷In order to change a program, a program change form must also be submitted.

Submit as New Proposal Save Current Changes

**Course Review Form
Intellectual Inquiry in Arts & Creativity**

Reviewer Recommendation

Accept Revisions Needed

Course: MUS 222

Using the course syllabus as reference, identify when and how the following learning outcomes are addressed in the course. Since learning outcomes will likely be addressed multiple ways within the same syllabus, please identify a representative example (or examples) for each outcome.

An artifact (e.g. an object, product, installation, presentation, record of a performance etc.) that demonstrates personal engagement with the creative process either as an individual or as part of a collaborative.

Example(s) from syllabus:
Assignment #4, Assignment #1

Brief Description:

As the culminating project of the semester, students will be asked to create their own rock group from the ground up and perform some aspect of this rock band in a final performance/presentation. Several stages of this project will be recorded by the instructor over the course of the semester, and they will be uploaded to Blackboard so students (as well as UK Core assessment teams) can use them to evaluate personal engagement with the creative process. Assignment #1 will also ask them to be creative in writing their own lyrics.

Evidence that students utilize readings, lectures, presentations or other resources to define and distinguish approaches (historical, theoretical, and methodological issues) to "creativity" as appropriate to the disciplinary practices specific to the subject, medium, or approach of this course.

Example(s) from syllabus:
Assignment #1

Brief Description:

In Assignment #1, students will be asked to draw from readings, lectures and source materials to analyze approaches (in terms of lyrical and musical form) to crafting a song.

The processes and assignments where students apply the logic, laws, and/or constraints of the area of study, (e.g. "out of the box" thinking or application of given rules or forms).

Example(s) from syllabus:
Assignment #1, Assignment #2

Brief Description:

In assignment #1, they will analyze the laws, logic and constraints of the rock song format. Based upon this, they will apply this knowledge in writing their own lyrics. In assignment #2, they are to investigate the various types of technology that is involved in the production of a rock song. This assignment will help students understand how technology, in and of itself - can act as a motivating logic in crafting new sounds and textures that help distinguish the sonic identity of a group.

Assignments or exercises that require students to demonstrate the ability to critically analyze work produced by other students in this course and in co-curricular events using appropriate tools.

Example(s) from syllabus:

Assignment #3

Brief Description:

In Assignment #3, the students will be asked to critically analyze the image of a given artist in terms of gender, race, ethnicity, and sexuality. They will also be required to think about why this image may have been controversial/successful/provocative within a given moment and time.

The process whereby students evaluate the process and results of their own creative endeavors and, using that evaluation, reassess and refine their work.

Example(s) from syllabus:

Assignment #4

Brief Description:

In both assignment #1 and #4, students will be giving peer evaluations of their creative work. Assignment #4 will also be presented in two stages. The first will be a preliminary presentation that will be open to peer feedback so that they can use it to improve their final performance. This project will be graded both by students as well as the professor. A video recording device will be provided in class by the instructor--and the videos uploaded to Blackboard--so the students can assess their own groups and their development over the course of the semester. Students will write a self-evaluation paper based on the two stages of Assignment #4 so they can evaluate how their approaches to musical composition, analysis, and performance have changed over the semester. In this paper, they will also critically assess how their own participation in the creative process--as well as that of their peers--affected portions of the assignment.

Describe how students demonstrate the use of information literacy resources:

For all assignments but especially #2 and #3, you will have to practice information literacy by accessing a diversity of sources, such as videos, magazine and newsprint articles, blogs as well as more traditional sources such as books and academic articles. In order to aid you in this process, we will meet with Paula Hickner in the Fine Arts Library who will help direct us to relevant resources in this regard. You may also take the online library tutorial entitled the "Guide to the Research Process" that can be found on the UK library website.

Reviewer's Comments:

Reviewer #1 Comments:

How to document this (video/recording) for the arts and creativity review of artifact? Will a recording device be supplied in class for those who are unable to film/record/document on their own? Basically, how will they/you document artifact? I am also not seeing how you/ the UK core reviewers will evaluate the comprehension creative process. Yes, they will see the final product, but how will you/students assess the creative journey? Going off of the arts and creativity rubric students must have an understanding of the creative process, Define and distinguish approaches to creativity, Demonstrates the application of logic, laws, constraints of the area of study and the evaluation and refinement of the results of own creative endeavors and ethical implications.

- In addition to the video/photo/recording of the artifact ,I suggest also adding a self-evaluation written paper addressing the above criteria to help measure comprehension of creative process.

In this evaluation paper the students can discuss critically what they would have changes as well as evaluate other groups' work

Reviewer #2 Comments:

I have reviewed MUS 222 and have found one problem. She does not reference the personal evaluation and refinement stage in producing the artifact. I have attached a copy of the Arts & Creativity Form with this comment.

Assignment #4 Rock Group Presentation and Performance refers to peer feedback but does not refer to personal reflection, evaluation or reassessment and refinement within the process.

Creativity and Innovation in Rock Music

MUS 222, Sec. 001 and 002

Course Syllabus, Spring 2014

Class Meetings: TBA

Location: TBA

Instructor: Dr. Erin Walker **E-mail:** ewalk@uky.edu

Office: Fine Arts Building, Rm 243 **Office hours:** By appointment

Teaching assistant: Tanner Jones; tanjoplayer@gmail.com

Required Texts: Covach, John. *What's that Sound? An Introduction to Rock and its History.*

Additional Required Readings: Access to additional readings will be through E-Reserves, JSTOR, Blackboard, or in the Fine Arts Library.

Required Listening Files: Access to required listening files will be through E-Reserves or in the Fine Arts Library

Prerequisites: None

Course description: Through lectures, discussions, and class participation in musical activities, students will be introduced to the fundamental elements of rock music, the artists and stylistic periods in rock history, and the cultural and social issues rock has raised in the United States. The class will promote a better understanding of the way creativity impacts rock lyrics, compositional processes, and will also introduce elements of ethnomusicology to study issues of rock's creative presentation of identity, gender, race, sexuality, and ethnicity.

UK Core Arts & Creativity Learning Outcomes: MUS 222 will encourage students to personally perform, produce, fabricate or generate an artifact that demonstrates their engagement with the creative process (e.g. an object, product, installation, presentation, record of a performance etc.) either as an individual or as part of a collaborative. As part of this process, students will:

1. Define and distinguish different approaches (historical, theoretical, and methodological issues) to "creativity" as appropriate to the disciplinary practices specific to the subject, medium, or approach that informs a particular course.
2. Apply the logic, laws, or constraints of the area of study
3. Demonstrate the ability to critically analyze work produced by other students in this course and in co-curricular events using appropriate tools. These analyses should utilize relevant information resources to incorporate historical, theoretical, and or cultural factors.
4. Evaluate results of their own creative endeavors and, using that evaluation, reassess and refine their work.

MUS 222 Learning Outcomes: The learning outcomes of this class align with those of the UK Core Arts & Creativity area, as listed above. Through this course, students will:

1. Expand their ability to understand rock music and its relationship with creativity
2. Develop their musical skills through participation in class activities
3. Refine their ability to identify the representative musical characteristics of rock music

4. Increase their capacity to describe fundamental theories and concepts of ethnomusicology
5. Synthesize and evaluate competing analyses and interpretations of musical excerpts and performances

Active student engagement: This class requires student participation, and as such, it will mix traditional lecturing with other teaching methods such as in-class listening activities, group musical analysis and composition, and instrument demonstrations. I strive to create an interactive environment in which students are comfortable asking questions and generating independent ideas, and I hope that the assigned readings and papers will guide pupils toward a greater ability to conduct hermeneutical study and understand historical and cultural context. In order to demonstrate the relevance of instructional material by placing it in a larger interdisciplinary and social context, I encourage students to find ways that they can connect what they have learned in class to their lives outside the classroom. This includes discussion of current musical and cultural events and promotion of concert attendance.

Attendance and Participation: Attendance in MUS 222 is mandatory; each student plays an important part in class discussions and performances, so the class requires active participation, interaction, and involvement. Attendance will be taken via a daily sign-in sheet. (Please note that signing in for a friend will result in a loss of attendance points for both students.) Excused absences include serious illness of the student, death of a family member, university-related trips, and major religious holidays. Other excused absences will be determined at the discretion of the instructor. Please arrange for any make-ups before the absence. Each student is allowed one free unexcused absence, but for the second and each subsequent unexcused absence, the instructor will subtract 2 points from the student's final grade (up to 40 points). Repeatedly walking into class significantly late or leaving early will also result in deductions of points, as will talking during in-class listening examples and texting/taking phone calls during class. Per university policy, students are expected to withdraw from the class if more than 20% of the classes scheduled for the semester are missed (excused or unexcused).

Written Exams: Written exams will consist of material discussed and demonstrated in class, as well as questions about the readings and required listening examples. Makeup exams are given only if a student has a pre-excused absence or if he/she notifies the instructor of a serious personal illness or a death in the family within 24 hours of missing the test. All makeup exams are given in my office or in the study rooms of the Lucille Caudill Little Fine Arts Library.

Listening Examples: There is no purchased set of CDs for this class; however, there are required listening examples. Hard copies of all of the listening examples will be on reserve in the Fine Arts Library; online E-Reserve access to the listening files should be available during the second week of class. The required listening lists for each unit will be posted on Blackboard.

Assignments:

Assignment #1 (30 pts): Song Analysis and Writing: Lyrics, Music and Genre

Depending on your background and interests, analyze a song of your choice that is *not* discussed at length in the textbook and analyze both the lyrics as well as the music. Based on your background, you may focus more heavily on the lyrics or music, but you must address both. In order to better engage with historical approaches to song writing, choose a song that utilizes lyrical or musical conventions that are referenced in your textbook. Then, based upon the model that is analyzed, write your own original lyrics for a song.

When focusing on lyrics, you may address aspects such as lyrical form (strophic, verse-refrain, etc.), rhyme patterns (also assonance, alliteration), use of figurative language (metaphor, metonymy, synecdoche, personification, etc.), characterization, point of view or perspective, as well as the larger message or story that is being conveyed. In all of these areas, evaluate the effectiveness, power and creativity of the lyrics in terms of how well they utilize, play with or challenge established conventions of the genre.

In terms of the music, you may address the song form and structure, melody, harmony or chord progressions, rhythmic underpinning, instrumentation or arrangement, use of hooks, breaks or instrumental sections, use of repetition or variation, and vocal expression and timbre (especially of the voices). In all of these areas, evaluate the effectiveness, power and creativity of the music in terms of how well they utilize, play with or challenge established conventions of the genre.

Whether you are focusing on the lyrics or the music, the goal is to better understand why the song works as a whole. In this endeavor, also be sure to connect your analysis to the larger social/historical picture and reflect upon how the lyrics and music complement each other. The goal is that all of these steps will better prepare you as you sit and write your own original lyrics.

Assignment #2 (30 pts): Analysis of the Creative Use of Technology

One thing that the various styles of rock have in common is their heavy reliance on music technology in crafting a unique sound and identity. In this assignment, choose a rock album with a cohesive sound and analyze its creative use of technology. In many cases, bands often take full advantage of what is most currently available at the time. In others, artists may purposely create a more lo-fidelity or “noise-based” sound by using simpler or more retro techniques. In your analysis, please address the following:

- 1) Identification of key music technologies used in the realm of instruments (amplified guitars, keyboards, Theremins, other electronic instruments), sound modifiers or pedals (reverb pedals, echo, distortion), modules (drum machines, etc.), studio technologies (analog vs. digital, multi-tracking, splicing, tape manipulations (playing recorded sounds in reverse), use of samples, loops, or technologically-generated sounds.
- 2) Technology used to enhance vocal production or timbre (reverb, chorus, auto-tuning, etc.)
- 3) After you have researched and analyzed the technology involved on the album, reflect upon the level of creativity that was employed by the artists and producers. To what extent does the technology contribute to the overall cohesiveness or sound of the album?
- 4) Lastly, evaluate the overall impact of music technology in contributing to the success of the album. In other words, if you stripped away the technology and left just the voice and acoustic instruments, would the album still make a statement?

Assignment #3 (30 pts): Analysis of Image, Identity, Gender, Race, Ethnicity, Sexuality

From Chuck Berry to Elvis Presley or from Janis Joplin to Tina Turner, rock stars are known for crafting an image or identity that defines or pushes the boundaries gender, race, ethnicity, generation and/or sexuality. In this assignment, analyze the image and identity of a rock artist or band of your choice and evaluate why it was successful/provocative/controversial at that specific moment in history. In your commentary, evaluate the artist in terms of wardrobe, hairstyle, body movement, dance and performance style, stage presence, vocal delivery, and artistry (lyrics, music). For this assignment, please focus on a single music video or pivotal live performance. If appropriate, also reflect upon how the artist/band may have played a role in changing societal views on gender, race, ethnicity, sexuality, etc.

Assignment #4 (100 pts): Rock Group Presentation and Performance

In groups, create your own rock band from the ground up. Together, you must come up with an original name, image, style, signature sound and song (can be original or a creative cover). In

forming your groups, make sure you have a diversity of experience represented; ideally, you will have at least one person who is good with words, several with musical or performance experience, and at least one person who is art or image-savvy. In the first stage, your group will present your rock band to the class for feedback from your peers. This will culminate in a final “performance” of all the groups in a “battle of the bands” that will be graded both by your peers as well as the professor. Although it is strongly encouraged to write and arrange your own original song, if this is not possible, you may also perform a creative cover song, create an original dance performance routine to an existing song, film a music video or script a live “radio” show in which all the members of the group will play different roles such as the radio deejay, band members, etc. Students will also be asked to write a self-evaluation paper to go along with this assignment so they can analyze their own approach to the creative process.

Note on Information Literacy: For all assignments but especially #2 and #3, you will have to practice information literacy by accessing a diversity of sources, such as videos, magazine and newspaper articles, blogs as well as more traditional sources such as books and academic articles. In order to aid you in this process, we will meet with Paula Hickner in the Fine Arts Library who will help direct us to relevant resources in this regard. You may also take the online library tutorial entitled the “Guide to the Research Process” that can be found on the UK library website.

Academic Accommodations: Appropriate accommodations will be made for students with proven disabilities who require alternative testing and/or study methods. If you have a documented disability that requires academic accommodations, please see me as soon as possible; you must provide me with a Letter of Accommodation from the Disability Resource Center (Room 2, Alumni Gym, 257-2754, email address: jkarnes@email.uky.edu).

Academic Integrity: Per university policy, students shall not plagiarize, cheat, or falsify or misuse academic records. Students are expected to adhere to University policy on cheating and plagiarism in all courses. The minimum penalty for a first offense is a zero on the assignment on which the offense occurred. If the offense is considered severe or the student has other academic offenses on their record, more serious penalties, up to suspension from the university, may be imposed. Plagiarism and cheating are serious breaches of academic conduct. Each student is advised to become familiar with the various forms of academic dishonesty as explained in the Code of Student Rights and Responsibilities. Complete information can be found at the following website: <http://www.uky.edu/Ombud>. A plea of ignorance is not acceptable as a defense against the charge of academic dishonesty. It is important that you review this information as all ideas borrowed from others need to be properly credited. As such, any external sources used in any assignments must be cited both in the text of the paper and in a separate bibliography.

Excused Absences: Students need to notify the professor of absences prior to class when possible. S.R. 5.2.4.2 defines the following as acceptable reasons for excused absences: (a) serious illness, (b) illness or death of family member, (c) University-related trips, (d) major religious holidays, and (e) other circumstances found to fit “reasonable cause for nonattendance” by the professor.

Students anticipating an absence for a major religious holiday are responsible for notifying the instructor in writing of anticipated absences due to their observance of such holidays no later than the last day in the semester to add a class. Information regarding dates of major religious holidays may be obtained through the religious liaison, Mr. Jake Karnes (859-257-2754).

Students are expected to withdraw from the class if more than 20% of the classes scheduled for the semester are missed (excused or unexcused) per university policy.

Midterm grades: Mid-term grades will be posted in myUK by the deadline established in the Academic Calendar (<http://www.uky.edu/Registrar/AcademicCalendar.htm>)

Grades will be determined by the following:

Attendance	40 pts
Two Written Exams	160 pts (80 points each)
Two Quizzes	40 pts (20 pts each)
Assignment #1	30 pts
Assignment #2	30 pts
Assignment #3	30 pts
Assignment #4	70 pts
Total	400 pts

Grading scale:

A 90-100%	360-400 pts
B 80-89%	320-359 pts
C 70-79%	280-319 pts
D 60-69%	240-279 pts
E 0-59%	0-239 pts

Course Schedule:

Week	Lecture	Reading
UNIT 1		
1	Syllabus; Introduction to Course; Pre-Rock: Elements of Music, Early 20th Century Popular Music	Covach: 2-35, 98-107, 222-229
2	Pre Rock: Early 20th Century Pop Cont'd; Country and Blues; Birth of Rock: Early Rock and Roll	Covach: 36-57; 58-80
3	Birth of Rock: Elvis and Rockabilly	Covach: 81-87; 88-97, 135-140
4	Quiz 1 ; Surf Rock; British Invasion: The Beatles	Covach: 141-144; 158-171
5	British Invasion: The Rolling Stones, The Yardbirds, The Who, and The Kinks	Covach: 172-189
6	Folk Rock: Bob Dylan, The Byrds, Simon and Garfunkel, The Mamas and the Papas	Covach: 192-200
7	Garage Bands and TV Rock; Exam 1: Midterm	Covach: 212-221
UNIT 2		
8	Psychedelia: The Beach Boys and The Beatles; San Francisco, LA, and Woodstock	Covach: 260-280; 294-303
9	British Psychedelia and British Blues Rock	Covach: 281-293; 304-316

10	American Blues Rock; Southern Rock	Covach: 317-326
11	Quiz 2; Progressive Rock	Covach: 327-346
12	Jazz-Influenced Rock	Covach: 347-357
13	Glam Rock	Covach: 408-422
14	Country Rock; Singer Songwriters	Covach: 352-356; 416-420
15	Punk and New Wave	Covach: 423-432
16	Exam 2: Final	---

Please note: Reading assignments should be completed before the meetings of the classes with which they correspond above. I will attempt to remain as close to the schedule as possible, but it is subject to change if necessary.