

## SEMESTER AT SEA COURSE SYLLABUS

### Colorado State University, Academic Partner

<b>Voyage:</b>	Fall 2018
<b>Discipline:</b>	Music
<b>Course Number and Title:</b>	MU 333 History of Rock and Roll
<b>Division:</b>	Upper
<b>Faculty Name:</b>	Michael G. Kaloyanides
<b>Semester Credit Hours:</b>	3

**Prerequisites:** None

### COURSE DESCRIPTION

Historical overview of rock and roll with emphasis on listening skills, musical analysis, the artists, and the industry. This course will examine Rock music as a musical tradition and social, political, and economic phenomenon and will study the roots of Rock and Roll from the perspectives of cultural history and musical structure. In addition, it will trace the history of Rock music through analyses of its musical content and form, lyrics, major trends and styles, significant composers, compositions, performers, and impact on American and world culture. Like other American musics, Rock and Roll is a dynamic syncretic tradition, synthesizing elements of Western European musics with those of West Africa. In our ports of call, students will explore where, how, and why local musicians adopted the defining characteristics of Rock and Roll in shaping their own musics. The class will also address issues of globalization, authenticity, the music industry, technology, gender, and politics. Using the tools, techniques, and methodologies of the ethnomusicologist, faculty and students will listen to, evaluate, and perform music and dance; observe, document and participate in musical events during field experience; and keep a research journal documenting their fieldwork, thoughts, observations, and conclusions. Method of evaluation based on exams, participant observation projects, and class and field participation.

### LEARNING OBJECTIVES

- Demonstrate active listening skills using an appropriate music vocabulary
- Articulate characteristics that differentiate particular cultural identities
- Examine critically the cultural value systems and identities of diverse peoples and communities
- Awareness of diversity and the importance of inclusivity in rock/popular musics
- Understand the characteristics of cultural identities and dynamics of cultural interactions
- Explore issues of authenticity, globalization, the music industry, technology, gender, and politics

- Comprehend the ways people identify themselves, their cultures and their cultural heritage
- Define cultural identities in global contexts through course materials and interactions with musicians in ports of call
- Articulate an awareness and appreciation of the diversity of world cultures and specifically be able to speak to its presence in musical traditions
- Recognize where, how, and why local musicians adopt the defining characteristics of Rock and Roll in shaping their own musics
- Employ participant observation methodology to synthesize historical, cultural, and musical research in independent projects

## REQUIRED TEXTBOOKS

AUTHOR: John Covach and Andrew Flory  
 TITLE: *What's that Sound?: An introduction to Rock and its History*  
 PUBLISHER: W.W. Norton and Company  
 ISBN #: 978-0-393-62414-4  
 DATE/EDITION: 2018/5<sup>th</sup> Ed. (paperback)

## TOPICAL OUTLINE OF COURSE (Tentative and likely to change)

### Depart Hamburg, Germany – September 9

**A1–September 11:** Introduction to Rock and Roll Academics  
 Readings: Ross, Alex. *Rock 101: Academia Tunes In*, The New Yorker, July 14 & 21, 2003. Course folder;

**A2– September 13:** Rock 101; Participant observations;  
 Prepared readings: *Introduction: Studying Rock*, What's that Sound?

### Barcelona, Spain – September 15-16

### Valencia, Spain – September 17-18

**A3–September 19:** Instruments of Rock

**A4– September 21:** The Roots of Rock and Roll  
 Prepared readings: *Chapter 1: The World Before Rock and Roll*, What's That Sound?

### Study Day – September 23: No Class

**A5–September 24:** The Roots of Rock and Roll cont.; Time aesthetics in Rock

**A6–September 26:** Rock syncopation and polyrhythm; Ghanaian Highlife and *Kpanlogo*

### Tema, Ghana – September 27-28

**Takoradi, Ghana – September 29-30**

**Community Programming – October 2: No Class**

**A7–October 3:** The Classic Period of Rock and Roll; Rock Form

Prepared readings: *Chapter 2: The Birth and First Flourishing of Rock and Roll, What's That Sound?*

**A8–October 5:** “Otherness” in Rock; South African Marabi, Kwela, Mbaqanga and Iscathamia.

**Cape Town, South Africa – October 7-12**

**A9–October 13:** Rock scales and Africanisms

**A10–October 15:** Rock Melody and Polyphony

**Study Day – October 16: No Class**

**A11–October 18:** Media Control in Rock: Producer Power

Prepared readings: *Chapter 3: The Demise of Rock and the Promise of Soul, What's That Sound?*

**Port Louis, Mauritius – October 19**

**Study Day –October 21: No Class**

**A12–October 22:** The British Invasion

Prepared readings: *Chapter 4: The Beatles and the British Invasion, What's That Sound?*

**A13–October 24:** The British Invasion cont.; Bhangra, Bollywood and the Asian Beat

**Cochin, India – October 25-30**

**Reflection and Study – October 31: Global Studies Reflection**

**A14–November 2: MIDTERM EXAM**

**Yangon, Myanmar – November 4-8**

**A15–November 9:** America Responds

Prepared readings: *Chapter 5: American Responses, What's That Sound?*

**Community Programming – November 11: No Class**

**A16–November 12:** R&B and Soul: Motown and Stax/Volt; Vietnamese Rock

Prepared readings: *Chapter 6: Motown Pop and Southern Soul, What's That Sound?*

**FIRST PARTICIPANT OBSERVATION DUE BY 2200 HOURS!!**

**Ho Chi Minh City, Vietnam – November 14-18**

**A17–November 19:** The San Francisco Sound

Prepared readings: *Chapter 7: Psychedelia, What's That Sound?*

**Study Day – November 21: No Class**

**A18–November 22:** Guitar Gods and Heroes; Cantopop, and Chinapop

Prepared readings: *Chapter 8: The Growing Rock Monster, What's That Sound?*

**Shanghai, China – November 24-29**

**A19–November 30:** Sgt. Peppers and Concept Albums; Japanese Pop

Prepared readings: *Chapter 9: Black Pop, Reggae, and the Rise of Disco, What's That Sound?*

**Kobe, Japan – December 2-6**

**A20– December 7:** The Fragmentation of Rock

Prepared readings: *Chapter 10: Mainstream, Punk, and New Wave, What's That Sound?*

**A21–December 9:** The 1980s

Prepared readings: *Chapter 11: I Want My MTV, What's That Sound?*  
*Chapter 12: Heavy Metal, Rap, and Indie Rock, What's That Sound?*

**A22–December 11:** The 1990s

Prepared readings: *Chapter 13: Alternative Rock and Rock Alternatives, What's That Sound?* *Chapter 14: Widening Gaps, What's That Sound?*

**Study Day – December 12: No Class (International Date Line Crossing (2 days)**

**STUDY DAY: SECOND PARTICIPANT OBSERVATION DUE BY 2200 HOURS!!**

**A23–December 13:** The 21<sup>st</sup> Century

Prepared readings: *Chapter 15: Rock Traditions and the Business of Change, What's That Sound?*

**A24– December 15:** Final Exam Review

**Honolulu, Hawaii – December 16**

**Study Day – December 18: No Class**

**A25–April 19: FINAL EXAM**

**Arrive San Diego, California — April 23**

## **FIELD WORK**

Semester at Sea field experiences allow for an unparalleled opportunity to compare, contrast, and synthesize the different cultures and countries encountered over the course of the voyage. In addition to the one field class, students will complete independent field assignments that span multiple countries.

### **Field Class:**

**The field class for this course is on Sunday, 7 October in Cape Town, South Africa.**

**Field Class attendance is mandatory for all students enrolled in this course. Do not book individual travel plans or a Semester at Sea sponsored trip on the day of your field class.** Field Classes constitute at least 20% of the contact hours for each course, and are developed and led by the instructor.

### **South African Township music, Capetown, South Africa**

The class will tour a South African Township, where we will examine housing, businesses commerce, foodstuffs and meet musicians who will discuss music training, venues, ensembles, genres, etc. In the evening the class will visit a township shebeen to dance and listen to a shebeen band, where students can meet and converse with musicians and audience members.

### **Objectives:**

Using participant observation technique and methodology, students will investigate and attempt to learn the value and meaning of South African music and dance—the **use** and **function** of those arts for its performers, audience and parent society.

Students will experience and analyze the role of the township shebeen in the development of an urban popular music tradition in South Africa.

Students will be able to compare and contrast South African popular dance styles with those of other countries including the United States.

### **Field Class Assignment:**

**Participant observation essay or presentation due A16-November 12. See participant observation guide for assignment form and content.**

### **Participant Observation Projects for Field Class and Independent Field Work**

While in field classes and in independent field projects, students will be expected to engage in a variety of typical ethnomusicological fieldwork activities. They will attend a spectrum of music performance events presenting various genres of rural and urban musics as performed by professional and amateur musicians in both formal and informal settings. Outside of performances, students will also interact with musicians, dancers, audience members, instrument makers, vendors of music, critics of music and consumers of music. Students will maintain a field journal to record their data, observations, and analyses. The journal will serve as a resource for class discussions, and participant observations.

Students will write two participant observation papers based on one or more observed music-making events while in the field, ONE OF WHICH WILL BE BASED ON THE FIELD CLASS. Each paper will represent 20% of the student's grade. A participant observation guide will be provided to guide students in participation, observation, data-gathering and writing a participant observation paper.

Any music-making activities related to popular music from formal concerts to street performances are acceptable for independent fieldwork participant observations and students are urged to seek out music-related events that are especially appealing to them.

## METHODS OF EVALUATION

Methods of evaluation are based on exams, participant observations, class attendance, and class and field participation with the following weighting:

Exams (2):	50%
Participant Observations (2):	20%
Course Participation*:	10%

\*(discussion, performance, attendance, etc.)

## GRADING SCALE

The following Grading Scale is utilized for student evaluation. Pass/Fail is not an option for Semester at Sea coursework. Note that C-, D+ and D- grades are also not assigned on Semester at Sea in accordance with the grading system at Colorado State University (the SAS partner institution).

Pluses and minuses are awarded as follows on a 100% scale:

<u>Excellent</u>	<u>Good</u>	<u>Satisfactory/Poor</u>	<u>Failing</u>
97-100%: A+	87-89%: B+	77-79%: C+	Less than 60%: F
93-96%: A	83-86%: B	70-76%: C	
90-92%: A-	80-82%: B-	60-69%: D	

## **ATTENDANCE/ENGAGEMENT IN THE ACADEMIC PROGRAM**

Attendance in all Semester at Sea classes, including the Field Class, is mandatory. Students must inform their instructors prior to any unanticipated absence and take the initiative to make up missed work in a timely fashion. Instructors must make reasonable efforts to enable students to make up work which must be accomplished under the instructor's supervision (e.g., examinations, laboratories). In the event of a conflict in regard to this policy, individuals may appeal using established CSU procedures.

## **LEARNING ACCOMMODATIONS**

Semester at Sea provides academic accommodations for students with diagnosed learning disabilities, in accordance with ADA guidelines. Students who will need accommodations in a class, should contact ISE to discuss their individual needs. Any accommodation must be discussed in a timely manner prior to implementation.

A letter from the student's home institution verifying the accommodations received on their home campus (dated within the last three years) is required before any accommodation is provided on the ship. Students must submit this verification of accommodations to [academic@isevoyages.org](mailto:academic@isevoyages.org) as soon as possible, but no later than two months prior to the voyage.

## **STUDENT CONDUCT CODE**

The foundation of a university is truth and knowledge, each of which relies in a fundamental manner upon academic integrity and is diminished significantly by academic misconduct. Academic integrity is conceptualized as doing and taking credit for one's own work. A pervasive attitude promoting academic integrity enhances the sense of community and adds value to the educational process. All within the University are affected by the cooperative commitment to academic integrity. All Semester at Sea courses adhere to this Academic Integrity Policy and Student Conduct Code.

Depending on the nature of the assignment or exam, the faculty member may require a written declaration of the following honor pledge: "I have not given, received, or used any unauthorized assistance on this exam/assignment."

## **RESERVE BOOKS FOR THE LIBRARY**

Stone, Ruth. *The Garland Handbook of African Music*, 2000. In SAS collection

*The Rough Guide to World Music*, volumes 1 and 2. In SAS collection

Diagram Group, *Musical Instruments of the World: An Illustrated Encyclopedia*, Sterling Publications, 1997 reprint edition. In SAS collection

Randel, Dan Michael, ed., *The New Harvard Dictionary of Music*, Belknap Press, 1986. In SAS collection

#### **FILM REQUEST:**

Title of Film: Rhythms of Resistance: The Black Music of South Africa  
Distributor: Shanachie Record Corp.

Title of Film: Living the Hiplife  
Distributor: Third World Newsreel

Title of Film: Rebel Music: The Bob Marley Story  
Distributor: Palm Pictures

Title of Film: The Harder They Come  
Distributor: Xenon Pictures

Title of Film: Rebel Without a Cause  
Distributor: Warner Home Video

Title of Film: Searching for Sugar Man  
Distributor: Sony Pictures Classics

#### **ELECTRONIC COURSE MATERIALS**

Faculty will populate electronic course folder.

#### **ADDITIONAL RESOURCES**

None