

HIST 371: SOCIETY, CULTURE, AND ROCK AND ROLL**COURSE OVERVIEW**

This class will survey the social, cultural, political, and economic history of the post-World War II United States through the prism of music – rock and roll music. At one level the class will survey trends and styles in rock, focusing first on the artists and groups who gave rise to this hybrid form of music from its country and blues roots. It will then track the rise of rock and roll in the 1950s and the corporate, political, and social backlash against it. The focus on the 1960s will be on music as an expression and extension of the social, cultural, and political changes of that decade. Finally, the class will examine the paradoxical developments of the evolution of “corporate rock and roll” with the emergence of an abrasive, often angry music (punk/grunge/rap) by the end of the 1970s and into the 1980s. In the end, this class will examine and explain the technological, business, and social forces that helped cement rock’s position in Western popular culture.

There are five major themes around which the class turns. The first is the importance of African American culture to the origin and development of rock and roll. The second is the effect of demographic shifts and the dramatic population growth during the postwar era (both in the United States and Britain). Economic issues – prosperity and major and independent record companies – form a third prism through which we will look at rock and roll. Technological innovations that both spread popular music and, in the 1950s, became part of making music, are a fourth theme. Finally, youth culture and experiences are central to this class. This class will empower students to use a medium with which they are somewhat familiar (popular music) to examine less well-known issues and historical forces that are intrinsic to the American and British postwar experience.

LEARNING OUTCOMES

At the end of this course, you will be able to:

- Explain the origins of rock and roll music in the United States and trace its diffusion around the world.
- Examine, interpret, and explain how personal, political, cultural, economic, and social experiences and/or structures shaped the history of rock & roll in the 20th century.
- Analyze primary sources to evaluate causal arguments and analyze assertions, assumptions, and evidence related to the history of rock & roll in the 20th century.
- The assignments in this course are designed to help you examine critically, summarize, apply, analyze, and synthesize information as the basis for developing original ideas and claims.
- You will learn to develop, assert and support a focused thesis with appropriate reasoning and adequate evidence, and demonstrate proficiency in identifying, reading, evaluating, analyzing, and using reliable sources.

- You will do this by repeatedly analyzing and evaluating texts, events, and ideas about the history of rock & roll in their cultural, intellectual, or historical contexts.
- At the same time, we will analyze diverse narratives and evidence to explore the complexity of responses to rock & roll music across space and time, repeatedly taking cognizance of the history of other world cultures.

REQUIRED TEXTS

- *The Pop, Rock, and Soul Reader: Histories and Debates* Fourth Edition, David Brackett (Oxford University Press, 2020)
- *What's That Sound? An Introduction to Rock and It's History* Sixth Edition, John Covach and Andrew Flory (Norton, 2022)

Feel free to purchase the fifth edition if you can get it cheaper online. If you do purchase the fifth edition, make sure to pay attention to the slight difference in page numbers (we usually read entire chapters, so it should be obvious).

Both books are available at the University Bookstores and online. The most cost-effective option is to rent them from Amazon. **All the reading assignments listed in the course syllabus are required** and it is important that you complete each week's reading before you come to class. Exams and assignments will draw on the material in these readings as well as from my lectures. They are also available on course reserve in HSSE Library.

COURSE REQUIREMENTS

GRADE BREAKDOWN: The following elements will constitute your final grade:

| | |
|-----------------------------|-------|
| Reading Responses x3 | (15%) |
| Exam One | (25%) |
| Exam Two | (25%) |
| Final Exam | (35%) |

CLASS ATTENDANCE & LECTURES

Since this is a face-to-face class, I expect everybody to be in attendance when you are healthy. But on those occasions when you cannot attend due to illness, contact me and I will provide you with access to a video of the day's lecture.

I will not make videos available on a routine basis, because the experience of the past five years has shown me—and most of my students—that online lectures lead to drastically reduced attendance, and, more importantly, drastically reduced attention and performance in the class.

This course follows the University Academic Regulations regarding class attendance, which states that students are expected to be present for every meeting of the classes in which they are enrolled. When conflicts or absences can be anticipated, such as for many University-sponsored activities and religious observations, you should inform me of the situation as far in advance as possible. For unanticipated or emergency absences when advance notification is not possible, contact me as soon as possible by email. For absences that do not fall under excused absence regulations (see below), this course follows the following procedures: 1. Do not come to class if you are feeling ill, with the subject line: HIST 371 absence. I do not need details about your symptoms. Just let me know you are feeling ill and cannot come to class. If it is an emergency, please follow the University regulations on emergent medical care (see Brightspace).

2. Unless it falls under the University excused absence regulations (see below), any work due should be submitted on time via our course Brightspace.

3. If that day's class involves assessed work such as an examination, you and I will plan if and how you can make up the work, following the assignment guidelines. This plan must be done before the next class period, so again, email me immediately when you know that you will miss class.

4. The most important consideration in any absence is how it will affect your achievement of the assignment objectives and the course learning outcomes. For cases that fall under excused absence regulations, you or your representative should contact or go to the Office of the Dean of Students (ODOS) website to complete appropriate forms for instructor notification. Under academic regulations, excused absences may be granted by ODOS for cases of grief/bereavement, military service, jury duty, parenting leave, or emergent medical care. The processes are detailed, so plan ahead.

EXAMINATIONS

There will be **three** examinations this semester. These will be in class examinations. Each examination will consist of short identification questions reflecting upon the significance of specific individuals or events from the class and class readings. I will provide further guidelines and information as the semester progresses. If you miss an examination, you must contact me as soon as possible.

In order to prepare for these exams I strongly advise you to take legible, constructive notes throughout the semester, to regularly engage with the course lectures, and to consistently reflect upon the main themes and issues raised in the course readings and lectures. I will share more details as we get closer to the exams.

READING RESPONSE ESSAY ASSIGNMENTS

Over the course of the semester, you will write **three** (3) informal essays responding to questions based primarily on the reading material and lectures. **You will select one option from each of the three major sections of the course.** The essays should be submitted on Brightspace before MIDNIGHT on the date indicated. Each essay is

worth 0-10 points. These are informal writing assignments. The purpose of these essays is not to improve your writing skills but to stimulate thinking about issues, questions, and problems raised by your study of American history in the twentieth century viewed through the lens of popular culture, specifically music. Your responses will be assessed on things like the process, clarity, insight, and quality of thought. Read-and-respond questions for the informal essay options are indicated in the outline of class topics below. Again, you will submit them before class on the due date through Brightspace.

CHEATING / PLAGIARISM

Plagiarism refers to the reproduction of another's words or ideas without proper attribution. University Regulations contain further information on dishonesty. Plagiarism and other forms of academic dishonesty are serious offenses, and will be treated as such in this class. **You are expected to produce your own work and to accurately cite all necessary materials.** Cheating, plagiarism, and other dishonest practices will be punished as harshly as Purdue University policies allow. Any instances of academic dishonesty will **result in a grade of F for the course** and notification of the Dean of Students Office. Please make sure that you are familiar with Purdue's academic integrity policies:

<https://www.purdue.edu/provost/teachinglearning/honor-pledge.html>

"As a boilermaker pursuing academic excellence, I pledge to be honest and true in all that I do. Accountable together - we are Purdue."

AI/Chatbot use is forbidden in this class. Submitting AI-generated writing or research as your own is academic dishonesty and carries the same penalties as plagiarism. If any portion of your assignment was generated by a chatbot, you are in violation of the academic integrity expectations of this course and the university. Your case will be reported to the Office of Student Rights and Responsibilities for further review of your status at this University.

DISCLAIMER

In the event of a major campus emergency, the above requirements, deadlines, and grading policies are subject to changes that may be required by a revised semester calendar. Any such changes in this course will be posted once the course resumes on Brightspace.

**SEE THE CLASS BRIGHTSPACE PAGE
FOR FURTHER EXPLANATIONS OF UNIVERSITY POLICIES**

LECTURE TOPICS & READING ASSIGNMENTS

PART ONE: THE ORIGINS OF ROCK & ROLL

- Tues. Aug. 26: **Introduction: Society, Culture, & Rock and Roll**
- Thurs. Aug. 28: **Rock & Roll Origins Part 1, 19th Century-1940s**
What's That Sound? pp 3-37
Pop, Rock, and Soul Reader, pp. xii-43 (Chapters 1-7)
- Tues. Sept. 2: **Rock & Roll Origins part 2, 1940s-1950s**
What's That Sound? pp 39-56; 64-70
Pop, Rock, and Soul Reader, pp. 1-60 (Chapters 1-11)
- Thurs. Sept. 4: **R&B Becomes Rock & Roll, 1950s**
What's That Sound? pp. 57-64; 75-107
Pop, Rock, and Soul Reader, pp. 60-116 (Chapters 12-23)
- Tues. Sept. 9: **Backlash, 1950s**
What's That Sound? pp 71-74;
Pop, Rock, and Soul Reader, pp. 117-123 (Chapter 24)

ESSAY OPTION ONE DUE BEFORE MIDNIGHT

- Thurs. Sept. 11: **The Fall & Rise of Rock & Roll, 1958-1963**
What's That Sound? pp 107-109
- Tues. Sept. 16: **The British Invasion of America, 1963-1970**
What's That Sound? pp 153-189
Pop, Rock, and Soul Reader, pp. 193-226 (Chapters 35-39)

ESSAY OPTION TWO DUE BEFORE MIDNIGHT

- Thurs. Sept. 18: **The American Response, 1963-1970**
What's That Sound? pp 113-152
Pop, Rock, and Soul Reader, pp. 125-138 (Chapters 25-26)
- Tues. Sept. 23: **Cold War Rock & Roll Part I, 1950s-1960s**
The Jazz Ambassadors (2018)
- Thurs. Sept. 25: **FIRST EXAM IN CLASS**

PART TWO: POPULAR MUSIC & THE COUNTERCULTURE: THE 1960s-70s

- Tuesday Sept. 30: **Motown, Soul, and Civil Rights, 1959-1972**
 What's That Sound? pp 219-248
 Pop, Rock, and Soul Reader, pp. 163-192 (Chapters 30-34)
- Thurs. Oct. 2: **Folk Revival, Folk Rock, & Protest, 1930s-1969**
 What's That Sound? pp 191-217
 Pop, Rock, and Soul Reader, pp. 138-162 (Chapters 27-29)
- Tues. Oct. 7: **Rock & Roll and the Counterculture, Part I, 1960-1967**
 What's That Sound? pp 251-256
 Pop, Rock, and Soul Reader, pp. 226-245 (Chapters 40-43)

ESSAY OPTION ONE DUE BEFORE MIDNIGHT

- Thurs. Oct. 9: **Rock & Roll and the Counterculture, Part II, 1967-1969**
 What's That Sound? pp 256-284
- Tues. Oct. 14: **OCTOBER BREAK: NO CLASS**
- Thurs. Oct. 16: **The Rise of Hard Rock & Heavy Metal**
 What's That Sound? pp 291-302
 Pop, Rock, and Soul Reader, pp. 288-305 (Chapters 51-52)

ESSAY OPTION TWO DUE BEFORE MIDNIGHT

- Tues. Oct. 21: **Woodstock, Altamont, & The Rest, 1969-1972**
 What's That Sound? pp. 285-290
 Pop, Rock, and Soul Reader, pp. 245-251 (Chapter 44)
- Thurs. Oct. 23: **SECOND EXAM IN CLASS**

PART THREE: CONSOLIDATION AND FRAGMENTATION, 1970s-1990s

- Tues. Oct. 28: **Consolidation & Fragmentation, 1968-1980**
What's That Sound? pp 291-333
Pop, Rock, and Soul Reader, pp. 253-269 (Chapters 45-47)
- Thurs. Oct. 30: **Prog, Glam, Funk, & Disco, 1968-1980**
What's That Sound? pp 335-363
Pop, Rock, and Soul Reader, pp. 269-288; 305-334 (Chapters 48-50; 53-56)
- Tues. Nov. 4: **Punk Rock & New Wave, 1966-1980**
What's That Sound? pp 365-397; 455-461
Pop, Rock, and Soul Reader, pp. 334-355; 420-424 (Chapters 57-60; 69)
- Thurs. Nov. 6: **NO CLASS: I AM AT A CONFERENCE**
- Tues. Nov. 11: **Hair Metal & the New Wave of British Heavy Metal, 1980s**
What's That Sound? pp 435-445
Pop, Rock, and Soul Reader, pp. 401-410 (Chapter 66-67)
- Thurs. Nov. 13: **Satirizing Hair Metal & Corporate Rock & Roll**
This is Spinal Tap (1984)
- Tues. Nov. 18: **MTV & The Return of Corporate Rock & Roll**
What's That Sound? pp 399-433
Pop, Rock, and Soul Reader, pp. 357-400 (Chapters 61-65)

ESSAY OPTION ONE DUE BEFORE MIDNIGHT

- Thurs. Nov. 20: **Rock & Roll Activism, 1970s-1980s**
- Tues. Nov. 25: **THANKSGIVING BREAK-NO CLASS**
- Thurs. Nov. 27: **THANKSGIVING BREAK-NO CLASS**
- Tues. Dec. 2: **Hip Hop, & Rap, 1970s-1980s**
What's That Sound? pp 445-457
Pop, Rock, and Soul Reader, pp. 431-473 (Chapters 71-77)

ESSAY OPTION TWO DUE BEFORE MIDNIGHT

- Thurs. Dec. 4: **The PMRC & Another Backlash, 1980s**
Pop, Rock, and Soul Reader, pp. 411-420 (Chapter 68)

Tues. Dec. 9: **Cold War Rock and Roll Part II, 1970s-1980s**
 Free to Rock (2017)

Thurs. Dec. 11: **Indie, Grunge, & Britpop**
 What's That Sound? pp 461-527
 Pop, Rock, and Soul Reader, pp. 474-491 (Chapters 78-80)

FINAL EXAM: TBD

GRADE SCALE

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|-----------|---------------|
| A | 93-100 |
| A- | 92-90 |
| B+ | 88-89 |
| B | 83-87 |
| B- | 82-80 |
| C+ | 78-79 |
| C | 73-77 |
| C- | 72-70 |
| D | 60-69 |
| F | 0-59 |

UNIVERSITY POLICIES

GRIEF ABSENCE POLICY

Purdue University recognizes that a time of bereavement is very difficult for a student. The University therefore provides the following rights to students facing the loss of a family member through the Grief Absence Policy for Students (GAPS). Students will be excused from classes for funeral leave and given the opportunity to complete missed assignments or assessments in the event of the death of a member of the student's family.

STUDENTS WITH DISABILITIES

Accessibility and Accommodations Syllabus Statement: The DRC recommends the following statement be included in your syllabus. "Purdue University strives to make learning experiences as accessible as possible. If you anticipate or experience physical or academic barriers based on disability, you are welcome to let me know so that we can discuss options. You are also encouraged to contact the Disability Resource Center at: drc@purdue.edu or by phone: 765-494-1247."

<http://www.purdue.edu/drc/faculty/syllabus.html>

NONDISCRIMINATION POLICY STATEMENT

Purdue University is committed to maintaining a community which recognizes and values the inherent worth and dignity of every person; fosters tolerance, sensitivity, understanding, and mutual respect among its members; and encourages each individual to strive to reach his or her own potential. In pursuit of its goal of academic excellence, the University seeks to develop and nurture diversity. The University believes that diversity among its many members strengthens the institution, stimulates creativity, promotes the exchange of ideas, and enriches campus life.

Purdue University prohibits discrimination against any member of the University community on the basis of race, religion, color, sex, age, national origin or ancestry, marital status, parental status, sexual orientation, disability, or status as a veteran.

The University will conduct its programs, services and activities consistent with applicable federal, state and local laws, regulations and orders and in conformance with the procedures and limitations as set forth in Executive Memorandum No. D-1, which provides specific contractual rights and remedies.

VIOLENT BEHAVIOR POLICY

Purdue University is committed to providing a safe and secure campus environment. Purdue strives to create an educational environment for students and work environment for employees that promote educational and career goals. Violent behavior impedes such goals. Therefore, violent behavior is prohibited in or on any university facility or while participating in any university activity.

MENTAL HEALTH STATEMENT

If you find yourself beginning to feel some stress, anxiety and/or feeling slightly overwhelmed, try WellTrack. Sign in and find information and tools at your fingertips, available to you at any time. If you need support and information about options and resources, please contact or see the Office of the Dean of Students. Call 765-494-1747. Hours of operation are M-F, 8 a.m.- 5 p.m.

If you find yourself struggling to find a healthy balance between academics, social life, stress, etc., sign up for free one-on-one virtual or in-person sessions with a Purdue Wellness Coach at RecWell. Student coaches can help you navigate through barriers and challenges toward your goals throughout the semester. Sign up is free and can be done on BoilerConnect.

If you're struggling and need mental health services: Purdue University is committed to advancing the mental health and well-being of its students. If you or someone you know is feeling overwhelmed, depressed, and/or in need of mental health support, services are available. For help, such individuals should contact Counseling and Psychological Services (CAPS) at 765-494-6995 during and after hours, on weekends and holidays, or by going to the CAPS office on the second floor of the Purdue University Student Health Center (PUSH) during business hours.

Any student who faces challenges securing their food or housing and believes this may affect their performance in the course is urged to contact the Dean of Students for support. There is no appointment needed and Student Support Services is available to serve students 8 a.m.-5 p.m. Monday through Friday.

EMERGENCY NOTIFICATION PROCEDURES are based on a simple concept – if you hear a fire alarm inside, proceed outside. If you hear a siren outside, proceed inside.

Indoor Fire Alarms mean to stop class or research and immediately **evacuate** the building. Proceed to your Emergency Assembly Area away from building doors. **Remain outside** until police, fire, or other emergency response personnel provide additional guidance or tell you it is safe to leave.

All Hazards Outdoor Emergency Warning Sirens mean to immediately seek shelter (**Shelter in Place**) in a safe location within the closest building. o “Shelter in place” means seeking immediate shelter inside a building or University residence. This course of action may need to be taken during a tornado, a civil disturbance including a shooting or release of hazardous materials in the outside air. Once safely inside, find out more details about the emergency*. **Remain in place** until police, fire, or other emergency response personnel provide additional guidance or tell you it is safe to leave.

**In both cases, you should seek additional clarifying information by all means possible...Purdue Home page, email alert, TV, radio, etc...review the Purdue Emergency Warning Notification System multi-communication layers at http://www.purdue.edu/ehps/emergency_preparedness/warning-system.html*

EMERGENCY RESPONSE PROCEDURES:

- Review the **Emergency Procedures Guidelines**
https://www.purdue.edu/emergency_preparedness/flipchart/index.html
- Review the **Building Emergency Plan** (available from the building deputy) for:
 - o evacuation routes, exit points, and emergency assembly area
 - o when and how to evacuate the building.
 - o shelter in place procedures and locations
 - o additional building specific procedures and requirements.

EMERGENCY PREPAREDNESS AWARENESS VIDEOS

- "Shots Fired on Campus: When Lightning Strikes," is a 20-minute active shooter awareness video that illustrates what to look for and how to prepare and react to this type of incident. See:
<http://www.purdue.edu/securePurdue/news/2010/emergency-preparedness-shots-fired-on-campus-video.cfm> (Link is also located on the EP website)

MORE INFORMATION

Reference the Emergency Preparedness web site for additional information:
http://www.purdue.edu/emergency_preparedness