Creative Arts
Texas A&M University  
Core Curriculum  

Initial Request for a lower division course included in the current Core Curriculum  
to be considered for the Fall 2014 Core Curriculum

1. This request is submitted by (department name): Performance Studies

2. Course prefix and number: MUSC 225

3. Texas Common Course Number: 

4. Complete course title: History of Jazz

5. Semester credit hours: 3 SCH

6. This request is for consideration in the following Foundational Component Area:

☐ Communication  ☐ Mathematics  ☑ Creative Arts  ☐ American History  ☐ Government/Political Science  ☐ Social and Behavioral Sciences

☐ Life and Physical Sciences  ☐ Language, Philosophy and Culture

7. This course should also be considered for International and Cultural Diversity (ICD) designation:

☐ Yes  ☑ No

8. How frequently will the class be offered? Fall

9. Number of class sections per semester: 1

10. Number of students per semester: 100

11. Historic annual enrollment for the last three years: 92 97 99

This completed form must be attached to a course syllabus that sufficiently and specifically details the appropriate core objectives through multiple lectures, outside activities, assignments, etc. Representative from department submitting request should be in attendance when considered by the Core Curriculum Council.

12. Submitted by:

[Signature]  28 March 2013

Course Instructor  Date

Approvals:

[Signature]  3/29/13

Department Head  Date

[Signature]  4/24/13

College Dean/Designee  Date

For additional information regarding core curriculum, visit the Texas Higher Education Coordinating Board website at www.thecb.state.tx.us/corecurriculum2014

See form instructions for submission/approval process.
Texas A&M University
Core Curriculum
Initial Request for a Course Addition to the Fall 2014 Core Curriculum

Foundational Component Area: Creative Arts

In the box below, describe how this course meets the Foundational Component Area description for Creative Arts Courses in this category focus on appreciation and analysis of creative artifacts and works of human imagination. Courses involve the synthesis and interpretation of artistic expression and enable critical, creative, and innovative communication about works of art.

The proposed course must contain all elements of the Foundational Component Area. How does the proposed course specifically address the Foundational Component Area definition above?

History of Jazz is a non-technical exploration of America's classical music from earliest recorded blues through the most recent trends. Through synthesis and interpretation of jazz music from an artistic, sociological and historical perspective, this course examines how jazz has broadly expressed and resolved some of the fundamental contradictions and paradoxes of modern life. Upon successful completion of this course, students will be able to:

- Define the basic musical/structural concepts of jazz including rhythm, harmony, melody, texture and form
- Identify dominant stylistic trends in jazz music written since 1900
- Understand the social, political and geographical influences on jazz
- Respond critically to jazz

Core Objectives

Describe how the proposed course develops the required core objectives below by indicating how each learning objective will be addressed, what specific strategies will be used for each objective and how student learning of each objective will be evaluated.

The proposed course is required to contain each element of the Core Objective.

Critical Thinking (to include creative thinking, innovation, inquiry, and analysis, evaluation and synthesis of information):

The following critical thinking skills will be assessed through class discussion, group projects, and exams.

- Students will address structural analysis, historical context, and sociopolitical significance through class discussion of listening examples, required reading and lectures.
- Students will present group projects on a variety of topics including jazz history, technology, business, performance and interdisciplinary subjects.
- Students will be required to identify theoretical concepts, historical concepts, artists, compositions and musical styles through exams involving aural and written activity.
Texas A&M University

Core Curriculum

Initial Request for a Course Addition to the Fall 2014 Core Curriculum

Communication (to include effective development, interpretation and expression of ideas through written, oral and visual communication):

The following communication skills will be assessed through class discussion, group projects, and exams.

- Students will be required to answer questions during lecture concerning topics discussed in class.
- Students will develop and express communication skills through interaction with peers in their creation and presentation of group projects, making use of visual media to help demonstrate their points.
- Students will effectively communicate their knowledge of aural and written class material on exams.

Teamwork (to include the ability to consider different points of view and to work effectively with others to support a shared purpose or goal):

The following teamwork skills will be assessed through class discussion, group projects, and exams.

- Students will create, develop and present a successful group project involving audio and visual media and/or live performance.
- Students will be challenged to communicate, explain and expand upon musical and historical concepts through in-class activities.
- Students will develop teamwork skills through group study sessions for exams.

Social Responsibility (to include intercultural competence, knowledge of civic responsibility, and the ability to engage effectively in regional, national, and global communities):

The following social responsibility skills will be assessed through class discussion, group projects, and exams.

- Students will interact with faculty and peers in class discussions involving sociopolitical issues as they relate to jazz music.
- Students will examine intercultural relationships in jazz music as a result of its varied international styles and broad global exposure.
- Students will develop their knowledge of civic responsibility through class lectures and ideologically identities as presented in historical videos and jazz compositions.

Please be aware that instructors should be prepared to submit samples/examples of student work as part of the future course recertification process.
MUSC 225: History of Jazz

Instructor: Peter Lieuwen
Office: LAA H 125
lieuwen@meo.tamu.edu
Office Hours: T-TH 4-6 or by appointment

Catalog Description

Non-technical survey of jazz as America's classical music, from the earliest recorded blues through the most recent trends; examination of how jazz has broadly expressed issues of modern life.

Prerequisites None.

Learning Outcomes

Students will be able to:

1. Define the basic musical/structural concepts of jazz including rhythm, harmony, melody, texture and form
2. Identify dominant stylistic trends in jazz music written since 1900
3. Identify the social, political and geographical influences on jazz
4. Discuss your responses to jazz critically

Text: Introduction to Jazz History (Sixth Edition) by Donald D. Megill and Richard S. Demory
Recordings: The Smithsonian Collection of Classic Jazz (Revised)
(Required Listening Audio Streams available at: mediamatrix.tamu.edu)

General Course Requirements:
1. Midterm Exam (30% of Final Grade)
2. Final Project (30% of Final Grade)
3. Final Exam (30% of Final Grade)
4. Class Participation (10% of Final Grade)

Final Project

Students will work in groups to create presentations that communicate, explain, and expand upon musical and historical concepts, making use of audio and visual media to help communicate the points of each presentation.

Schedule:

WEEK
1. Introduction
   T: The Roots of Jazz
   R: Work Songs
2.3. Preface–Ch. 1: The Blues 1900–
   T: African Roots, Sacred Music
   R: Improvisation, Black Minstrels
3. Ch. 1 cont'
   T: Country Blues: Robert Johnson, City Blues: Bessie Smith
   R: The Blues Continues: Muddy Waters, B.B. King, Eric Clapton, and Robert Cray
4. Ch. 2: Piano Styles 1890–1940
   T: Ragtime: Scott Joplin, Stride: James P. Johnson and Fats Waller
   R: Boogie-Woogie: Jimmy Yancy and Meade "Lum" Lewis
5. Ch. 3: New Orleans Jazz and Dixieland 1910–1940
   T: New Orleans Dixieland: Joe "King" Oliver
   R: The Move to Chicago: Louis Armstrong and Bix Beiderbecke, Jelly Roll Morton, Leading Dixieland Soloists

6. Ch. 4: Swing 1934–1945
   T: Swing: Benny Goodman and Fletcher Henderson, Duke Ellington, Count Basie, Billie Holiday, and Lester Young
   R: Swing in Transition

7. Ch. 4 ccm’t
   T: Piano Styles in Transition: "Fatha" Hines, Art Tatum, and Erroll Garner
   R: Midterm Exam

8. Ch. 5: Bebop 1943–1960
   T: The Bebop Revolution: Charlie Parker and Dizzy Gillespie
   R: Bebop Piano: Thelonious Monk and Bud Powell Techniques

9. Ch. 5: con’t
   T: Hard Bop
   R: Bebop: Extended Techniques

10. Ch. 6: Third Stream, Cool, and Beyond 1949–
    T: Third Stream and the Avant-Garde: Miles Davis and Bill Evans, Charles Mingus and the Modern Jazz Quartet
    R: Big Bands Continue

11. Ch. 7: Free Jazz 1960–
    T: Free Jazz: Ornette Coleman, John Coltrane and Eric Dolphy, Anthony Braxton and Cecil Taylor
    R: Free Jazz into the '80s and '90s

12. Ch. 8: Jazz / Rock Fusion 1968–
    T: Rock to Fusion: An Overview, Fusion: Chick Corea
    R: Fusion to Crossover, World Influences

13. Final Projects
    T&R: Present in class

14. Final Projects
    T&R: Present in class

Exam Week: Final Exam

Attendance Policy

Your attendance is expected in each class meeting. See TAMU Student Rule 7 for details regarding excused absences: http://student-rules.tamu.edu/rule07

Americans with Disabilities Act (ADA) Policy Statement

The Americans with Disabilities Act (ADA) is a federal anti-discrimination statute that provides comprehensive civil rights protection for persons with disabilities. Among other things, this legislation requires that all students with disabilities be guaranteed a learning environment that provides for reasonable accommodation of their disabilities. If you believe you have a disability requiring an accommodation, please contact the Department of Student Life, Services for Students with Disabilities, in Cain Hall, room B118, or call 845-1637. For additional information visit http://disability.tamu.edu.

Academic Integrity Statement

"An Aggie does not lie, cheat, or steal or tolerate those who do."
Council Rules and Procedures on the web http://aggiehonor.tamu.edu
March 29, 2013

MEMORANDUM

TO: Claudia Nelson  
Inter:rn Head, Department of Performance Studies

AND: Jeffrey M. Morris  
Director of Undergraduate Studies, Department of Performance Studies

FROM: David Vaught  
Head of Department

SUBJECT: MUSC New Course Proposals Using the Word “History”

In response to your memorandum of March 27, 2013, the Department of History supports, without objection, your four proposed courses: History of Jazz, History of Rock, History of Electronic Music, and Listening to Music.
Texas A&M University
Departmental Request for a New Course
Undergraduate • Graduate • Professional
• Submit original form and attach a course syllabus.

Form Instructions:

1. Request submitted by (Department or Program Name): Department of Performance Studies

2. Course prefix, number and complete title of course: MUSC 225 History of Jazz

3. Catalog course description (not to exceed 50 words): Non-technical survey of jazz as America’s classical music, from the earliest recorded blues through the most recent trends; examination of how jazz has broadly expressed issues of modern life.

4. Prerequisite(s) None

   Cross-listed with: n/a

   Needed with: n/a

5. Is this a variable credit course? □ Yes □ No

   If yes, from ___ to ___

6. Is this a repeatable course? □ Yes □ No

   If yes, this course may be taken ___ times.

   Will this course be repeated within the same semester? □ Yes □ No

7. This course will be:
   a. required for students enrolled in the following degree program(s) (e.g., B.A. in history)
   b. an elective for students enrolled in the following degree program(s) (e.g., M.S., Ph.D. in geography)

   B.A. in Music, Minor in Music, undergraduate general studies

8. If other departments are teaching or are responsible for related subject matter, the course must be coordinated with these departments.

   Attach approval letters.

9. Prefix: MUSC

   Course #: 225

   Title (excluding punctuation): History of Jazz

   Lect. 0 3 3 0 0 0 3 5 0 0 9 0 2 0 0 0 3 2 1 9 6 1 4 1 5 0 3 6 3 2

   Approval recommended by:

   Claudia Nelson, Interim Head

   Department Head or Program Chair (Type Name & Sign) Date

   Chair, Curriculum Review Committee Date

   Dean of College Date

   Submitted to Coordinating Board by:

   Chair, GC or UCC Date

   Associate Director, Curricular Services Date

Questions regarding this form should be directed to Sandra Williams at 845-8201 or sandra.williams@tamu.edu.

Curricular Services 3/10
Texas A&M University

Core Curriculum

Initial Request for a lower division course included in the current Core Curriculum to be considered for the Fall 2014 Core Curriculum

1. This request is submitted by (department name): Performance Studies

2. Course prefix and number: MUSC 226

3. Texas Common Course Number: 

4. Complete course title: History of Rock

5. Semester credit hours: 3 SCH

6. This request is for consideration in the following Foundational Component Area:

   - Communication
   - Mathematics
   - Life and Physical Sciences
   - Language, Philosophy and Culture
   - Creative Arts
   - American History
   - Government/Political Science
   - Social and Behavioral Sciences

   Current Core: No
   Current ICD: No

7. This course should also be considered for International and Cultural Diversity (ICD) designation:

   - Yes
   - No

8. How frequently will the class be offered? Fall, Spring

9. Number of class sections per semester: 2

10. Number of students per semester: 200

11. Historic annual enrollment for the last three years:

<table>
<thead>
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<th>Year 1</th>
<th>Year 2</th>
<th>Year 3</th>
</tr>
</thead>
<tbody>
<tr>
<td>239</td>
<td>312</td>
<td>0</td>
</tr>
</tbody>
</table>

   This completed form must be attached to a course syllabus that sufficiently and specifically details the appropriate core objectives through multiple lectures, outside activities, assignments, etc. Representative from department submitting request should be in attendance when considered by the Core Curriculum Council.

12. Submitted by: [Signature]
   Date: 3/27/13

13. Course Instructor

14. Department Head
   [Signature]
   Date: 4/8/13

15. College Dean/Designee
   [Signature]
   Date: 

For additional information regarding core curriculum, visit the Texas Higher Education Coordinating Board website at www.thecb.state.tx.us/corecurriculum2014

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Texas A&M University

Core Curriculum

Initial Request for a Course Addition to the Fall 2014 Core Curriculum

Foundational Component Area: Creative Arts

In the box below, describe how this course meets the Foundational Component Area description for Creative Arts. Courses in this category focus on appreciation and analysis of creative artifacts and works of human imagination. Courses involve the synthesis and interpretation of artistic expression and enable critical, creative, and innovative communication about works of art.

How does the proposed course specifically address the Foundational Component Area definition above?

This course explores rock music as a creative artifact of human imagination. Students engage in critical discussions exploring how this artistic expression reflects the socio-cultural context of the specific time and place in which it was created, consumed, and performed.

Core Objectives

Describe how the proposed course develops the required core objectives below by indicating how each learning objective will be addressed, what specific strategies will be used for each objective and how student learning of each objective will be evaluated.

Critical Thinking (to include creative thinking, innovation, inquiry, and analysis, evaluation and synthesis of information):

Students will critically engage with the ways rock music expresses and affects the human experience. Students will demonstrate their understanding of how rock music relates to economic, political, socio-cultural, and ideological aspects of culture by synthesizing class material in order to respond to in-class iClicker questions and examinations.

Communication (to include effective development, interpretation and expression of ideas through written, oral and visual communication):

Students will develop an analytic language to describe musical features and will also be expected to communicate effectively to explain how rock music expresses and affects the human experience. They will develop skills for analyzing the ways that ideas are communicated through rock through written means (lyrics and writing about rock), oral means (sound, music, and speeches), and visual means (visuals associated with rock, such as album covers or flyers). Students learn an analytic language for describing these features in lecture. They will demonstrate their use of this descriptive terminology in their written assignment and orally during lecture discussions. Students are evaluated on their ability to properly use this language and communicate effectively in their written assignment and by identifying proper use of terminology in iClicker questions and exams.

Teamwork (to include the ability to consider different points of view and to work effectively with others to support a shared purpose or goal):

Students complete in-class exercises in groups to collectively reach a conclusion about the relationship between music as a creative force and its context, inspired by the Think-Pair-Share method (although in groups of three or more). Activities prompted by the professor during lecture contribute to participation points and will challenge students to effectively communicate to the rest of the class in order to clearly explain and expand upon key relationships between musical style and cultural-historical context. This will be evaluated by students’ response to the iClicker prompt, demonstrating that they worked effectively with others and considered each members’ point of view in order to present a unified answer to the discussion prompt.
Texas A&M University
Core Curriculum
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Social Responsibility (to include intercultural competence, knowledge of civic responsibility, and the ability to engage effectively in regional, national, and global communities):

Students will build intercultural competence through their understanding of the creative use and meaning of rock in multicultural communities in the U.S. and Europe. Class lectures will cover the economic, political, social, and ideological identities of various communities, giving students an understanding of the relationship between music and culture. They will build an awareness of civic responsibility by understanding how their actions directly impact people involved in music. This understanding of social and civic responsibility, and their engagement in the music community, will be evaluated by students' responses to in-class activities, examinations, and particularly in the writing assignment which deals with human involvement in the musical experience.

Please be aware that instructors should be prepared to submit samples/examples of student work as part of the future course recertification process.
One half of the course content explores popular music from the last 50 years, investigating how music reflects and shapes diverse cultures across the United States and the United Kingdom. The study of music's creation, performance, and reception addresses significant issues in the cultural, racial, and ethnic identity and history of various communities in these geographic areas. This course gives students experiences in identifying cultural diversity within a given geographical area in addition to exploring relationships between similar forms of expression in other countries.
HISTORY OF ROCK (MUSC 226)
Fall Semester 2013

Section 504: MWF 9:10-10:00 A.M., HECC 100

Instructor: Dr. Kim Kattari
Email: kkattari@tamu.edu
Office phone: 979-458-9290
Office hours: Monday and Wednesday 3-4 P.M., or by appointment
Office: LAAM 272

COURSE DESCRIPTION

Examination of the development of rock music; emphasis on how the sound and meaning of music reflects culture, ideology, and history.

This course is designed to better understand how rock music developed, how it has changed over time, and how it reflects culture, history, and people's identities. To understand the development of what became known as "rock and roll" in the 1950s, we will begin with the history of folk and popular music in the United States from the Civil War to the end of WWII. We will then explore various streams of rock as we seek to understand how the music reflects and responds to the social and cultural history of the 20th century.

PREREQUISITES

There are no prerequisites for this course. Previous experience with musical performance, including the ability to read o: play notated music, is neither required nor expected.

LEARNING OUTCOMES

1. Identify and describe the technical and stylistic characteristics of a piece of music (such as rhythm, melody, harmony, texture, form, and instrumentation).
2. Given a representative aural example, identify its genre, a possible performer, and an approximate date of creation.
3. Describe the broad historical and stylistic development of rock music, noting key artists and tracks from various time periods and styles.
4. Discuss how rock music reflects and responds to socio-cultural, economic, and political factors and movements throughout history.
5. Analyze how rock music expresses and affects the human experience.
6. Articulate relationships between the music we encounter, its historical/cultural context and meaning, and the people who participate in the musical experience.
REQUIRED MATERIALS

- iClicker: You will need to bring an iClicker to class every day to answer in-class questions. They are available at the bookstore if you do not already have one. Points will begin to accrue on the third class day, so obtain an iClicker before August 30th.
- eLearning: You will need to access the eLearning website (http://elearning.tamu.edu/) to receive announcements and emails, view assignment guidelines, find supplemental hand-outs, and check grades. Please log in to eLearning daily.
- Testing Materials: 3 scantrons (form 0-101607, the large 8 1/2” x 11” sheet) and a pencil

ASSIGNMENTS AND EXAMS

In-class Participation Points:
Bring your iClicker to class every day starting Friday August 30th, and be on time. You must have your iClicker with you in class to receive any points. Each day in class you will be asked several questions to which you will respond via iClicker. Some of these questions assess your understanding of material already covered in lecture, and others check your understanding of the readings or musical examples you should have acquainted yourself with before coming to lecture. These questions will be very similar to exam questions, allowing you to gauge your own day-to-day understanding of the material and find out what you may be struggling with before exam time. I use these activities to assess your understanding of course material on a regular basis so that I can address any concerns or weaknesses. Other questions will survey the class’s thoughts on a variety of subjects that pertain to lecture. These questions will be used to engage class discussions and focus in-class activities.

Grading: iClicker points make up a significant portion of your grade. There are 5 points possible per day, starting August 30th. You will receive points based on the accuracy of your responses to questions about course material, and participation points for responding to survey questions that stimulate discussion and in-class activities. There are 175 points possible this semester, but your iClicker grade is calculated out of 150. Thus, five absences will not affect your grade. You keep any points you earn, so it is possible to earn extra credit (more than 150 points).

Absences: If you miss a day of class, you will be able to make up the points only if you have a university-excused absence, outlined in Student Rules 7.1.1-7.1.8). As per Student Rule 7.3: Except in the case of the observance of a religious holiday, to be excused the student must message me through eLearning prior to the date of absence, if such notification is feasible. In cases where advance notification is not feasible (e.g. accident, emergency) the student must provide notification by the end of the second working day after the absence (3:00 P.M.). This notification should include an explanation of why notice could not be sent prior to the class. Accommodations sought for absences due to the observance of a religious holiday can be sought either prior or after the absence, but not later than two working days after the absence. You will need to provide the appropriate documentation to make up the iClicker questions from your absence. Make-ups will NOT be given for any unexcused absence. See http://student-rules.tamu.edu/rule07.

MUSC 200 Fall 2013 Syllabus – Kattari
Exams:
Ongoing review of your class notes and music examples is the best form of preparation for exams, and in-class participation questions regularly help you practice for the exams. Questions are multiple-choice, matching, and true/false. Part of the exam will review your understanding of the historical and social-cultural context of the music we study. Another part of the exam will be listening identification, asking you to identify musical characteristics, determine the piece's probable composer, approximate date of composition, and genre, and recognize its socio-cultural, geographic, and historical context.

The first 2 exams will each only cover new material (consult the below schedule). The final exam will cover the remaining new material but will also include cumulative questions that require you to synthesize broad themes from the entire semester.

On exam days, bring a 0-101607 (large grey) scantron sheet, a #2 pencil, and your UIN.

Test Absences: If you miss the test, you can make up the exam ONLY if you have documentation for a university-excused absence, outlined in Student Rules 7.1.1-7.1.8. As per Student Rule 7.3: Except in the case of the observance of a religious holiday, to be excused the student must message me through eLearning prior to the date of absence, at least one week before the exam, if such notification is feasible. In cases where advance notification is not feasible (e.g. accident, emergency) the student must provide notification by the end of the second working day after the absence (5:00 PM). This notification should include an explanation of why notice could not be sent prior to the class. Accommodations sought for absences due to the observance of a religious holiday can be sought either prior or after the absence, but not later than two working days after the absence. You will need to provide the appropriate documentation to make up the test. Make-ups will NOT be given for an unexcused absence on an exam date. See http://student-rules.tamu.edu/rule07.

Writing Assignments:
You will write one short assignment in this class that draws upon the knowledge you gain in this course. Guidelines will be discussed and distributed in lecture, and posted to eLearning. You can choose between two options for your report. One option requires you to attend a live music event and write an analysis of the technical characteristics and socio-cultural meaning of the music. The other option requires you to interview a relative or friend (at least 10 years older than you) about his or her experiences with music from a historical era we have covered in class. The Writing Assignment is due no later than Nov 25th but can be turned in early for extra credit.

Late Policy: Any papers turned in after November 25th will be subject to a late penalty of 5 points per day. If you are unable to submit your report on November 25th because of a university-excused absence (as per Student Rules 7.1.1-7.1.8, http://student-rules.tamu.edu/ rule07), send me a message through eLearning by the end of the second working day after your absence (by 5 P.M.). You will receive an extension allowing you to turn in your paper after your excuse has expired. You must show me proper documentation for your excuse when you turn in your paper.
GRADE ASSESSMENT AND IMPORTANT DATES

In-class participation points (ongoing, 5 points per lecture) 150 points*
Writing Assignment 1 50 points
Exam 1 (Friday, September 27) 100 points
Exam 2 (Monday, October 28) 100 points
Final Exam (TBA, per University schedule) —

* As explained in “Assignments,” it is possible to earn more than 150 participation points. There will be 35 lectures with iClicker opportunities, so you could potentially earn up to 175 points. This also allows you to miss 5 days without penalty. You can make up points from excused absences.

From your total points at the end of course, the following rubric determines your grade:

<table>
<thead>
<tr>
<th>Grade Letter</th>
<th>Percentage</th>
<th>Points Range</th>
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</thead>
<tbody>
<tr>
<td>A</td>
<td>90% and above</td>
<td>450 points and above</td>
</tr>
<tr>
<td>B</td>
<td>80-89.9%</td>
<td>400-449 points</td>
</tr>
<tr>
<td>C</td>
<td>70-79.9%</td>
<td>350-399 points</td>
</tr>
<tr>
<td>D</td>
<td>60-69.9%</td>
<td>300-349 points</td>
</tr>
<tr>
<td>F</td>
<td>59.9% and below</td>
<td>299 points and below</td>
</tr>
</tbody>
</table>

CLASSROOM ENVIRONMENT

You are free to use laptops in class, but do not use your laptop for any activity other than taking notes. Turn off and put away your cell phones before class. Those who use laptops (other than for taking notes) or phones during class may be asked to leave.

I also trust you to foster a respectful environment for the safe discussion of sensitive topics. I encourage the expression of diverse points of view, but I will not tolerate condescending or insulting remarks. If you abuse, ridicule, or intimidate others during discussion, you will be subject to disciplinary action. Refer to Student Rule 21 on Classroom Behavior.

ACADEMIC INTEGRITY STATEMENT AND POLICY

"An Aggie does not lie, cheat, or steal, or tolerate those who do."

Upon accepting admission to Texas A&M University, a student immediately assumes a commitment to uphold the Honor Code, to accept responsibility for learning, and to follow the philosophy and rules of the Honor System. Students will be required to state their commitment on examinations and written assignments. Ignorance of the rules does not exclude any member of the TAMU community from the requirements or the processes of the Honor System. For additional information please visit http://aggiehonor.tamu.edu/.
AMERICANS WITH DISABILITY (ADA) ACT

The Americans with Disabilities Act (ADA) is a federal anti-discrimination statute that provides comprehensive civil rights protection for persons with disabilities. Among other things, this legislation requires that all students with disabilities be guaranteed a learning environment that provides for reasonable accommodation of their disabilities. If you believe you have a disability requiring an accommodation, please contact Disability Services, in Cain Hall, Room B118, or call 845-1637. For additional information visit http://disability.tamu.edu.

COURSE OUTLINE

UNIT 1: INTRO; THE ROOTS OF ROCK'N'ROLL

Week 1: Ch. 1
Mon Aug 26 Course Introduction: Music in/as Culture and Key Concepts
Wed Aug 28 Music Basics and Terminology
Fri Aug 30 The Birth of Popular Music: Minstrelsy and Vaudeville

Week 2: Ch. 2
Mon Sept 2 "Race" Recordings
Wed Sept 4 "Hillbilly" Recordings
Fri Sept 6 The Golden Age of Popular Standards: Tin Pan Alley, Musicals, and Swing

Week 3: Ch. 3
Mon Sept 9 "Country and Western"
Wed Sept 11 "Rhythm and Blues"
Fri Sept 13 Coining "Rock'n'Roll": Covers of "Rhythm and Blues" songs

Week 4: Ch. 4
Mon Sept 16 Rock'n'Roll: Chuck Berry, Little Richard
Wed Sept 18 Rock'n'Roll: The Rockabillies and Sun Records
Fri Sept 20 Rock'n'Roll: Latino and Female Contributions

Week 5: Ch. 5
Mon Sept 23 The Backlash Against Rock'n'Roll
Wed Sept 25 Review for Exam 1
Fri Sept 27 EXAM 1

UNIT 2: FROM ROCK'N'ROLL TO ROCK: THE SIXTIES

Week 6: Ch. 5 con't
Mon Sept 30 Phil Spector and Girl Groups
Wed Oct 2 Motown
Fri Oct 4 West Coast Surf
Week 7:
Mon Oct 7  Ch. 6  British Invasion, part 1
Wed Oct 9  British Invasion, part 2
Fri Oct 11  Soul and Stax

Week 8:
Mon Oct 14  Ch. 7  Folk Revival and Folk Rock
Wed Oct 16  Pushing the Boundaries of Rock: The Beginnings of “Art Rock”
Fri Oct 18  Psychedelic Rock

Week 9:
Mon Oct 21  Ch. 7 con’t  Rock Guitar Gods
Wed Oct 23  From The Summer of Love to The End of an Era: Monterey, Woodstock, Altamont
Fri Oct 25  Review for Exam 2

Week 10:
Mon Oct 28  EXAM 2

UNIT 3: A DIVERSITY OF TRENDS: THE SEVENTIES AND ON

Week 11:
Mon Nov 4  Ch. 8, 10 con’t  The Diffusion of Seventies Rock: Heavy Metal
Wed Nov 6  The Diffusion of Seventies Rock: Prog Rock
Fri Nov 8  The Diffusion of Seventies Rock: Glam Rock and Shock Rock

Week 12:
Mon Nov 11  Ch. 8, 10 con’t  Disco
Wed Nov 13  Country Rock and Outlaw Country
Fri Nov 15  CBGB Punk and New Wave

Week 13:
Mon Nov 18  Ch. 9  UK Punk
Wed Nov 20  The Age of Celebrity in the 1980s: Madonna and Michael Jackson
Fri Nov 22  The Age of Celebrity in the 1980s: Prince and Bruce Springsteen

Week 14:
Mon Nov 25  Ch. 11  Grunge and Alternative Rock of the 1990s
Wed Nov 27  Review for Final Exam
Fri Nov 29  No Class (Thanksgiving Holiday)

December 2  Redefined Day: follow your Friday schedule
            Review for Final Exam

FINAL EXAM (cumulative, with a focus on material from UNIT 3) - TBA, according to the University’s final exam schedule
March 29, 2013

MEMORANDUM

TO: Claudia Nelson  
Interim Head, Department of Performance Studies

AND: Jeffrey M. Morris  
Director of Undergraduate Studies, Department of Performance Studies

FROM: David Vaught  
Head of Department

SUBJECT: MUSC New Course Proposals Using the Word “History”

In response to your memorandum of March 27, 2013, the Department of History supports, without objection, your four proposed courses: History of Jazz, History of Rock, History of Electronic Music, and Listening to Music.
Texas A&M University

Departmental Request for a New Course
Undergraduate • Graduate • Professional

Submit original form and attach a course syllabus.

Form Instructions

1. Request submitted by (Department or Program Name): Department of Performance Studies

2. Course prefix, number and complete title of course: MUSC 226 History of Rock

3. Catalog course description (not to exceed 50 words): Examination of the development of rock music; emphasis on how the sound and meaning of music reflects culture, ideology, and history.

4. Prerequisite(s): None

Cross-listed with: n/a

Stacked with: n/a

Cross-listed courses require the signature of both department heads.

5. Is this a variable credit course? ☐ Yes ☒ No

If yes, from ______ to ______

6. Is this a repeatable course? ☐ Yes ☒ No

If yes, this course may be taken ______ times.

Will this course be repeated within the same semester? ☐ Yes ☐ No

7. This course will be:

a. required for students enrolled in the following degree program(s) (e.g., B.A. in history)

b. an elective for students enrolled in the following degree program(s) (e.g., M.S., Ph.D. in geography)

B.A. in Music, Minor in Music, undergraduate general academics

8. If other departments are teaching or are responsible for related subject matter, the course must be coordinated with these departments. Attach approval letters.

9. Prefix: MUSC

Course #: 226

Title (excluding punctuation): HISTORY OF ROCK

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Approval recommended by:

Claudia Nelson, Interim Head
Department Head or Program Chair (Type Name & Sign) Date

Dean of College Date

Submitted to Coordinating Board by:

Chair, GC or UCC Date

Questions regarding this form should be directed to Sandra Williams at 845-6201 or sandra.williams@tamu.edu.

Curricular Services 3/10

[Stamp: RECEIVED APR 25 2013]