

SOC 3041-001 Sociology of Rock and Roll

SPRING 2022 – TU/TH 12:25-1:45pm SW 134

Prof. Theresa Martinez

Office: BEHS 304

Office Hours: by appointment

E-mail: theresa.martinez@utah.edu

Course Description



Rock and roll is the simple name given to the musical/cultural/attitude movement that shook the minds and the pants off thousands of youngsters all around the world. It all started during the early 50's and it all began with the influence of blues, country and r'n'b music; probably the coolest type of music in the world.

From the *Urban Dictionary*

Music gives us a microphone to speak to the world. And music has the power to bring generations, nationalities and people together. Now more than ever, it's critical to study and understand how music is changing our world as well as reflecting it.

From the *Rock and Roll Hall of Fame* website

It has been over 70 years since the popular musical genre called rock and roll or rock 'n' roll made its appearance. While Alan Freed, a Cleveland disk jockey, is famed with first using the phrase "rock and roll" back in the early 1950s, there were already songs which

coined the term in the 1940s and references to "rocking and rolling" in music much earlier than that in the early 1900s. Whatever its roots and early beginnings, from its inception, rock and roll music has been a distinctly American blend with elements of blues, rhythm and blues, country, folk, and gospel music. This wedding of musical styles in U.S. history with concomitant implications for social relations—race/class/gender based particularly—is the central focus of this course. It seems fitting, then, to begin with a definition and a reference from the *Rock and Roll Hall of Fame* describing one of the most important musical genres of the 20th and 21st centuries in U.S. society.

Fundamentally, this course is a historical, theoretical, and ultimately, sociological exploration of rock and roll music. The course will examine rock music from its roots, to its appearance in the late 1940s and early 1950s, to its evolution throughout the 20th century and into the 21st century. Students will be invited to explore the socio-cultural aspects reflected in and affected by this popular music including race, class, and gender relationships as well as some of the ways that institutions help to reinforce and shape musical genres.

Course Objectives

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

- **Explain** critical media literacy, particularly as an analytical tool for examining rock and roll music
- **Explain** the socio-historical environment of each era of rock music and how the times influenced the music
- **Explain** the socio-cultural issues treated in rock and roll music

- **Explain** the effect of rock and roll music on American culture
- **Describe** the representative, pivotal artists, groups, and related individuals in rock and roll music
- **Apply** critical thinking to rock and roll music in American history and culture

General Education/Bachelor Degree Requirement Designation

This course meets the Social and Behavioral Sciences Foundation Intellectual Explorations (BF) requirement.

Teaching Assistants

This course has assigned Teaching Assistants or TAs. TAs do not grade, but review and advise on student work, and may be helpful in other ways to students. TAs will have access to Canvas information such as grades and assignments. Each TA has signed a confidentiality agreement and is therefore bound by University policy and the Student Code to hold all student information confidential.

Canvas

This course requires use of **Canvas**. You will be expected to retrieve and upload assignments and readings through Canvas throughout the course of the semester. It would be wise to sign into Canvas through the Campus Information System (CIS) as soon as you can so that you can see all required assignments and readings for the class.

Student Names & Personal Pronouns

Class rosters are provided to the instructor with the student's legal name as well as "Preferred first name" (if previously entered by you in the student profile section of your CIS account). While CIS refers to this as merely a preference, I will honor you by referring to you with the name and pronoun that feels best for you in class, on papers, exams, etc... Please advise me of any name or pronoun changes (and update CIS) so I can help create a learning environment in which you, your name, and your pronoun will be respected.

Important to Know

Our class assignments often involve the sharing of personal experiences in essays and papers. This is a natural outcome of discussing issues of race, class, gender, and sexuality, but also just discussing personal and family histories. If shared personal experiences that students include in class assignments involve rape, sexual assault or sexual violence, I am required by law to report them to the Office of Equal Opportunity. This is not to discourage these confidences at all, but to offer students options and resources from that office. If a student wishes to ignore correspondence from the OEO office, that's fine. It's all up to the student what they do with that information. I just want to be upfront about these matters.

Class Work

The major tasks of the class include three exams, a paper, and assignments—**all due at midnight on due dates**. In addition, **attendance and class participation** are also considered significant to your grade. Taking notes is critical in this class and will be considered part of participation. In the interest of clarity, let us further break down the components of class work.

First Assignment (1 page Single-spaced essay, Word or PDF)

For your first assignment, you will write a short essay to be uploaded into Canvas as a Word or PDF doc. The short essay will entail choosing one of your favorite music artists (solo artists, duos, or groups). Then describe why they are so meaningful or important to you. Be specific, be honest.

Audiofile Assignments (Word or PDF docs)

Audiofile assignments are due throughout the course of the semester. Almost all audiofiles are less than 11 minutes in length—an easy length of time to hear a portion of rock and roll sociohistory. Due dates for the **audiofile assignments are listed in Canvas**.

Exam 1, Exam 2, Exam 3 (2 page Single-spaced essays, Word or PDF)

All exams will be **essay exams** made available on Canvas prior to due dates and due to be uploaded as single-spaced Word or PDF files. Exams will entail a choice of an essay question. For each exam you will need to incorporate material from lectures, audiofiles, and critical media literacy theory, and you will only have **2** single-spaced pages in which to accomplish this. **All exams are meant to evaluate what you have learned in the class so focus on class lectures and the artists and songs played in class. Wiki or other sources are NOT TO BE USED.**

Rock and Roll Research Paper (4-5 page Double-spaced paper, Word or PDF)



The rock and roll research paper consists of an empirical exploration of some aspect of rock and roll music through a critical media literacy lens. **Make sure that it is not a regurgitation of what we have already learned in class.** There are **three elements within critical media literacy** and **one or more** can be used in your analysis including: **political economy (which we will also describe as the zeitgeist of rock eras), textual or lyrical analysis, and audience reception.** For example, you could focus on the **political economy** or **zeitgeist** surrounding a rock era such as the rise of punk rock or the emergence of hip hop. Or you could conduct a **content or lyrical analysis** of the lyrics of some representative bands of a given genre—the Grateful Dead, Jefferson Airplane, and Big Brother and the Holding Company, as part of the psychedelic rock era. The choice is

ultimately yours and the possibilities and permutations are pretty wide-ranging, practically infinite. **Watch out for repeating of class material and lack of depth in analysis.** Oh yes, you can use the word “I”. The paper should entail:

1. a **thesis** [one or two paragraphs]—introducing me to the thesis or main point of the paper. What **element of critical media literacy** will you be using and **what aspect of rock and roll music?** Will you be exploring the political economy or *zeitgeist* of the hip hop era, the grunge era, or some other era within rock and roll history, or a textual analysis of representative artists within a musical genre such as punk or grunge, or an audience reception analysis of representatives of some rock genre, or will you taking on all three elements to analyze some aspect of rock music like women in rock? **Whatever you choose, make sure you introduce it here.** This section can be as dramatic as you’d like and include personal insight. Pick a topic that is connected in some way with your core self—make it **from the heart** and it will come across much stronger.
2. a **body** [four pages]—this entails your logical and thoughtful exploration of your thesis. If you have chosen the political economy or *zeitgeist* of punk rock, then make a case and stick to it. This section will likely look something like this:

The writing of punk rockers easily lends itself to multiple forms of analysis. This lyrical analysis will focus on themes emerging in the lyrics of a representative sample of punk rock bands to highlight comparisons and contrasts in the work of punk rockers. These themes include... OR

Hip hop emerged within the disenfranchised inner-city neighborhoods of the South Bronx, New York. This *zeitgeist* backdrop will foreground a content analysis of lyrics by Tupac Shakur, Kendrick Lamar, and the Roots whose work I will argue from a dominant reading of their texts. So to begin...

3. a **critique or evaluation section** [one paragraph] this section can be as dramatic as you choose to make it and must entail a personal opinion of the task—it is not meant to be a summary of what you have already written.
4. a **bibliography** for the citations used. **All papers will require some degree of research with citations.** Make sure you use **3 citations beyond Wikipedia or websites.** Use books and journal articles as well. **Watch out for plagiarism!!**

PROOFREAD your paper!! Keep reasonable font and margins.

Grade Calculation

Students can calculate their grade according to the weightings below. The first five components of the grade—all three exams, the paper, and quizzes—are weighted at 100 points each. The final two components of the grade—assignments and attendance—are weighted at 200 points each.

Exam 1 Exam 2 Exam 3 Research Paper Pop Quizzes = 100 each
Assignments Attendance = 200 each

There is no class text, so **audiofile assignments** take on extra significance with regard to course work. **Attendance** is weighted highly because this is an intensely **interactive** class, both with the material and with everyone in the classroom. Finally, being punctual, staying for the entire class, and **notetaking** are all critical elements of your course work, so **pop quizzes** will be given throughout the semester at the beginning or end of the class to encourage students to come in on time, stay for the duration of the class, and keep up with notetaking.

Attendance Policy

This course will be held **in person**. So, except in cases of quarantining due to COVID-19 exposure or infection or ADA accommodations, you will be expected to attend class in person. Be very careful that you actually **sign** the roll sheet each class day which counts attendance (200 points)—initials and printing will not count. If a student is found not to be in class, but there is a signature for them on the roll sheet, this will be considered “Academic Misconduct” and could mean serious penalties for the person who signed and the person who they signed for—see Academic Misconduct below.

Electronics Policy

Students are allowed to take notes **ONLY** on paper in this class. Electronic gadgets are **NOT ALLOWED** and can have consequences for your attendance score. A growing and substantive body of research finds that multitasking degrades any kind of task performance in a class. Interestingly, taking notes on a laptop turns students into “transcription zombies”; while taking notes with a pen or pencil excites a “process of integration, creating more textured and effective modes of recall”—an academic way of saying that students learn a heck of a lot more when they write notes than when they type them.

ADA Statement

The University of Utah seeks to provide equal access to its programs, services and activities for people with disabilities. If you will need accommodations in the class, reasonable prior notice needs to be given to the Center for Disability Services, 162 Union Building, 581-5020 (V/TDD). CDS will work with you and the instructor to make arrangements for accommodations.

ADA Accommodations

Given the nature of this course, **attendance is required** and adjustments cannot be granted to allow non-attendance. However, if you need to seek an ADA accommodation to request an exception to this attendance policy due to a disability, please contact the Center for Disability and Access (CDA). CDA will work with us to determine what, if any, ADA accommodations are reasonable and appropriate.

Academic Misconduct Statement

Per University of Utah regulations (Policy # 6-400). “A student who engages in academic misconduct,” as defined in Part I.B. and including, but not limited to, cheating, falsification, or plagiarism, “may be subject to academic sanctions including but not limited to a grade reduction, failing grade, probation, suspension or dismissal from the program or the University, or revocation of the student's degree or certificate. Sanctions may also include community service, a written reprimand, and/or a written statement of misconduct that can be put into an appropriate record maintained for purposes of the profession or discipline for which the student is preparing.” Please refer to the Student Code for full elaboration of student academic and behavioral misconduct policies (<http://regulations.utah.edu/academics/6-400.php>).

Addressing Sexual Misconduct

Title IX makes it clear that violence and harassment based on sex and gender (which includes sexual orientation and gender identity/expression) is a Civil Rights offense subject to the same kinds of accountability and the same kinds of support applied to offenses against other protected categories such as race, national origin, color, religion, age, status as a person with a disability, veteran's status or genetic information. If you or someone you know has been harassed or assaulted, you are encouraged to report it to the Title IX Coordinator in the Office of Equal Opportunity and Affirmative Action, 135 Park Building, 801-581-8365, or the Office of the Dean of Students, 270 Union Building, 801-581-7066. For support and confidential consultation, contact the Center for Student Wellness, 426 SSB, 801-581-7776. To report to the police, contact the Department of Public Safety, 801-585-2677(COPS).

Emergency Preparedness Information

The College of Social and Behavioral Science has made it a college priority to ensure we have an active CSBS Emergency Preparedness Plan. The college takes seriously the safety of all of our students in the case of any type of emergency on campus. The last page of the syllabus is a copy of the CSBS Emergency Action Plan for the SW building where our class is located.

University Safety Statement

The University of Utah values the safety of all campus community members. To report suspicious activity, call campus police at 801-585-COPS (801-585-2677). You will receive important emergency alerts and safety messages regarding campus safety via text message. For more information regarding safety and to view available training resources, including helpful videos, visit utah.edu.

Dates You Should Know

16 Jan-April 19: Assignments

20 Feb: Exam 1

27 Feb: Research Paper

3 Apr: Exam 2

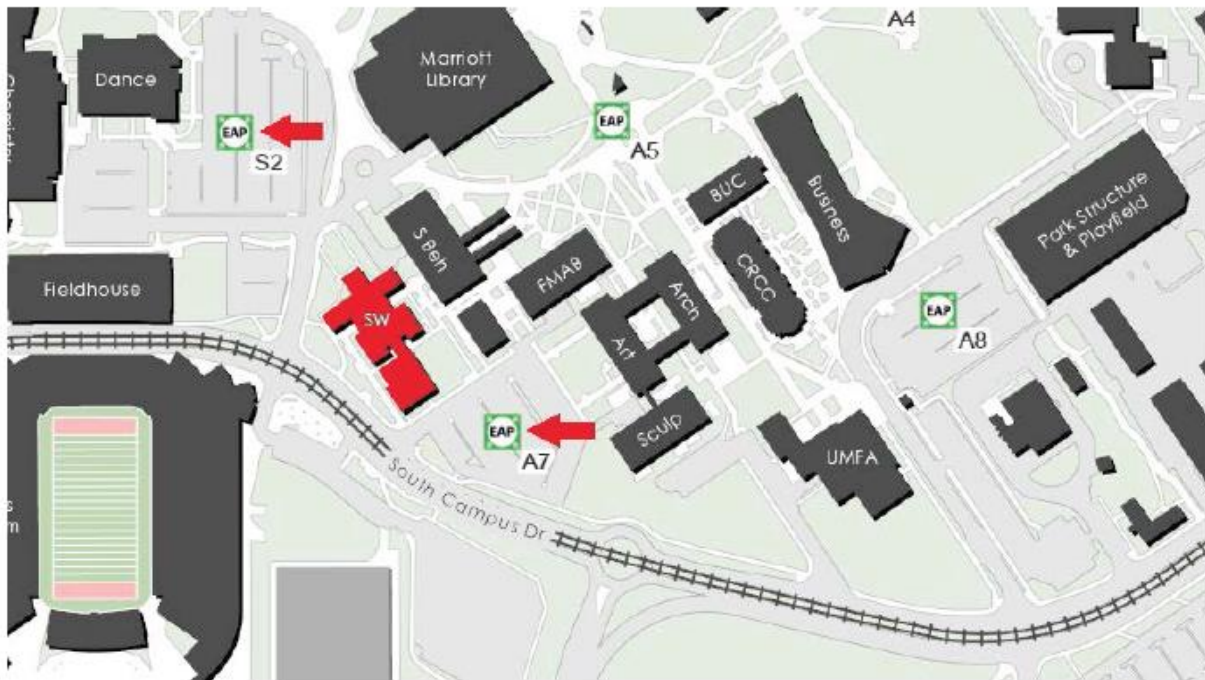
1 May: Exam 3

Course Outline

JAN	11	Introduction to the Sociology of Rock and Roll
	13	Developing a Critical Media Literacy: Rock and Roll, Race/Class/Gender, and Learning to Read Against the Grain
	17	Martin Luther King Holiday
	18-20	The Roots of Rock and Roll: Up From Slavery First Assignment – Jan 16 Ma Rainey Audiofile – “Music Minute: Ma Rainey, ‘Mother of the Blues’” by Leah Fleming Ma Rainey – Obituary Jan 18
	25-27	1950s Rockers: Music to the Tune of Integration Chuck Berry Audiofile – “Record Producer Chuck Granata Remembers Chuck Berry” by Lourdes Garcia-Navarro Chuck Berry - Acrostic Poem/Verse Jan 25
FEB	1-3	The British Invasion Beatles Audiofile – “Behind the Myth: A New Beatles Biography” by Terry Gross Beatles - Magazine Cover Feb 1
	8-10	The Sound of Protest, Folk Rock Bob Dylan Audiofile – “‘The Times They Are A-Changin’ Still Speaks To Our Changing Times” by Lynn Neary Bob Dylan - Acrostic Poem/Verse Feb 8
	15-17	Motown and Integration, Soul and Disillusion Aretha Franklin Audiofile – “Aretha Franklin, The ‘Queen of Soul,’ Dies at 76” by Ted Robbins Aretha Franklin - Obituary Feb 15
	17	Exam 1 Up on Canvas
	20	Exam 1 Due
	21	Presidents Day Holiday
	22-24	Psychedelic Sound, Aggressive Blues, Heavy Metal, Electric Blues, Experimental Rock, Reggae, 70s Rock, Progressive Rock, Protopunk, Soul in the 70s, Funk, Disco
	27	Rock and Roll Research Paper
MAR	1-3	Psychedelic Sound, Aggressive Blues, Heavy Metal, Electric Blues, Experimental Rock, Reggae, 70s Rock, Progressive Rock, Protopunk, Soul in the 70s, Funk, Disco continued Bob Marley Audiofile – “Bob Marley’s Music and Magic Endure” by Nichelle Norris Bob Marley – Magazine Cover Mar 1
	6-13	Spring Break
	15-17	Punk Revolution, MTV Generation

	22-31	80s Consciousness, Gen-X Blues, Metal, and Grunge Nirvana Audiofile – “Nevermind’ At 20: Producer Butch Vig on Nirvana” by Arun Rath Nirvana - Acrostic Poem/Verse Mar 29
	31	Exam 2 Up on Canvas
APR	3	Exam 2 Due
	5-12	The Emergence of Hip Hop and Rap continued Tupac Shakur Audiofile – “20 Years Ago, Tupac Broke Through” by Sami Yenigun Tupac Shakur - Creative Verse Apr 12
	14-19	The Women of Rock and Roll India Arie Audiofile –“All Songs +1: India.Arie Talks About Worth and The Grammys” by Anastasia Tsioulcas India Arie - Acrostic Poem/Verse Apr 19
	21-26	Rock in the 90s and Beyond: Merging, Bending, Crossing Borders
	26	Exam 3 Up on Canvas
MAY	1	Exam 3 Due

CSBS EMERGENCY ACTION PLAN



BUILDING EVACUATION

EAP (Emergency Assembly Point) – When you receive a notification to evacuate the building either by campus text alert system or by building fire alarm, please follow your instructor in an orderly fashion to the EAP marked on the map below. Once everyone is at the EAP, you will receive further instructions from Emergency Management personnel. You can also look up the EAP for any building you may be in on campus at <http://emergencymanagement.utah.edu/eap>.



CAMPUS RESOURCES

U Heads Up App: There's an app for that. Download the app on your smartphone at alert.utah.edu/headsup to access the following resources:

- **Emergency Response Guide:** Provides instructions on how to handle any type of emergency, such as earthquake, utility failure, fire, active shooter, etc. Flip charts with this information are also available around campus.
- **See Something, Say Something:** Report unsafe or hazardous conditions on campus. If you see a life threatening or emergency situation, please call 911!

Safety Escorts: For students who are on campus at night or past business hours and would like an escort to your car, please call **801-585-2677**. You can call 24/7 and a security officer will be sent to walk with you or give you a ride to your desired on-campus location.