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**Hours: Tues., 11am-noon, or by appt.**

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### **(History 79-345) — The Roots of Rock & Roll**

This is a course about musical and social innovation. In a casual lecture-discussion format, we will trace the evolution of rock music from its roots before the Civil War in slave songs, Irish-American music, and blackface minstrelsy, to blues, folk, and country in the 1920s-1950s, before turning (in the last third of the semester) to the 1960s revolutions of Bob Dylan, Janis Joplin, and Jimi Hendrix. Our main themes will be how technology and commodification change music, how social and race relations shape (and are shaped by) music, and how something we'll call the "logic" of rock has been a model for open-source, collaborative innovation in creativity, technology, and business.

Each week's assignments include readings and listening to music. The course page on Canvas includes short assigned readings in PDF form and corresponding music playlists in streaming format.

Grading is based on how well you meet these learning objectives:

- Demonstrate knowledge of how American society and music have changed since the Civil War, with reference to key voices, genres, collaborations, controversies, and innovations;
- Demonstrate an ability to read both closely and critically, in order to contextualize diverse genres of music, from different historical eras, within the themes of the course;
- Improve and master the skill of writing analytically, by integrating multiple sources into formal essays that are built around your own arguments about the content, meaning, and significance of the roots of rock & roll.

We will pursue these objectives through the following assignments (for point breakdowns, see page 10):

- Three short essays (1000-1500 words, 4-6 pages) = 60%
- Final project = 25%
- Participation = 15% (attendance is required and will be taken at each session)

***If permitted by your major department, you may elect to convert your enrollment for my course to "PASS/FAIL." Under this option, you could select which assignments you wish to complete; a passing grade would result from earning 65 out of 100 possible points for the term.***

Required books and music albums are listed on the next page; other required readings and required music listening are on the course website at <https://canvas.cmu.edu/courses/13502>

### REQUIRED BOOKS

W.E.B. Du Bois, [\*The Souls of Black Folk\*](#) (Dover Thrift edition, ISBN: 0486280411 or 978-0486280417), list price, \$5.00

David Wondrich, [\*Stomp and Swerve: American Music Gets Hot, 1843-1924\*](#) (Chicago Review Press, ISBN: 0155652496X or 978-1556524967), list price, \$17.95

- Available as an e-book through Hunt Library [here](#)

Bob Dylan, [\*Chronicles, Volume One\*](#) (Simon & Schuster paperback, ISBN: 0743244583 or 978-0743244589), list price, \$16.00

### REQUIRED MUSIC

“Stomp and Swerve”

Label: Archeophone

[Amazon](#) / [iTunes](#) / [Spotify](#)

“Elvis at Sun”

Label: BMG Heritage

[Amazon](#) / [iTunes](#) / [Spotify](#)

“The Essential Bessie Smith”

Label: Columbia

[Amazon](#) / [iTunes](#) / [Spotify](#)

“Best of Chess”

Label: Chess

[Amazon](#) / [iTunes](#) / [Spotify](#)

The Carter Family

“Can the Circle Be Unbroken?”

Label: Sony

[Amazon](#) / [iTunes](#) / [Spotify](#)

Bob Dylan

“Highway 61 Revisited”

Label: Sony

[Amazon](#) / [iTunes](#) / [Spotify](#)

“Son House: The Original Delta Blues”

Label: Columbia

[Amazon](#) / [iTunes](#) / [Spotify](#)

“Janis Joplin’s Greatest Hits”

Label: Sony

[Amazon](#) / [iTunes](#) / [Spotify](#)

“Folkways: The Original Vision”

Label: Smithsonian Folkways

[Amazon](#) / [iTunes](#) / [Spotify](#)

Jimi Hendrix

“Electric Ladyland”

Label: Experience Hendrix

[Amazon](#) / [iTunes](#) / [Spotify](#)

**WEEK ONE: WHERE DID YOU SLEEP LAST NIGHT?**

Tue, 14 Jan: Introduction

Thu, 16 Jan: Readings on Canvas: Eksteins, "Rites of Spring: Paris, May 29, 1913"; and Miller, "July 25, 1965: Dylan Goes Electric," from *Flowers in the Dustbin*

**WEEK TWO: WHAT NEEDS THE TALE YOU'RE TELLIN'?**

Tue, 21 Jan: Du Bois, *Souls of Black Folk* (book), "Forethought" and chapters 1, 5, 10, and 14

>> **Info sheet & "Musical Autobiography" due in class** <<

Thu, 23 Jan: Canvas: Child, excerpt from *The English and Scottish Popular Ballads*; and Marsh, "Barbara Allen," from *The Rose & The Briar*

**WEEK THREE: JIM CROW, WHY DO YOU WALK SO SLOW?**

Tue, 28 Jan: Wondrich, *Stomp and Swerve* (book), Preface; and Canvas: Chanan, "Record Culture," from *Repeated Takes*

Thu, 30 Jan: Wondrich, Introduction & Part I

**WEEK FOUR: DANCIN' FOOLS, AIN'T THEY SYNCOPATIN'?**

Tue, 4 Feb: Wondrich, Part II

Thu, 6 Feb: Wondrich, Part III (pp. 113-188 only)

**WEEK FIVE: BOLL WEEVIL, WHERE'S YOUR NATIVE HOME?**

Tue, 11 Feb: Wondrich, Part III & Coda (pp. 189-250)

Thu, 13 Feb: Canvas: Oakley, "Charley Patton"; and Wald, "A Life Remembered"

>> **First Essay due @ Canvas on Thursday by 11:59pm** <<

**WEEK SIX: WHO COMPOSED THIS SONG?**

Tue, 18 Feb: Canvas: Reagon, "'Nobody Knows the Trouble I See'"

Thu, 20 Feb: Canvas: Peterson, "Renewable Tradition: The Carter Family and Jimmie Rodgers"

**WEEK SEVEN: WHO MADE UP THIS SONG?**

Tue, 25 Feb: Canvas: Barker & Taylor, "Where Did You Sleep Last Night? Nirvana, Leadbelly, and the Allure of the Primeval," from *Faking It: The Quest for Authenticity in Popular Music*

Thu, 27 Feb: Canvas: Santoro, "Woody Guthrie," from *Highway 61 Revisited*

**WEEK EIGHT: WHY CAN'T YOU BE TRUE?**

Tue, 3 Mar: Canvas: Jacobson, "Hank Williams," from *American Rebels*

TBA this week: **6:30pm, optional screening: "Chuck Berry: Hail, Hail, Rock & Roll!" (1 point EC)**

Thu, 5 Mar: Waksman, "Muddy Waters, Chuck Berry, and the Electric Guitar" from *Instruments of Desire*

**WEEK NINE: SPRING BREAK**

**WEEK TEN: HAVE YOU HEARD THE NEWS?**

Tue, 17 Mar: Canvas: Marcus, "Presliad," from *Mystery Train: Images of America in R&R*

Thu, 19 Mar: Canvas: Ennis, "The King and His Court," from *The Seventh Stream*

**>> Second Essay due @ Canvas Thursday by 11:59pm <<**

**WEEK ELEVEN: STACKALEE, WHAT HAVE YOU DONE?**

Tue, 24 Mar: Canvas: Lévi-Strauss, from *The Savage Mind*

Thu, 26 Mar: Canvas: Marcus, "The Old, Weird America"; Dylan, *Chronicles* (book), ch. 1

**WEEK TWELVE: HOW DOES IT FEEL TO BE ON YOUR OWN?**

Tue, 31 Mar: Dylan, ch. 2

Thu, 2 Apr: Dylan, chs. 3-4

**WEEK THIRTEEN: DO YOU WANT TO KNOW A SECRET?**

Tue, 7 Apr: Dylan, ch. 5

TBA this week: **6:30pm, optional screening: "The Ed Sullivan Show" (Beatles) & "The Rolling Stones: Gimme Shelter" (1 point EC; double feature with pizza at intermission)**

Thu, 9 Apr: Canvas: Gilmore, "Beatles Now, Beatles Then" and "The Rolling Stones: Journey into Fear"; and Smith, "Rise of the Sacred Monsters"

**WEEK FOURTEEN: DON'T YOU PEOPLE EVER WANT TO GO TO BED?**

Tue, 14 Apr: NO CLASS

Wed, 15 Apr: >> **Third Essay due @ Canvas Wednesday by 11:59pm** <<

Thu, 16 Apr: NO CLASS – SPRING CARNIVAL

**WEEK FIFTEEN: DIDN'T I GIVE YOU EVERYTHING?**

Tue, 21 Apr: Canvas: Smith, "'African American Music, without Apology': The Motown Sound and the Politics of Black Culture"

TBA this week: **6:30pm, optional screening: "Janis" (1 point EC)**

Thu, 23 Apr: Canvas: Whiteley, "Try, Just a Little Bit Harder: Janis Joplin and the Search for Personal Identity"

**WEEK SIXTEEN: ARE YOU EXPERIENCED?**

Tue, 28 Apr: Canvas: Waksman, "Black Sound, Black Body: Jimi Hendrix, the Electric Guitar and the Meanings of Blackness," from *Instruments of Desire*

TBA this week: **6:30pm, optional screening: "Jimi Hendrix" (1 point EC)**

Thu, 30 Apr: Canvas: Excerpt from Johnson, *Everything Bad is Good for You*

**FINAL PROJECT DEADLINE**

Graduating students: **Final Project due @ Canvas on Tuesday, May 12 by noon**

Non-graduating students: **Final Project due @ Canvas on Thursday, May 14 by noon**

### **Your One and Only Warning on Cheating & Plagiarism**

Plagiarism means using words, ideas, or arguments from another person or source without acknowledgment. Cite all sources consulted to any extent (including material from the internet), whether or not assigned and whether or not quoted directly. For quotations, four or more words used in sequence must be set off in quotation marks *and* the source must be identified by both a citation within the paper and on a separate page identifying all “Sources Consulted” -- *not* “Works Cited” (notice the distinction?).

Any form of cheating on assignments will immediately earn you an ‘R’ grade for *the entire course*. **By choosing to remain in my course, you consent to this policy.**

In addition, I will pursue official penalties under CMU’s cheating, plagiarism, and unauthorized assistance policies at:

<https://www.cmu.edu/student-affairs/ocsi/academic-integrity/index.html>

*and*

<https://www.cmu.edu/student-affairs/ocsi/academic-integrity/statement-AI.html>

*and*

<http://www.cmu.edu/policies/student-and-student-life/academic-integrity.html>

*and*

<https://cms-staging.andrew.cmu.edu/theword/academic/standards-for-academic-and-creative-life.html>

Many students are surprised that CMU's definition of cheating encompasses a wide range of actions that you might not expect to be prohibited. *One example is unauthorized collaboration with others.*

If you have never taken time to read these guidelines in the student handbook, it is in your best interest to do so today. Save us both a lot of time and grief, OK?

Student Name Printed: \_\_\_\_\_

**Note: University and course integrity policies will be discussed in class prior to the deadline for the first paper, in Week Five, when all students must complete and sign the form below, which will apply to all three short papers and to the final project.**

Yes No

- I understand that uploading to Canvas triggers a plagiarism check by [www.turnitin.com](http://www.turnitin.com).
- The words and ideas of others are clearly identified as such in my paper, by the use of quotation marks and citations of the sources of ideas, quotations, and paraphrases.
- My paper includes a page entitled "Sources Consulted" (*not* "Works Cited"), disclosing all sources consulted (not just those actually quoted) including libraries, internet, friends, parents, GCC, etc.
- I have read the plagiarism warning on page 6 of the syllabus and I accept the definitions and penalties as explained there, discussed in class, and outlined by the linked university policies.
- This paper is entirely my own work and adheres to CMU policies linked from syllabus page 6.

\_\_\_\_\_  
Student Signature

\_\_\_\_\_  
Date

**A personal note from Scott:** As I will share with you in class, I've been treated for mental illness all my life, from 1975 (when I was 11 years old) to spring 2020 (you do the math). In class and out, I will do my best to let you know me as a person and to get to know you. Please visit my office hours to share or ask whatever you wish (on any subject including but not limited to coursework, music, history, or everything else you can think of).

### **University Syllabus Statement on Student Wellness**

**Take care of yourself.** Do your best to maintain a healthy lifestyle this semester by eating well, exercising, avoiding drugs and alcohol, getting enough sleep and taking some time to relax. This will help you achieve your goals and cope with stress.

*All of us benefit from support during times of struggle. You are not alone. There are many helpful resources available on campus and an important part of the college experience is learning how to ask for help. Asking for support sooner rather than later is often helpful.*

*You might also like to try mindfulness meditation and other wellness techniques supported by free access for all CMU community members at <https://www.headspace.com/cmu>.*

*If you or anyone you know experiences any academic stress, difficult life events, or feelings like anxiety or depression, we strongly encourage you to seek support. Counseling and Psychological Services (CaPS) is here to help: call 412-268-2922 and visit their website at <http://www.cmu.edu/counseling/>. Consider reaching out to a friend, faculty or family member you trust for help getting connected to the support that can help.*

*If you or someone you know is feeling suicidal or in danger of self-harm, call someone immediately, day or night:*

**CaPS: 412-268-2922**

**Re:solve Crisis Network: 888-796-8226**

***If the situation is life threatening, call the police:***

***On campus: CMU Police: 412-268-2323***

***Off campus: 911***

*If you have questions about this or your coursework, please let me know.*



**Student Information (complete front & back, submit next Tuesday)**

Name: \_\_\_\_\_

Email: \_\_\_\_\_

Phone: \_\_\_\_\_

Major(s): \_\_\_\_\_

Disabilities or special needs: \_\_\_\_\_

\_\_\_\_\_

Class year: \_\_\_\_\_ Hometown: \_\_\_\_\_

Your hero(es): \_\_\_\_\_

Favorite book(s): \_\_\_\_\_

*\*\*\* Some preliminary musical questions \*\*\**

Best rocker (solo or band) ever: \_\_\_\_\_ Worst ever: \_\_\_\_\_

Best song ever: \_\_\_\_\_ Worst ever: \_\_\_\_\_

Favorite radio/web station/music service(s): \_\_\_\_\_

Current song(s) you love: \_\_\_\_\_

Current song(s) you hate: \_\_\_\_\_

Greatest album ever: \_\_\_\_\_ Worst ever: \_\_\_\_\_

First recording you bought yourself: \_\_\_\_\_

Most recent song/album you acquired: \_\_\_\_\_

Most embarrassing recording you ever liked: \_\_\_\_\_

Type(s) of music you know/love best: \_\_\_\_\_

\_\_\_\_\_

Type(s) of music you *don't* know but wish you *did*: \_\_\_\_\_

\_\_\_\_\_

Do you sing or play an instrument? (Explain) \_\_\_\_\_

\_\_\_\_\_

**NOTE: Please write a one- or two-page (typed) "musical autobiography," staple it to this sheet (with questions answered) and bring to class next Tuesday, Jan. 21.**

\* \* \* \* \*

GRADE RECORD

First essay: \_\_\_\_\_ out of 20 points

Second essay: \_\_\_\_\_ out of 20 points

Mid-semester letter grade: \_\_\_\_\_

Third essay: \_\_\_\_\_ out of 20 points

Final project: \_\_\_\_\_ out of 25 points

Participation: \_\_\_\_\_ out of 15 points

Extra credit (4 optional film screenings): \_\_\_\_\_ out of 4 points

*Notes on participation:* \_\_\_\_\_

\_\_\_\_\_

*Dates absent:* \_\_\_\_\_

**Total points earned: \_\_\_\_\_ out of 104 points**

*[A = 90+ points; B = 80+ points; C = 70+ points; D = 65+ points]*

**SEMESTER LETTER GRADE: \_\_\_\_\_**