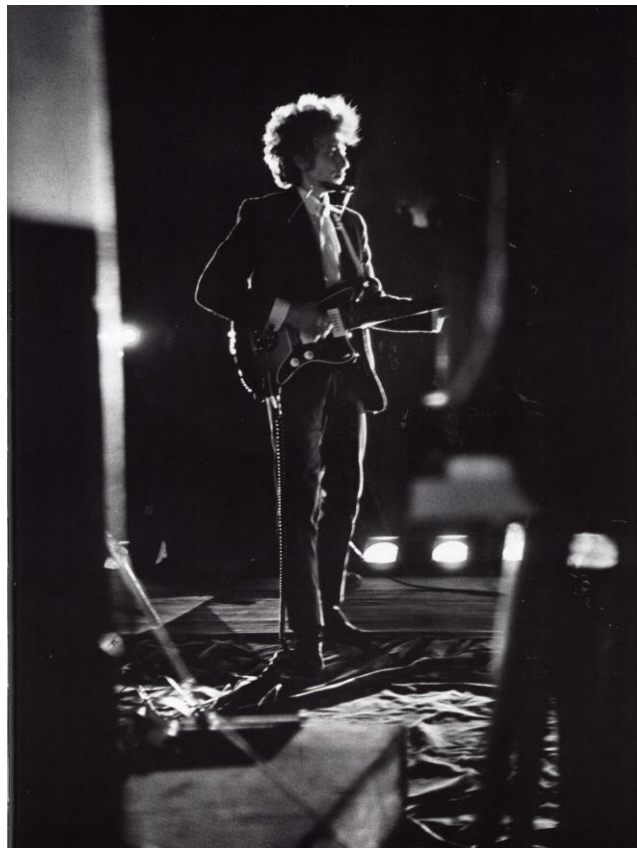




EAST TEXAS A&M
UNIVERSITY

**HISTORY 264.01E: A NATION DIVIDED—ROCKIN' IN TIME
COURSE SYLLABUS: SPRING 2025**



Bob Dylan at the 1965 Newport Folk Festival

Instructor: Professor John Howard Smith

Course Time/Location: Mondays, Wednesdays, & Fridays, 1:00-1:50 p.m. / Ferguson Social Sciences 141

Office Location: Ferguson Social Sciences 117

Office Hours: Tuesdays & Thursdays, 9:00 a.m.—12:00 p.m., or by appointment

University Email Address: John.Smith@tamuc.edu

COURSE INFORMATION

Course Prerequisite/Co-requisite: None

Materials – Textbooks, Readings, Supplementary Readings:

Textbooks Required:

John Covach & Andrew Flory, *What's That Sound? An Introduction to Rock and Its History*, 6th ed. New York: W. W. Norton & Co., 2023 ISBN13: 978-0-393-28809-4

Various items posted to D2L, including links to Spotify playlists

Course Description:

The purpose of this University Studies course is to draw students into a deeper investigation of particular themes in United States history relating to division and conflict, and how Americans have variously surmounted—or just as often failed to surmount—obstacles which separate people from one another. This course focuses on the rise and development of rock-and-roll music in the United States and Great Britain in the wake of World War II, with particular emphasis placed upon the mutual influences between the music, culture, society, and politics in the United States, as well as the wider English-speaking world. Through the reading of two baseline texts, liberally augmented by the listening to a lot of music, students will explore how the music was shaped by events and culture, even as the society and culture were shaped by the music.

Given the incredible diversity of music, it will be literally impossible to cover much ground beyond that of rock-and-roll, and even then to cover the majority of that specific territory. This is not a music theory class, nor purely a music history course. That being said, references will be made to the musical roots of rock, as well as exterior influences from classical, blues, country, rhythm & blues, soul, jazz, and rap music. The arc of the course's narrative, however, will remain with rock.

As is often the case with religion and politics, one's musical preferences are determined by culture, upbringing, and personality, and opinions can be strong. Each of us has genres of music that most appeal to us, and within those genres certain artists that are favorites as well as artists we—not to put too fine a point on it—despise. In order for this class to function properly, each of us must suspend our individual musical tastes, and especially any inclination to deprecate a particular subgenre of rock, artist, or song. You will hear stuff you like, as well as stuff you don't like in this class. However, you might be surprised that some artists you hate, or are indifferent to, nevertheless have influenced the history of rock music, and you should try to learn to appreciate certain technical, artistic, or overall cultural contributions made by various individuals and groups.

As for your favorite artists, you may or may not see them represented in the course's playlists, and you may chafe at what seems to be an unfair omission. For instance, you may believe that Poison is a seminal influence on late 1980s heavy metal, but since no serious rock music historians would agree with such an assessment, you will not hear "Talk Dirty to Me" or "Every Rose Has Its Thorn" played in class, or the band's influence on the entire genre analyzed. Only music that is strongly reflective of Anglo-American culture and specific political environments will be featured.

In short: keep an open mind. Part of the learning experience is to be exposed to different ideas and have your own worldview challenged. A persistently expressed intolerant attitude will result in a low participation grade.

Warning: Explicit Lyrics: Students should not be surprised to learn that some songs—and not just in the rock genre, but especially in the rock genre—contain mature subject matter, with veiled as well as overt references to politics, religion, sexuality, drug use, violence and criminal

activity. Some songs may actually include one or more of George Carlin's "[Seven Words You Can't Say on Television](#)," as well as several others. These will certainly include racial epithets. If your sensibilities cannot brook such language or adult themes, it would be best for you to drop the class to avoid being offended. Do bear in mind that the songs featured in the course's playlists are chosen primarily—but not exclusively—from albums and songs mentioned directly or indirectly in *What's That Sound?*, and do not necessarily reflect the tastes and attitudes of the Instructor.

Student Learning Outcomes:

1. Students will be able to form substantive and evidence-driven arguments to propose solutions to problems or explain phenomena.
2. Student communication will follow conventions of grammar and syntax appropriate to the audience, purpose and message.
3. Students will demonstrate awareness of societal and/or civic issues.
4. Students will be able to understand their role in their own education.

COURSE REQUIREMENTS

Instructional / Methods / Activities Assessments

This course consists of a series of activities and assessments to assist students in achieving the outcomes/objectives for the course and instructional units/modules. Each week students will work on various combinations of readings, discussions, and research.

Attendance & Participation: (100 pts., 30% of course grade)

Student Learning Outcomes nos. 1 & 2:

Participation in class discussions is intended to allow students to discuss substantively issues pertaining to the topics at hand, and will serve to inform the Instructor about how well students are absorbing course content. Facility in oral communication will thus be developed through these activities. Regular attendance to class is mandatory, and students intending to perform well in this aspect of the course must come to each class meeting prepared to discuss the day's subjects and ask pertinent questions about the material. Routine absences and/or distractive behavior will negatively impact the participation grade.

Readings Quizzes: (100 pts., 30% of course grade)

Student Learning Outcomes nos. 1 & 2:

The readings quizzes are designed to test students' comprehension of the readings for each particular day a quiz is administered, testing the depth of their knowledge of the topic(s) at hand and their analytical skills. Administration will be random, and each quiz will take up no more than 10 minutes of class time at the beginning of each class period. Grading will be on a 0-10 point scale for each quiz, with a running average maintained through the semester that will be adjusted to a score from 0-100 at the end of the semester.

Group Project: (100 pts., 40% of course grade)Student Learning Outcomes nos. 1 & 2:

The group project is designed to usher the student into a deeper exploration of aspects of rock music in British and American history through the use of the course texts and the consultation of outside sources in the form of scholarly books and articles (see below). Students will gain experience in the art of researching and presentation of the results and conclusions.

Students will be arranged into groups of 3 (sometimes 4, if necessary) individuals to undertake a project that will be a biography of an artist/group of the group's choosing that to their minds particularly reflects the state of British or American culture at the time that they were active. During the time allotted for the final exam, groups will present their projects to the class in presentations that will last from 15 to 20 minutes in length. The course text must be used **and cited** as a resource, while outside sources must also be used. Sources available through the Worldwide Web are acceptable, but only sparingly, as there is a lot of rubbish out there of dubious value. Run all such sites by the Instructor for approval prior to presentation. Wikipedia **cannot be used** as a cited source, though it is okay to begin one's research there. Samples of their music will also need to be included in the presentation.

Grading

Grading will be calculated using a standard 10-point scale, with course elements weighted accordingly:

90-100	A
80-89	B
70-79	C
60-69	D
0-59	F

Attendance & Participation (100 pts.)	30%
Group Project (100 pts.)	40%
Readings Quizzes (10 pts. each)	30%

TECHNOLOGY REQUIREMENTS

As this course is web-enhanced through D2L/Brightspace, students are asked to follow these links for information about course enhancements:

LMS Requirements:

<https://community.brightspace.com/s/article/Brightspace-Platform-Requirements>

LMS Browser Support:

https://documentation.brightspace.com/EN/brightspace/requirements/all/browser_support.htm

ACCESS AND NAVIGATION

This course will be facilitated using D2L/Brightspace, the Learning Management System used by East Texas A&M University. To get started with the course, go to: <https://leo.tamuc.edu/login.aspx>.

You will need your CWID and password to log in to the course. If you do not know your CWID or have forgotten your password, contact Technology Services at 903.468.6000 or helpdesk@tamuc.edu.

Consistent and reliable access to the Internet is a fundamental requirement for this course.

COMMUNICATION AND SUPPORT

Interaction with Instructor Statement:

Office hours are given at the top of this syllabus, and are posted outside of my door. Arrangements can be made to confer via Zoom if a student cannot meet with me during regular office hours for consultations. Email is the most reliable method of reaching me outside of my office. Expect a reply within 24 to 36 hours, and replies will only be sent to students' LeoMail accounts. **Do not email me from your personal email account.**

If you are having technical difficulty with any part of D2L/Brightspace, please contact D2L/Brightspace Technical Support at 1-877-325-7778. Other support options can be found here:

<https://community.brightspace.com/support/s/contactsupport>

COURSE AND UNIVERSITY PROCEDURES/POLICIES
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Academic Honesty

It is the policy of the University, the History Department, and the instructor that no form of plagiarism or cheating will be tolerated. Plagiarism is defined as the deliberate use of another's work and claiming it as one's own. This means ideas as well as text, whether paraphrased or presented verbatim (word-for-word). You are neither required nor expected to come up with original ideas about, or new interpretations of, the American Revolution. **Anyone caught cheating or plagiarizing will automatically fail the assignment in question, may summarily fail the course, and could be subject to disciplinary action by the University.** There is an easy way to avoid such a dire fate: take pride in your work, and please take full advantage of the instructor's abundant willingness to help you at every opportunity.

Likewise, no element of the course grade is negotiable or optional. *The instructor's evaluative judgment of tests and examinations is **final**, and will not be subject to revision except in cases of mathematical error.*

For more, see: [Undergraduate Academic Dishonesty 13.99.99.R0.03](#)

Class Decorum

All students must show respect toward the Instructor and the Instructor's syllabus, presentations, assignments, and point of view. Students should also respect each others' differences. If the Instructor determines that a student is not being respectful toward other students or the Instructor, or is otherwise behaving in an inappropriate manner, it is the Instructor's prerogative to remove the student from the class either temporarily or permanently, as the case requires.

Please refrain from using cellphones during class. Food is not permitted in the classroom, though beverages are permitted. Noncompliance will result in deductions from the participation grade.

Note: Refusal to comply with any of the Instructor's policies will result in immediate deregistration from the course.

Nondiscrimination Notice

East Texas A&M University will comply in the classroom, and in online courses, with all federal and state laws prohibiting discrimination and related retaliation on the basis of race, color, religion, sex, national origin, disability, age, genetic information or veteran status. Further,

an environment free from discrimination on the basis of sexual orientation, gender identity, or gender expression will be maintained.

Statement on Student Grievances

Students who have questions or concerns about the Instructor's course policies or the conduct either of the Instructor or a classmate should first consult with the Instructor. In the event of a lack of resolution or satisfaction on the matter, the student may bring their concerns to the head of the History Department, Sharon Kowalsky (Sharon.Kowalsky@tamuc.edu). If this does not result in a satisfactory conclusion to the matter, students may bring the issue to the attention of the Associate Dean of Students per procedures outlined on pp. 15-19 of the Student Guide Book.

“Campus Carry” Statement

Texas Senate Bill - 11 (Government Code 411.2031, et al.) authorizes the carrying of a concealed handgun in East Texas A&M University buildings only by persons who have been issued and are in possession of a Texas License to Carry a Handgun. Qualified law enforcement officers or those who are otherwise authorized to carry a concealed handgun in the State of Texas are also permitted to do so. **Pursuant to Penal Code 46.035 and East Texas A&M University Rule 34.06.02.R1, license holders may not carry a concealed handgun in restricted locations.** For a list of locations, please refer to (<http://www.tamuc.edu/aboutUs/policiesProceduresStandardsStatements/rulesProcedures/34SafetyOfEmployeesAndStudents/34.06.02.R1.pdf>) and/or consult your event organizer. **Pursuant to Penal Code 46.035, the open carrying of handguns is prohibited on all East Texas A&M campuses.** Report violations to the University Police Department at 903-886-5868 or 9-1-1.

Statement on the Uses of Artificial Intelligence

East Texas A&M University acknowledges that there can be legitimate uses of Artificial Intelligence, ChatBots, or other software that has the capacity to generate text, or suggest replacements for text beyond individual words. **However, use of such tools cannot take the place of original composition on academic writing assignments, and therefore is expressly forbidden by the instructor in this course.** Any discovered and confirmed use of such software constitutes an instance of academic dishonesty, and will result in the same penalties that attend cases of plagiarism. Students are fully responsible for the content of any assignment they submit, including cases in which A.I. was used, and especially in cases where the A.I. software plagiarized another text and/or misattributed or otherwise misrepresented primary and/or secondary source materials. For further information please consult East Texas A&M University policy 13.99.99.R0.10: Graduate Student Academic Dishonesty.

University Specific Procedures:

East Texas A&M will comply in the classroom, and in online courses, with all federal and state laws prohibiting discrimination and related retaliation on the basis of race, color, religion, sex, national origin, disability, age, genetic information or veteran status. Further, an environment free from discrimination on the basis of sexual orientation, gender identity, or gender expression will be maintained.

ADA 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 have a disability requiring an accommodation, please contact:

Office of Student Disability Resources and Services
East Texas A&M University
Waters Library 132
Phone (903) 886-5150 or (903) 886-5835
StudentDisabilityServices@tamuc.edu
[Student Disability Resources & Services](#)

Student Conduct

All students enrolled at the University shall follow the tenets of common decency and acceptable behavior conducive to a positive learning environment. (See *Code of Student Conduct from Student Guide Handbook*).

Mental Health Services

The Counseling Center at East Texas A&M, located in the Halladay Building, Room 203, offers counseling services, educational programming, and connection to community resources for students. Students have 24/7 access to the Counseling Center's crisis assessment services by calling 903-886-5145. For more information regarding Counseling Center events and confidential services, please visit www.tamuc.edu/counsel.

COURSE OUTLINE / CALENDAR

Jan. 13: Introductions

Jan. 15-17: Roots to Branches, 1850s—1950s

Jan. 15: American Vernacular Music

Reading: *What's That Sound?*, Introduction (optional); chap. 1 (entire)

Listening: "Roots of Rock" Spotify playlist (all tracks)

Jan. 17: The Birth of Rock and Roll

Reading: *What's That Sound?*, chap. 2 (entire)

Listening: "Rock and Roll" Spotify playlist (all tracks)

Jan. 20: Martin Luther King Holiday—No Class Meeting

Jan. 22-24: Segregating Popular Music

Jan. 22: Segregating Popular Music

Reading: *What's That Sound?*, chap. 3 (pp. 113-135)

Listening: "American Bandstand" Spotify playlist tracks 1-18

Jan. 24: Soul, Rockabilly, and Surf Music

Reading: *What's That Sound?*, chap. 3 (pp. 136-151)

Listening: "American Bandstand" Spotify playlist tracks 19-33

Feb. 3-7: The British Invasion

Feb. 3: Postwar Britain

Reading: *What's That Sound?* (pp. 153-155)

Feb. 5: From the Merseyside Sound to Beatlemania

Reading: *What's That Sound?*, chap. 4 (pp. 157-173)

Listening: "The British Invasion" Spotify playlist tracks 1-13

Feb. 7: The Brits Save Rock and Roll

Reading: *What's That Sound?*, chap. 4 (pp. 174-188)

Listening: "The British Invasion" Spotify playlist tracks 14-32

Feb. 10-14: "Like a Rolling Stone"

Feb. 10: Dylan Goes Electric

Reading: *What's That Sound?*, chap. 5 (pp. 191- top of p.196)

Listening: "Folk, Rock, and Folk Rock" Spotify playlist tracks 1-10

Feb. 12: California Dreamin'

Reading: *What's That Sound?*, chap. 5 (pp. 196-209)

Listening: "Folk, Rock, and Folk Rock" Spotify playlist tracks 11-32

Feb. 14: The Monkees—Are They for Real?

Reading: *What's That Sound?*, chap. 5 (pp. 209-216)

Listening: "Folk, Rock, and Folk Rock" Spotify playlist tracks 33-39

Feb. 17-21: Soul and R&B in the 1960s

Feb. 17: The Civil Rights Movement, 1945-1968

Feb. 19: The Motown Sound

Reading: *What's That Sound?*, chap. 6 (pp. 219-173)

Listening: "Soul and R&B in the 1960s" Spotify playlist tracks 1-20

Feb. 7: Atlantic and Stax

Reading: *What's That Sound?*, chap. 6 (pp. 234-247)

Listening: "Soul and R&B in the 1960s" Spotify playlist tracks 21-35

Feb. 24-28: Psychedelia, 1966-1969

Feb. 10: "Within You, Without You"

Reading: *What's That Sound?*, chap. 7 (pp. 251-271)

Listening: "Psychedelia" Spotify playlist tracks 1-16

Feb. 12: "Point Me at the Sky"

Reading: *What's That Sound?*, chap. 7 (pp. 271-289)

Listening: "Psychedelia" Spotify playlist tracks 17-40

Feb. 14: Miracle at Woodstock and Disaster at Altamont

Clips from *Woodstock* and *Gimme Shelter*

Mar. 3-7: The Dark Side of the Moon

Mar. 3: Hard Rock

Reading: *What's That Sound?*, chap. 8 (pp. 291-309)

Listening: "The 1970s" Spotify playlist tracks 1-23

Mar. 5: Art Rock and Prog Rock

Reading: *What's That Sound?*, chap. 8 (pp. 309-318)

Listening: "The 1970s" Spotify playlist tracks 24-34

Mar. 7: Jazz Fusion and Country Rock

Reading: *What's That Sound?*, chap. 5 (pp. 318-333)

Listening: "The 1970s" Spotify playlist tracks 35-64

Mar. 10-14: SPRING BREAK**Mar. 17-21: African-American Pop Music in the 1970s**

Mar. 17: The Philadelphia Sound

Reading: *What's That Sound?*, chap. 9 (pp. 335-348)

Listening: "Soul and R&B in the 1970s" Spotify playlist tracks 1-21

Mar. 19: Funkadelica and Reggae

Reading: *What's That Sound?*, chap. 9 (pp. 348-356)

Listening: "Soul and R&B in the 1970s" Spotify playlist tracks 22-32

Mar. 21: Disco Sucks?

Reading: *What's That Sound?*, chap. 9 (pp. 356-363)

Listening: "Soul and R&B in the 1970s" Spotify playlist tracks 33-47

Mar. 24-28: Fragmentation, 1975—1980

Mar. 24: "Corporate" Rock?

Reading: *What's That Sound?*, chap. 10 (pp. 365-379)

Listening: "Fragmentation, 1975-1980" Spotify playlist tracks 1-31

Mar. 26: Punk Rock

Reading: *What's That Sound?*, chap. 10 (pp. 379-388)

Listening: "Fragmentation, 1975-1980" Spotify playlist tracks 32-42

Mar. 28: The New Wave

Reading: *What's That Sound?*, chap. 10 (pp. 388-397)

Listening: "Fragmentation, 1975-1980" Spotify playlist tracks 43-64

Mar. 31-Apr. 4: The 1980s, Part I

Mar. 31: "I Want My MTV!"

Reading: *What's That Sound?*, chap. 11 (pp. 399-413)

Listening: "I Want My MTV" Spotify playlist tracks 1-10

Apr. 2: The Second British Invasion

Reading: *What's That Sound?*, chap. 11 (pp. 415-419)

Listening: "I Want My MTV" Spotify playlist tracks 11-23

Apr. 4: Born in the U.S.A.

Reading: *What's That Sound?*, chap. 11 (pp. 420-432)

Listening: "I Want My MTV" Spotify playlist tracks 24-58

Apr. 7-11: The 1980s, Part II

Apr. 7: Hair Metal and Thrash Metal

Reading: *What's That Sound?*, chap. 12 (pp. 435-445)

Listening: "Metal, Rap, and Indie Rock" Spotify playlist tracks 1-20

Apr. 9: Rap and the Roots of Hip Hop

Reading: *What's That Sound?*, chap. 12 (pp. 445-455)

Listening: "Metal, Rap, and Indie Rock" Spotify playlist tracks 21-36

Apr. 11: Indie Rock

Reading: *What's That Sound?*, chap. 12 (pp. 455-465)

Listening: "Metal, Rap, and Indie Rock" Spotify playlist tracks 22-43

Apr. 14-18: Fragmentation, 1991-1999

Apr. 14: Grunge and Alternative

Reading: *What's That Sound?*, chap. 13 (entire)

Listening: "The Alternative '90s" Spotify playlist (all tracks)

Apr. 16: Blending Genres

Reading: *What's That Sound?*, chap. 14 (pp. 495-513)

Listening: "Fragmentation, 1991-1999" Spotify playlist tracks 1-34

Apr. 18: Indie Rock

Reading: *What's That Sound?*, chap. 14 (pp. 513-526)

Listening: "Fragmentation, 1991-1999" Spotify playlist tracks 35-50

Apr. 21-25: The New Millennium

Apr. 21: Crossing Over, Back and Forth

Reading: *What's That Sound?*, chap. 15 (pp. 529-555)

Listening: "The 2000s" Spotify playlist tracks 1-26

Apr. 23: Indie Rock?

Reading: *What's That Sound?*, chap. 15 (pp. 555-561)

Listening: "The 2000s" Spotify playlist tracks 27-34

Apr. 25: Group Presentation Seminar

Apr. 28—May 2: The 2010s and Beyond

Apr. 28: What's Going On?

Reading: *What's That Sound?*, chap. 16 (pp. 563-572)

Apr. 30: What is Rock Music?

Reading: *What's That Sound?*, chap. 16 (pp. 572-595)

Listening: "Contemporary Rock, 2010-" Spotify playlist tracks 1-47

May 2: Where Do We Go from Here?

Reading: *What's That Sound?*, chap. 16 (pp. 596-600)

Listening: "Contemporary Rock, 2010-" Spotify playlist tracks 48-51

May 9: Group Presentations (10:30—12:30)