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Find Scott: Wed 5-6pm @ Hunt Café

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Find Jonathan: Baker 360, cubicle S, Thurs 3-4pm

(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 source and model for innovation.

Each week's assignments include readings, viewing films, and listening to music. For the films, you may either attend an optional weekly film screening and discussion on Wednesdays from 6:30pm to roughly 8 or 8:15pm, or view them on the second floor of Hunt Library or (if available) online. Music playlists are available in each week's readings folder on Blackboard.

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 via the following assignments (also tallied in the worksheet on page 12 of the syllabus):

- Four essays (1000-1500 words, 4-6pp) = 60%
- Final project = 25%
- Attendance/participation (including occasional quizzes) = 15%

Required books and music albums are listed on the next page; other required readings and required music listening are on the course website at <http://www.cmu.edu/blackboard/>.

REQUIRED BOOKS

~~W.E.B. Du Bois, [The Souls of Black Folk](#) (Dover Thrift edition, ISBN: 0486280411 or 978-0486280417), list price, \$4.00~~

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

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

REQUIRED MUSIC

~~“Stomp and Swerve:
American Music Gets Hot”
Label: Archeophone
ASIN: B00012UU34
[CD \\$16.19 / MP3 \\$8.99](#)~~

~~“The Essential Bessie Smith” Label: Sony
ASIN: B000002A
[CD \\$12.89 / MP3 \\$9.99](#)~~

~~[Carter Family],
“Can the Circle Be Unbroken?
Country Music’s First Family”
Label: Sony
ASIN: B00001RC8J
[CD \\$4.99 / MP3 \\$8.99](#)~~

~~“Heroes of the Blues:
The Very Best of Son House”
Label: Shout! Factory
ASIN: B0000071
[CD List Price: \\$8.99](#)~~

~~“Folkways: The Original
Edition” (2005 edition of 1989)
Label: Smithsonian Folkways
ASIN: B0007YJ3UJ
[CD \\$13.99 / MP3 \\$8.99](#)~~

~~“Elvis at Sun” Label: BMG
Heritage ASIN: B00025L41W
[CD \\$7.29 / MP3 \\$9.99](#)~~

~~Chuck Berry, et al.
“The Best of Chess Records”
Label: Chess
ASIN: B001JL2VCE
[CD \\$8.39 / MP3 \\$6.99](#)~~

~~Bob Dylan,
“Highway 61 Revisited”
Label: Sony
ASIN: B00026WU82
[CD \\$6.99 / MP3 \\$7.29](#)~~

~~“Janis Joplin’s Greatest Hits” Label: Sony
ASIN: B00000K2Y1
[CD \\$7.29 / MP3 \\$5.00](#)~~

~~Jimi Hendrix, “Electric
Ladyland”
Label: Experience Hendrix
ASIN: B000002F5U
[CD \\$11.98 / MP3 \\$9.99](#)~~

WEEK ONE: WHERE DID YOU SLEEP LAST NIGHT?

Tue, 13 Jan: Introduction

Weds Eve: Film – “The Dark Side of Oz” aka “The Dark Side of the Rainbow”

Thu, 15 Jan: Readings on Blackboard: 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, 20 Jan: Du Bois, *Souls of Black Folk* (book), “Forethought” and chapters 1, 5, 10, and 14

>> ***Info sheet & "Musical Autobiography" due (no checklist needed)*** <<

Weds Eve: Films – [“RiP! A Remix Manifesto”](#) (2009) and “The End of an Old Song” (1957)

Thu, 22 Jan: Blackboard: Francis Child, excerpt; and Marsh, “Barbara Allen,” from *The Rose & The Briar*

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

Tue, 27 Jan: Wondrich, *Stomp and Swerve*, preface (book); and Blackboard: Chanan, “Record Culture,” from *Repeated Takes*

Weds Eve: Film – “The Jazz Singer” (1927)

Thu, 29 Jan: Wondrich, Introduction & Part I

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

Tue, 3 Feb: Wondrich, Part II

Weds Eve: Films – “St. Louis Blues” and “Stormy Weather”

Thu, 5 Feb: Wondrich, Part III (pp. 113-188 only)

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

Tue, 10 Feb: Wondrich, Part III & Coda (pp. 189-250)

Weds Eve: Film – “The Search for Robert Johnson”

Thu, 12 Feb: Blackboard: Oakley, “Charley Patton,” from *The Devil’s Music*; and Wald, “A Life Remembered,” from *Escaping the Delta*

>> First Essay and checklist due Friday at 5pm <<

WEEK SIX: WHO COMPOSED THIS SONG?

Tue, 17 Feb: Blackboard: Reagon, “Nobody Knows the Trouble I See”

Weds Eve: Films – “The Singing Brakeman” and “The Carter Family: Will the Circle Be Unbroken”

Thu, 19 Feb: Blackboard: Peterson, “Renewable Tradition: The Carter Family and Jimmie Rodgers,” from *Creating Country Music: Fabricating Authenticity*

WEEK SEVEN: HAVE YOU SEEN THAT VIGILANTE MAN?

Tue, 24 Feb: Blackboard: 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*

Weds Eve: Film “Woody Guthrie & Leadbelly: A Vision Shared”

Thu, 26 Feb: Blackboard: Santoro, “Woody Guthrie,” from *Highway 61 Revisited: The Tangled Roots of American Jazz, Blues, Rock, and Country Music*

WEEK EIGHT: WHY CAN'T YOU BE TRUE?

Tue, 3 Mar: Blackboard: Jacobson, “Hank Williams,” from *American Rebels*; and Waksman, “Muddy Waters, Chuck Berry, and the Electric Guitar” from *Instruments of Desire*

Weds Eve: Film – “Chuck Berry: Hail, Hail, Rock & Roll!”

Thu, 5 Mar: No reading

>> Second Essay (15%) and checklist due in class <<

WEEK NINE: SPRING BREAK

WEEK TEN: HAVE YOU HEARD THE NEWS?

Tue, 17 Mar: Blackboard: Marcus, "Presliad," from *Mystery Train: Images of America in Rock & Roll*

Weds Eve: Films – "Elvis '56" and "Mondo Elvis"

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

WEEK ELEVEN: STACKALEE, WHAT HAVE YOU DONE?

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

Weds Eve: Film – "The Old, Weird America"

Thu, 26 Mar: Blackboard: Marcus, "The Old, Weird America"

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

Tue, 31 Mar: Bob Dylan, *Chronicles*, pp. 1-73

Weds Eve: Film – "Don't Look Back"

Thu, 2 Apr: Dylan, pp. 73-141

WEEK THIRTEEN: DO YOU WANT TO KNOW A SECRET?

Tue, 7 Apr: Dylan, chs. 4-5

Weds Eve: *Double feature with pizza at intermission:*
"The Beatles: The First U.S. Visit" and "The Rolling Stones: Gimme Shelter"

Thu, 9 Apr: Blackboard: Gilmore, "Beatles Now, Beatles Then"

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

Tue, 14 Apr: Blackboard: Gilmore, "The Rolling Stones: Journey into Fear"; and Smith, "Rise of the Sacred Monsters"

>> **Third Essay (15%) and checklist due in class** <<

Weds Eve: NO SCREENING

Thu, 16 Apr: NO CLASS – SPRING CARNIVAL

WEEK FIFTEEN: DIDN'T I GIVE YOU EVERYTHING?

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

Weds Eve: Film – ["Janis"](#)

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

WEEK SIXTEEN: ARE YOU EXPERIENCED?

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

>> **Fourth Essay (10%) and checklist due in class on Tuesday or at screening** <<

Weds Eve: Film – "Jimi Hendrix"

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

[A FINAL EXAM DATE/TIME WILL BE SET BY THE HUB, TO SERVE AS A DEADLINE FOR YOUR FINAL PROJECT, BUT THERE IS NO FINAL EXAM. WHEN THE FINAL EXAM LIST IS PUBLISHED LATER THIS TERM, ANYONE WHO ASKS IF THIS CLASS HAS A FINAL EXAM WILL AUTOMATICALLY FAIL THE COURSE. OKAY, THAT'S A JOKE, BUT PAGE 7 ISN'T....]

**Your One and Only Warning:
Zero Tolerance of 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 enrolled in my course, you consent to this policy.**

In addition, I will seek the harshest official penalties under CMU's cheating, plagiarism, and unauthorized assistance policies at:

<http://www.cmu.edu/academic-integrity/>

and

<http://www.cmu.edu/policies/documents/Academic%20Integrity.htm>

You are also urged to review the relevant section of your Carnegie Mellon student handbook ("The Word"):

http://www.cmu.edu/student-affairs/theword/acad_standards/integrity.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 other people.*

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 some time and grief, OK?

Student Name Printed: _____

**Note: A copy of this sheet MUST be stapled as a cover sheet for all required essays.
Check boxes to indicate that your paper meets all of the following requirements:**

Yes No

- My paper addresses all parts of the prompt
- My paper develops a *challengeable* argument that is marked in **boldface** or with a hi-liter
- My paper does not begin "According to Webster's..." or "Blah blah blah is very interesting..."

Yes No

- I make an argument clearly in the first paragraph, and I challenge my argument later in the essay
- Each subsequent paragraph advances my main argument
- Each paragraph begins with a "topic sentence" keeps my main argument somehow in view
- My paper interprets and quotes from course readings to help support my argument and insights

Yes No

- I have proofread my paper with my eyeballs, not relying only on computer spell-checking.
- My paper has a title conveying or relating to my argument

Yes No

- This paper is stapled together
- The pages are numbered.
- I have uploaded / will upload my paper to www.turnitin.com
- I have cited all sources I *consulted*, including libraries, internet, friends, or anywhere else

Yes No

- This paper is entirely my own work and meets the CMU honor code and policies cited on page 7
- I have read the plagiarism warning on page 7 of the syllabus and I accept the definitions and penalties explained there and discussed in class.

Student Signature

Date

Directions for Using Turnitin.com

All papers for this course must be submitted on paper *and also* in electronic form to the website [turnitin.com](http://www.turnitin.com). Follow these steps to set up a unique, password-protected, user profile and choose your preferences:

1. Go to <http://www.turnitin.com>.
2. Click "Create a User Profile" and follow the on-screen instructions. You will be asked for the Turnitin class ID and Turnitin class enrollment password:

Turnitin Class ID: 9306824

Turnitin Enrollment Password: rockrockrock

3. You will then be asked to create your own password. You will use this password to login from the Turnitin.com homepage. Choose a password you will remember.

To login to Turnitin:

At the top right, enter your email address and your unique password (the one you created in your profile), then click login to open your Turnitin homepage.

To submit a paper:

1. Open your class portfolio, click a class name on your homepage.
2. Click the submit button next to the desired assignment in your class portfolio.
3. Select "file upload" from the submission pulldown menu.
4. Enter a title for your submission and an ID (optional).
5. Click the browse button and locate the paper you want to submit.
6. Click submit. **On the following page you will be asked to confirm the text of your submission. If the text checks out, click "yes, submit" to finalize your submission.**
7. **Important:** double check that you have completed Step 5, clicking the "yes, submit" button to finalize your submission.

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STUDENT INFORMATION (Complete front and back pages)

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 rock song ever: _____ Worst ever: _____

Favorite radio/web station/music services(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. 20; (the p. 8 checklist and turnitin.com submission are not needed for this informal assignment)

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GRADE RECORD

First essay: _____ out of 20 points

Second essay: _____ out of 20 points

Mid-semester letter grade: _____

Third essay: _____ out of 20 points

Fourth essay: _____ out of 20 points

[Note: Lowest Score on Essays 1-4 Drops Out]

Final project: _____ out of 25 points

Attendance/participation/quizzes: _____ out of 15 points

Notes on participation: _____

Dates absent: _____

Total grading points: _____ out of 100 points

[A = 90+ points; B = 80+ points; C = 70+ points; D = 60+ points]

SEMESTER LETTER GRADE: _____