

BAA History of Rock and Roll

District Name: Coquitlam

District Number: 43

Developed by: Jim Thompson

Date Developed: February 2011

School Name: Pinetree Secondary

Principal's Name: John McCullough

Board/Authority Approval Date:

Board/Authority Signature:

Course Name: History of Rock and Roll

Grade Level of Course: 12

Number of Course Credits: 4

Number of Hours of Instruction: 100

Prerequisite(s): none

Special Training, Facilities or Equipment Required:

It is suggested that teachers have a knowledge of both Music of the 20th century and Western History of the 20th century. Although experience playing in a rock band would be helpful, it is not necessary. Basic knowledge of history is needed to draw parallels between historical events and eras and the corresponding response in music.

Course Synopsis:

The *History of Rock and Roll* is a non-performance course that follows the development of Rock music from its roots in the American south through to the Disco music of the 1980's. In North America, music has influenced history and history has influenced music. As such, no study of North American music can occur without viewing it in its context. Students - even those with no musical training- will have the opportunity to listen to many variations of Rock music and form opinions about the time period from which the music came. Students will be working individually, in groups, and in their classroom community to develop their skills at describing, analyzing, and critiquing the content of the course. Students will have an opportunity to represent their knowledge through performance if they choose, although other means of presentation will also be possible. Students will also be assessed on a daily basis for their active participation and critical mindedness in class.

Rationale:

Many students in Grade 12 have no experience or background playing an instrument. Moreover by their senior years, they are disinterested in joining a musical ensemble. *History of Rock and Roll* will enable them to appreciate music by learning about its social and historical context. This course will allow the students to develop their cognitive abilities by presenting a multi-disciplinary study of historical events. In doing this they will be able to assess other courses and periods in their own lives from multiple perspectives. In addition, this course is intended to provide Grade 11 and 12 students an opportunity to fill their senior fine arts credits needed for graduation. Because this course has no prerequisites, it will be open to all students.

Organizational Structure:

Unit/Topic	Title	Time
Unit 1	The Roots of Rock and Roll 1900-1955	5 hours
Unit 2	The Beginning of Rock and Roll 1955-1963	15 hours
Unit 3	Soul Music 1960-1965	3 hours
Unit 4	The British Invasion/America Fights back 1964-1966	17 hours
Unit 5	Rock: The Next Generation 1967-1971	20 hours
Unit 6	A time for Protest: Folk Rock & Woodstock	7 hours
Unit 7	Rock Becomes more than music 1972-1985	12 hours
Unit 8	Hard Rock and Metal 1975-1985	5 hours
Unit 9	Disco 1975-1985	5 hours
Unit 10	Term Assignment	10 hours
Total Hours		100 hours

Unit/Topic/Module Descriptions:**Unit 1:** The Roots of Rock and Roll

Overview: This unit examines how Black slave and church gospel music developed into rhythm and blues that was the foundation of Rock and Roll. The contribution of Jazz Music of the 40's and 50's will also be examined.

Curriculum Organizers and Learning Outcomes:

Students will be able to...

- identify the components of gospel music which can be heard in current Rock and Roll music
- examine how gospel music resulted in the development of Rhythm and Blues music
- evaluate and explain the contributions of the different artists of this era
- describe the development of the “teenager” in the 1950's
- describe the influence of the “teenager” in the acceptance of new musical styles

Unit 2: The Beginning of Rock and Roll

Overview: This unit examines how Black Rock music of the early and mid 1950's began to be performed by white musicians. Also explained will be the reluctance of the conservative majority to accept this music. The unit will conclude by looking at the power of the recording studios in developing Rock “stars”.

Learning Outcomes:

Students will be able to...

- explain the importance of Sun records in the development of 1950's Rock music
- describe the appeal of 1950's white musicians to the teenagers of the era
- illustrate the concerns of the conservative majority with respect to the moral 'corruption' of the new music
- assess the critical importance of Elvis and Buddy Holly in creating 1950's pop culture
- compare and contrast the music of Elvis, Buddy Holly, Jerry Lee Lewis and other musicians of the era
- analyze the effect of TV and other new media on the popularity of the 1950's artists
- explain the Payola Scandal and why it was important
- analyze the quality of music produced by the "Teen idols" in the late 1950's and early 1960's

Unit 3: Soul Music

Overview: Despite the "death of Rock and Roll" for white audiences, black music developed into soul music. This unit identifies and discusses the effects of soul music on the American public. This unit will also look link this new music with the Black human rights movements of this decade.

Learning Outcomes:

Students will be able to...

- compare the energy of Soul music with the progress of the Black civil Rights movement
- describe the development of soul music from its blues roots through the advent of Aretha Franklin
- compare and contrast the music of Ray Charles, Solomon Burke and Wilson Pickett
- distinguish between the soul of the 1960's from the R&B of the 1950's
- justify why Aretha Franklin was said to embody everything that constituted soul

Unit 4: The British Invasion/America Fights back

Overview: This unit will examine the American peoples' need for a new style of music...a style that provided escapism, and hope after the assassination of President Kennedy and the escalation of Cold War tension. The effect of the Beatles' success will propel other British and, eventually, American artists into the homes of the American people.

Learning Outcomes:

Students will be able to...

- identify the emotional climate of the US in 1963 after the death of Kennedy
- appraise how the introduction of the Beatles in 1964 provided a much needed escape from the tension created by the Cold War
- critique the term "Beatlemania" and identify its key features
- explain how the success of the Beatles facilitated the advent and rise of other British rock artists in the US
- examine the cultural critiques found within the Rolling Stones music
- explain the attempt of white American rock bands to try to match the success of the Beatles with the same audience
- compare and contrast the music of the "British invasion" bands, with the American bands
- assess the role of Berry Gordy in the rise and success of Motown artists
- explain the virtuosity of Stevie Wonder and the diversity of styles that he performed

Unit 5: Rock, the Next Generation

Overview: From the contributions of the Beatles and the Rolling Stones, Soul Music, Rockabilly and other styles, bands began to branch out with new messages and sounds. The introduction of new technology and the proliferation of recording labels gave new bands ever-expanding options. Increased drug use coupled with the idea of 'choice' and the lack of restrictions in society led the next generation to demand the same.

Learning Outcomes:

Students will be able to...

- distinguish the Beatles and Rolling Stones' earlier instrumentation from the late 1960's musical innovations
- explain the reasons for and events leading up to the break-up of the Beatles
- explain the effect of drug use on the lyrics and tone of the music of the late 1960's and its success
- explain how the youth's desire to move away from the "establishment" was supported by this music
- analyze how the advent of new technologies allowed for new sounds in rock music
- explain how the need to "better" other rock bands led to the increased virtuosity of the guitar
- compare and contrast the music of Hendrix, Clapton, The Who, and Led Zeppelin

Unit 6: A time for Protest: Folk Rock & Woodstock

Overview: Music in the mid to late 1960's became an outlet to voice concerns and critique the government and society in general. The most prevalent concern of 'youth society' in the late 1960s was the government's commitment to the Vietnam War. As a response to this concern, artists wrote songs that blended poetic mastery and rock undertones especially when Bob Dylan 'plugged-in' in 1965. This music, rich in message and deeply rhythmical provided the outlet that many in society were craving.

Learning Outcomes:

Students will be able to...

- examine how America's involvement in the Vietnam war created anger in the society which led to the formation of a "Hippie" sub-culture.
- demonstrate how Bob Dylan bridged the gap between folk and rock
- assess the statement "We could do anything and everything after that time."
- discuss the factor(s) that put artists such as Dylan, Hendrix, Crosby, Stills, Nash and Young, the Byrds, Joplin, and Peter, Paul and Mary into the "Folk Rock" genre
- judge the impact of the Woodstock Music Festival on both musical progress and political change of the late 1960's and early 1970's

Unit 7: Rock Becomes more than Music

Overview: In the words of infamous, chicken head eating (just a myth) Alice Cooper, "Everybody got tired of peace and love." By the early 1970's, peace and love were passé. The U.S. was withdrawing from the Vietnam War and the Cold War was thawing. Society needed a source of entertainment. Without the need for a "message," bands were free to do anything, taking the styles that were already in place and adding something new. That something new was often a theme, theatrics or dancing.

Learning Outcomes:

Students will be able to...

- examine the effect of Nixon and Reagan's policies on the music of the 1970's
- determine the influence of MTV and the advent of music videos on the sexualization of music in the 70's and 80's
- describe the role of a "theme" or persona in the creation of a new and cohesive music album which began to supersede the "single" of the 1960's
- examine the role of Michael Jackson in reviving dance as part of the Rock experience
- explain how new technology such as the synthesizer created more choice in sounds used, but often made music more technical than emotional; it became the opposite of soul music.
- compare and contrast the theatrics of Michael Jackson, David Bowie, Elton John, Pink Floyd, The Who and Queen

Unit 8: Hard Rock and Metal 1975-1985

Overview: Hard Rock was more of everything found in Rock music...more volume, more theatrics, more technology, more guitar and drum solos and more anger. Teenagers not only listened to the music but music became what identified them. These teenagers wanted simpler music...music that had a great beat and a raunchy compressed sound...not theme music and not music with a message. The music, when stripped down still had its

roots in the Roots of Rock and Roll...R&B. Heavy metal took hard rock music and went even a step further creating another sub-genre and its own brand of fans.

Learning Outcomes:

Students will be able to...

- analyze the characteristics of the the hard rock sound including the role of the vocals, the guitar and the bass, and technology
- analyze the characteristics of the heavy metal sound including the role of the vocals, the guitar and the bass, and technology
- identify and describe heavy metal fans labelled “head bangers”
- compare and contrast the hard rock and heavy metal genres in the 1970’s and 1980’s including Deep Purple, ACDC, Metallica, Van Halen, Kiss, Alice Cooper, Led Zeppelin
- explain the role of ‘the venue’ ie. MTV, clubs, CD sales, concerts in the success of hard rock and heavy metal groups

Unit 9: Disco 1975-1985

Overview: Disco was a response to hard rock, metal, and the conventions of rock music that had moved away from the dance beat in the 1960’s. It emerged in the clubs in New York and other major cities that provided a sanctuary for minority groups such as gays, blacks and latin@s. Disco songs became interchangeable, with the emphasis now on the DJ, the atmosphere of the club and the danceable beat. Disco became a compilation of “one hit wonders” interspersed with the occasional band or artist whose names became well known for disco’s short reign. When Disco was at its height, the music moved away from its roots in gay and minority cultures and became popularized in clubs and in American homes with movies such as *Saturday Night Fever*.

Learning Outcomes:

Students will be able to...

- identify elements of disco music that attracted people who were opposed to heavy metal
- assess the backlash against disco music by music critics and rock musicians
- assess the role of the DJ in the success of disco music
- explain the role of *Saturday Night Fever* in popularizing disco music beyond night clubs
- analyze the characteristics of disco music

This assignment will allow the students - either as an individual or in small groups - the opportunity to explore an artist, group or musical phenomena. Students will be given choice in the manner of presentation. This might include performance, composition, dramatization, multi-media presentation, etc... Within each project students must include information that situates the group, artist or musical phenomena in its broader musical and socio-political setting.

Instructional Components:

Lecture: the lecture will provide the background necessary for students to see how historical events can affect musical styles and vice versa. Students will be guided in analyzing music so they can assess the quality and appeal of those styles to the people living in that period.

Listening to music or watching/listening to DVD: the majority of class will be spent either listening to music (CD’s) or watching and listening to music clips from Youtube or from music DVD’s. This is meant to educate students on the type of music of the era, how it was different from other eras, how it differed between artists, and how the history of the time impacted the music.

Class Discussions: this will be an opportunity for the students to ask questions and also for the teacher to provide formative assessment of what was covered

Reflective Journals: at the end of most classes, students will complete a learning log in which they will record the groups and music covered in that class, its characteristics, and the students' preferences for or against the music and their rationale for that choice.

Group project: This will be an opportunity for students to learn more about a specific group, artists, or musical phenomena of their choice from the time periods 1955-1985. They will be given the opportunity to do their own research and demonstrate their findings to the class during a 10-minute presentation. This presentation may be done in a variety of ways depending on the students' own musical experience and broader preference. Some groups may want to play guitars, while others may want to present a powerpoint, make a poster, do an oral report etc...

Assessment Component:

- Effective formative assessment via:
 - Clearly articulated and understood learning intentions and success criteria
 - Questions posed by students, peers and teachers to move learning forward
 - Discussions and dialogue
 - Feedback that is timely, clear and involves a plan
 - Students are resources for themselves and others – peer and self-assessment
 - Student ownership

Formative assessment used to adapt learning experiences and inquiry plans on an on-going basis to meet specific learning goals.

Development, awareness and action, based upon metacognition intended to lead to learner independence and self-coaching.

Summative Assessment:

Summative assessments will be determined as students demonstrate proficiency/mastery toward particular learning outcomes. Summative assessments and final grades will reflect the following:

- Students will work collaboratively with the teacher to determine summative achievement on assignments and letter grades based upon dialogue, and evidence of learning
- Behaviour and work habits will NOT be included when determining letter grades
- Marks will not be deducted for late work
- Extra credit and bonus marks will not be awarded
- Plagiarizing will not result in reduced marks/grades –the student will be required to demonstrate their learning authentically
- Attendance will not be considered toward letter grade
- Only individual learning demonstrated –no group marks – will be used to determine grades
- Letter grades will reflect learning towards the learning outcomes articulated above
- Letter grades will be based upon criteria provided/agreed upon toward the learning outcomes
- Letter grades will be determined in relation to the learning outcomes – not in comparison to the achievement of other students
- Poor work will not be assessed towards grades – students will only be assessed on quality work
- Professional judgment and evidence will be used to determine final letter grade in consultation with the student
- Zeros will not be assigned to missed assignments – all required assignments must be completed
- Formative or practice towards learning outcomes will not be included in final grade assessment
- Most recent evidence toward learning outcomes will be used to assign letter grades – learning is not averaged over time

Learning Resources:

There is no textbook for this course. Youtube and other video clips will be used extensively, in addition to audio clips. Photocopies of articles, song lyrics, and selections from the *Rolling Stones Illustrated History of Rock and Roll* will be provided to students to offer visual support for lessons. Videos will also be used. (see below)

Sources:

The Rolling Stone Illustrated History of Rock and Roll

Videos:

The History of Rock and Roll (DVD series, Warner Brothers)

Numerous videos from YouTube