SUBJECT TO CHANGE

MUS 100 Music Appreciation: Rock and Roll
The University of South Dakota, Department of Music

Instructor: David Moskowitz, Ph.D.  Email: dmoskowi@usd.edu
Session: Every semester/summer session  Office: 124 CFA
Office phone: n/a  Office Hours: N/A
Class Meetings: online  Prerequisites: none
Number of Credits: 3

Do not contact the music office; contact me directly. My preferred method of communication is email at the address above. Because we do not meet in person, please feel free to contact me as often as you need. I am available throughout the run of the course to assist you in any way possible. My email response time is less than 24 hours: dave.moskowitz@usd.edu

Required Textbook:
MUS 100 Music Appreciation: Rock and Roll, will be utilizing the First-Day Access process for part or all of your course’s required materials. This will involve the use of an e-Text, instead of using a traditional, printed textbook with the course.

There are a number of benefits to using an e-Text:
• e-Texts are cheaper than textbooks, often significantly so.
• Obviously, there are no big, heavy textbooks to lug around.
• You get instant access to the e-Text on--or in many cases, before--the first day of class.
• You can access your e-Text on any PC or Mac, and/or on most Android- and iOS-based mobile devices.
• e-Texts can be downloaded for offline access, so you literally can take them everywhere.
• You can search through the e-Text to quickly find information, including any notes or highlights you have made.
• You can share your notes with your peers; your instructors can even share notes with you.
• e-Texts can have interactive content, like videos, self-assessment quizzes, flashcards and other study tools, etc.
• e-Texts are more accessible than printed texts; you can adjust font sizes, have content read back to you, etc.
• e-Texts are more environmentally friendly, as they require no paper to produce, are not shipped to stores, etc.
• e-Texts can be updated by the publishers to add additional content, revised existing content, fix problems, etc.

That said, there are some disadvantages to using an e-Text:
• Obviously, e-Texts are not physical, so you lose the tactile feel of a textbook; however, most allow you to print off a set number of pages for easier reference.
• e-Texts require some sort of computer or device to access, and typically do not work on dedicated e-readers.
• Depending on the device, reading content on a screen may cause more eyestrain than reading a textbook.
• e-Texts are typically only available for a defined duration (e.g. 180 or 365 days), though some allow perpetual access. This varies depending on the publisher.
• e-Texts cannot be sold back like used books.
Another aspect of this process is that you will be directly billed for the course’s materials. In other words, you will see the cost for the materials applied to your regular university bill, along with your tuition and fees.

To initially access your e-Text, you must log into your course via Desire2Learn. After the first time you access your e-Text, you can continue to access it via your D2L course, or directly via the VitalSource’s website or app.

IMPORTANT: Most e-Texts and some e-Materials provide an opt-out option for students, who would like to obtain the text or materials via other means. A common case for this is purchasing a printed text instead of an e-Text. If a student would like to opt-out of the e-Materials/e-Text, the student should:
1. Contact the instructor, to make sure the opt-out is available.
2. Contact the USD Barnes and Noble College bookstore to request to opt out.
3. Purchase the equivalent material either directly from the USD Bookstore or another source.

Course Description:
This course is a comprehensive survey of popular music in the United States from the early 20th century to the present. The content of the course is delivered through D2L and the eBook listed above.

Course Objectives:
This course is designed to promote an understanding and appreciation of the diverse musical elements that came together to form American Rock and Roll. Early styles will be studied and music will be heard and analyzed for form and style. Course goals include comprehension of the basic elements of music, the development of listening skills in reference to representative musical works, and the placing of songs and songwriters in the cultural context.

Instructor’s Statement:
Welcome to Music Appreciation: Rock and Roll. Below you will find the essential information for this course. Included in the syllabus are statements about course expectations, modes of communications, types of activities (assignments), and a schedule for each day of the course. Descriptions of the course assignments are contained below and are explained in even greater depth on the “Samples and Review Sheets” page. The easiest way to contact me is via the email address listed above. If you have a question, concern, or comment on the course please email and I will respond as soon as possible. Also, please treat email correspondence with the appropriate care; only email me as the professor in your course. If you need assistance learning in the online environment please consult the New Student’s Guide to Online Learning at the U: http://www.usd.edu/cde/upload/Online-Orientation-Guide.pdf. Further assistance is available at the IT Student Help Desk: http://www.usd.edu/its/helpdesk/

Academic Integrity
The University of South Dakota considers plagiarism, cheating, and other forms of academic dishonesty inimical to the objectives of higher education. The University supports the imposition of penalties on students who have been adjudicated to have engaged in academic dishonesty, as defined in the “Conduct” section of the University of South Dakota Student Handbook, and South Dakota Board of Regents policy 2-33 www.sdbor.edu/policy/Documents/2-33.pdf.
No credit can be given for a dishonest assignment. A student found to have engaged in any form of academic dishonesty may, at the discretion of the instructor, be:

a. Given a zero for that assignment.
b. Allowed to rewrite and resubmit the assignment for credit.
c. Assigned a reduced grade for the course.
d. Dropped from the course.
e. Failed in the course.
Introduction to the Instructor:

David Moskowitz holds a Ph.D. in musicology from the University of Kansas, a master's degree in music history and a bachelor's degree in general studies (emphasis in violin and viola performance) from the Ohio University. His scholarly interests encompass Popular Music of the Caribbean, Reggae, African-American popular music, Latin American music, and art music of the 17th and 18th centuries.

At the University of South Dakota, Moskowitz teaches courses in music history for music majors at both the undergraduate and graduate levels, in addition to teaching for non-music majors. The courses he offers include Music Appreciation: Rock and Roll, a year-long music history survey, and graduate period history courses. Moskowitz’s role as a professor at the U. is discussed more on the Admissions Faculty at the U. page. Moskowitz is also active as the music department’s Coordinator of Music Graduate Studies.

Moskowitz’s research focuses on Popular Music of the Caribbean. To that end, he has presented papers on this topic at national and international conferences of the American Musicological Society, the College Music Society, the Society for Ethnomusicology, the American Popular Culture Society, and at the International Conference on Arts and Humanities.


Course Goals and Objectives

Systemwide General Education (SGRs) Goals and Learning Outcomes for General Education Courses

Goal #4: Students will understand the diversity and complexity of the human experience through study of music appreciation.

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<th>Learning Outcomes</th>
<th>Assessment</th>
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<td>1. Demonstrate knowledge of the diversity of values, beliefs, and ideas embodied in the human experience though music.</td>
<td>Through a survey of a great number of musical styles cast in their contemporary context, students gain an understanding of values, beliefs, and ideas pertinent to various historical eras in the United States from 1900 to the present. There is discussion of the westward migration, the urbanization of the country, the civil rights movement, politics, family values, car culture, etc. as it applies to an understanding and appreciation of the evolution of rock and roll music. These skills are assessed through a series of three exams and one quiz.</td>
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<td><strong>2. Identify and explain basic concepts of American popular music from 1900 to the present.</strong></td>
<td>Each student gains a basic knowledge of music notation, song forms, rhyme structures, and the evolution of style that gives them an understanding and ability to identify basic concepts in popular music. Music notation is assessed through the elements of music quiz, song forms and rhyme structures through the two-page papers, evolution of style through the listening portion of the two exams.</td>
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<td><strong>3. Identity and explain the contributions of other cultures on the evolution of popular music of the United States.</strong></td>
<td>Contributions of other cultures to the development of Rock and Roll music in the United States are discussed, weekly, throughout the semester. Influence from Western Europe, Africa, and the Caribbean is specifically identified in the discussion of the evolution of style. The ability to identify and explain cross-cultural contributions is assessed in the quiz and two exams.</td>
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<td><strong>4. Demonstrate creative and aesthetic understanding of American popular music.</strong></td>
<td>Demonstration of creative and aesthetic understanding is reached once the students understand the various elements of music and evolution of style. Creative and aesthetic understanding is assessed in the listening portions of the two exams. More specifically, creativity and aesthetics concerns are the principal content of the two-page papers.</td>
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*Goal #5: Students will have a greater understanding of the fine arts as an expression of human imagination and creativity, and will understand the contribution of the arts to self-understanding and a more enriched life experience.*

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<td><strong>1. Students will be able to demonstrate creative and aesthetic understanding.</strong></td>
<td>Students demonstrate creative and aesthetic understanding through the four examinations administered during the semester. On them, students must determine various qualities of musical compositions through hearing and interpreting them examples.</td>
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<td><strong>2. Students will be able to explain and interpret formal and stylistic elements of the fine arts.</strong></td>
<td>Also in the examinations for the course, students must determine formal and stylistic elements of the musical arts. After hearing musical compositions, students must determine composer and style of music. Further, they are asked to determine between several beat patterns, pitch levels, and amplitudes. -</td>
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Written Work:
Each student is required to write a two-page album review of an album of their choice (if you have any question, please talk to me in advance of writing your review—no compilations/greatest hits). This assignment is valued at 50 points and should be an example of your best writing, as well as employing vocabulary we have developed together in class. Further description/examples of this assignment will be discussed in class.

Exams:
There will be one quiz, two midterms, and a final exam. The points are as follows:
- Quiz: 50 points
- Midterm #1: 100 points
- Midterm #2: 100 points
- Final: 100 points

Your grade is calculated by straight percentage (meaning that 90% to 100% is an A, 80% to 89% is a B and so on). Each evaluation will be done electronically (both the elements of music quiz and the three examinations). Each of these tests will be released on the date specified on the course calendar included below. They are timed and are only available on the specified date. It is expected that you will NOT consult any of your course materials while taking the test. They are closed book exams and are meant to be taken alone. Tests are graded upon completion and grades are made available immediately.

Total Course Points: 350 tests/quiz + 50 written work = 400 points

Disability Accommodation
Any student who feels s/he may need academic accommodations or access accommodations based on the impact of a documented disability should contact and register with Disability Services during the first week of class or as soon as possible after the diagnosis of a disability. Disability Services is the official office to assist students through the process of disability verification and coordination of appropriate and reasonable accommodations. Students currently registered with Disability Services must obtain a new accommodation memo each semester.

Please note: if your home institution is not the University of South Dakota but one of the other South Dakota Board of Regents institutions (e.g., SDSU, SDSMT, BHSU, NSU, DSU), you should work with the disability services coordinator at your home institution.

Ernetta L. Fox, Director
Disability Services, Room 119 Service Center
(605) 677-6389
Web Site: www.usd.edu/ds
E-mail: disabilityservices@usd.edu

Diversity and Inclusive Excellence
The University of South Dakota strives to foster a globally inclusive learning environment where opportunities are provided for diversity to be recognized and respected.

Freedom in Learning
Under Board of Regents and University policy student academic performance may be evaluated solely on an academic basis, not on opinions or conduct in matters unrelated to academic standards. Students should be free to take reasoned exception to the data or views offered in any course of study and to reserve judgment about matters of opinion, but they are responsible for learning the content of any course of study for which they are enrolled. Students who believe that an academic evaluation reflects prejudiced or capricious consideration of student opinions or conduct unrelated to academic standards should contact the dean of the college or school that offers the class to initiate a review of the evaluation.
Email Etiquette:
When emailing professors or TAs, please remember to present yourself professionally at all times. Always include a proper greeting (Dear Dr. Simmons) and Salutation (Sincerely, Alicia).
From the OWL Writing Lab:
There are a few important points to remember when composing email, particularly when the email's recipient is a superior and/or someone who does not know you.
- Be sure to include a meaningful subject line; this helps clarify what your message is about and may also help the recipient prioritize reading your email
- Just like a written letter, be sure to open your email with a greeting like Dear Dr. Jones, or Dear Ms. Smith:
- Use standard spelling, punctuation, and capitalization. THERE’S NOTHING WORSE THAN AN EMAIL SCREAMING A MESSAGE IN ALL CAPS. [Or an email written as if it is a text message.]
- Write clear, short paragraphs and be direct and to the point; professionals and academics alike see their email accounts as business. Don't write unnecessarily long emails or otherwise waste the recipient's time
Be friendly and cordial, but don’t try to joke around (jokes and witty remarks may be inappropriate and, more commonly, may not come off)