SELF-STUDY AS REFLECTIVE PRACTICE

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Abstract: The purpose and main inquiry question of my self-study is to examine how culturally responsive and critical I am as a History of Rock-n-Roll teacher in a university classroom. I triangulated my data by comparing and contrasting my past assignments and course syllabi with classroom artifacts such as music videos, documentaries, and literature used in the class. Furthermore, I analyzed final course evaluations and written comments from my students as well as used memory work. I learned much through dialogue with three “critical friends” from the university. Overall, I found that I was not teaching my class in a critical way which opened space for me to reframe my future music courses with a more critical and culturally responsive lens.

Keywords: Popular culture, critical pedagogy, self-study, music, rock-n-roll, culturally responsive pedagogy, college student, teaching practices.

Introduction

Purpose of the Study

The purpose of this study is to examine how culturally responsive and critical I am as a popular music teacher. The goal will be to incorporate theory into classroom practices to see how pedagogy can be informed as well as change after analyzing it. Another purpose of this self-study is to be able to start a dialogue with other professionals to get reactions and constructive criticism so this informed change can occur. Samaras and Freese (2006) say that a self-study is a process that is non-linear, recursive, and takes place over a long period of time. In a sense, it is never-ending since one will always be revising one’s understandings of oneself as a teacher through dialogues with critical others on one’s practices. This process involves change, which at first can be painful, but as time goes on is essential for one’s own self growth as one is always adding and deleting to teaching practices through the learning of new knowledge.

Furthermore, this study will include the analysis of popular culture in the classroom. Fain (2004) says that by “merging the study of [popular
culture] with traditional education, [students] will better be able to grasp concepts, make sense of what they learn, and acquire perspective of the world in which they live” (p. 590). To problematize popular culture, I will be looking at a way to make popular culture more critical in my classroom. Giroux and Simon (1988) argue for the use of popular culture in schools as a way to transform students into understanding their own realities as agents of change. Students can use popular culture to be critical of the world around them to understand how they have been socially constructed to understand and perpetuate stereotypes of race class, socio-economic status and sexual orientation. Subordinate groups can become empowered by understanding how and why they have been silenced in a world where there is a dominant discourse. Critical ways of using popular culture in the classroom have students critically looking at popular texts to look for the different socially unjust stereotypes being perpetuated as well as how they have been constructed.

The popular culture that I will be looking at in a critical way will be popular music. Popular music can be critically analyzed to understand what it is saying and how it has influenced us as consumers. Cooper (1982) says that popular music is needed to be analyzed in the classroom:

The ideas developed in popular songs should be examined in contemporary classrooms because the attitudes, values, and beliefs expressed in modern tunes depict the major concerns our times - personal identity, ecology, freedom, militarism, political protest, women’s liberation, and so on. In short, the lyrics of popular songs are valuable tools for accomplishing the twin educational goals of self-evaluation and social analysis. (pg. xiv)

Shumway (1989) goes further in his article “Rock-n-Roll in the Classroom” and talks about how rock-n-roll is needed to be looked at as a discourse that is controlled by corporations who manipulate bands into creating certain sounds as well as lyrical content that will sell more product in a commercial market. He says that musicians and bands do not have that much artistic control over their creations since once the marketing executives get the product, the musicians are left out of the picture. MTV videos are produced to give the band a certain image that will sell, which in the end is more important to any important messages in the song. Shumway feels that kids do not critically analyze what they are listening to on the radio, at home, and what they are seeing in videos. He says that a conversation is needed in the classroom about what students
are consuming since music is a pleasurable and an everyday item that is readily available to them. He says that the entire “cultural practice of rock-n-roll” is needed to be discussed as a discourse that has been manipulated through corporations throughout its history (p. 225). Furthermore, Alvermann and Hagwood (2000) had their high school students analyze their own constructions as music fans so they could see how they were positioned as consumers of the music corporations who produced the music. They discussed how the musicians had an agenda in selling their music and that the students as fans were objects that were being manipulated as consumers.

Another musical form of popular culture used in classrooms to help engage students to critically look at their own environments is hip-hop music. Many teachers in urban schools use hip-hop lyrics to have their students try to relate to why they are in a disempowered state, so ultimately they can overcome the dominant power structures. Stovall (2006) felt that rap music was a catalyst for a critical dialogue where students could become political beings to help empower them to change their communities for the better. In addition, Sanchez (2010) concluded that rap music could be used in academia as a way to legitimize a supposed subordinate way of understanding writing. Finally, Brown (2006) saw that hip-hop music was a powerful force in opening dialogue between parents and adolescents to critically discuss the lyrics of the songs so both parties could understand why they listen to this music.

Likewise, I want to examine how I have opened space for my teaching practices to be culturally responsive and critical with music I have used in my classroom. As a teacher of a popular music history course, I have the opportunity to start a critical dialogue with my students about the music they consume. Since music is a form of popular culture that has subordinate and dominate voices vying for control of their ideologies, it is needed to be analyzed. My students consume music everyday by hearing it on their Ipods, CD players, televisions, and various places they go on campus and in town. My role as a teacher is to help students understand that music is a manipulated construction that can silence minority voices and disempower people through stereotypes and socially unjust ideologies.
Research Questions

I will be analyzing a History of Rock-n-Roll course that I taught in Fall 2009 at Georgia Southern University in Statesboro, Georgia, USA. The goal will be to reflect over my curriculum and teaching practices to see how I was critical in my way of teaching it to my class. My question is: How culturally responsive and critical am I as a popular music instructor in a college classroom?

Methodology

Context and Participants

The History of Rock-n-Roll course was taught at Georgia Southern University as part of a freshman orientation class in the First Year Experience (FYE) program. The class included 25 students. All of them were White except for one African-American female. There were 15 males and 10 females and all were traditional Freshmen, 17-18 years of age. I am the Assistant Director and Tutorial Coordinator of the Academic Success Center (ASC) at the university. As a teacher, I have 20 years experience and am a White male. I am a musician, too, and have been a fan and student of rock-n-roll since I was a child.

Georgia Southern University is located in the rural setting of Statesboro, GA. Its slogan is “Georgia’s large-scale, small-feel research university.” It has about 17,000 students and offers undergraduate and graduate degrees in various majors. Many students who attend GSU come from Georgia and about 65% are White. The other 35%, who are minority, are mostly African-American. The school has a strong reputation for being a place where students get the attention they need to succeed as classes are smaller and teachers can work closely with them. GSU has a 41% graduation rate. The students who do not graduate usually drop out or are asked to leave due to poor grades. Students are given information to help them succeed by asking them to go to various places on campus for tutoring and help in their subjects. The main place for tutoring is the Academic Success Center.

The Academic Success Center (ASC) is the place where students come to get help with their classes. I am the Assistant Director and Tutorial Coordinator of the ASC. I am able to see that many students come over to get tutored in math, history, science, and English. I also see many students on academic probation since they have take a workshop course we offer called GSU 1120, which I help teach. Students getting below a 2.0 GPA
will have to take this course which consists of topics that help get them better acclimated to college. Topics such as time management, study skills and learning styles, overcoming test anxiety, goal setting, and what’s important in college are just a few of the themes covered. After students take this class, they have two semesters to bring their grade point average above a 2.0 or they will be asked to sit out of school for a semester. The interesting thing is that students do not pass this GSU1120 class due to poor attendance.

Another way for students to get acclimated to college is through the First Year Experience (FYE) Program. All incoming freshmen have to take an FYE 1220 course as a way of understanding the university and the services it offers. This is a two hour semester course and consists of two parts: a seminar part and an orientation part. The orientation section of the course offers workshops on topics similar to the ones that are taught at the Academic Success Center. The seminar part of the course offers subjects that are of interest to the student. The student gets a chance to choose a section on a topic which hopefully will get them reading and writing and discussing material that is popular. Many topics are available to students such as survey courses on movies, sports, occupations, music, life themes, and other popular topics. I teach both parts of the course and my course is called The History of Rock-n-Roll.

I am qualified to teach both sections of this FYE course. First off, I have experience teaching the various workshops that are offered in the orientation part of the FYE course since I teach the same kinds of workshops at the ASC. I taught many similar workshops at the Student Academic Center at Indiana University while working on my graduate degrees in Language Education and Counseling. I was a high school English teacher for many years and understand that my college freshmen students are just getting out of high school and coming into the new experience of college for the first time. I can relate well with them, as they like my humor, and I can put them at ease with my laid back nature. I know their needs, fears, expectations, and habits.

I am also a good fit when it comes to teaching about rock-n-roll. I play in a local cover band called The 80’s Academy and we play music from that time period all around Statesboro and the surrounding areas. I have been studying rock-n-roll as an active participant since high school and have actually taught a History of Rock-n-Roll course to high school students in Tucson, AZ at a charter school. I was able to form a band with these students after school and play music with them as I showed them
how to play various songs. They also taught me how to play different things and we learned from each other, as we played out in the community at different events.

Data Collection
Because of my history as a student, teacher, and musician of rock-n-roll, I have acquired many artifacts such as books, magazines, and videos that I can use in my class. The data that I will use for my self-study will include the following:

1. Course Evaluations including statistics and written comments from the students
2. My course syllabus, assignments, and materials used during the class.
3. My memory from when I taught the class.

The course evaluations were obtained from the FYE Department. These are important artifacts for this study because they can show how well the students received the information that was taught to them. I examined their responses as ways for me to see what material appealed to them and how much of it they understood. My teaching techniques can also be surmised through the analysis of the course evaluations. Questions such as thoroughness of my preparation as well as the usefulness and level of interest of the material can be answered.

Examining the course syllabus and assignments are good ways to recall and analyze the primary objectives that were in place at the beginning of the course. I looked at what each assignment asked the students to accomplish during the semester. This opened space for a discussion on how culturally responsive and critical the assignments were. Furthermore, the materials used in class made way for understanding how a critical dialogue could ensue with the students. The materials were my own, as I obtained them over years as a fan and scholar of rock-n-roll. The materials included historical video documentaries and videos of musicians performing music. I reviewed them by watching them again and analyzing the content and presentation of each.

To help with my memory work, I decided to write out my memories of the course. I looked at the class roster and grade book to remember my students and how well they performed in the course to see which assignments worked best in the classroom. Reviewing the assignments as well as the materials used in the classroom, helped me remember why each was used as a pedagogical tool to meet the course objectives.
Data Analysis

I triangulated my data by comparing and contrasting my past assignments and course syllabi with classroom artifacts such as music videos, documentaries, and literature used in the class. I wanted to see if these artifacts actually helped or explained what my course objectives were on my assignments and syllabus. I then used these results and compared and contrasted them with the Course Evaluations and questions that were asked of the students to answer about the class and me as a teacher. I compared their responses to my classroom objectives to see if I actually taught what I had planned. I then looked for similar themes and patterns in what I was teaching to see if my pedagogy was critical. I grouped these similar themes into two categories: critical and uncritical teaching methods. The critical teaching methods included places where the assignments had openings for critical moments with my students. The uncritical teaching methods included pedagogy that did not engage students in a critical dialogue over the music and materials used in class. Furthermore, memory work was used during the data analysis. One way to aid in memory was to go over the roster of the class as well as the grade book to remember the students and when certain assignments were taught and what kinds of grades they received for these assignments. This helped aid in remembering the chronology of the course and how pedagogy was spaced throughout the semester.

Discussions

Discussions of Findings

The course make-up, materials used in the course, student expectations, and course evaluations were examined to answer the question of how culturally relevant and critical I was in my teaching practices. The main theme that appeared was that the History of Rock-n-Roll class was not taught in a critical way. The class was taught in a traditional manner and traditional material was used in conveying the information to the students. Though the students felt they learned much in the course and thought I was knowledgeable and interested in the topic of rock-n-roll, I did not engage the students in a critical dialogue over the history of the music as well as the materials we consumed in the class. I saw that my assignments did open space for critical dialogue over the material. In addition, I found that the videos used could be analyzed in a critical way. Finally, I realized that I could revise my assignments to open space for a critical dialogue the next time I taught this course.
**Course Make-Up**

The History of Rock-Roll course was taught in a chronological order. It started with the music of the 1950’s and the roots of rock-n-roll and influences from other musical genres. Next, the folk influences, which opened the way for the British Invasion of the 1960’s with The Beatles and Rolling Stones, was discussed. After this, the psychedelic scene of the late 1960’s which led in to the corporate rock of the 1970’s was talked about. The class then discussed Punk music as a reaction to this corporate rock, where kids would form bands and just play whatever without worrying about how it sounded or getting a record deal. In addition, discussion ensued about Disco of the late 1970’s which led to the 1980’s and the MTV generation of bands. I talked about how music changed due to the digital age where videos and CDs replaced vinyl records. We then talked about Heavy Metal and how the hair metal bands made everything seem fake and processed. We saw how Grunge of the early 1990’s was another reaction to this complacency. We ended the class talking about Electronica, Rap, and various music festivals. The students then took over and formed groups and taught the rest of the class over the different decades of rock. They were to fill-in anything that we missed by talking about clothing styles, the politics of the day, and what was popular during the decade they talked about.

**Materials Used in Course**

The videos that were shown ranged from documentaries on the different time periods of rock-n-roll to individual YouTube videos of certain artists. The main documentary that was used was called *The History of Rock-n-Roll* from Time-Life and it showed a chronological order of what happened in music. There were many interviews with the musicians, film clips of their playing live music from all the different periods and the historical news footage from what was happening in the day. It was a ten part series and most of it was viewed. Many DVDs from the Making of Classic Album Series were used. Here, a specific famous album was analyzed with the record engineers and producers as well as the musicians who played on the album and wrote the songs.

**Student Expectations**

Students wrote much during the course. They wrote everyday in their Rock-n-Roll Journals (Appendix A), which included 18 entries over what we went over in class for that day. They were allowed to write during class as this was a way for them to take notes and understand the material at hand. I had the students write a 5 page Rock-n-Roll Paper (Appendix B)
over one of their favorite CDs. They had to listen to every song in order and write their analysis of it. They had to write about the themes and the lyrics and what it meant to them. They had to look at the album art and order of the songs to see if this was a purposeful statement from the band. Also, each student got to pick out their favorite song, show the lyrics on the board to the rest of the class and play the song. A discussion would ensue afterwards. Students had to write a 5 page paper for their Group Project (Appendix C) where they analyzed a musical decade according to criteria. For extra credit, the students could come to any performance of my band when we were playing in town and write a concert review of it.

Course Evaluations

After looking at the course evaluations, I saw that the students enjoyed the class. When asked about their interest in the topic after taking the course, 90% scored the highest mark saying that they were more interested in the topic. I received high marks, too. Overall, 95% of the students gave me the highest rating when asked to rate their instructor and 95% gave me the highest mark when it asked if the instructor was interested in the course material. When asked what they thought about the instructor and course, most of the comments included variations of: “Mr. Czech is knowledgeable on this topic. Great course! I really enjoyed the class. I liked the way in which he used videos and sound clips for examples.”

Evidence of Impact

After analyzing the assignments, course objectives, and students’ responses to the class, I found that they learned much during the semester. The material and information about the history of rock-n-roll was conveyed to the students and they were able to learn. A student in one of the evaluations said, “I’ve learned more about music than I thought I could. I thought I knew a lot of stuff on rock-n-roll, but I realized that there is a lot of music that I did not know about.” I saw that all of the students completed all of the assignments and many of them were well thought out and thorough. The Rock-n-Roll Paper, for example, had students analyzing their favorite CD and many during their presentations said that they had never listened to the songs in order or thought about the CD being an artistic statement made by the artist. They also did a thorough job in their Rock-n-Roll journals where many scored high marks for insight into what they were observing and listening to. They wrote 18
journals and talked about how the music related to their own lives and the larger society.

Though the students learned much about music and what they liked to listen to, the class was not taught in a critical way. The main reason for this was that the students were not asked to go further in their analysis of how music can be a manipulated construction that perpetuates stereotypes of race, class, gender, and sexuality. The assignments were more geared toward students listening to music and giving aesthetic reactions to it. The interesting thing was that the course does open pockets for critical pedagogy, as students can critically reflect on what was happening historically. For example, many movements in music were created from public reaction to what was happening in society. The Punk and Grunge scenes are prime examples. Assignments could be created where students look more into the social and political history of the United States as well as the world to see how music movements are created to resist the oppression of totalitarian governments.

Another aspect that was not discussed much in the course was hip-hop music. One reason is that I do not know that much about it and most of the class were not interested in it since most were White. Another reason for not teaching hip-hop involved the idea that, I too, was White and wondered if I had the authority to talk about the inner city and plight of African-Americans. Greenfield (2007) talked about this in his research on his own hip-hop class. He was White and felt similar doubts and feelings about having the authority to teach hip-hop, but found that his students, who more mostly Black, did want him to open their minds to different ideas and knowledge from hip-hop music. There is a chance for critical pedagogy in hip-hop music because the song writers are talking about their own oppression as marginalized others in a dominant discourse. Future discussions in my class will need to include how hip-hop music helps empowered the silenced minority to resist dominant ideologies and empower them to find a voice to relate own viewpoints. Furthermore, students can critically reflect on different musicians’ viewpoints so they can understand their own constructions of race, class, gender, sexuality.

In addition, the idea that music is a manipulated construction created by artists and distributed by music corporations was not discussed in a critical manner. This kind of thinking was started in the Rock-n-Roll Paper assignment, but it needed to go further. The assignment could be lengthened to discuss how a student’s favorite CD was a corporate
creation made to make money. Questions about artistic freedom and what sells could be discussed. Also, students could look at themselves as fans as manipulated objects by the music corporations. Discussions could evolve into looking at how the CD is marketed to provoke one to buy it. Stereotypes of social injustice could be looked at in these selling points as ways to promote music without taking into consideration the silenced minority.

Finally, the videos that were watched in class were never deconstructed to look at the stereotypes of race, class, gender, and sexuality that they might have promoted. The main video was a ten part documentary over the history of rock-n-roll. Questions about what was included and excluded in this historical document were needed. The videos that were promoting the band and their songs needed to be looked at as constructions that promoted social injustice. This discussion could be part of the corporate aspect of music as something that is created to sell a product without concern for artistic intent. The idea here is to be critical of music as something that is created to sell and position people who consume it with a certain image and ideal. Students would have to look at themselves as fans who buy into this image without regard of what social injustice the music promotion is perpetuating.

**Group Feedback**

Three of my colleagues in the School of Education as well as one professor in the Health and Kinesiology department at Georgia Southern University were able to give me feedback concerning my self-study. Their remarks were helpful in the sense that I was able to hear other objective viewpoints over what my purpose and goal was when teaching the History of Rock-n-Roll course. Overall, two major categories developed in their remarks on my self-study. The first category included their reactions to the course itself since it was a non-traditional course taught at a traditional university. The second category concerned their thoughts over teaching the course in a culturally responsive and critical way.

When looking at the course as a whole, the group thought it was a great way to get students interested in learning about a topic that was of personal interest to them. They all agreed that rock-n-roll was an interesting subject and that students would pay attention in class since most of them liked to listen to music. All of them said that they would have liked to have taken the course when they were undergraduates and
two said that they wished they could take it now since they liked music. They thought the materials that I used were interesting, too. They liked the fact that videos were used that showed the musicians performing their music during the different times in music history. One colleague suggested another rock-n-roll documentary that she saw that could be used. Other suggestions included various bands and musicians that could be discussed that were not on the syllabus. Another question arose which included teaching the course in a chronological way. Different approaches were suggested where there could be possible discussions on genres of music instead of looking at rock-n-roll in a linear time fashion. For example, different genres such as the Blues, Hard Rock, Psychedelic Rock, Heavy Metal, Punk, Disco and so forth could be discussed and the bands and musicians playing that style of music could be analyzed in those categories regardless of the time period from which they came. They thought my assignments were good and thoughtful. One person said that it was interesting that students were asked to listen to a whole CD from start to finish since most kids only listen to individual songs due to digital downloading.

Teaching the course in a culturally responsive and critical way was discussed. All of my colleagues though it was important for students to know that music could be discussed in a critical way. One person asked if students would be interested in the course if it was taught in a critical way. He thought that students might not want to analyze music for its political and possible socially unjust ideologies since it would not be interesting for them. For example, he questioned if students would be able to deconstruct a music video to look for stereotypes of race, class, gender, and sexuality since they might see it as only a video consumed for entertainment. On the other hand, one person said that students need to know that music has the ability to empower minority voices since it is coming from them. The lyrics are written about what is happening in the underprivileged parts of the country and people need to know about what is happening in the real world. They agreed that my course did open space for critical ways of looking at the music. One person suggested that students could do outside research during their group projects to look at how the music they were discussing was part of any political movements that tried to make people understand socially unjust ideologies.

Overall, I found the group feedback helpful because it made me think about my pedagogy and course content in a more culturally responsive and critical way. I was able to see that people agreed with my ideas of
trying to make my class more critical and I did not feel like I was alone in my journey to becoming a better teacher. I was able to get some different ideas on how to create assignments that were more critical as well as understanding the flow of my class as a whole. I was enticed by the idea of teaching the class by musical genres instead of in a chronological way. This idea led me to think about teaching the class based around social issues as the main focus. I thought that I could look at gender, race, class, and sexuality as my main focal points. For example, I could have students look at songs that related to gender and analyze what the bands and musicians were saying about this issue. Questions about stereotypes on gender in the lyrics as well as how the music corporations positioned people to understand this issue could be raised.

In conclusion, I found that there are many ways to teach a History of Rock-n-Roll course, as I am not limited to certain structures. I have the opportunity to be culturally responsive and critical in my pedagogy and feel that I have a responsibility to open space for my students to critically analyze music so they can understand how it is a construction that has dominant and subordinate voices vying for power in their ideologies. Also, analyzing music in a critical way can help students understand their own social positions and how they can perpetuate socially unjust stereotypes. Music is a great vehicle for starting this discussion as listening to it is a pleasurable activity and of high interest to many people. Look forward to seeing how I can meet these goals in future semesters when I teach my History of Rock-n-Roll course.

BIBLIOGRAPHY


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Appendix A

FYE 1120: History of Rock-n-Roll

Rock-n-Roll Journal

Thoughts: This journal is for you to expand on your own vibes on what you are viewing and learning in class. The goal is for you to get your vibes out in your own voice. You can write a summary about what you learned, but you can also write about how the material affects you personally. Do you agree or disagree with this stuff? Can you make any comparisons to your own life with what is being discussed? Are there any differences? Do you see any comparisons and/or differences in the music of the past with music of today?

The goal is to free write and flow.... Let it out and relax. Pretend you are typing an e-mail to a friend or writing a letter to someone. This is an informal vibe, so don’t worry about grammar and sentence structure- just get it out. And make sure you do one every day and not get behind in your journal, so you don’t have to write them all at once. Again, write one everyday- while material is being discussed or after class.
Appendix B

FYE 1120: History of Rock-Roll  
Rock-n-Roll Paper: Total Points (50)  

THOUGHTS: Pretend that you are stranded on an island for 30 years and you only get 1 CD to listen to during that time. Which one will you take with you? The goal for this 5-page paper (double-spaced, typed) is for you to talk about your favorite CD of all time and write about the WHOLE thing—every track on it. Here are some ideas:  
1. Talk about why you like this CD and decided to have it with you for 30 years on the island. (Introduction)  
2. Talk about each track on the CD. You should talk about each track in order on the CD. You should talk about the LYRICS. You should talk about the MUSIC (instruments, beats, solos, overall feel and arrangement of the song, etc.) (Body)  
3. Why do you think the artist decided to put each of these tracks in this order? Do you see a pattern or explanation as to why they did this? (Body)  
4. Do you see any influences from any of the rock-n-roll periods that we have talked about dealing with the music and lyrics on your CD? (Body)  
5. Conclude with some final thoughts over your CD. (Conclusion)  

Overall, look at this paper as a chance to tell the world about your favorite CD. Remember, people used to listen to the whole album in the order of the songs that appeared on it. They didn't skip the tracks around or download one song off the album for their Ipod or make mix CDs all the time. Albums were played on a record player and after Side 1 was over, people flipped the record over and played Side 2. The goal is for you to have a similar listening experience where you listen to each song in the order that they were meant to be by the artist. The record was an artistic statement from the artist and was listened to as a whole thing.  

FYE 1120: History of Rock-Roll  
Rock-n-Roll Paper: Total Points (50)  

Grading Rubric:  
1. The paper is 5 pages long, typed double-spaced, and is free of grammatical errors. (_______/10 points)  

2. The paper has an introduction where you talk about why you chose this CD to take with you on the island of 30 years. (_______/10 points)
3. Each song on the CD is analyzed—music, lyrics. (______/20 points)

4. The paper has a good structure where there is an introduction, body, and conclusion to it. (______/10 points)

Appendix C

FYE 1120: History of Rock-Roll
GROUP PROJECTS/PRESENTATIONS Total Points (100)

THOUGHTS: This project is for you and some friends to research a certain decade of rock-n-roll and flesh out the main ideas that you find are important to the development and understanding of this period in music history. This is a research project and your group will be teaching the rest of the class over your findings. The goal is to comprehend the material and apply it to your own lives and teach us about it. The decades that we will be covering are the: 1960’s, 1970’s, 1980’s, 1990’s, 2000’s. Here are some questions that you should think about when researching your musical decade in your “rock groups.”

1. What was happening socially, politically, historically in your decade?
2. What were the fashions of the day?
3. Who were the major players/groups in your decade?
4. What styles of music were being played?
5. What subject matter were the musicians singing and writing?
6. What influences from other musical decades do you see in the development of rock-n-roll in your decade?

Remember, a decade is 10 years and so much happens in music during those 10 years. The goal is to focus on some specific genres of music in that decade and research it. Some of the genres in the various decades are:

1960’s- Folk, Protest, British Invasion, Psychedelic, Motown, R&B;
1970’s- Heavy Metal, Punk, Disco, Reggae, Funk, Hard Rock, New Wave;
1980’s- Glam Metal, New Romantics, MTV, Rap, Hip Hop, Techno, Goth;
1990’s- Trip Hop, Industrial, Techno, Rap, Death Metal, Pop Idols, Hard Rock, Grunge;

Next, you will need to do the following activities in your rock groups.

1. **Written Paper** (80 points) You will need to get your findings out on paper. This will take the form of a 5-page double-spaced typed paper. You will need at least 3 sources to back up your findings.

2. **Class Presentation** (20 points) You and your group will present your findings to the class and teach us about your decade. You can use video clips, sound bites, the computer and screen, handouts, etc. in your presentation. You can be creative here. Each group will have about 10-15 minutes to present.

### Appendix C

**FYE 1120: History of Rock-Roll**

**GROUP PROJECTS/PRESENTATIONS** Total Points (100)

**Grading Rubric:**

**Paper- 80 Total Points**

1. The paper is 5 pages long, typed double spaced, is free of grammatical errors, and has a good structure to it (introduction, body, conclusion). (_______/ 10 points)

2. The paper talks about what was going on socially, politically, and historically in your decade. (_______/ 10 points)

3. The paper talks about the fashions of the day in your decade. (_______/ 10 points)

4. The paper talks about the major players/groups in your decade. (_______/ 10 points)

5. The paper talks about the styles of music being played in your decade. (_______/ 10 points)

6. The paper talks about the subject matter the musicians were singing and writing about in your decade. (_______/ 10 points)

7. The paper talks about the influences from other musical decades in the development of rock-n- roll in your decade. (_______/ 10 points)
8. You have included at least 3 sources in your research to back up the support for your musical decade. (_______/ 10 points)

**Visual/Oral Presentation- 20 Total Points**

1. Your group has given a 10-15 minute informative and creative presentation to the class, as you presented your decade so everyone could understand what your group wanted to tell the class. (_______/ 10 points)

2. Your audience, the class, was engaged in your presentation. (_______/ 10 points)