# MUSI 1304: History of Rock Music

Fall/Spring/Summer 20XX

## Instructor Information

### Instructor(s):

Megan Sarno; music department faculty

### Office Number:

304 B

### Office Telephone Number:

817-272-2483

### Email Address:

Megan.sarno@uta.edu

### Faculty Profile:

[My Faculty Profile](https://mentis.uta.edu/explore/profile/megan-sarno)

### Office Hours:

M, W 2:30-4pm

## Course Information

### Section Information:

MUSI 1304

### Time and Place of Class Meetings:

TBA

### Description of Course Content:

**This course satisfies the University of Texas at Arlington Core Curriculum requirement in Creative Arts.** It is designed to provide students with an overview of the genre of rock music as it developed in the United States. Although the genre came to develop international appeal and adopted techniques, musical features, and instrumentation from around the world, the focus of this course will be on the specifically US developments. At the instructor’s discretion, the historical period surveyed may begin as early as 192x, with the electrification of the Delta Blues, and it may continue through the most contemporary versions of both mainstream and indie rock; in 2019 examples might include Greta Van Fleet, Spoon, St. Vincent, and Cage the Elephant. All instructors will feature the music of Chuck Berry, Elvis Presley, The Beatles, The Rolling Stones, The Who, Jimi Hendrix, Fleetwood Mac, Kiss, Bonnie Raitt, Bruce Springsteen, Heart, Prince, Pearl Jam, and Green Day. In addition to the chronology of major bands, albums, and events (such as appearances on television shows, Woodstock, and iconic performance moments), particular attention will be placed on the interaction between rock musical style and song topics and social movements and youth culture. Thus, historical moments such as the Civil Rights movement, the Vietnam War and the Draft, feminism, the sexual revolution, drug culture, and responses to national politics will all be considered alongside the music. Course materials will include sound and video recordings, primary source documents from newspapers and music magazines, interviews with musicians, and textbook excerpts.

**Student Learning Objectives**:

**Critical Thinking** - creative thinking, innovation, inquiry, and analysis, evaluation and synthesis of information

**Communication** - effective development, interpretation and expression of ideas through written, oral and visual communication

**Teamwork** - ability to consider different points of view and to work effectively with others to support a shared purpose or goal

**Social Responsibility** - intercultural competence, knowledge of civic responsibility, and the ability to engage effectively in regional, national, and global communities

### Student Learning Outcomes:

**Objective: Critical Thinking Skills:**

Outcomes:

* Students will learn and be able to narrate an overview of the chronology of US rock music
* Students will acquire listening skills and be able to identify, describe, and distinguish between
	+ Style periods including Rhythm and Blues, Classic Rock, Folk Rock, Psychedelic Rock, Hard Rock, Arena Rock, Glam Rock, Grunge Rock, Punk Rock, and Indie Rock
	+ Timbres of the standard rock instruments including electric guitar (and its effects, such as: overdrive, fuzz, wah, whammy), bass, drum set, and voice type and timbre
	+ Musical materials such as rhythm, meter, melodic contour, and tonality
* Students will compare what they know about music recording, listening, and reviewing to what happened in these areas before the Internet

Critical Thinking skills will be introduced through class meetings and assigned materials, and they will be developed during the preparation of the end-of-unit assignments.

Critical Thinking skills will be assessed through bi-weekly quizzes and through both the essay and creative portions of the end-of-unit assignments.

**Objective: Communication Skills:**

Outcomes:

* Students will make use of written communication at the college level in four essays
* Students will refine their ability to respond orally and participate in discussions by both listening and contributing to debate
* Students will prepare materials to communicate their course learning outside of the classroom to a general public using blogs and music-sharing sites such as SoundCloud

Oral and written communication skills will be practiced in class meetings and developed during the preparation of end-of-unit assignments.

Oral communication skills will be assessed as part of the students’ participation grade and through the creative portion of end-of-unit assignments. Written communication skills will be assessed through the essay portion of end-of-unit assignments.

**Objective: Teamwork:**

Outcomes:

* Students will effectively work to complete spontaneously assigned tasks with a partner or small group
* Students will organize meetings outside of class, compromising and accommodating each other’s schedules
* Students will prepare projects together

Teamwork will be practiced in class meetings and in the scheduling and preparation of the creative portion of end-of-unit assignments

Teamwork will be assessed as part of the students’ participation grade and through the metacognitive reflection on end-of-unit assignments

**Objective: Social Responsibility:**

Outcomes:

* Students will develop curiosity about and sensitivity to the relationship between music and culture
* Students will critically reflect upon different social groups (including African-Americans, women, LGBTQ people, working-class people, immigrants, the young generation, military members) who made and listened to rock music at different moments in history
* Students will share work from class with the UTA and Arlington communities

Social Responsibility will be introduced during class meetings and through class materials, and it will be developed during the preparation of end-of-unit assignments and through the dissemination of the creative portion of end-of-unit assignments.

Social Responsibility will be assessed through bi-weekly quizzes and all portions of end-of-unit assignments.

### Required Textbooks and Other Course Materials:

* Students must use Spotify for the weekly playlists; all must register for a Spotify account.
* All other required course materials will be posted to Canvas.
* Recommended textbook is *What’s That Sound?* By John Kovach and Andrew Flory

### Descriptions of major assignments and examinations:

* Students will have a weekly listening journal check and bi-weekly quiz covering listening, reading assignments, and material covered in class.
* At the end of each of the four units, students must create a signature assignment as either a poster, website, or a podcast. Each of these creative projects may be accomplished as a team effort, though each student must write his or her own accompanying essay, as well as a metacognitive reflection [Please see sample assignment description at the end of this syllabus.]

### Other Requirements:

If possible, the professor will arrange for a group outing to a concert of rock music. Students will be notified well in advance and will be responsible for the cost of the ticket. Attendance at the concert will be considered part of normal class attendance. In addition, students may earn a small amount of extra credit for writing a reaction to the concert, relating the sounds, performance style, and audience to the historical content under study.

## Grading Information

### Grading:

|  |  |
| --- | --- |
| 10% | Bi-Weekly Quizzes |
| 10% | Weekly Listening Journal Check |
| 15% | End-of-Unit Project 1 (Signature assignment) |
| [Essay portion = 6%, Podcast portion = 6%, Metacognitive reflection = 3%] |
| 15% | End-of-Unit Project 2 (Signature assignment) |
| [Essay portion = 6%, Podcast portion = 6%, Metacognitive reflection = 3%] |
| 20% | End-of-Unit Project 3 (Signature assignment) |
| [Essay portion = 8% Podcast portion = 8%, Metacognitive reflection = 4%] |
| 20% | End-of-Unit Project 4 (Signature assignment) |
| [Essay portion = 8% Podcast portion = 8%, Metacognitive reflection = 4%] |
| 10% | Attendance, Participation, and Citizenship |

N.B. Class attendance is required, and it does contribute to the grade. If you can’t make it for any reason, please let me know at least an hour before class. In order to make up partial participation points and maintain your citizenship points, you must e-mail me for a make-up assignment, which must be completed within one week from when I send it. If you are absent more than twice, the highest grade you can earn will be a C.

### Make-up Exams and Late Work:

If you need an extension for a deadline or an accommodation for a certain assignment or group of assignments, please contact me in advance. For general-purpose extensions on written work, I require that you make you request *36 hours before the deadline*. In general, a busy courseload or rehearsal and performance schedule are not good reasons for extensions, but it’s always fair to ask. If the workload for this course seems unreasonable or you are having difficulty completing all the assignments, please contact me as soon as possible so we can adjust our mutual expectations.

Late work will be accepted up to 24 hours after the deadline; an assignment will be considered late as soon as the deadline has passed. Assignments submitted within that 24-hour period between the deadline and the cut-off will have 2/3 of a letter grade deducted (if it would have earned an A, it now earns a B+; if it would have earned an A-, it now earns a B).

### Expectations for Out-of-Class Study:

Beyond the time required to attend each class meeting, students enrolled in this course should expect to spend at least an additional 9 hours per week of their own time in course-related activities, including listening to and taking notes on assigned pieces of music, reading and taking notes on required materials, and completing projects.

### Grade Grievances:

**Process and Reference:**All students must first discuss the grade or academic grievance with the instructor. If unable to reach agreement with the instructor, the student must follow the College or School’s procedures for filing a grievance.

## Course Schedule

*As the instructor for this course, I reserve the right to adjust this schedule in any way that serves the educational needs of the students enrolled in this course. –Megan E.Sarno.*

|  |
| --- |
| **Unit 1** **Rock ‘n roll materials and origins through 1950s** |
| **Week 1** | **Introduction to rock music** | What is it for? Where is it played? For how long has it been made? What’s the difference between rock music and other kinds of popular music? |
|  | Student-created list of favorite rock music |
| Week 2 | **Rhythm and Blues, Crossover** | Time and space, texture and timbre |
|  | Bo Diddly and Chuck Berry |
| Week 3 | **Elvis, Youth Culture** | Electric guitar, Bass, Drum set, Voice |
|  | Elvis Presley |
| Week 4 | **TV, records, and radio** | Ed Sullivan Show, Columbia Records, McCarthyism, family dynamics, Baby Boom |
|  | Johnny Cash, Buddy Holly |
| **Unit 2 Mass appeal, 1960s** |
| Week 5 | **British Invasion** | Youth culture, continued |
|  | The Beatles |
| Week 6 | **British Blues Revival** | And American responses: Americana |
|  | The Rolling Stones, The Yardbirds, The Who |
| Week 7 | **Motown, Southern Soul**  | Civil Rights Movement |
|  | Otis Redding, Marvin Gaye, Stevie Wonder |
| Week 8 | **Psychedelia** | Drug Culture, quest for higher consciousness, music festivals |
|  | Beatles, Beach Boys, Jimi Hendrix Experience, Van Morrison, Pink Floyd |
| **Unit 3 High Points and low points, 1970s** |
| Week 9 | **Singer-Songwriters** | Vietnam War and the Draft |
|  | CSNY, Joni Mitchell, Bob Dylan |
| Week 10 | **Southern Rock** | Social change, gas crisis, Nixon impeachment |
|  | ZZ Top, Lynyrd Skynard, Santana, Allman Brothers Band |
| Week 11 | **Black Pop and Funk** | Race riots, rise of mass incarceration |
|  | Earth, Wind, and Wire, Curtis Mayfield, George Clinton, Parliament/Funkadelic, James Brown |
| Week 12 | **Glam Rock** | Sexual Revolution |
|  | David Bowie, Kiss |  |
| **Unit 4 Looking for Direction, 1980s through contemporary rock** |
| Week 13 | **Arena Rock**  | Generational Change, MTV |
|  | Foreigner, Journey, Yes, AC/DC |
| Week 14 | **Punk Rock and Grunge Rock** | Irony, Urban decay |
|  | Pearl Jam, Nirvana, Regional Hardcore, Sonic Youth |
| Week 15 | **Alternative and Indie Rock** | Digital technologies, mainstream to margins, outside influences |
|  | Radiohead, Smashing Pumpkins, Nickelback, Spoon |

## Institution Information

UTA students are encouraged to review the below institutional policies and informational sections and reach out to the specific office with any questions. To view this institutional information, please visit the [Institutional Information](http://www.uta.edu/provost/administrative-forms/course-syllabus/index.php) page (http://www.uta.edu/provost/administrative-forms/course-syllabus/index.php) which includes the following policies among others:

* Drop Policy
* Disability Accommodations
* Title IX Policy
* Academic Integrity
* Student Feedback Survey
* Final Exam Schedule

## Additional Information

### Attendance:

At The University of Texas at Arlington, taking attendance is not required but attendance is a critical indicator of student success. Each faculty member is free to develop his or her own methods of evaluating students’ academic performance, which includes establishing course-specific policies on attendance. As the instructor of this section, I require attendance at every class meeting. See above section on attendance under the “grading” heading. However, while UT Arlington does not require instructors to take attendance in their courses, the U.S. Department of Education requires that the University have a mechanism in place to mark when Federal Student Aid recipients “begin attendance in a course.” UT Arlington instructors will report when students begin attendance in a course as part of the final grading process. Specifically, when assigning a student a grade of F, faculty report must the last date a student attended their class based on evidence such as a test, participation in a class project or presentation, or an engagement online via Canvas. This date is reported to the Department of Education for federal financial aid recipients.

### Emergency Exit Procedures:

Should we experience an emergency event that requires evacuation of the building, students should exit the room and move toward the nearest exit, which is located at the southeast corner of the building, to the left of our classroom door. When exiting the building during an emergency, do not take an elevator but use the stairwells instead. Faculty members and instructional staff will assist students in selecting the safest route for evacuation and will make arrangements to assist individuals with disabilities.

Students are encouraged to subscribe to the MavAlert system that will send information in case of an emergency to their cell phones or email accounts. Anyone can subscribe at [Emergency Communication System](https://www.uta.edu/uta/emergency.php).

### Student Support Services:

UT Arlington provides a variety of resources and programs designed to help students develop academic skills, deal with personal situations, and better understand concepts and information related to their courses. Resources include [tutoring](http://www.uta.edu/studentsuccess/learning-center/utsi/tutoring/index.php) by appointment, [drop-in tutoring](https://www.uta.edu/ideas/services/index.php), [mentoring](https://www.uta.edu/ideas/services/mentoring/index.php) (time management, study skills, etc.), [major-based learning centers](http://www.uta.edu/universitycollege/resources/college-based-clinics-labs.php), [counseling](https://www.uta.edu/caps/services/appointments.php), and [federally funded programs](http://www.uta.edu/studentsuccess/learning-center/mcnair-scholars/index.php). For individualized referrals, students may call the Maverick Resource Hotline at 817-272-6107, send a message to resources@uta.edu, or view the information at [Resource Hotline](http://www.uta.edu/studentsuccess/success-programs/programs/resource-hotline.php) (http://www.uta.edu/studentsuccess/success-programs/programs/resource-hotline.php).

### IDEAS Center:

**The** [IDEAS Center](https://www.uta.edu/ideas/) (https://www.uta.edu/ideas/) **(**2nd Floor of Central Library) offers **FREE** [tutoring](https://www.uta.edu/ideas/services/tutoring/index.php) and [mentoring](https://www.uta.edu/ideas/services/mentoring/index.php) to all students with a focus on transfer students, sophomores, veterans and others undergoing a transition to UT Arlington. Students can drop in or check the schedule of available peer tutors at www.uta.edu/IDEAS, or call (817) 272-6593.

### The English Writing Center (411LIBR):

The Writing Center offers **FREE** tutoring in 15-, 30-, 45-, and 60-minute face-to-face and online sessions to all UTA students on any phase of their UTA coursework. Register and make appointments online at the [Writing Center](https://uta.mywconline.com/) (https://uta.mywconline.com). Classroom visits, workshops, and specialized services for graduate students and faculty are also available. Please see [Writing Center: OWL](http://www.uta.edu/owl) for detailed information on all our programs and services.

The Library’s 2nd floor [Academic Plaza](http://library.uta.edu/academic-plaza) (http://library.uta.edu/academic-plaza) offers students a central hub of support services, including IDEAS Center, University Advising Services, Transfer UTA and various college/school advising hours. Services are available during the [library’s hours](https://library.uta.edu/hours) of operation.

### Librarian to Contact:

Each academic unit has access to [Librarians by Academic Subject](http://www.uta.edu/library/help/subject-librarians.php) that can assist students with research projects, tutorials on plagiarism and citation references as well as support with databases and course reserves.

## Emergency Phone Numbers

In case of an on-campus emergency, call the UT Arlington Police Department at **817-272-3003** (non-campus phone), **2-3003** (campus phone). You may also dial 911. Non-emergency number 817-272-3381

## Library Information

### Research or General Library Help

Ask for Help

* [Academic Plaza Consultation Services](https://library.uta.edu/academic-plaza)(library.uta.edu/academic-plaza)
* [Ask Us](http://ask.uta.edu/)([ask.uta.edu/](http://ask.uta.edu/))
* [Research Coaches](https://library.uta.edu/subject-librarians) (http://libguides.uta.edu/researchcoach)

Resources

* [Library Tutorials](https://library.uta.edu/how-to) ([library.uta.edu/how-to](http://library.uta.edu/how-to))
* [Subject and Course Research Guides](https://libguides.uta.edu/) ([libguides.uta.edu](http://libguides.uta.edu/))
* [Librarians by Subject](https://library.uta.edu/subject-librarians) (library.uta.edu/subject-librarians)
* [A to Z List of Library Databases](https://libguides.uta.edu/az.php) (libguides.uta.edu/az.php)
* [Course Reserves](https://uta.summon.serialssolutions.com/#!/course_reserves)(https://uta.summon.serialssolutions.com/#!/course\_reserves)
* [Study Room Reservations](https://openroom.uta.edu/)(openroom.uta.edu/)

## End of Unit Project 1

This project is a **signature assignment** and consists of three parts, each graded separately. Part one will be due at the end of Week 4 (Sunday evening), and parts two and three will be due one week later at the end of Week 5 (also on Sunday evening).

The first part is an essay about a song, artist, or feature of music history of your choice, as long as it comes from the 1950s. In our course materials, we have considered the emergence of a rock and roll sound and style, the national media attention given to Elvis Presley and Chuck Berry, and the ways listeners heard about and engaged with this new music: television variety shows, singles and LPs, and hit radio stations. Choose one song that we did not cover in class and that was not on our playlist, and explain how its musical sounds, style, and history all connect to the themes we have discussed.

Follow the directions for Part One:

Directions:

1. Choose a rock and roll song from the 1950s to analyze. You may not choose any of the songs on the playlist. But, you may want to the playlist for artist or album inspiration. Choose your song carefully; you want to pick a song that is interesting (not too boring/simple) but also not enmeshed in so much complexity that the analysis is really time-consuming.
2. Find a recording of this song, as well as the lyrics, and, if you can read music, a score. Make note of the formal structure and the content of the lyrics. Are there words that the music seems to emphasize? Does the song sound significantly different in different recordings? Create a table of the form, with time stamps and a text description of each section.
3. Research the historical circumstances of your song: when it was released, what number it reached on the Billboard chart, whether the lyrics respond to a particular social concern or news-event of the day. Try to understand how and when this song would have been heard in the 1950s. Is this a song for dancing? Is it emotional? Was it a radio hit or something committed fans might have heard only if they purchased a record? Investigate and research using high-quality academic or primary historical documents, limiting yourself to only one Internet-native source.
4. Make a claim about the song and use your musical and historical details to support that claim. Write a 4-5 page essay (double-spaced, size 12 font, Times New Roman or similar, one-inch margins, footnotes, proper heading, page numbers, and a creative/descriptive title) in which you introduce your claim as an argument and persuasively support it with concrete examples, a vivid, engaging writing style, and tight organization. Your chart counts toward your page limit; it is a good idea to refer to the chart in your essay. Cite all sources using a clear, consistent, and correct citation method, either MLA, APA, or Chicago. If you need help with citations, you may check in with me during office hours or schedule an appointment at the UTA Writing Center.

### Grading:

This essay will be graded according to how well it demonstrates the student’s **communication skills, critical thinking skills, and social responsibility**. The grade on the essay will be out of 6, since that is the ultimate value of this paper in the final grade. Equal weight will be accorded to each area, so students may earn 2 points for communication skills, 2 points for critical thinking skills, and 2 points for social responsibility.

In order to demonstrate college-level **communication skills** for this essay, students must submit a grammatically correct essay effectively organized with an introduction, conclusion, statement of argument, supportive reasoning, and carefully chosen and documented evidence.

* Papers will earn zero points for communication skills if they include both an analysis chart and an essay, but the analysis chart is either incomplete or incorrect. In the essay, the lack of main point to which all the other pieces of evidence contribute will automatically result in zero points. If the citations are sloppy, include encyclopedias, or are missing, the paper will earn zero points. Serious problems with writing—either word choice, sentence structure, organization into paragraphs, or grammar—will result in a C. If there is an attempt to make a coherent statement about the song, but that claim is not supported by the right kind of evidence or enough evidence, the paper will earn zero points.
* Papers will earn one points for communication if they include both an analysis chart and an essay but the chart is not entirely efficient or not detailed enough. The main idea of the essay will be clearly stated, but the organization won’t be entirely apparent. Some of the evidence will be weak, poorly chosen, and the relationship between the evidence and the main idea may be implied rather than explicitly stated. The writing will have some lapses in style, with 2-3 awkward sentences or grammatical mistakes.
* Papers will earn two points for communication if both the chart and essay are clear, correct, and original. The chart will be composed in an easy-to-read way and will strike the right balance between specificity and concision. The main point will be clearly stated and convincingly supported with relevant evidence. Citations will be correct and thorough. The writing style will be engaging and correct, with only one awkward sentence or two awkward phrases, and no more than 2 grammatical mistakes.

In order to demonstrate college-level **critical thinking skills**, students must demonstrate critical inquiry, analysis, synthesis, and a coherent final product.

* Papers will earn zero points for critical thinking if there is no examination of a song or history through the interpretation of evidence. If the paper does not identify or present explanations of complex analysis or does not specify appropriate methods of analysis, the paper will earn zero points for critical thinking. If ideas aren’t connected or fully explained and synthesized, the paper will earn zero points for critical thinking. If the conclusions are somehow ambiguous of if the conclusion isn’t supported by the evidence presented, zero points will be awarded for critical thinking.
* Papers will earn one point for critical thinking if they have some interpretation of evidence in the service of an examination of a song or moment in history. The explanations of complex analysis will be weak or unclear, or the methods chosen might not be the best ones available. Some connection between the different ideas, and an attempt at synthesis will have been made. The conclusions will be more straightforward, and it will be at least partially supported by the evidence presented.
* Papers will earn two points for critical thinking if they effectively interpret evidence (musical and historical) in support of an examination of a song or moment in history. Analysis will be complex and creative. Full synthesis of all ideas, with insightful connections pointed out between disparate points, will be present. Conclusions will be convincing and very clearly drawn from the evidence put forward.

In order to demonstrate college-level **social responsibility**, students must demonstrate the ability to evaluate cultural, social, and historical issues and how they affected the development of rock and roll music in the 1950s.

* Papers will earn zero points for social responsibility if there is not demonstration that the student understands the connection between music and society. Neither the integration of music into popular culture in the 1950s not the effect of societal forces on musical sound will be adequately addressed.
* Papers will earn one point for social responsibility if they demonstrate some understanding of the connection between music and society. There may be some lapse in the student’s understanding of or attention to either the deep integration of music into popular culture of the 1950s or the effect of societal forces on musical sound.
* Papers will earn two points for social responsibility if they present a sophisticated understanding of the connection between music and society. Both the deep integration of music into popular culture of the 1950s and the profound effect of societal forces on musical sound will be well-developed.

After receiving comments from the instructor, follow the directions for Part two:

Background:

Now that you have written your analysis essay and received feedback from the professor, it is time to create a podcast using your analysis. A podcast is an audio recording that lives online and can be streamed or downloaded on-demand by internet users. Some of my favorite podcast series are RadioLab (You might be especially interested in their [episode on Wagner’s *Ring* Cycle](https://www.wnycstudios.org/story/91750-the-ring-and-i/)) and This American Life (I loved [this one with a story about Girl Guide songs](https://www.thisamericanlife.org/559/captains-log)).

### Directions:

1. For your first podcast, connect with two or three of your classmates (i.e., groups of three or four people) to turn one of your analysis essays into a 3-4 minute episode.\* Your podcast should include clips of the song you describe, an engaging description of the song’s musical details, and an explanation of what social significance the song had to its creator or original group of listeners. You may also add your own appreciation of the song with a personal anecdote. The exact outline and even the content of the podcast are up to you. What’s most essential is to include *interesting* material. I know you know the details of your song, since you’ve presented this already in your analysis.
2. Create a podcast script using your analysis essay as a guide, and be creative. Think about using sound as a hook, or as a through-line. Record the podcast and edit it for clarity and continuity.
	1. Think creatively: you might want to edit your podcast so that at some moment you talk over portions of music.
	2. Additionally, you might interview each other or include multiple voices, or even splice in a recording you found of the composer or performers of your song talking about it (NPR recently released [a podcast segment](https://one.npr.org/?sharedMediaId=641562734:642160155&utm_source=NPROneWinback&utm_source=NPROneWinback&utm_medium=email&utm_medium=email&utm_content=20180830&utm_content=20180830&utm_campaign=Winback&utm_campaign=Winback&utm_term=&utm_term=) about the Twisted Sisters’s “We’re Not Gonna Take It” that incorporated recorded interviews with band members).
	3. In the podcast, be sure to attribute credit to your sources, but do this in a slightly more informal way (if you borrow another person’s idea, signal this by saying something like, “Musicologist Jacqueline Warwick has claimed that…”).

### Grading:

This podcast is worth 6 points. If you make a technically correct podcast, which uses the correct details of a song analysis previously submitted for a grade, and is engaging and interesting, you will automatically get all six points for contributing to the podcast. If your group effectively made a finished product, you will have demonstrated **teamwork skills**. If your speaking voices are clear and the language you use is correct, you will have demonstrated **oral communication skills**. (Your analysis of the music and interpretation of the social dimension of music demonstrate critical thinking and social responsibility skills, but these are redundant to the written essay.)

After you have completed the podcast, complete part three.

### Directions:

After you have completed and submitted your podcast, **write a one-page metacognitive reflection** on the podcast experience, who contributed what to your group work, and what you learned. Each member of the group must write her or his own reflection and upload it to Canvas.

### Grading:

You will earn three points for this portion, one point for effective written communication and two points for your understanding of how your team functioned. N.B. The point for teamwork is contingent upon your awareness of good teamwork and your ability to diagnose problems, not necessarily on whether or not your team actually functioned well.