

MOCK EXAM WITH ANSWER KEY

British and American Civilization für L.E.A./L.L.C.E

Reading, Writing, and Mediation Exam

| |
Date: | | ,

Total Time: 90 minutes|

Instructor: | **Mary Ann Röthig** |

Surname: |

First name(s): |

Email: |

Student number: |

(please do not fill out)

Grading:

Exercise	Points	Percentage
Reading, Writing, and Mediation	/ 100	/ 50%

Examiner: _____ Date: _____

Signature: _____

Task: Read two texts on the topic of the music industry. Write two 200-word summaries for each text based on the readings. Your summaries should be directed toward imagined non-expert readers who have not read the texts. An example of such readers might be colleagues or a friend. Your task is to educate your readers about the key ideas and contributions put forward in the texts. In the third text, write a 200-word short reflection comparing the two music industries. Your reflection should explain what you found most striking, important, or surprising about the similarities and differences.

You will be graded on grammar, vocabulary, coherence, structure, and the quality of your summary and analysis. Provide the word count at the end.

Source: Source information is recorded as internal data.

READING TEXT #1: SWINGING SOUNDS: BRITAIN'S 1960S MUSIC REVOLUTION

The 1960s music industry in Great Britain transformed from a scene heavily influenced by American rock 'n' roll into a global force that launched the British Invasion and redefined pop and rock worldwide. This decade birthed iconic bands, innovative independent labels, and cultural explosions like Beatlemania, all while navigating post-war economic growth and youth rebellion.

Early Foundations: Merseybeat and Skiffle Roots

Britain's music landscape in the late 1950s drew from skiffle pioneers like Lonnie Donegan, who popularized DIY acoustic ensembles blending folk, jazz, and R&B, inspiring self-taught players in Liverpool pubs and Hamburg clubs. By 1962, Liverpool's Merseybeat scene exploded with tight harmonies and upbeat covers of American hits, led by the Beatles' signing to Parlophone under George Martin, whose production polished their raw energy into "Love Me Do," kickstarting a string of UK number-ones.

Gerry and the Pacemakers followed with three consecutive chart-toppers from their debut LP, while the Searchers and Swinging Blue Jeans captured the bouncy, optimistic vibe of working-class youth amid rising prosperity. London meanwhile brewed rhythm and blues in smoky basements, with acts like the Rolling Stones—discovered by Giorgio Gomelsky at the Crawdaddy Club—channeling Chicago blues through Mick Jagger and Keith Richards' gritty charisma. This grassroots ferment contrasted majors like Decca and EMI, who initially dismissed much of it as provincial noise.

The Beatles Phenomenon and Swinging London

Beatlemania erupted in October 1963 after "She Loves You" sold 1.2 million copies, fueled by Brian Epstein's savvy management: matching suits, synchronized bowing at the 1963 Royal Variety Show, and relentless touring. Their Ed Sullivan Show debut in February 1964 drew 73 million U.S. viewers, igniting transatlantic hysteria and holding the top five Billboard spots simultaneously—a feat unmatched before or since.

Swinging London amplified this, with Carnaby Street fashion, Mary Quant miniskirts, and venues like the Marquee Club hosting mods in scooters versus rockers on bikes, their clashes immortalized in *Quadrophenia* later. The Beatles evolved from mop-top pop to Sgt. Pepper's psychedelic masterpiece in 1967, experimenting with tape loops and sitars, influencing peers like Pink Floyd's underground Syd Barrett era. This shift mirrored broader cultural liberalization, from Wilson's "white heat" technology push to decriminalized homosexuality in 1967.

Independent Labels Fuel Innovation

While majors controlled distribution, indies captured the decade's edge. Andrew Loog Oldham's Immediate Records (1965) unleashed the Rolling Stones' "19th Nervous Breakdown" and Small Faces' mod anthems, notorious for wild parties and artist burnout. Island Records, founded by Chris Blackwell, licensed Millie's "My Boy Lollipop" and nurtured Traffic and Free, blending reggae precursors with blues rock.

Track Records (1967), via Kit Lambert and Chris Stamp, debuted the Jimi Hendrix Experience's "Purple Haze" and The Who's rock opera Tommy, embodying psychedelic excess. Larry Page's Page One signed the Kinks' Ray Davies for narrative gems like "Waterloo Sunset," while Reaction hosted Cream's power trio blues and early Bee Gees. These labels averaged dozens of singles yearly, often folding amid cashflow woes, yet they democratized access for unsigned talent.

British Invasion's Global Ripple

The Invasion flooded U.S. charts: Rolling Stones' "(I Can't Get No) Satisfaction" (1965), The Who's "My Generation," Kinks' "You Really Got Me," and Animals' "House of the Rising Sun" injected aggression against teen idols like Bobby Vinton. By 1965, Brits claimed 8 of 10 Hot 100 top spots; soloists Dusty Springfield ("You Don't Have to Say You Love Me") and Petula Clark crossed over seamlessly.

Economically, EMI's U.S. arm notched 22 Beatles number-ones alone, while exports boosted GDP amid Wilson's austerity. Culturally, it reversed American dominance, spawning U.S. garage rock like the Standells and global imitators from Australia to Japan. Late-60s psychedelia (Procol Harum's "A Whiter Shade of Pale") and prog hints (King Crimson precursors) set stages for 70s dominance.

This era professionalized management—Epstein's NEMS, Stigwood's RSO—while subcultures styled the sound, cementing Britain's creative primacy.

Reading Text #2: Hitsville Hustle: America's 1960s Music Explosion

The U.S. music industry in the 1960s navigated teen pop dominance, soul revolutions, and British Invasion shocks, with majors consolidating power amid indies like Motown pioneering Black excellence. Billboard Hot 100 mirrored societal churn from Twist dances to Vietnam protests, grossing billions via 45s and LPs.

Pre-Invasion: Teen Idols and Dance Crazes

Early 1960s charts brimmed with clean-cut idols: Bobby Vee, Frankie Avalon on Chancellor, and Chubby Checker's "The Twist" (1960/61 double number-one), sparking nationwide dance mania via American Bandstand. Majors like RCA Victor (Elvis post-army) and Capitol held sway, with 80% of 1960 number-ones; indies Vee-Jay scored Four Seasons' "Sherry" quartet of tops.

Girl groups shone via Phil Spector's Wall of Sound on Philles—Crystals' "Da Doo Ron Ron," Ronettes' "Be My Baby"—layering 30+ musicians for orchestral pop. Surf rock from Beach Boys' "Surf-in' U.S.A." (Capitol) and Jan & Dean evoked California escapism, while folkies Peter, Paul and Mary covered Seeger's "If I Had a Hammer" on Warner Bros. Payola scandals (1959-62) humbled DJs like Alan Freed, shifting power to labels.

Motown: Assembly-Line Soul Empire

Berry Gordy's Motown (Tamla 1959, Motown 1960) industrialized Black music in Detroit's Hitsville U.S.A., employing 450 by 1967 with Ford-like quality control: Friday night A&R meetings greenlit only top-potential tracks. Funk Brothers—bassist James Jamerson, drummer Benny Benjamin—

crafted tambourine-shaker grooves, string sections, and HDH (Holland-Dozier-Holland) hooks for Miracles' "Shop Around" (first million-seller 1961).

Supremes exploded 1964-67 with 10 number-ones ("Where Did Our Love Go," "Stop! In the Name of Love"); Four Tops' "I Can't Help Myself," Temptations' "My Girl," Stevie Wonder's "Fingertips" (live number-one at 13). Cholly Atkins' choreography and Maxine Powell's etiquette classes polished acts for Ed Sullivan and white radio, amassing 79 top-tens by 1969 amid Civil Rights triumphs. Subsidiaries VIP (Jr. Walker), Soul (Jimmy Ruffin) diversified; 1966 revenue hit \$20 million.

British Invasion Disruption and Adaptation

Beatles' "I Want to Hold Your Hand" (Capitol 1964) launched 18 U.S. number-ones, with Stones, Who, and Yardbirds following; April 4 saw Beatles monopolize top five. Indies briefly outpaced majors (53.8% Hot 100 in 1963), but EMI/Capitol dominated Invasion imports. U.S. responded: Byrds' folk-rock "Mr. Tambourine Man" (Columbia), Bob Dylan electric at Newport 1965.

Soul held firm—Supremes debuted amid mania; Atlantic's Otis Redding, Aretha Franklin bridged R&B-rock. Garage rock via ? and the Mysterians' "96 Tears" (Cameo) echoed British grit.

Major Labels, Mergers, and Psychedelia

57 labels notched number-ones 1960-69; Motown led indies with 12 tops. Warner-Reprise absorbed Frank Sinatra's venture, scoring via Van Dyke Parks; Atlantic scooped Led Zeppelin precursors. MCA swallowed Decca; Liberty nabbed Imperial/United Artists. TV tie-ins boomed Monkees on Colgems (three 1966-67 tops, outselling Beatles/ Stones combined).

Late decade: Sly Stone's psychedelic funk "Dance to the Music" (Epic), Jefferson Airplane's "White Rabbit" (RCA), counterculture anthems amid Woodstock 1969. Stax/Volt in Memphis rivaled Motown with Booker T., Otis.

Enduring Shifts and Legacy

Majors consolidated (top six: CBS, Capitol-EMI, RCA, Warner, PolyGram, MCA by 1969); Motown eyed Hollywood post-1967 riots, relocating LA 1972. Crossover integrated charts, advancing racial progress; industry evolved from singles to albums, setting 70s corporate rock.

Your notes (not graded):

You may use this space for your notes.

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Please write your text here:

Britain's 1960s music industry evolved rapidly from American-inspired skiffle and Merseybeat into a worldwide powerhouse via the British Invasion. Liverpool's pub scene birthed the Beatles, whose Parlophone deal and "Love Me Do" sparked Beatlemania, soon echoed by Gerry and the Pacemakers' chart triumphs and the Rolling Stones' gritty R&B from London basements.

Beatlemania exploded with "She Loves You" in 1963, propelled by Brian Epstein's polished management and the 1964 Ed Sullivan triumph, claiming Billboard's top five spots. Swinging London—Carnaby fashion, mod-rocker rivalries, Marquee gigs—fueled this, as Beatles shifted to psychedelic Sgt. Pepper, inspiring Pink Floyd amid cultural shifts like Wilson's tech vision.

Independent labels thrived against majors like EMI: Immediate unleashed Stones and Small Faces; Island blended reggae via Millie Small and Traffic; Track launched Hendrix and The Who; Page One and Reaction backed Kinks, Cream, Bee Gees. These indies released floods of singles despite financial instability, opening doors for talent.

The Invasion swamped U.S. charts—Stones' "Satisfaction," Who's "My Generation," Kinks' riff-rock, Animals' blues—reversing cultural flows, yielding EMI 22 Beatles #1s, boosting economy, birthing global garage scenes, and paving psychedelia/prog paths. Professional managers like Epstein and subcultures solidified Britain's rock primacy.

Text 2: Summary Hitsville Hustle: America's 1960s Music Explosion

America's 1960s music industry balanced teen pop, soul innovation, and British Invasion upheavals, with major labels gaining dominance while indies like Motown forged Black-led success. Early charts favored clean-cut idols like Bobby Vee and Frankie Avalon, Chubby Checker's double #1 "The Twist" dance craze via American Bandstand, and majors RCA/Capitol claiming 80% of 1960 tops; Vee-Jay's Four Seasons added indie hits.

Phil Spector's orchestral Wall of Sound elevated girl groups (Crystals, Ronettes), Beach Boys delivered surf escapism, and folk acts like Peter, Paul and Mary thrived post-payola scandals that empowered labels over DJs.

Motown revolutionized via Berry Gordy's Detroit factory: Hitsville U.S.A. employed 450 by 1967, with Funk Brothers grooves, HDH songwriting, and quality-control meetings yielding Miracles' million-seller "Shop Around." Supremes scored 10 #1s 1964-67, joined by Four Tops, Temptations, 13-year-old Stevie Wonder; choreography and etiquette training secured Ed Sullivan crossovers, hitting 79 top-tens and \$20M revenue by 1966.

Beatles' 1964 arrival claimed 18 U.S. #1s and top-five monopoly, prompting Byrds folk-rock, Dylan electrification, enduring soul (Supremes, Otis Redding, Aretha), and garage like ? and the Mysterians.

57 labels reached #1 decade-wide; mergers (Warner-Reprise, MCA-Decca) and TV Monkees boomed amid psychedelia (Sly Stone, Jefferson Airplane, Stax rivals). Majors consolidated by 1969; Motown shifted to LA, evolving toward album-era corporate rock.

TEXT 3: REFLECTION: CULTURAL DYNAMICS IN 1960s UK-US MUSIC INDUSTRIES

The most striking similarity between Britain's and America's 1960s music industries lies in the British Invasion's disruptive force, acting as a pivotal bridge that reshaped both landscapes. UK's explosive export—Beatles claiming Billboard's top five, Stones' "Satisfaction," Who's "My Generation"—not only reversed American cultural dominance but also prompted U.S. adaptations like Byrds' folk-rock and Dylan's electrification, creating mutual evolution from teen pop to psychedelia.

Yet the differences in industry structure surprise me most: Britain's grassroots, indie-driven chaos—Merseybeat pubs, Swinging London subcultures, fragile labels like Immediate, Island, and Track flooding singles—fostered rapid innovation and DIY access, yielding 22 Beatles #1s and economic boosts amid Wilson's austerity. America's scene, by contrast, balanced polished majors (RCA, Capitol holding 80% early tops) with Motown's assembly-line precision: Hitsville's 450 employees, HDH hooks, and etiquette training powering Supremes' 10 #1s and \$20M revenue, thriving parallel to Spector's Wall of Sound and Beach Boys surf.

Importantly, UK unity channeled working-class energy into global primacy via managers like Epstein, while U.S. diversity—from Twist crazes to Stax soul and Monkees TV—mirrored societal churn, consolidating majors by 1969. This indie-export vs. indie-major tension highlights how Britain's fluidity accelerated rock's internationalization, while America's hybrids sustained soul's independent fire.

NOW COUNT YOUR WORDS: _____ **WORDS**

BY TURNING IN THIS EXAM PAPER, I AGREE WITH THE FOLLOWING STATEMENT:

Ich versichere hiermit an Eides statt, dass ich die nachfolgende Prüfung selbstständig und ohne die Hilfe Dritter absolvieren sowie keine anderen als die genannten und explizit zugelassenen Hilfsmittel verwenden und mich im Allgemeinen prüfungskonform verhalten werde. Mir ist bewusst, dass Täuschungsversuche nach der für mich geltenden Prüfungsordnung geahndet werden.

Grading rubric (for teacher's use only)

Category	Below standards (unacceptable)	Meets minimum standards (acceptable)	Exceeds minimum standards (good)
Summary 30 points	The student does not clearly summarize the main points of the texts and/or includes inaccurate information. 0 – 14 points	Most of the information from the texts is summarized, but the student may not clearly cover all key aspects. 15 – 23 points	The summary clearly outlines the key points from the texts in the student's own words. 23 – 30 points
Reflection 30 points	The student does not clearly move beyond a summary to reflect on the key ideas. No new ideas are contributed beyond what is in the texts, or the analysis is overly confusing. 0 – 14 points	The student reflects on the key points from the texts. The student does so by considering the audience who are not familiar with the texts. The ideas presented go beyond what is in both texts. 15 – 23 points	The student provides an insightful reflection on the key points from the texts. The student articulates novel ideas that clearly go beyond what is in the texts. The reflection is clear and rational and is directed at the audience not familiar with the texts. 23 – 30 points
Writing 20 points	The student's communication of their	The student's communication of their	The student's communication of their

	summary and reflection is confusing, unclear, and/or suggests limited understanding of the issues presented in the texts. 0 – 9 points	summary and reflection is somewhat clear and/or suggests some understanding of the issues presented in the texts. 10 – 15 points	summary and reflection is clear and evidences a general, overarching understanding of the issues presented in both texts. 16 – 20 points
Mechanics 20 points	Grammatical, punctuation, and spelling errors significantly detract from reading the exam paper. Basic sentence structure often includes poor structure. Word choice is poor. 0 – 9 points	There may be a few grammatical, punctuation, and/or spelling errors, but they do not detract too much from reading the paper. Basic sentence structure is good. Word choice is acceptable. 10 – 15 points	Grammatical, punctuation, and spelling errors are RARE and do not detract from reading the paper. Sentence structure is authentic and solid. Word choice is excellent. 16 – 20 points

Total number of points: **points**

Grading rubric adapted from https://effectiveness.syr.edu/wp-content/uploads/2020/04/Martin_Group-Research-Project_LargeLecture.pdf