Meetings: Thursday 7-10pm, TC 141
Instructor: James Grier
Talbot College 223
telephone: EXT 85340
e-mail: jgrier@uwo.ca

The course will principally involve a study of style in rock music through an examination of the required recordings. Students will read Garofalo for general background, and specific classes will be devoted to the books by Marcus and Zak. The two listening tests will take place in scheduled classes, the final examination in the examination period.

**Accommodation for medical illness.** Please refer to the University’s policy:

https://studentservices.uwo.ca/secure/index.cfm

**Academic offenses.** Scholastic offences are taken seriously and students are directed to read the appropriate policy, specifically, the definition of what constitutes a Scholastic Offence, as found at:

http://www.uwo.ca/univsec/pdf/academic_policies/appeals/scholastic_discipline_undergrad.pdf

**Mental health.** Students that are in emotional/mental distress should refer to Mental Health@Western http://www.uwo.ca/uwocom/mentalhealth/ for a complete list of options about how to obtain help.

**REQUIRED BOOKS:**
Reebee Garofalo, *Rockin’ Out* (course link: https://console.pearson.com/enrollment/su8pf2)
Greil Marcus, *Mystery Train*
Albin J. Zak III, *The Poetics of Rock: Cutting Tracks, Making Records*

**REQUIRED RECORDINGS:**
Elvis Presley, *Golden Records*, vol. 1
The Supremes, *Ultimate Collection*
The Beatles, *Sgt. Pepper’s Lonely Hearts Club Band*
Jimi Hendrix, *Are You Experienced?*
Joni Mitchell, *Blue*
Janis Joplin, *Pearl*
Fleetwood Mac, *Rumours*
The Beegees, *Saturday Night Fever*
Michael Jackson, *Thriller*  
Madonna, *Like a Virgin*  
Bruce Springsteen, *Born in the U.S.A.*

RECOMMENDED READING:

Mark Andersen and Mark Jenkins, *Dance of Days: Two Decades of Punk in the Nation’s Capital.*  
Tony Bacon, *London Live.*  
Andrew Blake, ed., *Living through Pop.*  
Dick Bradley, *Understanding Rock ‘n’ Roll.*  
Michael J. Budds and Marian Ohman, eds., *Rock Recall.*  
Steve Chapple and Reebee Garofalo, *Rock ‘n’ Roll is Here to Pay: The History and Politics of the Music Industry.*  
———, *Hamburg: The Cradle of British Rock.*  
John Covach and Graeme M. Boone, eds., *Understanding Rock: Essays in Musical Analysis.*  
Colin Escott, ed., *All Roots Lead to Rock.*  
———, *Rhythm and Noise: An Aesthetics of Rock.*  
Don J. Hibbard and Carol Kaleialoha, *The Role of Rock.*  
Michael Hicks, *Sixties Rock: Garage, Psychedelic, and Other Satisfactions.*  
Jeff Kent, *The Rise & Fall of Rock.*  
Jeff Kitts, Brad Tolinski and Harold Steinblatt, eds., *Guitar World Presents Alternative Rock.*  
Mike Jahn, *Rock from Elvis Presley to the Rolling Stones.*  
Greil Marcus, ed., *Stranded: Rock and Roll for a Desert Island.*  
Allan F. Moore, *Rock: The Primary Text.*  
Craig O’Hara, *The Philosophy of Punk: More than Noise!*  
Bruce Pollock, *When Rock was Young.*  
Nicholas Schaffner, *The British Invasion*.
Joel Selvin, *Summer of Love*.
Arnold Shaw, *The Rockin’ ’50s*.
Mark Spicer and John Covach, eds., *Sounding Out Pop: Analytical Essays in Popular Music*.
John Strausbaugh, *Rock ’Til You Drop: The Decline from Rebellion to Nostalgia*.
Richie Unterberger, *Turn! Turn! Turn! The ’60s Folk-Rock Revolution*.
———, *Eight Miles High: Folk-Rock’s Flight from Haight-Ashbury to Woodstock*.
Robert Walser, *Running with the Devil: Power, Gender, and Madness in Heavy Metal Music*.
Peter Wicke, *Rock Music: Culture, Aesthetics and Sociology*.
Betty Houchin Winfield and Sandra Davidson, eds., *Bleep! Censoring Rock and Rap Music*.

**EVALUATION:**

<table>
<thead>
<tr>
<th>Evaluation</th>
<th>Weight</th>
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<tbody>
<tr>
<td>Listening Test 15 February</td>
<td>30%</td>
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<tr>
<td>Listening Test 15 March</td>
<td>20%</td>
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<tr>
<td>Final Examination</td>
<td>50%</td>
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The listening tests will take place during class, 8:30-9:30 p.m. On those evenings (15 February and 15 March), I shall lecture from 7:00-8:15 p.m., after which there will be a fifteen-minute break, and then the test will commence at 8:30. The first listening test will be based on the required listening list up to and including material treated on 8 Feb. The test will consist of three excerpts, each approximately one minute in length, drawn from the listening list. I shall ask a single stylistic question about each excerpt. Each excerpt will be played twice. Questions will be answered in essay form.

The second listening test (15 March) will use two songs NOT drawn from the listening list (but drawn from styles and repertories covered by the listening list up to and including material treated on 8 March). I shall ask a single stylistic question about each song. Each song will be played twice. Questions will be answered in essay form.

The final examination will take place in the regular examination period. It will cover the entire semester’s work, including listening, reading and lecture material. It will consist of three sections. In the first (worth 20%), you will be asked to identify and state the importance of ten terms, titles and names, drawn from a list of twenty items. In the second (40%), I shall ask a single stylistic question about each of four listening excerpts, drawn from the entire semester’s listening list, but emphasizing material covered SINCE the first listening test. The third section (40%) will consist of seven essay questions, of which you will be asked to answer ONE. All questions will be answered in essay form.
SYLLABUS:

Lectures are scheduled weekly on Thurs. 7:00-10:00 p.m. Normally the class will begin with a lecture from 7:00-8:15 or :30 p.m., followed by a break, and then more lecture until 9:30 or :45. On 8 Feb. and 29 March, the second lecture session will be occupied with discussion of the assigned reading. The schedule of events for the listening tests on 15 Feb. and 15 March is given above under EVALUATION.

<table>
<thead>
<tr>
<th>Date</th>
<th>Activity</th>
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<tbody>
<tr>
<td>11 Jan.</td>
<td>Introduction: rural and urban blues; Anglo-American folk music</td>
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<td>18 Jan.</td>
<td>Elvis Presley, <em>Golden Records</em>, vol. 1</td>
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<td>25 Jan.</td>
<td>The Supremes, <em>Ultimate Collection</em></td>
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<td>1 Feb.</td>
<td>The Beatles, <em>Sgt. Pepper’s Lonely Hearts Club Band</em></td>
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<td>Reading: Greil Marcus, <em>Mystery Train</em></td>
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<td>15 Feb.</td>
<td>Janis Joplin, <em>Pearl</em></td>
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<td>Listening Test</td>
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<td>22 Feb.</td>
<td>READING WEEK</td>
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<td>1 March</td>
<td>Joni Mitchell, <em>Blue</em></td>
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<td>8 March</td>
<td>Fleetwood Mac, <em>Rumours</em></td>
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<td>15 March</td>
<td>The Beegees, <em>Saturday Night Fever</em></td>
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<td>Listening Test</td>
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<td>22 March</td>
<td>Michael Jackson, <em>Thriller</em></td>
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<td>29 March</td>
<td>Madonna, <em>Like a Virgin</em></td>
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<td>Reading: Albin Zak, <em>The Poetics of Rock</em></td>
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<td>5 April</td>
<td>Bruce Springsteen, <em>Born in the U.S.A.</em></td>
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