Meetings: Thursday 7-10pm, TC 141
Instructor: James Grier
Talbot College 223
telephone: EXT 85340
email: 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.

Academic offences. 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

Accommodation for illness: See the Policy on Accommodation for Illness found under “Rights and Responsibilities” at:
https://www.uwo.ca/univsec/pdf/academic_policies/appeals/Academic_Consideration_for_absences.pdf

Mental health: Students that are in emotional/mental distress should refer to Mental Health@Western http://www.uwo.ca/health/mental_wellbeing/ 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:

Glenn C. Altschuler, *All Shook Up: How Rock 'n' Roll Changed America*.
Mark Andersen and Mark Jenkins, *Dance of Days: Two Decades of Punk in the Nation’s Capital*.
Philip Auslander, *Performing Glam Rock: Gender and Theatricality in Popular Music*.
Tony Bacon, *London Live: From the Yardbirds to Pink Floyd to the Sex Pistols*.
*Bla**ck Metal: Beyond the Darkness*.
Andrew Blake, ed., *Living through Pop*.
Brian Boone, *I Love Rock ’n’ Roll (Except When I Hate It): Extremely Important Stuff about the Songs and Bands You Love, hate, Love to Hate, and Hate to Love*.
Dick Bradley, *Understanding Rock ’n’ Roll*.
Mark Brend, *American Troubadours: Groundbreaking Singer-Songwriters of the 60s*.
Michael J. Budds and Marian Ohman, eds., *Rock Recall*.
Theo Cateforis, *Are We Not New Wave? Modern Pop at the Turn of the 1980s*.
Theo Cateforis, ed., *The Rock History Reader*.
Steve Chapple and Rebee Garofalo, *Rock ’n’ Roll is Here to Pay: The History and Politics of the Music Industry*.
Ian Christie, *Sound of the Beast: The Complete Headbanging History of Heavy Metal*.
Elizabeth Barfoot Christian, *Rock Brands: Selling Sound in a Media Saturated Culture*.
———, *Hamburg: The Cradle of British Rock*.
Nik Cohn, *Awopbopaloobopalooambahboom: The Golden Age of Rock*.
Andrew L. Cope, *Black Sabbath and the Rise of Heavy Metal Music*.
John Covach and Graeme M. Boone, eds., *Understanding Rock: Essays in Musical Analysis*.
Jim Dawson, *Rock Around the Clock: The Record that Started the Rock Revolution*.
Jim DeRogatis, *Milk It! Collected Musings on the Alternative Music Explosion of the 90’s*.
Kevin J. H. Dettmar, *Is Rock Dead?*.
Matt Diehl, *My So-Called Punk: Green Day, Fall Out Boys, the Distillers, Bad Religion—How Neo-Punk Stage-Dived into the Mainstream*. 
Iain Ellis, *Rebels with Attitude: Subversive Rock Humorists*.  
Colin Escott, ed., *All Roots Lead to Rock*.  
Joseph E. Ewoodzie, Jr., *Break Beats in the Bronx: Rediscovering Hip-Hop’s Early Years*.  
Murray Forman and Mark Anthony Neal, eds., *That’s the Joint! The Hip-Hop Studies Reader*.  
Paul Friedlander, *Rock and Roll: A Social History*.  
Simon Frith, *The Sociology of Rock*.  
———, *Rhythm and Noise: An Aesthetics of Rock*.  
Andy Greenwald, *Nothing Feels Good: Punk Rock, Teenagers, and Emo*.  
Thomas Harrison, *Music of the 1980s*.  
———, *Music of the 1990s*.  
Paul Hegarty and Martin Halliwell, *Beyond and Before: Progressive Rock since the 1960s*.  
David Hepworth, *Never a Dull Moment: 1971 the Year that Rock Exploded*.  
Don J. Hibbard and Carol Kaelialoha, *The Role of Rock*.  
Michael Hicks, *Sixties Rock: Garage, Psychedelic, and Other Satisfactions*.  
Mike Jahn, *Rock from Elvis Presley to the Rolling Stones*.  
Keith Kahn-Harris, *Extreme Metal: Music and Culture on the Edge*.  
Victor Kennedy, *Strange Brew: Metaphors of Magic and Science in Rock Music*.  
Jeff Kent, *The Rise & Fall of Rock*.  
Nick Kent, *The Dark Stuff: Selected Writings on Rock Music*.  
Warren Kinsela, *Fury’s Hour: A (Sort-Of) Punk Manifesto*.  
Jeff Kitts, Brad Tolinski and Harold Steinblatt, eds., *Guitar World Presents Alternative Rock*.  
Holly Kruse, *Site and Sound: Understanding Independent Music Scenes*.  
Stuart Lenig, *The Twisted Tale of Glam Rock*.  
Jonathan Lethem and Kevin Dettmar, eds., *Shake It Up: Great American Writing on Rock and Pop from Elvis to Jay Z*.  
Dewar MacLeod, *Kids of the Black Hole: Punk Rock in Postsuburban California*.  
Greil Marcus, ed., *Stranded: Rock and Roll for a Desert Island*.  
Linda Martin and Kerry Segrave, *Anti-Rock: The Opposition to Rock ’n’ Roll*.  
Marc Masters, *No Wave*.  
Evelyn McDonnell and Ann Powers, eds., *Rock She Wrote*.  

William McKeen, ed., *Rock and Roll: An Anthology.*
John McMillian, *Beatles vs. Stones.*
Allan F. Moore, *Rock: The Primary Text.*
Frank Moriarty, *Seventies Rock: The Decade of Creative Chaos.*
Jason Netherton, *Notes from the Death Metal Underground.*
Eric Nuzum, *Parental Advisory: Music Censorship in America.*
Michelle Philipov, *Death Metal and Music Criticism: Analysis at the Limits.*
Helen Reddington, *The Lost Women of Rock Music: Female Musicians of the Punk Era.*
Dean Robins, *A Brief History of Rock, Off the Record.*
Nicholas Schaffner, *The British Invasion.*
Arnold Shaw, *The Rockin’ ’50s.
André Sirois, *Hip Hop DJs and the Evolution of Technology: Cultural Exchange, Innovation, and Democratization.*
Darby Slick, *Don’t You Want Somebody to Love: Reflections on the San Francisco Sound.*
Chas Smith, *From Woodstock to the Moon: The Cultural Evolution of Rock Music.*
Courtney E. Smith, *Record Collecting for Girls: Unleashing Your Inner Music Nerd One Album at a Time.*
Mark Spicer and John Covach, eds., *Sounding Out Pop: Analytical Essays in Popular Music.*
Mark Spitz and Brendan Mullen, *We Got the Neutron Bomb: The Untold Story of L.A. Punk.*
John Strausbaugh, *Rock ’Til You Drop: The Decline from Rebellion to Nostalgia.*
Derek Taylor, *It Was Twenty Years Ago Today: Sgt. Pepper’s Lonely Hearts Club Band, Be-Ins, the Psychedelic Explosion and the Raising of the Pentagon.*
Steven Taylor, *False Prophet: Field Notes from the Punk Underground.*
Dave Thompson, *Alternative Rock.*
———, *I Hate New Music: The Classic Rock Manifesto.*
Don Tyler, *Music of the Postwar Era.*
Richie Unterberger, *Turn! Turn! Turn! The ’60s Folk-Rock Revolution.*
———, *Eight Miles High: Folk-Rock’s Flight from Haight-Ashbury to Woodstock.*
Jeff Wagner, *Mean Deviation: Four Decades of Progressive Heavy Metal.*
Steve Waksman, *This Ain’t the Summer of Love: Conflict and Crossover in Heavy Metal and Punk.*
Tom Waldman, *We all Want to Change the World: Rock and Politics from Elvis to Eminem.*
Robert Walser, *Running with the Devil: Power, Gender, and Madness in Heavy Metal Music.*
Deena Weinstein, *Heavy Metal: The Music and Its Culture.*
Paul Williams, *Back to the Miracle Factory: Rock etc. 1990s.*
Betty Houchin Winfield and Sandra Davidson, eds., *Bleep! Censoring Rock and Rap Music.*

**EVALUATION:**

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<thead>
<tr>
<th>Test</th>
<th>Percentage</th>
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<tbody>
<tr>
<td>Listening Test 13 February</td>
<td>30%</td>
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<tr>
<td>Listening Test 12 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 (13 February and 12 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 6 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 (12 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 5 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 6 Feb. and 26 March, the second lecture session will be occupied with discussion of the assigned reading. The schedule of events for the listening tests on 14 Feb. and 12 March is given above under EVALUATION.

<table>
<thead>
<tr>
<th>Date</th>
<th>Topic</th>
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<tbody>
<tr>
<td>9 Jan.</td>
<td>Introduction: rural and urban blues; Anglo-American folk music</td>
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<td>23 Jan.</td>
<td>The Supremes, <em>Ultimate Collection</em></td>
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<td>30 Jan.</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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<tr>
<td>13 Feb.</td>
<td>Janis Joplin, <em>Pearl</em></td>
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<td></td>
<td>Listening Test</td>
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<tr>
<td>20 Feb.</td>
<td>READING WEEK</td>
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<td>27 Feb.</td>
<td>Joni Mitchell, <em>Blue</em></td>
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<td>5 March</td>
<td>Fleetwood Mac, <em>Rumours</em></td>
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<tr>
<td>12 March</td>
<td>The Beegees, <em>Saturday Night Fever</em></td>
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<td></td>
<td>Listening Test</td>
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<tr>
<td>19 March</td>
<td>Michael Jackson, <em>Thriller</em></td>
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<td>26 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>2 April</td>
<td>Bruce Springsteen, <em>Born in the U.S.A.</em></td>
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