

Music 2700b
Post WWII Popular Music
Winter 2022

Meetings: Thursday 7-10pm, TC 141

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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. Both listening tests and the final examination will be administered as takehome exercises. The final examination will take place in the examination period.

Course prerequisites. None.

Grading Scale. A+=90-100%, A=80-89%, B=70-79%, C=60-69%, D=50-59%, F=0-49%.

Academic Consideration for Student Absence. Students will have up to two (2) opportunities during the regular academic year to use an on-line portal to self-report an absence during the term, provided the following conditions are met: the absence is no more than 48 hours in duration, and the assessment for which consideration is being sought is worth 30% or less of the student's final grade. **Students are expected to contact their instructors within 24 hours of the end of the period of the self-reported absence, unless noted on the syllabus.** Students are not able to use the self-reporting option in the following circumstances:

- for exams scheduled by the Office of the Registrar (e.g., December and April exams)
- absence of a duration greater than 48 hours,
- assessments worth more than 30% of the student's final grade,
- if a student has already used the self-reporting portal twice during the academic year

If the conditions for a Self-Reported Absence are not met, students will need to provide a Student Medical Certificate if the absence is medical or provide appropriate documentation if there are compassionate grounds for the absence in question. **Students are encouraged to contact their Faculty academic counselling office to obtain more information about the relevant documentation.**

Students should also note that individual instructors are not permitted to receive documentation directly from a student, whether in support of an application for consideration on medical grounds, or for other reasons. All documentation required for absences that are not covered by the Self-Reported Absence Policy must be submitted to the Academic Counselling office. For the Western University policy on Consideration for Student Absence, see:

https://www.uwo.ca/univsec/pdf/academic_policies/appeals/Academic_Consideration_for_absences.pdf

and for the Student Medical Certificate (SMC), see:

https://www.uwo.ca/univsec/pdf/academic_policies/appeals/medicalform.pdf

Special Note for Covid-19-related Situations:

As a guideline, if a student has been contacted by the Middlesex-London Health Unit (MLHU) to self-quarantine due to a Covid-19-related situation, then the Self-Reported Absence system is not

to be used to report this absence or to request an academic accommodation. The student should contact the Academic Counselling office as soon as they are notified.

In general, even when the MLHU has not advised students to self-isolate, students are advised to follow the most recent directions from the university and the MLHU concerning when to self-isolate and for how long. Specifically, if a student believes they have Covid-19 then the student is directed to report this to the Academic Counselling office as soon as possible for further direction on receiving accommodation consideration.

Academic Consideration for Missing Work. In cases where students are unable to submit work due to medical illness or compassionate grounds, if an online self-reported absence is submitted, or if appropriate supporting documentation is submitted to the Associate Dean's office, and the accommodation is granted, then the missed assessments may be rescheduled or discounted in the calculation of the final grade for the course, at the discretion of the instructor. If neither a self-reported absence nor an appropriate supporting document is submitted to the appropriate office, then the missed assignments will receive a grade of zero.

Academic Offenses. Submission of work with which you have received help from someone else (other than the course instructor or TA) is an example of plagiarism, which is considered a major academic offence. 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 & Wellness. Students that are in emotional/mental distress should refer to the Health and Wellness at Western page (<https://www.uwo.ca/health/>) for a complete list of options about how to obtain help or to go to the Wellness Education Centre located in UCC room 76. **Students in crisis in need of immediate care are directed to go directly to Student Health Services in UC11 or to click on the green "I Need Help Now" button on the Health and Wellness page above.**

Accommodation for Students with Disabilities: Students work with Accessible Education Western (AEW, formerly SSD), which provides recommendations for accommodation based on medical documentation or psychological and cognitive testing. The accommodation policy can be found here:

https://www.uwo.ca/univsec/pdf/academic_policies/appeals/Academic%20Accommodation_disabilities.pdf

Religious Accommodation. Students should consult the University's list of recognized religious holidays, and should give reasonable notice in writing, prior to the holiday, to the Instructor and an Academic Counsellor if their course requirements will be affected by a religious observance. Additional information is given in the Western Multicultural Calendar.

<http://multiculturalcalendar.com/ecal/index.php?s=c-univwo>

Contingency Plan: Although the intent is for this course to be delivered in-person, the changing COVID-19 restrictions may necessitate some or all of the course to be delivered online, either synchronously (i.e., at the times indicated in the timetable) or asynchronously (e.g., posted on OWL for students to view at their convenience). The grading scheme will **not** change. Any assessments affected will be conducted online as determined by the course instructor.

REQUIRED BOOKS:

Reebee Garofalo, *Rockin' Out*

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:

Eric James Abbey, *Garage Rock and Its Roots: Music Rebels and the Drive for Individuality*.

Eric James Abbey and Colin Helb, eds., *Hardcore, Punk, and Other Junk: Aggressive Sounds in Contemporary Music*.

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*.

Matthew Bannister, *White Boys, White Noise: Masculinities and 1980s Indie Guitar Rock*.

Tony Bennett, Simon Frith, Lawrence Grossberg, John Shepherd and Graeme Turner, eds., *Rock and Popular Music: Politics, Policies, Institutions*.

Black 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*.

Charles T. Brown, *The Rock and Roll Story*.

David Browne, *Fire and Rain: The Beatles, Simon & Garfunkel, James Taylor, CSNY, and the Lost Story of 1970*.

Michael J. Budds and Marian Ohman, eds., *Rock Recall*.

David A. Carson, *Grit, Noise, & Revolution: The Birth of Detroit Rock 'n' Roll*.

Theo Cateforis, *Are We Not New Wave? Modern Pop at the Turn of the 1980s*.

Theo Cateforis, ed., *The Rock History Reader*.

David Cavicchi, *Tramps like Us: Music and Meaning among Springsteen Fans*.

- Ian Chapman and Henry Johnson, eds., *Global Glam and Popular Music: Style and Spectacle from the 1970s to the 2000s*.
- Steve Chapple and Reebee Garofalo, *Rock 'n' Roll is Here to Pay: The History and Politics of the Music Industry*.
- Ian Christe, *Sound of the Beast: The Complete Headbanging History of Heavy Metal*.
- Robert Christgau, *Any Old Way You Choose It: Rock and Other Pop Music, 1967-1973*.
- Elizabeth Barfoot Christian, *Rock Brands: Selling Sound in a Media Saturated Culture*.
- Alan Clayson, *Beat Merchants: The Origins, Impact and Rock Legacy of the 1960s British Pop Groups*.
- , *Hamburg: The Cradle of British Rock*.
- Nik Cohn, *Awopbopalooopalopbamboom: 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?*
- Kevin J. H. Dettmar and William Richey, eds., *Reading Rock and Roll: Authenticity, Appropriation, Aesthetics*.
- Matt Diehl, *My So-Called Punk: Green Day, Fall Out Boys, the Distillers, Bad Religion—How Neo-Punk Stage-Dived into the Mainstream*.
- William Echard, *Psychedelic Popular Music: A History through Musical Topic Theory*.
- Mark Eliot, *Rockonomics: The Money Behind the Music*.
- Iain Ellis, *Rebels with Attitude: Subversive Rock Humorists*.
- Philip H. Ennis, *The Seventh Stream: The Emergence of Rocknroll in American Popular Music*.
- 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*.
- Charlie Gillett, *The Sound of the City: The Rise of Rock and Roll*.
- Michael Goddard, Benjamin Halligan and Nicola Spelman, *Resonances: Noise and Contemporary Music*.
- Theodore Gracyk, *I Wanna be Me: Rock Music and the Politics of Identity*.
- , *Rhythm and Noise: An Aesthetics of Rock*.
- Andy Greenwald, *Nothing Feels Good: Punk Rock, Teenagers, and Emo*.
- James F. Harris, *Philosophy at 33-1/3 rpm: Themes of Classic Rock Music*.
- 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 Kaleialoha, *The Role of Rock*.
- Michael Hicks, *Sixties Rock: Garage, Psychedelic, and Other Satisfactions*.
- Mike Jahn, *Rock from Elvis Presley to the Rolling Stones*.
- Steve Jones, *Rock Formation: Music, Technology, and Mass Communication*.
- Keith Kahn-Harris, *Extreme Metal: Music and Culture on the Edge*.

- Michael Bryan Kelly, *The Beatle Myth: The British Invasion of American Popular Music, 1956-1969*.
- 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*.
- Marion Leonard, *Gender in the Music Industry: Rock, Discourse and Girl Power*.
- Jonathan Lethem and Kevin Dettmar, eds., *Shake It Up: Great American Writing on Rock and Pop from Elvis to Jay Z*.
- Herbert I. London, *Closing the Circle: A Cultural History of the Rock Revolution*.
- Edward Macan, *Rocking the Classics: English Progressive Rock and the Counterculture*.
- Dewar MacLeod, *Kids of the Black Hole: Punk Rock in Postsuburban California*.
- Greil Marcus, ed., *Stranded: Rock and Roll for a Desert Island*.
- Bill Martin, *Avant Rock: Experimental Music from the Beatles to Björk*.
- , *Listening to the Future: The Time of Progressive Rock 1968-1978*.
- 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*.
- Jack McDonough, *San Francisco Rock: The Illustrated history of San Francisco Rock Music*.
- William McKeen, ed., *Rock and Roll: An Anthology*.
- John McMillian, *Beatles vs. Stones*.
- David Metzger, *The Ballad in American Popular Music: From Elvis to Beyoncé*.
- James Miller, *Flowers in the Dustbin: The Rise of Rock and Roll, 1947-1977*.
- Allan F. Moore, *Rock: The Primary Text*.
- Frank Moriarty, *Seventies Rock: The Decade of Creative Chaos*.
- Neil Nehring, *Popular Music, Gender, and Postmodernism: Anger is an Energy*.
- Jason Netherton, *Notes from the Death Metal Underground*.
- Eric Nuzum, *Parental Advisory: Music Censorship in America*.
- Craig O'Hara, *The Philosophy of Punk: More than Noise!*
- John Orman, *The Politics of Rock Music*.
- David Pattie, *Rock Music in Performance*.
- Robert Pattison, *The Triumph of Vulgarity: Rock Music in the Mirror of Romanticism*.
- Michelle Philipov, *Death Metal and Music Criticism: Analysis at the Limits*.
- Robert G. Pielke, *Rock Music in American Culture: The Sounds of Revolution*.
- George Plasketes, *B-Sides, Undercurrents and Overtones: Peripheries to Popular in Music, 1960 to the Present*.
- Bruce Pollock, *America's Songs III: Rock!*
- , *By the Time We Got to Woodstock: The Great Rock 'n' Roll Revolution of 1969*.
- , *When Rock was Young*.
- Natalie J. Purcell, *Death Metal Music: The Passion and Politics of a Subculture*.
- Helen Reddington, *The Lost Women of Rock Music: Female Musicians of the Punk Era*.
- Simon Reynolds, *Rip It Up and Start Again: Postpunk 1977-1984*.
- Wayne Robins, *A Brief History of Rock, Off the Record*.

- Roger Sabin, ed., *Punk Rock: So What? The Cultural Legacy of Punk*.
- Gene Santoro, *Highway 61 Revisited: The Tangled Roots of American Jazz, Blues, Rock, & Country Music*.
- Nicholas Schaffner, *The British Invasion*.
- Joel Selvin, *California Rock & Roll Smartass: The Music Journalism of Joel Selvin*.
———, *Summer of Love*.
- Arnold Shaw, *The Rockin' '50s*.
- Stephanie Shonekan, *Soul, Country, and the USA: Race and Identity in American Music Culture*.
- André Sirois, *Hip Hop DJs and the Evolution of Technology: Cultural Exchange, Innovation, and Democratization*.
- Gordon E. Slethaug, ed., *Music and the Road: Essays on the Interplay of Music and the Popular Culture of the American Road*.
- 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*.
- William E. Studwell and D. F. Lonergan, *The Classic Rock and Roll Reader: Rock Music from Its Beginnings to the Mid-1970s*.
- Paul Stump, *The Music's all that Matters: A History of Progressive Rock*.
- Brita Sweers, *Electric Folk: The Changing Face of English Traditional Music*.
- 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*.
- Michael Walker, *Laurel Canyon: The Inside Story of Rock-and-Roll's Legendary Neighborhood*.
- Robert Walser, *Running with the Devil: Power, Gender, and Madness in Heavy Metal Music*.
- Deena Weinstein, *Heavy Metal: The Music and Its Culture*.
- Peter Wicke, *Rock Music: Culture, Aesthetics and Sociology*.
- Paul Williams, *Back to the Miracle Factory: Rock etc. 1990s*.
- Betty Houchin Winfield and Sandra Davidson, eds., *Bleep! Censoring Rock and Rap Music*.

EVALUATION:

Listening Test 17 February	20%
Listening Test 17 March	30%
Final Examination	50%

The listening tests will be administered as takehome exercises. I shall post the materials at 7pm the evenings of 17 February and 17 March. Submission will take place over the dedicated portal on OWL. Any student who has difficulty submitting over OWL will send the final test paper to my email (jgrier@uwo.ca) as an attachment in either MS-Word or PDF. Submission will be due 7pm the following day (18 February and 18 March, respectively). I shall ask you to take one hour during that twenty-four hour period to complete the test. I shall also post lectures on those days for the material to be covered on that day. The first listening test will be based on the required listening list up to and including material treated on 10 Feb. The test will consist of three songs drawn from the listening list. I shall ask a single stylistic question about each excerpt, and I shall ask you to answer ONE of the questions in essay form.

The second listening test (17 March) will use two songs NOT drawn from the listening list (but drawn from styles and repertoires covered by the listening list up to and including material treated on 10 March). I shall ask a single stylistic question about each song, and I shall ask you to answer ONE of the questions 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 several essay questions, of which I shall ask you to answer any TWO in essay form. I shall post the examination at the time set by the registrar for the examination. Submission will take place over the dedicated portal on OWL. Any student who has difficulty submitting over OWL will send the final examination paper to my email (jgrier@uwo.ca) as an attachment in either MS-Word or PDF. Submission will be due the following day, twenty-four hours after the initial posting. I shall ask you to take three hours during that twenty-four hour period to complete the examination.

SYLLABUS:

For the first class, 13 Jan., we shall meet on TEAMS synchronously for approximately one hour for general orientation and introduction to the course. I shall make all subsequent class lectures available online for asynchronous consultation, including the substantive material to be covered in the first meeting. I shall post the recorded lecture on OWL at 7pm each Thursday. Beginning 18 Jan., I shall be available on TEAMS for group consultation each week, except Reading Week, 1-2pm Tuesday and Wednesday for the duration of the semester through 5 and 6 April. No one is obligated to attend, but all are welcome. We shall also set up individual meetings on TEAMS. You are responsible to gain access to the required reading and listening. All available materials will be on reserve in the Music Library, and the required reading has been ordered by the Campus Book Store.

- 13 Jan. Introduction: rural and urban blues; Anglo-American folk music
- 20 Jan. Elvis Presley, *Golden Records*, vol. 1

- 27 Jan. The Supremes, *Ultimate Collection*
- 3 Feb. The Beatles, *Sgt. Pepper's Lonely Hearts Club Band*
- 10 Feb. Jimi Hendrix, *Are You Experienced?*
Reading: Greil Marcus, *Mystery Train*
- 17 Feb. Janis Joplin, *Pearl*
Listening Test
- 24 Feb. READING WEEK
- 3 March Joni Mitchell, *Blue*
- 10 March Fleetwood Mac, *Rumours*
- 17 March The Beegees, *Saturday Night Fever*
Listening Test
- 24 March Michael Jackson, *Thriller*
- 31 March Madonna, *Like a Virgin*
Reading: Albin Zak, *The Poetics of Rock*
- 7 April Bruce Springsteen, *Born in the U.S.A.*