

**Music 81R: The 1970s: A Decade in Rock
Summer 2021: Remote Instruction, Asynchronous Format**

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Zoom Office Hours: Tues/Thurs 12-1 pm PDT

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Course Description

Music 81R surveys multiple facets of 1970s rock, including definitions of the genre, the development and differentiation of subgenres, and the sociological, economic, technological, and political dimensions of rock music in the 1970s. The course explores the biases implicit in prevailing genre definitions—primarily with regard to race, gender, and sexuality—and challenges these biases by situating 1970s rock within the broader musical, social, and historical contexts of the 1970s. To this end, we will discuss a selection of representative albums and draw connections to other artists, albums, performances, and songs through recorded lectures, weekly listening lists, and required readings. Music 81R combines a standard lecture format with an emphasis on critical listening and writing practice. Through weekly discussion assignments and a final album review project, students will develop the creative practice of rock criticism.

Learning Outcomes

Students will:

- Analyze the development of separate subgenres under the broader umbrella term of “rock” during the 1970s, and define the musical characteristics of each
- Identify and recognize a selection of representative artists and their musics
- Connect musical, lyrical, and technical developments with their social, economic, and political contexts
- Develop critical listening skills
- Engage in the creative practice of rock criticism by writing weekly album reviews
- Engage in individual or collaborative performance-based projects to explore musical topics introduced in the course through embodied practice

Course Materials

All required readings will be made available through Canvas.

All listening material is available on streaming services such as Spotify, Apple Music, Amazon Music, and GooglePlay. You should always verify you are listening to the intended album, as there are often tribute/cover versions available, as well as “anniversary” editions with additional (and often unnecessary) material. A good practice is to verify track lists on AllMusic.com or Wikipedia to ensure you are listening to the intended songs.

Please remember that albums should be listened to in the correct track order, and in dedicated, focused listening sessions. Treat listening to each album as you would completing a reading assignment. Multitasking and “shuffling” are NOT a good listening practice for the purposes of this course.

Additionally, I recommend consulting the online repository Rock and Roll Backpages (available through the Library databases) for an impressive collection of primary sources. It may be a good idea to read one contemporary review for each album assigned to guide/complement your listening. I may select additional (short) readings from these sources as the course develops.

Course Policies:

Attendance and Participation Given the asynchronous format, your “attendance” and participation for this course will hinge on keeping up with the weekly discussion assignments. Discussion responses will be graded primarily according to your effort and engagement with the materials, not whether or not we agree with your assessments. You are encouraged to challenge one another respectfully and wrestle with difficult topics that can be difficult to answer definitively.

Student Hours for Class:

As a three-credit summer course, the assigned workload for 81R will not exceed a maximum of 18 hours per week. Anticipated *maximum* weekly distribution of student hours breaks down as follows:

- 4 hours of lecture material
- 4 hours of assigned reading
- 5 hours of assigned listening
- 3 hours for written discussions
- 2 hours to take an online quiz

Grading

Weekly Quizzes: 50%

Weekly Discussions and Participation: 38%

Final Creative Project (Album Review): 12%

Grade breakdowns will be as follows—A+ (97-100), A (93-96), A- (90-92), B+ (87-89), B (83-86), B- (80-82), C+ (77-79), C (70-76), D (60-69), F (<60).

University Policies:

Academic Honesty

Both students and faculty bear responsibility for preventing academic misconduct. Students are responsible for becoming familiar with Sections 102.01–102.016 and 105.15 of the UC Santa Cruz Student Policies and Regulations Handbook. These sections include a listing of the many types of academic misconduct covered by this policy. Students need to avoid academic misconduct themselves and are enjoined to report any cases of

academic misconduct that are known to them. Students making such reports may maintain anonymity. Instructors should clearly explain the University's academic misconduct policy in the context of their courses and specify the academic sanction for misconduct (e.g., no credit for the work in question, failing grade for the course). Failure to include this information in the course syllabus, however, does not excuse students from knowing and being accountable for adherence to the precepts of academic honesty and the policy of the University.

Accessibility

UC Santa Cruz is committed to creating an academic environment that supports its diverse student body. If you are a student with a disability who requires accommodations to achieve equal access in this course, please submit your Academic Access Letter from the Disability Resource Center (DRC) to me privately during my office hours or by appointment, as soon as possible in the academic quarter, preferably within 1 week. I also encourage you to discuss with me ways we can ensure your full participation in this course. I encourage all students who may benefit to learn about the DRC and the UCSC accommodation process. You can visit the DRC website at drc.ucsc.edu. You can make an appointment and meet in-person with a DRC staff member. The phone number is 831-459-2089, or email drc@ucsc.edu.

Title IX Mandatory Reporting Notice

As a faculty member at the University, I am subjected to mandatory reporting of any observed instance of discrimination, harassment, or violence to our Title IX office.

Title IX prohibits gender discrimination, including sexual harassment, domestic and dating violence, sexual assault, and stalking. If you have experienced sexual harassment or sexual violence, you can receive confidential support and advocacy at the Campus Advocacy Resources & Education (CARE) Office by calling (831) 502-2273. In addition, Counseling & Psychological Services (CAPS) can provide confidential, counseling support, (831) 459-2628. You can also report gender discrimination directly to the University's Title IX Office, (831) 459-2462. Reports to law enforcement can be made to UCPD, (831) 459-2231 ext. 1. For emergencies call 911.

Online Format:

- At the beginning of each week, I will publish a new module to Canvas. Each module will include:
 - **a short announcement video** explaining expectations for the week
 - **a lecture** (sometimes two) split into a series of video clips, including full-length musical examples
 - **a listening list** consisting of embedded YouTube links
 - **required readings** (never more than 50 pages per week)
 - **a discussion thread** related to the weekly materials
 - **a quiz** covering lecture material, readings, and listening examples

Graded Work:

- **Weekly Quizzes**
 - Each Monday a quiz will be published as part of the weekly module. These evaluations are untimed, open notes, and you will be given two attempts to complete each quiz. The numerical average of the two attempts will be recorded in the gradebook. **You have until 11:59 pm each Sunday to submit the weekly quiz *except* during week five, since you will be expected to submit all coursework by 11:59 pm on Friday, July 23.**

- **Weekly Discussions**
 - Online discussions are intended to help you develop critical listening skills, reflect on the assigned albums, practice writing about music, and engage one another in conversation. These weekly assignments will help you hone the skills needed to complete the final project and encourage you to offer and receive constructive feedback and learn from each other along the way.
 - **Each week you will be graded on:**
 - An original response (approx. 200 words) that responds to one of the albums assigned for that week. Separate discussion threads will correspond to the albums assigned. You will only be graded on your participation in one discussion thread per week. (6 points)
 - **Original responses are due each Friday by 11:59 pm**
 - Two substantive responses to your classmates that aim to deepen the conversation about the music and its significance and provide constructive feedback to your peers. You don't have to agree with your peers but at least disagree respectfully. (2 points each)
 - **Secondary responses are due each Sunday by 11:59 pm**
 - There will not be a discussion assigned for week five to allow you to focus on your final project!

- **Final Projects**
 - For your final projects you are expected to:
 - **Write an album review of approx. 750 words** (about 3 pages double-spaced with 12-pt font)
 - Begin by choosing one album from the 1970s you want to explore in more detail. This album can be one covered in class or something you choose
 - Once you pick an album, review the album in the style of a rock critic (samples will be provided)
 - For full credit, your reviews should:
 - Discuss each track on the album at least briefly
 - Demonstrate evidence of critical listening and intimate engagement with the music

- Attempt to situate the album in its social/historical context
- Be creative and convey your unique voice and writing style!

Weekly Schedule

Week 1: Introductions, Definitions, and Paradigms

What is rock? What is the state of rock music the 1970s?

Listening:

- Funkadelic, *Maggot Brain* (1971)
- Pink Floyd, *The Dark Side of the Moon* (1973)
- Fleetwood Mac, *Rumours* (1977)

Reading:

- Brooks, "Rock," pg. 184-189
- Charry, "1970s," pg. 104-113

Week 2: Blues, Appropriation, and Resistance

(...plus a reading on Singer-Songwriters)

Listening:

- Jimi Hendrix, *Band of Gypsys* (1970)
- Janis Joplin, *Pearl* (1971)
- Led Zeppelin, *untitled* ("IV") (1971)
- Allman Brothers, *At Fillmore East* (1971)

Reading:

- McMullen, "'Bring it on Home': Robert Plant, Janis Joplin, and the Myth of Origin," pg. 369-385
- Kutulas, "'That's the Way I've Always Heard it Should Be': Baby Boomers, 1970s Singer-Songwriters, and Romantic Relationships," pg. 682-702

Week 3: Characters and Concept Albums

Listening:

- David Bowie, *The Rise and Fall of Ziggy Stardust and the Spiders from Mars* (1972)
- Parliament, *Mothership Connection* (1975)
- Queen, *A Night at the Opera* (1975)
- Pink Floyd, *The Wall* (1979)

Reading:

- Erickson, “George Clinton and David Bowie: The Space Race in Black and White,” pg. 563-574
- Keister, “Black Prog: Soul, Funk, Intellect and the Progressive Side of Black Music of the 1970s,” pg. 5-20

Week 4: “Prog” and The Birth of Metal (two lectures)

Listening:

- Black Sabbath, *Paranoid* (1970)
- King Crimson, *Red* (1974)
- Rush, *2112* (1976)
- Judas Priest, *Sad Wings of Destiny* (1976)
- Motörhead, *Overkill* (1979)

Reading

- Waksman, “Metal, Punk, and Motörhead: Generic Crossover in the Heart of the Punk Explosion,” (digital article, no page numbers)

Week 5: Punk, Post-Punk, and New Wave (two lectures)

Listening:

- Patti Smith, *Horses* (1975)
- Ramones, *Ramones* (1976)
- The Sex Pistols, *Nevermind the Bollocks Here's the Sex Pistols* (1977)
- Blondie, *Parallel Lines* (1978)
- Talking Heads, *Fear of Music* (1979)
- The Clash, *London Calling* (1979)

Reading:

- Charry, “The 1970s,” pg. 135-143
- Optional: Cateforis, “Tracking the Tide: The New Wave Washes In and Out,” pg. 17-44