

SIMON FRASER UNIVERSITY

S.80-153

MEMORANDUM

To.....SENATE.....

From...SENATE COMMITTEE ON UNDERGRADUATE.....
STUDIES

Subject...PROPOSED COMMUNICATION CHANGES.....

Date...NOVEMBER 12, 1980.....

Action undertaken by the Senate Committee on Undergraduate Studies at its meeting of November 4, 1980 gives rise to the following motion:

MOTION

"That Senate approve and recommend approval to the Board of Governors, as set forth in S.80-153, the proposed new courses:

CMNS 215-3 - Advertising as a Social Communication

CMNS 321-4 - Communication and Culture in Musical Form:
The Popular Idiom."

Subject to approval of the course CMNS 321-4 by Senate and the Board of Governors, SCUS approved waiver of the two semester time lag requirement in order that this course may first be offered in Summer 81-2.

FOR INFORMATION

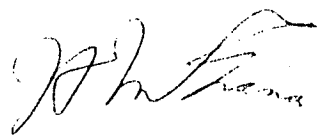
At its meeting of November 4, 1980, acting under its delegated authority, SCUS approved changes as follows:

CMNS 258-3 - Introduction to Electro-acoustic Communication -
title and vector change

CMNS 359-3 - Acoustic Dimensions of Communication I -
change in vector

CMNS 362-4 - Field Methods in Communication Research - change in
credit hours from 3 to 4 - effective September 1, 1980

HME/rn



SIMON FRASER UNIVERSITY *SCUS 80-71*

MEMORANDUM

To..... Mr. H.M. Evans, Registrar and
Secretary of the Senate Committee
on Undergraduate Studies.....

Subject.... New Course Proposal, CMNS 215-3,
Advertising as Social Communication

From..... Janet Blanchet, Secretary to the
Faculty of Interdisciplinary Studies
Undergraduate Curriculum Committee.....

Date..... 23 October 1980.....

I.S.C. 79-22

Attached is a new course proposal for CMNS 215-3, Advertising as Social Communication. This course was initially proposed and approved by the Faculty of Interdisciplinary Studies Undergraduate Curriculum Committee in October, 1979 under the number CMNS 235-3, a number which could not be used, for technical reasons. We would like to move this course forward under its new number, as problems concerning overlap have been resolved; I attach a copy of a memorandum from Dr. K. Okuda to Dr. W. Leiss in this regard.

Would you please place this item on the next agenda of the Senate Committee on Undergraduate Studies.

Janet Blanchet
Janet Blanchet

JB:jk

Attachment

cc: C. Griffiths
R. Lorimer
W. Leiss

SENATE COMMITTEE ON UNDERGRADUATE STUDIES

1.5.C.79-22

NEW COURSE PROPOSAL FORM

1. Calendar Information

Department: Communication

Abbreviation Code: CMNS Course Number: 215 Credit Hours: 3 Vector: 2-1-0

Title of Course: Advertising as Social Communication

Calendar Description of Course:

An interdisciplinary examination of the significance of advertising as a social message system in our consumer society. The course proposes an analytical method for appreciating the changing styles and functions of advertising in the 20th Century.

Nature of Course lecture - tutorial

Prerequisites (or special instructions):

What course (courses), if any, is being dropped from the calendar if this course is approved: none

2. Scheduling

How frequently will the course be offered? at least once per year depending upon demand

Semester in which the course will first be offered? 1980-3

Which of your present faculty would be available to make the proposed offering possible? Leiss

Objectives of the Course

This course is organized around the idea that advertising is one of the most important forms of social communication in modern society. And while it approaches advertising as a form of communication, the course will attempt to show than an understanding of the consumer society as a whole is necessary in order to grasp the significance of advertising as a social message system.

4. Budgetary and Space Requirements (for information only)

What additional resources will be required in the following areas:

Faculty - provides a full complement of courses for an incoming chairman to teach

Staff - none

Library - requirement already available

Audio Visual - none

Space - none

Equipment - none

5. Approval

Date: Oct 24/79

31 Oct 79

NOV 4 1980

[Signature]
Department Chairman

[Signature]
Dean

[Signature]
Chairman, SCUS

SCUS 73-34b:- (When completing this form, for instructions see Memorandum SCUS 73-34a. Attach course outline).

Oct. '73

DEPARTMENT OF COMMUNICATION

Communication 215-3

Advertising as Social Communication

This course is organized around the idea that advertising is one of the most important forms of social communication in modern society. And while it approaches advertising as a form of communication, the course will attempt to show that an understanding of the consumer society as a whole is necessary in order to grasp the significance of advertising as a social message system.

Materials from a number of disciplines, including social theory, sociology, social psychology, and communication theory will be presented. The approach adopted in W. Leiss, The Limits to Satisfaction, will provide the organizing focus for these materials. On the basis of this view of the consumer society the course will examine the historical development of advertising in the twentieth century. Samples of Canadian magazine advertisements will be presented, and the lectures and discussions will be aimed towards a consideration of various theories about how contemporary advertising works, with an emphasis on advertising as the communication of images which help to shape the sense of both social purpose and personal well-being.

The primary objectives of the course are to show why a comprehensive, interdisciplinary social science approach is necessary in order to understand the complex network of social interactions that makes up our consumer society, and how a study of advertising that is sensitive to the broad range of its significance in contemporary society can illuminate the workings of that network of interactions.

Following is a tentative weekly schedule of topics.

1. The Nature of a Market Society (to 1900): an overview based on a critical treatment of authors such as Polanyi and Macpherson, dealing with the subject thus primarily from a political theory perspective.
2. The Changing Market Society, 1900-present: using material from Veblen's works, plus Ewen, Captains of Consciousness; the emphasis is on
3. changes in popular consciousness. At this point some preliminary lectures on magazine advertising will be given.
4. Needs and Commodities: an extensive treatment of the themes in Leiss, The Limits to Satisfaction: An Essay on the Problem of Needs and Commodities (1976).
5. The Consumer Society: continuation of themes from Limits, and from Linder, The Harried Leisure Class and Slater, The Pursuit of Loneliness.

6. Social Limits to Growth: discussion of the sociological implications in the book of this title by F. Hirsch.
7. Critiques of the Market Society: discussion of Marxist and neo-Marxist critiques, with an emphasis on Marcuse.
8. Advertising in the 20th Century: concentrating on magazine advertising and on the test of the ads themselves, not on the institutional evolution of the industry; illustrations based on the instructor's slide collection of ads from Maclean's and Chatelaine.
9. Advertising as Communication: discussion of communications theory and perspective as developed in the instructor's current research and
10. in books by Leymore (Hidden Myth), Williamson (Decoding Advertisements), and Goffman (Gender Advertisements).
11. How to Study Advertising: review of the Advertising Analysis Protocol developed by S. Kline and W. Leiss in current research.
12. Contemporary Advertisements: class projects in which recent magazine ads are studied; and the results compared in class sessions, on the basis of the analytical framework developed in previous sessions.

Tentative Reading List of required assignments:

Text: Michael R. Real, Mass-Mediated Culture, Prentice-Hall, 1977

Other required books:

Tony Schwartz, The Responsive Chord (Anchor Books, 1974)

Vance Packard, The Hidden Persuaders (Pocket Books)

Marshall McLuhan, The Mechanical Bride (Beacon Press)

SIMON FRASER UNIVERSITY

SCUS 80-72

MEMORANDUM

To..... Mr. H.M. Evans, Registrar and
Secretary to the Senate Committee
on Undergraduate Studies.....

Subject..... Communication Curriculum Changes.....
I.S.C. 80-18, 80-19, 80-20

From..... Janet Blanchet, Secretary to the
Faculty of Interdisciplinary Studies
Undergraduate Curriculum Committee.....

Date..... 23 October 1980.....

The following items were discussed and approved by the Faculty of Interdisciplinary Studies Undergraduate Curriculum Committee at a meeting held on Tuesday, October 21, 1980.

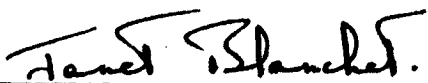
CMNS 258-3, Introduction to Electro-acoustic Communication.
(change in course title and vector)

CMNS 359-3, Acoustic Dimensions of Communication I.
(change in vector)

CMNS 321-4, Communication and Culture in Musical Form:
The Popular Idiom
(new course proposal)

CMNS 362-4, Field Methods in Communication Research
(change in credit hours from 3 to 4 - this change
to be effective as of September 1, 1980.)

Would you please place these items on the next agenda of the Senate Committee on Undergraduate Studies.


Janet Blanchet

JB:jk

Attachment

cc: C. Griffiths
R. Lorimer
W. Leiss

SENATE COMMITTEE ON UNDERGRADUATE STUDIES

NEW COURSE PROPOSAL FORM

1.S.C. 8-1-1

Calendar Information

Department: Communication

Abbreviation Code: CMNS Course Number: 321 Credit Hours: 4 Vector: 2-2-0

Title of Course: Communication and Culture in Musical Form: The Popular Idiom

Calendar Description of Course: An examination of the traditions, styles, forms, industries, and audiences of popular music. Emphasis will be placed on the interpretation of musical style as a system of communication in the social and cultural life of particular groups. The popular music media will be analyzed in relation to various issues including the development of taste and aesthetic in popular culture, the evolution of musical style in the commercial process, and the reciprocity between musical form

Nature of Course lecture/seminar and the expressive behaviour of individuals and groups in the daily face-to-face contexts of communication.
Prerequisites (or special instructions): 45 or more credit hours and at least two lower division courses in Communication.

What course (courses), if any, is being dropped from the calendar if this course is approved: none

2. Scheduling

How frequently will the course be offered? At least once per year.

Semester in which the course will first be offered? Spring 1981. 1981-2

Which of your present faculty would be available to make the proposed offering possible? M. Laba, R. Lorimer

3. Objectives of the Course

This course is intended to help the student acquire conceptual tools and a vocabulary for the critical analysis of musical form, particularly the popular genres, from historical, aesthetic, basic technical, sociological and cultural perspectives. Further, this course will involve an approach to communication studies that integrates critical analysis of media and the realm of interpersonal communication.

4. Budgetary and Space Requirements (for information only)

What additional resources will be required in the following areas:

Faculty
Staff
Library
Audio Visual
Space
Equipment

none

5. Approval

Date: 6 Oct 1980

[Signature]
Department Chairman

23 Oct 80
[Signature]
Dean

NOV 4 '80

[Signature]
Chairman, SCUS

Special Topics in Communication -
Communication and Culture in Musical Form: The Popular Idiom

An examination of the traditions, forms, industries, and audiences of popular music. Emphasis will be placed on the interpretation of musical style as a system of communication in the social and cultural life of human groups. Accordingly, taste, fad and fashion, identity and self-image, popular mythology, and musical symbols will be analyzed in terms of their implications for behaviour in everyday life.

A thorough consideration will be given to the popular music media, with special attention to the history of recording in North America, the development of ancillary industries, and the consequences of these industries on the evolution and dissemination of musical styles. As well, the development of popular song and music will be studied in relation to the traditional musical basis of various contemporary forms.

There will be a focus on the reciprocity between particular genres of popular music and the expressive behaviour of individuals and groups in the daily face-to-face contexts of communication.

This course is intended to help the student acquire conceptual tools and a vocabulary for the critical analysis of musical form from historical, aesthetic, sociological, and cultural perspectives.

The following are required readings for this course:

Bocock, Robert. Ritual in Industrial Society. London: George Allen & Unwin, 1974.

Denisoff, R. Serge. Solid Gold: The Popular Record Industry. New Brunswick, N.J.: Transaction Books, 1975.

Gans, Herbert J. Popular Culture and High Culture: An Analysis and Evaluation of Taste. New York: Basic Books, 1974.

Glassie, Henry, Edward D. Ives, and John F. Szwed. Folksongs and Their Makers. Bowling Green, Ohio: Bowling Green University Popular Press, 1973.

Gillett, Charlie. The Sound of the City: The Rise and Fall of Rock and Roll. New York: Outerbridge & Dienstfrey, 1970.

Keil, Charles. Urban Blues. Chicago: University of Chicago Press, 1966.

Merriam, Alan P. The Anthropology of Music. Chicago: Northwestern University Press, 1964.

General Reference

- Ewen, David. The History of Popular Music. New York: Barnes and Noble, 1961.
- Ewen, David. Panorama of American Popular Music. Englewood Cliffs, N.J.: Prentice-Hall, 1957.
- Gelatt, Roland. The Fabulous Phonograph. New York: J.B. Lippincott, 1955.
- Shepard, Leslie. The Broadside Ballad. London: Herbert Jenkins, 1962.
- Spaeth, Sigmund. History of Popular Music in America. New York: Random House, 1971.

A Selected Bibliography

Traditional Music and the Relationship Between Folk and Popular Styles

- Abrahams, Roger D. and George Foss. Anglo-American Folksong Style. Englewood Cliffs, N.J.: Prentice-Hall, 1968.
- Belz, Carl I. "Popular Music and the Folk Tradition," Journal of American Folklore, 80 (1967), 130-143.
- Charters, Samuel B. The Legacy of the Blues. New York: Da Capo Press, 1977.
- Child, Francis J. The Scottish and English Popular Ballads. New York: Dover, 1965. 5 Vols. (orig. pub. 1882-1898).
- Cohen, Norman. "Tin Pan Alley's Contribution to Folk Music," Western Folklore, 29 (1970), 9-20.
- Colls, Robert. The Collier's Rant: Songs and Culture in the Industrial Village. London: Croom Helm, 1977.
- Cox, Gordon. Folk Music in a Newfoundland Outport. Ottawa: Canadian Centre for Folk Culture Studies, Paper No. 32, National Museum of Man, Mercury Series, 1980.
- Cox, Gordon. "Some Aspects of Musical Acculturation in the Repertoire of a Newfoundland Singer," Culture & Tradition, 2 (1977), 91-104.
- Creighton, Helen. Songs and Ballads from Nova Scotia. New York: Dover, 1966.

- Fowke, Edith. The Penguin Book of Canadian Folk Songs. Harmondsworth, England: Penguin, 1973.
- Harould, Gordon Hall. The Ballad of Tradition. New York: Oxford University Press, 1957.
- Greenleaf, Elisabeth B. and Grace Y. Mansfield. Ballads and Sea Songs of Newfoundland, 1933; rpt. Hatboro, Pa.: Folklore Associates, 1968.
- Hellmann, John M., Jr. "'I'm A Monkey': The Influence of Black Blues Argot on the Rolling Stones," Journal of American Folklore, 86 (1973), 367-373.
- Hodgart, M.J.C. The Ballads. New York: W.W. Norton, 1962.
- Ives, Edward D. Joe Scott: The Woodsman-Songmaker. Urbana: University of Illinois Press, 1971.
- Ives, Edward D. Larry Gorman: The Man Who Made Songs. Bloomington: Indiana University Press, 1964.
- Ives, Edward D. Lawrence Doyle: The Farmer-Poet of Prince Edward Island: A Study in Local Songmaking. Orono: University of Maine Studies No. 92, University of Maine Press, 1971.
- Jackson, Bruce. Wake Up Dead Man: Afro-American Worksongs from Texas Prisons. Cambridge, Mass.: Harvard University Press, 1972.
- Jones, LeRoi. Blues People: Negro Music in White America. New York: William Morrow, 1963.
- Karpeles, Maud. Folk Songs from Newfoundland. London: Oxford University Press, 1934. 2 Vols.
- Klymasz, Robert B. "Sounds You Never Heard Before: Ukrainian Country Music in Western Canada," Ethnomusicology, 16 (1972), 372-380.
- Leach, MacEdward. Folk Ballads and Songs of the Lower Labrador Coast. Ottawa: National Museum, 1965. 3 Vols.
- List, George. "Acculturation and Musical Tradition," Journal of the International Folk Music Council, 16 (1964), 18-21.
- Lloyd, A.L. Folk Song in England. Frogmore, England: Paladin, 1975.
- Lomax, Alan. "Folk Song Style," American Anthropologist, 61 (1959), 927-954.
- Lomax, Alan. Folk Song Style and Culture. Washington: American Association for the Advancement of Science, 1968.

- Lomax, John A. and Alan. Folk Song U.S.A. New York: Signet, 1966.
- Malone, Bill C. Country Music U.S.A. Austin: University of Texas Press, 1968.
- Mackenzie, W.Roy. Ballads and Sea Songs from Nova Scotia. Hatboro, Pa.: Folklore Associates, 1963.
- Oliver, Paul. Blues Fell This Morning: The Meaning of the Blues. New York: Horizon Press, 1961.
- Oliver, Paul, Ed. Conversation With the Blues. London: Cassell, 1965.
- Oliver, Paul. Savannah Syncopators: African Retentions in the Blues. London: Studio Vista, 1970.
- Oliver, Paul. The Story of the Blues. London: Barrie & Rockliff, 1969.
- Peacock, Kenneth. Songs of the Newfoundland Outports. Ottawa: National Museum, Bulletin No. 197, 1965. 3 Vols.
- Pocius, Gerald. "'The First Day That I Thought of It Since I Got Wed': Role Expectation and Singer Status in a Newfoundland Outport," Western Folklore, 35 (1976), 109-122.
- Sharp, Cecil J. English Folk Songs from the Southern Appalachian Mountains. London: Oxford University Press, 1960.
- Titon, Jeff T. Early Downhome Blues: A Musical and Cultural Analysis. Urbana: University of Illinois Press, 1977.
- Wilgus, D.K. Anglo-American Folk Song Scholarship since 1898. New Brunswick, N.J.: Rutgers University Press, 1959.

Addenda

- Charters, Samuel B. The Country Blues. New York: Holt, Rinehart and Winston, 1959.
- Charters, Samuel B. The Legacy of the Blues. New York: Da Capo Press, 1977.
- Denisoff, R. Serge. Great Day Coming: Folk Music and the American Left. Urbana: University of Illinois Press, 1971.
- Jones, LeRoi. Black Music. New York: William Morrow, 1967.
- Oakley, Giles. The Devil's Music: A History of the Blues. New York: Harvest/HBJ, 1976.

Popular Music: Issues in the Communications, History, Sociology and Style of Contemporary Musical Genres

Abrahams, Roger D. Deep Down in the Jungle: Negro Narrative Folklore from the Streets of Philadelphia. Hatboro, Pa.: Folklore Associates, 1964.

Becker, Howard S. Outsiders: Studies in the Sociology of Deviance. New York: The Free Press, 1963.

Becker, Howard S. "The Professional Dance Musician and His Audience," American Journal of Sociology, 57 (1951), 136-144.

Belz, Carl. The Story of Rock. New York: Oxford University Press, 1969.

Braun, D. Duane. Toward a Theory of Popular Culture: The Sociology and History of American Music and Dance. Ann Arbor, Michigan: Ann Arbor Publishers, 1969.

Chappell, W. Popular Music of the Olden Time. New York: Dover, 1965. (orig. pub. 1859).

Charters, Samuel. Jazz: A History of the New York Scene. Garden City, N.Y.: Doubleday, 1962.

Dixon, R.M.W. and J. Godrich. Recording the Blues. London: Studio Vista, 1970.

Escott, Colin and Martin Hawkins. Catalyst: The Sun Records Story. London: Aquarius Books, 1975.

Feather, Leonard. The Book of Jazz. New York: Meridian Books, 1960.

Gans, Herbert J. "Popular Culture in America," in Social Problems: A Modern Approach, ed. Howard S. Becker. New York: John Wiley, 1966.

Goldberg, Issac. Tin Pan Alley: A Chronicle of American Popular Music. New York: F. Unger, 1961.

Hardy, Phil and Dave Laing, Eds. The Encyclopedia of Rock. Fromore, England: Panther, 1975. 3 Vols.

Hentoff, Nat. The Jazz Life. New York: Da Capo Press, 1975.

Jaspers, Tony. Understanding Pop. London: SCM, 1972.

Johnson, John and Elihu Katz. "Youth and Popular Music: A Study in the Sociology of Taste," American Journal of Sociology (1957), 562-568.

Larrabee, Eric and Rolfe Meyersohn, Eds. Mass Leisure. Glencoe: The Free Press, 1958.

Macdonald, J. Frederick. "Hot Jazz, The Jitterbug, and Misunderstanding: The Generation Gap in Swing, 1935-1945," Popular Music and Society (Fall 1972).

Mabey, Richard. The Pop Process. London: Hutchinson, 1969.

McQuail, Denis and Michael Gurevitch. "Explaining Audience Behavior: Three Approaches Considered," in The Uses of Mass Communication: Current Perspectives on Gratifications Research, eds. Jay G. Blumler and Elihu Katz. Beverly Hills, Sage: 1974.

Melly, George. Revolt into Style: The Pop Arts in Britain. London: Allen Lane, 1970.

Meyer, Hazel. The Gold in Tin Pan Alley. New York: J.R. Lippincott, 1958.

Meyersohn, Rolfe and Elihu Katz. "Notes on a National History of Fads," American Journal of Sociology (1957), 594-615.

Miller, Jim, Ed. The Rolling Stone Illustrated History of Rock and Roll. New York: Random House, 1976.

Mooney, H.F. "Popular Music Since the 1920's: The Significance of Shifting Taste," American Quarterly (1968), 67-85.

Narváez, Peter. "Country and Western Music in Diffusion: Juxtaposition and Syncretism in the Popular Music of Newfoundland," Culture & Tradition, 2 (1977), 105-114.

Nye, Russel. The Unembarrassed Muse: The Popular Arts in America. New York: The Dial Press, 1970.

Peterson, Richard A. and Paul Di Maggio. "From Region to Class, The Changing Locus of Country Music: A Test of the Massification Hypothesis," Social Forces, 53 (1975), 497-506.

Peterson, Richard A. and David G. Berger. "Three Eras in the Manufacture of Popular Music Lyrics," in R. Serge Denisoff and Richard A. Peterson, eds. Sounds of Social Change. Chicago: Rand McNally, 1972.

- Schuller, Gunther. The History of Jazz. New York: Oxford University Press, 1968.
- Semel, Sidney and M. William Krasilovsky. This Business of Music. New York, 1964.
- Shapiro, Nat and Nat Hentoff, Eds. Hear Me Talkin' to Ya: The Story of Jazz By the Men Who Made It. London: P. Davies, 1957.
- Shaw, Arnold. Honkers and Shouters: The Golden Years of Rhythm & Blues. New York: Collier, 1978.
- Shaw, Arnold. The Rock Revolution. New York: Cromwell-Collier, 1969.
- Shaw, Arnold. The Street That Never Slept: New York's Fabled 52nd St. New York: Coward, McCann & Geoghegan, 1971.
- Shaw, Arnold. The World of Soul: Black America's Contribution to the Pop Music Scene. New York: Cowles, 1970.
- Stearnes, Marshall W. The Story of Jazz. New York: Oxford University Press, 1956.
- Taft, Michael. A Regional Discography of Newfoundland and Labrador, 1904-1972. St. John's: Memorial University of Newfoundland Folklore and Language Archive, Bibliographic and Special Series No. 1, 1975.
- Taft, Michael. "'That's Two More Dollars': Jimmy Linegar's Success with Country Music in Newfoundland," Folklore Forum, 7 (1974), 99-121.
- Related Works in Ethnomusicology, Cultural Perspectives in the Study of Artistic Behaviour.
- Blacking, John. How Musical Is Man? Seattle: University of Washington Press, 1973.
- Crowley, Daniel J. "Aesthetic Judgement and Cultural Relativism," Journal of Aesthetics and Art Criticism, 17 (1958), 187-193.
- Diserens, Charles M. The Influence of Music on Behavior. Princeton: Princeton University Press, 1926.
- Fischer, J.L. "Art Styles as Cultural Cognitive Maps," American Anthropologist, 63 (1961), 79-93.
- Herskovits, Melville J. Acculturation: The Study of Culture Contact. New York: J.J. Augustine, 1938.

- Herskovits, Melville J. Man and His Works. New York: Alfred Knopf, 1948.
- Hood, Mantle. The Ethnomusicologist. Los Angeles: University of California Press, 1971.
- Lomax, Alan. "Song Structure and Social Structure," Ethnology, 1 (1962), 425-451.
- McAllester, David P., Ed. Readings in Ethnomusicology. New York: Johnson Reprint, 1971.
- Merriam, Alan P. "The Use of Music in the Study of a Problem of Acculturation," American Anthropologist, 57 (1955), 28-34.
- Merriam, Alan P. and Raymond W. Mack. "The Jazz Community," Social Forces, 38 (1960), 211-222.
- Meyer, Leonard B. Emotion and Meaning in Music. Chicago: University of Chicago Press, 1956.
- Nettl, Bruno. Folk and Traditional Music of the Western Continents. Englewood Cliffs, N.J.: Prentice-Hall, 1973.
- Nettl, Bruno, Ed. Eight Urban Musical Cultures: Tradition and Change. Urbana: University of Illinois Press, 1978.
- Seeger, Charles. "Music as Communication," (abstract) in Abstracts, American Anthropological Association. 60th Annual Meeting, Philadelphia, 1961.
- Waterman, Richard A. "African Influence on the Music of the Americas," in Acculturation in the Americas, ed. Sol Tax. Chicago: Proceedings of the 29th International Congress of Americanists, Vol. II, 1952.

Evaluation

Term Papers. There will be two term papers. The first paper may be in the form of an oral or multi-media presentation given in a seminar period, or in the form of a minor project essay. The second paper will be a major research essay based on a topic covered in the course.

Discographies and a week-by-week lecture and seminar topic breakdown will be handed out in the first class.

Mr. Larry Thomas

Assistant Librarian

New Course Proposal CMNS 321-4

Rowland M. Lorimer, Chairman,
Undergraduate Studies Committee,
Department of Communication

October 14, 1980

The attached new course proposal will be considered at the next meeting of the Faculty of Interdisciplinary Studies Undergraduate Curriculum Committee. Would you please review it in terms of Library resources, and let us have your comments as soon as it is conveniently possible.

RML:lch

Attachment

Date: NOV. 14 1980.

SFU LIBRARY COLLECTION EVALUATION

(To be completed only for new course or program proposals.)

1. Course No. and Name or Program:

Date to be offered: CMNS 215 (or CMNS 235?)

2. Resources currently in collection:

Reading lists. No. and % of titles available: 10 / 85%

Related materials in general collection:

Monographs:

Serials Subscriptions:

see paragraph 3, attached sheet.

Backfiles:

Other:

3. Recommended additions to collection:

(Indicate approx. no. of titles, vols.,
date, as appropriate)

Monographs: 22 @ \$20.00 average price

New serials subscriptions:

Serials backfiles:

Other (specify):

ESTIMATED COST

440.00

Total

440.00

4. Comments:

See next page.

Patricia Leger
For Library

For Faculty Department

The course outline submitted for review lists 12 books by author and title. The Library lacks 2 or 15%. Of the 10 titles owned, 8 - including the proposed text - were in circulation, leading one to conclude that additional copies might have to be purchased, depending upon course enrolment.

While courses dealing with advertising are offered by the Commerce Dept., the books selected for them tend to approach the subject from the businessman's and economist's point of view. This proposed course takes a more sociological perspective.

In order to better assess possible needs, I checked the extensive bibliography in Leiss's Limits to Satisfaction, which is to provide the organizing focus for Communications 235. The Library lacked 19 (14%) of the 129 books listed and 3 (14%) of the journals. As usual, there were some surprising gaps in our retrospective monograph holdings.

It is difficult to determine how much money should be requested for Library support on the basis of one course outline apart from noting that we may have to duplicate up to 8 books mentioned in the course outline and could justifiably purchase at least 14 of the titles in Leiss's bibliography. Journal subscriptions or backfiles appear to be O.K.

As this course marks a new departure for the Communications Dept., and as enrolment in the Department has increased substantially it would be inappropriate to conclude that there will be no implications for the Library.

PL:vk

8 Nov. 79

Date: 28 Oct. 80

SFU LIBRARY COLLECTION EVALUATION

(To be completed only for new course or program proposals.)

1. Course No. and Name or Program: CMNS 321-4

Date to be offered: ?

2. Resources currently in collection:

Reading lists. No. and % of titles available: 66 %

Related materials in general collection: not checked

Monographs:

Serials Subscriptions:

Backfiles:

Other:

3. Recommended additions to collection:

(Indicate approx. no. of titles, vols.,
date, as appropriate)

Monographs: 27 (19 in print; 8 o.p.)

New serials subscriptions: 2 (1 ceased pub??)

Serials backfiles: 4 (at least 1 o.p.)

Other (specify):

ESTIMATED COST
\$400 - 500.00
6.00
100.00
Total
\$500 - 600.00 +

4. Comments:

Course based on another course to be presented in spring 1981 as
CMNS 487-5?? Only the extensive and well set-up bibliography
which accompanied the course proposal was checked. Extra funds
should be allocated if this course is adopted, as the rather
small CMNS book fund has been largely expended. This course
appears to mark a change in direction in CMNS course offerings.

Patricia Leger

For Library

For Faculty Department

SIMON FRASER UNIVERSITY

SCUS 80-72

MEMORANDUM

A&C-153

To..... Mr. H.M. Evans, Registrar and
Secretary to the Senate Committee
..... on Undergraduate Studies.....

From..... Janet Blanchet, Secretary to the
Faculty of Interdisciplinary Studies
..... Undergraduate Curriculum Committee...

Subject..... Communication Curriculum Changes.....
I.S.C. 80-18, 80-19, 80-20

Date..... 23 October 1980.....

The following items were discussed and approved by the Faculty of Interdisciplinary Studies Undergraduate Curriculum Committee at a meeting held on Tuesday, October 21, 1980.

- 359 CMNS 258-3, Introduction to Electro-acoustic Communication.
(change in course title and vector)
CMNS 359-3, Acoustic Dimensions of Communication I.
(change in vector)
CMNS 321-4, Communication and Culture in Musical Form:
The Popular Idiom
(new course proposal)
CMNS 362-4, Field Methods in Communication Research
(change in credit hours from 3 to 4 - this change
to be effective as of September 1, 1980.)

Would you please place these items on the next agenda of the Senate Committee on Undergraduate Studies.

Janet Blanchet.
Janet Blanchet

JB:jk

Attachment

cc: C. Griffiths
R. Lorimer
W. Leiss

Waver

SIMON FRASER UNIVERSITY

MEMORANDUM

To... T. Calvert, Dean, IDS

From... B. Truax, Asst. Professor
Dept. of Communication

Subject... Course changes

Date... Oct. 1/80

The minor changes in course title and vectors, as indicated on the attached course proposal forms are to reflect the current practice of teaching the courses which I have developed over the past 3 - 5 years. They reflect no ^{new} change in content or intention of the course.

CMNS 258: The course was originally proposed by Imbert Orchard, and therefore reflected more of a concern for tape recording in relation to aural history. Since 1978 I have expanded the scope of the course (as indicated in the course description in the calendar) in line with the goals of the Department's involvement in media, to be a general introduction to the theory and practice of electroacoustics as it affects communication. Tape recording is the focus of the student projects, but the course itself places its use within the broader scope of electroacoustics, hence the change in title. To carry out this kind of course, I have taught it as a two hour lecture (to give time for listening), plus two hour tutorial, divided between tutorial and lab activities. This format has proved successful in handling both theory and practice.

CMNS 359: I have taught the course as a 3 hour seminar with 3 hours of field work or laboratory. Again, the purpose of the course is to combine theory and practice in acoustic communication at the upper level of undergraduate study. I am not sure of the historical reasons for the course originally being proposed as a lab only (it probably dates back to the origins of the Dept.) and I have only recently noticed the discrepancy in calendar description.

I trust this ~~is~~ information will clarify the reasons for the changes.

Bruce Truax

SENATE COMMITTEE ON UNDERGRADUATE STUDIESCOURSE PROPOSAL FORM1. Calendar InformationDepartment: Communication

Abbreviation Code: CMNS Course Number: 258 Credit Hours: 3 Vector: 2-1-1
 (lecture/tutorial/
 lab)

Title of Course: Introduction to Electroacoustic Communication

Calendar Description of Course:

as before

(Note: title and vector change to reflect the nature of the course as taught
 since 78-1; no change in course content)

Nature of Course

Prerequisites (or special instructions):

What course (courses), if any, is being dropped from the calendar if this course is
 approved:

2. Scheduling

How frequently will the course be offered?

Semester in which the course will first be offered?

Which of your present faculty would be available to make the proposed offering possible?

3. Objectives of the Course4. Budgetary and Space Requirements (for information only)

What additional resources will be required in the following areas:

Faculty

Staff

Library

Audio Visual

Space

Equipment

5. ApprovalDate: 7 Oct 198023 Oct 80Imber

Department Chairman

Th. K. K. K.

Dean

Chairman, SCUS

COMMUNICATIONS 258-3

Barry Truax

Spring Semester 1979

SOUND TAPE RECORDING -- THEORY AND USES

Lectures: Images Theatre, Mondays, 12:30-2:20.

Tutorials: Group 01, Tuesdays, 6203 CC.
Group 02, Wednesdays, 6203 CC.
Group 03, Thursdays, 6203 CC.

Enrollment Limit: 36 students.

This course is designed as an introduction to the tape medium as a communicational tool, and to electroacoustic aspects of acoustic communication in general. Although the course is largely practical in nature in that the student's projects will focus entirely on use of the tape recorder, the necessary background in acoustics, psychoacoustics, and electroacoustics will be presented in order to understand the basic processing of sound in the electronic medium.

Specific techniques of field recording, interviewing, editing, tape transformations, sound object manipulation and basic studio technique will be presented, and students will use the Department's facilities of portable tape recorders, the Student Tape Workshop and the Sonic Research Studio. Four projects will be required, with the grade based on letter grade average of these projects.

Applications of the tape medium to such areas as media analysis, aural history, social documentation, interpersonal communication, and tape music composition will be discussed. The role of the tape medium in the design of conventional media communication, as well as experimental sound documents will be emphasized and form part of the student's practical experience in individual work.

SENATE COMMITTEE ON UNDERGRADUATE STUDIES

COURSE PROPOSAL FORM1. Calendar InformationAbbreviation Code: CMNSCourse Number: 359Department: CommunicationCredit Hours: 3 Vector: 0-3-3
(seminar/lab)

Title of Course: (as before)

Calendar Description of Course:
(as before)

(Note: change is only in vector description, to add "seminar"; no change in course content; course has been taught in this format since 1975)

Nature of Course

Prerequisites (or special instructions):

What course (courses), if any, is being dropped from the calendar if this course is approved:

2. Scheduling

How frequently will the course be offered?

Semester in which the course will first be offered?

Which of your present faculty would be available to make the proposed offering possible?

3. Objectives of the Course4. Budgetary and Space Requirements (for information only)

What additional resources will be required in the following areas:

Faculty

Staff

Library

Audio Visual

Space

Equipment

5. ApprovalDate: 7 Oct 1980Imelin

Department Chairman

23 Oct 80Al H. H. H. H.

Dean

Chairman, SCUS

COMMUNICATIONS 359-3

Barry Truax

Spring Semester 1980

ACOUSTIC DIMENSIONS OF COMMUNICATIONS II

Seminar: Tuesdays, 9:30-12:20, 6203 CC.

Enrollment Limit: 12 students

Prerequisite: CMNS 259 or permission of the instructor.

This course is designed as both a special topics course and a small class work group at an intermediate level in the field of acoustic communications. The special topics to be presented will deal intensively with specific problems in psychoacoustics, acoustic design, soundscape studies, noise in the community, language and interpersonal communication, electronic sound production, media analysis, theories of sound cognition and information processing. A basic bibliography, dictionary and relevant articles will be provided.

Student work will normally consist of two projects of the student's choice. Reports on their progress will be expected during the tutorial period, and in some cases the final result of the project will be presented to the class. With the permission of the instructor, one larger project may be substituted, or two persons may collaborate on one project. Examples of general areas in which projects may be based are:

- a field-recording or aural history project.
- field work in the area of noise and environmental sound problems.
- radio, media or other soundscape analysis or psychological problem involved in aural perception.
- experimental project in language and non-verbal aspects of interpersonal communication.
- electronic or computer sound synthesis techniques and compositional applications.
- acoustic aspects of social and/or tribal organization.

Students will be encouraged to take an integrative approach between acoustic communication and their studies in other related fields. In this way, the group's activities will reflect the varied interests and backgrounds of its members.

NEW COURSE PROPOSAL FORM1. Calendar InformationDepartment: CommunicationAbbreviation Code: CMNS Course Number: 321 Credit Hours: 4 Vector: 2-2-0Title of Course: Communication and Culture in Musical Form: The Popular Idiom

Calendar Description of Course: An examination of the traditions, styles, forms, industries, and audiences of popular music. Emphasis will be placed on the interpretation of musical style as a system of communication in the social and cultural life of particular groups. The popular music media will be analyzed in relation to various issues including the development of taste and aesthetic in popular culture, the evolution of musical style in the commercial process, and the reciprocity between musical form and the expressive behaviour of individuals and groups in the daily face-to-face contexts of communication.

Nature of Course: lecture/seminar

Prerequisites (or special instructions): 45 or more credit hours and at least two lower division courses in Communication.

What course (courses), if any, is being dropped from the calendar if this course is approved: none

2. SchedulingHow frequently will the course be offered? At least once per year.Semester in which the course will first be offered? Spring 1981.

Which of your present faculty would be available to make the proposed offering possible? M. Laba, R. Lorimer

Objectives of the Course

This course is intended to help the student acquire conceptual tools and a vocabulary for the critical analysis of musical form, particularly the popular genres, from historical, aesthetic, basic technical, sociological and cultural perspectives. Further, this course will involve an approach to communication studies that integrates critical analysis of media and the realm of interpersonal communication.

4. Budgetary and Space Requirements (for information only)

What additional resources will be required in the following areas:

Faculty

Staff

Library

Audio Visual

Space

Equipment

none

5. ApprovalDate: 6 Oct 1980William L. Laba

Department Chairman

23 Oct 1980T. W. Lorimer

Dean

Chairman, SCUS

Special Topics in Communication -
Communication and Culture in Musical Form: The Popular Idiom

An examination of the traditions, forms, industries, and audiences of popular music. Emphasis will be placed on the interpretation of musical style as a system of communication in the social and cultural life of human groups. Accordingly, taste, fad and fashion, identity and self-image, popular mythology, and musical symbols will be analyzed in terms of their implications for behaviour in everyday life.

A thorough consideration will be given to the popular music media, with special attention to the history of recording in North America, the development of ancillary industries, and the consequences of these industries on the evolution and dissemination of musical styles. As well, the development of popular song and music will be studied in relation to the traditional musical basis of various contemporary forms.

There will be a focus on the reciprocity between particular genres of popular music and the expressive behaviour of individuals and groups in the daily face-to-face contexts of communication.

This course is intended to help the student acquire conceptual tools and a vocabulary for the critical analysis of musical form from historical, aesthetic, sociological, and cultural perspectives.

The following are required readings for this course:

Bocock, Robert. Ritual in Industrial Society. London: George Allen & Unwin, 1974.

Denisoff, R. Serge. Solid Gold: The Popular Record Industry. New Brunswick, N.J.: Transaction Books, 1975.

Gans, Herbert J. Popular Culture and High Culture: An Analysis and Evaluation of Taste. New York: Basic Books, 1974.

Glassie, Henry, Edward D. Ives, and John F. Szwed. Folksongs and Their Makers. Bowling Green, Ohio: Bowling Green University Popular Press, 1973.

Gillett, Charlie. The Sound of the City: The Rise and Fall of Rock and Roll. New York: Outerbridge & Dienstfrey, 1970.

Keil, Charles. Urban Blues. Chicago: University of Chicago Press, 1966.

Merriam, Alan P. The Anthropology of Music. Chicago: Northwestern University Press, 1964.

General Reference

Ewen, David. The History of Popular Music. New York: Barnes and Noble, 1961.

Ewen, David. Panorama of American Popular Music. Englewood Cliffs, N.J.: Prentice-Hall, 1957.

Gelatt, Roland. The Fabulous Phonograph. New York: J.B. Lippincott, 1955.

Shepard, Leslie. The Broadside Ballad. London: Herbert Jenkins, 1962.

Spaeth, Sigmund. History of Popular Music in America. New York: Random House, 1971.

A Selected Bibliography

Traditional Music and the Relationship Between Folk and Popular Styles

Abrahams, Roger D. and George Foss. Anglo-American Folk Song Style. Englewood Cliffs, N.J.: Prentice-Hall, 1968.

Belz, Carl I. "Popular Music and the Folk Tradition," Journal of American Folklore, 80 (1967), 130-143.

Charters, Samuel B. The Legacy of the Blues. New York: Da Capo Press, 1977.

Child, Francis J. The Scottish and English Popular Ballads. New York: Dover, 1965. 5 Vols. (orig. pub. 1882-1898).

Cohen, Norman. "Tin Pan Alley's Contribution to Folk Music," Western Folklore, 29 (1970), 9-20.

Colls, Robert. The Collier's Rant: Songs and Culture in the Industrial Village. London: Croom Helm, 1977.

Cox, Gordon. Folk Music in a Newfoundland Outport. Ottawa: Canadian Centre for Folk Culture Studies, Paper No. 32, National Museum of Man, Mercury Series, 1980.

Cox, Gordon. "Some Aspects of Musical Acculturation in the Repertoire of a Newfoundland Singer," Culture & Tradition, 2 (1977), 91-104.

Creighton, Helen. Songs and Ballads from Nova Scotia. New York: Dover, 1966.

3
Fowke, Edith. The Penguin Book of Canadian Folk Songs. Harmondsworth, England: Penguin, 1973.

Gerould, Gordon Hall. The Ballad of Tradition. New York: Oxford University Press, 1957.

Greenleaf, Elisabeth B. and Grace Y. Mansfield. Ballads and Sea Songs of Newfoundland, 1933; rpt. Hatboro, Pa.: Folklore Associates, 1968.

Hellmann, John M., Jr. "'I'm A Monkey': The Influence of Black Blues Argot on the Rolling Stones," Journal of American Folklore, 86 (1973), 367-373.

Hodgart, M.J.C. The Ballads. New York: W.W. Norton, 1962.

Ives, Edward D. Joe Scott: The Woodsman-Songmaker. Urbana: University of Illinois Press, 1971.

Ives, Edward D. Larry Gorman: The Man Who Made Songs. Bloomington: Indiana University Press, 1964.

Ives, Edward D. Lawrence Doyle: The Farmer-Poet of Prince Edward Island: A Study in Local Songmaking. Orono: University of Maine Studies No. 92, University of Maine Press, 1971.

Jackson, Bruce. Wake Up Dead Man: Afro-American Worksongs from Texas Prisons. Cambridge, Mass.: Harvard University Press, 1972.

Jones, LeRoi. Blues People: Negro Music in White America. New York: William Morrow, 1963.

Karpeles, Maud. Folk Songs from Newfoundland. London: Oxford University Press, 1934. 2 Vols.

Klymasz, Robert B. "Sounds You Never Heard Before: Ukrainian Country Music in Western Canada," Ethnomusicology, 16 (1972), 372-380.

Leach, MacEdward. Folk Ballads and Songs of the Lower Labrador Coast. Ottawa: National Museum, 1965. 3 Vols.

List, George. "Acculturation and Musical Tradition," Journal of the International Folk Music Council, 16 (1964), 18-21.

Lloyd, A.L. Folk Song in England. Frogmore, England: Paladin, 1975.

Lomax, Alan. "Folk Song Style," American Anthropologist, 61 (1959), 927-954.

Lomax, Alan. Folk Song Style and Culture. Washington: American Association for the Advancement of Science, 1968.

- Lomax, John A. and Alan. Folk Song U.S.A. New York: Signet, 1966.
- Malone, Bill C. Country Music U.S.A. Austin: University of Texas Press, 1968.
- Mackenzie, W.Roy. Ballads and Sea Songs from Nova Scotia. Hatboro, Pa.: Folklore Associates, 1963.
- Oliver, Paul. Blues Fell This Morning: The Meaning of the Blues. New York: Horizon Press, 1961.
- Oliver, Paul, Ed. Conversation With the Blues. London: Cassell, 1965.
- Oliver, Paul. Savannah Syncopators: African Retentions in the Blues. London: Studio Vista, 1970.
- Oliver, Paul. The Story of the Blues. London: Barrie & Rockliff, 1969.
- Peacock, Kenneth. Songs of the Newfoundland Outports. Ottawa: National Museum, Bulletin No. 197, 1965. 3 Vols.
- Pocius, Gerald. "'The First Day That I Thought of It Since I Got Wed': Role Expectation and Singer Status in a Newfoundland Outport," Western Folklore, 35 (1976), 109-122.
- Sharp, Cecil J. English Folk Songs from the Southern Appalachian Mountains. London: Oxford University Press, 1960.
- Titon, Jeff T. Early Downhome Blues: A Musical and Cultural Analysis. Urbana: University of Illinois Press, 1977.
- Wilgus, D.K. Anglo-American Folk Song Scholarship since 1898. New Brunswick, N.J.: Rutgers University Press, 1959.

Addenda

- Charters, Samuel B. The Country Blues. New York: Holt, Rinehart and Winston, 1959.
- Charters, Samuel B. The Legacy of the Blues. New York: Da Capo Press, 1977.
- Denisoff, R. Serge. Great Day Coming: Folk Music and the American Left. Urbana: University of Illinois Press, 1971.
- Jones, LeRoi. Black Music. New York: William Morrow, 1967.
- Oakley, Giles. The Devil's Music: A History of the Blues. New York: Harvest/HBJ, 1976.

Popular Music: Issues in the Communications, History, Sociology and
Style of Contemporary Musical Genres

- Abrahams, Roger D. Deep Down in the Jungle: Negro Narrative Folklore from the Streets of Philadelphia. Hatboro, Pa.: Folklore Associates, 1964.
- Becker, Howard S. Outsiders: Studies in the Sociology of Deviance. New York: The Free Press, 1963.
- Becker, Howard S. "The Professional Dance Musician and His Audience," American Journal of Sociology, 57 (1951), 136-144.
- Belz, Carl. The Story of Rock. New York: Oxford University Press, 1969.
- Braun, D. Duane. Toward a Theory of Popular Culture: The Sociology and History of American Music and Dance. Ann Arbor, Michigan: Ann Arbor Publishers, 1969.
- Chappell, W. Popular Music of the Olden Time. New York: Dover, 1965. (orig. pub. 1859).
- Charters, Samuel. Jazz: A History of the New York Scene. Garden City, N.Y.: Doubleday, 1962.
- Dixon, R.M.W. and J. Godrich. Recording the Blues. London: Studio Vista, 1970.
- Escott, Colin and Martin Hawkins. Catalyst: The Sun Records Story. London: Aquarius Books, 1975.
- Feather, Leonard. The Book of Jazz. New York: Meridian Books, 1960.
- Gans, Herbert J. "Popular Culture in America," in Social Problems: A Modern Approach, ed. Howard S. Becker. New York: John Wiley, 1966.
- Goldberg, Issac. Tin Pan Alley: A Chronicle of American Popular Music. New York: F. Unger, 1961.
- Hardy, Phil and Dave Laing, Eds. The Encyclopedia of Rock. Froymore, England: Panther, 1975. 3 Vols.
- Hentoff, Nat. The Jazz Life. New York: Da Capo Press, 1975.
- Jaspers, Tony. Understanding Pop. London: SCM, 1972.

Johnson, John and Elihu Katz. "Youth and Popular Music: A Study in the Sociology of Taste," American Journal of Sociology (1957), 562-568.

Larrabee, Eric and Rolfe Meyersohn, Eds. Mass Leisure. Glencoe: The Free Press, 1958.

Macdonald, J. Frederick. "Hot Jazz, The Jitterbug, and Misunderstanding: The Generation Gap in Swing, 1935-1945," Popular Music and Society (Fall 1972).

Mabey, Richard. The Pop Process. London: Hutchinson, 1969.

McQuail, Denis and Michael Gurevitch. "Explaining Audience Behavior: Three Approaches Considered," in The Uses of Mass Communication: Current Perspectives on Gratifications Research, eds. Jay G. Blumler and Elihu Katz. Beverly Hills, Sage: 1974.

Melly, George. Revolt into Style: The Pop Arts in Britain. London: Allen Lane, 1970.

Meyer, Hazel. The Gold in Tin Pan Alley. New York: J.B. Lippincott, 1958.

Meyersohn, Rolfe and Elihu Katz. "Notes on a National History of Fads," American Journal of Sociology (1957), 594-615.

Miller, Jim, Ed. The Rolling Stone Illustrated History of Rock and Roll. New York: Random House, 1976.

Mooney, H.F. "Popular Music Since the 1920's: The Significance of Shifting Taste," American Quarterly (1968), 67-85.

Narváez, Peter. "Country and Western Music in Diffusion: Juxtaposition and Syncretism in the Popular Music of Newfoundland," Culture & Tradition, 2 (1977), 105-114.

Nye, Russel. The Unembarrassed Muse: The Popular Arts in America. New York: The Dial Press, 1970.

Peterson, Richard A. and Paul Di Maggio. "From Region to Class, The Changing Locus of Country Music: A Test of the Massification Hypothesis," Social Forces, 53 (1975), 497-506.

Peterson, Richard A. and David G. Berger. "Three Eras in the Manufacture of Popular Music Lyrics," in R. Serge Denisoff and Richard A. Peterson, eds. Sounds of Social Change. Chicago: Rand McNally, 1972.

- Schuller, Gunther. The History of Jazz. New York: Oxford University Press, 1968.
- Semel, Sidney and M. William Krasilovsky. This Business of Music. New York, 1964.
- Shapiro, Nat and Nat Hentoff, Eds. Hear Me Talkin' to Ya: The Story of Jazz By the Men Who Made It. London: P. Davies, 1957.
- Shaw, Arnold. Honkers and Shouters: The Golden Years of Rhythm & Blues. New York: Collier, 1978.
- Shaw, Arnold. The Rock Revolution. New York: Cromwell-Collier, 1969.
- Shaw, Arnold. The Street That Never Slept: New York's Fabled 52nd St. New York: Coward, McCann & Geoghegan, 1971.
- Shaw, Arnold. The World of Soul: Black America's Contribution to the Pop Music Scene. New York: Cowles, 1970.
- Stearnes, Marshall W. The Story of Jazz. New York: Oxford University Press, 1956.
- Taft, Michael. A Regional Discography of Newfoundland and Labrador, 1904-1972. St. John's: Memorial University of Newfoundland Folklore and Language Archive, Bibliographic and Special Series No. 1, 1975.
- Taft, Michael. "'That's Two More Dollars': Jimmy Linegar's Success with Country Music in Newfoundland," Folklore Forum, 7 (1974), 99-121.

Related Works in Ethnomusicology, Cultural Perspectives in the Study of
Artistic Behaviour
Blacking, John. How Musical Is Man? Seattle: University of Washington Press, 1973.

Crowley, Daniel J. "Aesthetic Judgement and Cultural Relativism," Journal of Aesthetics and Art Criticism, 17 (1958), 187-193.

Diserens, Charles M. The Influence of Music on Behavior. Princeton: Princeton University Press, 1926.

Fischer, J.L. "Art Styles as Cultural Cognitive Maps," American Anthropologist, 63 (1961), 79-93.

Herskovits, Melville J. Acculturation: The Study of Culture Contact. New York: J.J. Augustine, 1938.

- Herskovits, Melville J. Man and His Works. New York: Alfred Knopf, 1948.
- Hood, Mantle. The Ethnomusicologist. Los Angeles: University of California Press, 1971.
- Lomax, Alan. "Song Structure and Social Structure," Ethnology, 1 (1962), 425-451.
- McAllester, David P., Ed. Readings in Ethnomusicology. New York: Johnson Reprint, 1971.
- Merriam, Alan P. "The Use of Music in the Study of a Problem of Acculturation," American Anthropologist, 57 (1955), 28-34.
- Merriam, Alan P. and Raymond W. Mack. "The Jazz Community," Social Forces, 38 (1960), 211-222.
- Meyer, Leonard B. Emotion and Meaning in Music. Chicago: University of Chicago Press, 1956.
- Nettl, Bruno. Folk and Traditional Music of the Western Continents. Englewood Cliffs, N.J.: Prentice-Hall, 1973.
- Nettl, Bruno, Ed. Eight Urban Musical Cultures: Tradition and Change. Urbana: University of Illinois Press, 1978.
- Seeger, Charles. "Music as Communication," (abstract) in Abstracts, American Anthropological Association. 60th Annual Meeting, Philadelphia, 1961.
- Waterman, Richard A. "African Influence on the Music of the Americas," in Acculturation in the Americas, ed. Sol Tax. Chicago: Proceedings of the 29th International Congress of Americanists, Vol. II, 1952.

Evaluation

Term Papers. There will be two term papers. The first paper may be in the form of an oral or multi-media presentation given in a seminar period, or in the form of a minor project essay. The second paper will be a major research essay based on a topic covered in the course.

Discographies and a week-by-week lecture and seminar topic breakdown will be handed out in the first class.

Mr. Larry Thomas
Assistant Librarian

Rowland M. Lorimer, Chairman,
Undergraduate Studies Committee,
Department of Communication

New Course Proposal CMNS 321-4

October 14, 1980

The attached new course proposal will be considered at the next meeting of the Faculty of Interdisciplinary Studies Undergraduate Curriculum Committee. Would you please review it in terms of Library resources, and let us have your comments as soon as it is conveniently possible.

RML:lch

Attachment

SIMON FRASER UNIVERSITY

MEMORANDUM

To..... Chairman, FIDS Undergraduate Committee

From..... Rowly Lorimer, Chairman, Cmns
Undergraduate Committee

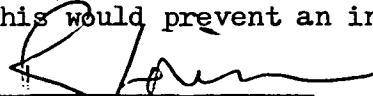
Subject..... Retroactive
Request for Change in number of hours
of credit for CMNS 362

Date..... October 7, 1980

As you can see from the enclosed documentation we are asking for a change in the number of credits for this course. We are asking that the credits be changed to 4 to bring this methodology course in line with our two other methodology courses and to reflect the amount of work required by the course.

However, there is a further complication. For the past two years students have been taking the course with the understanding that it was a four credit course. Moreover, they have been receiving four credits. However, it turns out that senate passed the course as a 3 credit course. No one seems certain as to the source of this confusion, either in the department or in the registrar's office. As the documentation makes clear the students presently enrolled in the course were under the impression that it was a four credit course. They have been informed that it will be necessary for senate to rule on the matter for it to be given four credits. However, unfortunately they were not told of this until after the date by which they could drop courses and receive a full rebate.

Therefore, we would like to request that senate, and the relevant prior committees change the course credits of this course retroactively, i.e. to September, 1980. This would prevent an injustice being done to the students presently enrolled.


Rowland Lorimer
Ch. Undergrad Committee

SENATE COMMITTEE ON UNDERGRADUATE STUDIESCOURSE PROPOSAL FORM1. Calendar InformationDepartment: CommunicationAbbreviation Code: CMNS Course Number: 362 Credit Hours: 4 Vector: 2-2-0Title of Course: Field Methods in Communication ResearchCalendar Description of Course:

Participant observation, unobtrusive measures, interviewing, content analysis, inter-organizational networks of influence and communication, problems of access and ethics, and research design in communication field research.

Nature of Course lecture/tutorialPrerequisites (or special instructions):

Prerequisites: 45 or more credit hours and at least two lower division courses in Communication. Students with credit for CMNS 232 may not receive further credit for this

What course (courses), if any, is being dropped from the calendar if this course is course approved: none

2. SchedulingHow frequently will the course be offered? At least once per yearSemester in which the course will first be offered? 1980-3

Which of your present faculty would be available to make the proposed offering possible? R. Anderson, M. Laba

Objectives of the Course

To prepare mature undergraduate students for independent field research tasks, in combination with critical analysis of methodological problems.

4. Budgetary and Space Requirements (for information only)

What additional resources will be required in the following areas:

Faculty

Staff

Library

Audio Visual

Space

Equipment

none

5. ApprovalDate: 2 Oct 1980W. Anderson

Department Chairman

23 Oct 80W. AndersonJ. W. Anderson

Dean

Chairman, SCUS

SIMON FRASER UNIVERSITY

MEMORANDUM

To R. Lorimer, Chairman
Undergraduate Curriculum
Committee, Communication •

Subject CMNS 362

From Robert S. Anderson

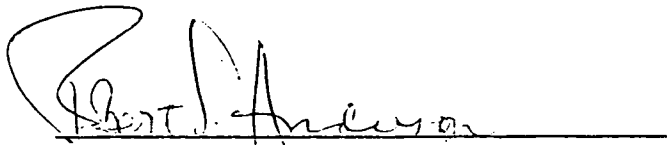
Date September 24, 1980

You are correct in assuming that 362 should have four credits attached to it. I have taught it that way for the past two years and students actually received four credits for 362.

This year, I obtained a statement from the Calendar Clerk (copy attached) and passed it round the class to reassure those students who need four credit hours to graduate, etc. This was done on 22 September 1980.

An outline of the course schedule and requirements is attached. Note that 362 is one of a group of methods courses 360, 361, 362 which have a combined lecture-workshop orientation. Students are obliged to do demanding projects, to present them to a class conference on methods, and also to prepare their project in documentary form.

362 is taught in a manner consistent with 360 and 361 which are four credit courses. I request that retroactive changes be made to assign four credits to 362, as the Calendar Clerk seems to have done.



Robert S. Anderson

RSA/kmw

Attachments

SIMON FRASER UNIVERSITY

MEMORANDUM

Dr. Robert S. Anderson.....	From..... Anne Jones, Calendar Clerk.....
Department of Communication.....	 Secretariat and Office Services.....
Calendar Entry for CMNS 362-4.....	Date..... September 12, 1980.....

This memo is to confirm that the credit hours for CMNS 362 should be 4, and this has been corrected to read CMNS 362-4 for the 1981/82 Calendar. A printing error occurred in the 1980/81 Calendar whereby the credit hours are shown as 3, but this is incorrect.

Anne Jones

COMMUNICATION 362-4
Evening

Robert S. Anderson

Fall Semester 1980

FIELD METHODS IN COMMUNICATION RESEARCH

<u>Week 1</u>	September 8	What is methodology? What are field methods?
<u>Week 2</u>	September 15	Participant observation -- whose point of view?
<u>Week 3</u>	September 22	Interviewing -- words and deeds.
<u>Week 4</u>	September 29	Surveys, questionnaires and quantification.
<u>Week 5</u>	October 6	Unobtrusive measures and quantification.
<u>Week 6</u>	October 13	Thanksgiving holiday. No class.
<u>Week 7</u>	October 20	Mid-term test: project proposals due.
<u>Week 8</u>	October 27	Ethical questions, purposes of research.
<u>Week 9</u>	November 3	Field experiments.
<u>Week 10</u>	November 10	Film and video.
<u>Week 11</u>	November 17	Tape and photography.
<u>Week 12</u>	November 24	Project presentations and critique.
<u>Week 13</u>	December 1	Final test.

Requirements:

- (1) An essay analyzing and comparing the written field methods and experience of Rabinow and two other persons in the Readings. 20 marks; October 20.
- (2) A mid-term test. 20 marks; October 20.
- (3) A project using at least two field methods selected by you; can be done in groups of two or three. Project proposals due before October 20. Presentation of results on November 24 and December 1. Final version due December 7. 30 marks.
- (4) A final test of field method skills. 20 marks; December 1.
- (5) Class participation. 10 marks.

Readings: (All on Reserve in the Library)

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