

**University of North Texas**  
**Department of History**  
**HIST 4261.01: A History of Heavy Metal, 1968-2025**  
**Spring 2026**  
**Tuesdays and Thursdays, 11:00 a.m. to 12:30 p.m.**

**Instructor: Dr. Alex Mendoza**

**Office: WH 260**

**Office Hours: Tuesdays and Thursdays, 9:30 a.m. to 11:00 a.m., or by appointment**

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**COURSE DESCRIPTION:**

HIST 4261: A History of Heavy Metal 1968-2025, is a broad history of the hard rock music genre that successfully places the music into the context of the social and political events of its time, telling the story of hard rock in an engaging and narrative style that also ties in the history of the music industry, TV/radio trends, and the effect of social climate. It is an invaluable aid in recognizing and understanding heavy metal's place in the "big picture" as a major cultural phenomenon of the late 20th and early 21st centuries.

**COURSE OBJECTIVES:**

- Students will obtain a basic vocabulary of musical description, enabling them to describe the characteristics of melody, rhythm and instrumentation of the various styles of metal music;
- Students will gain an understanding of the important contributions of music in the creation of culture;
- Students will develop a basic understanding of major "musical styles" in metal music and their symbiotic relationship with rock n'roll;
- Students will develop a more extensive knowledge of the people and bands involved in the various genres and sub-genres of metal music throughout its history;
- Students will develop a greater capacity for the aesthetic and intellectual appreciation of heavy metal music;
- Students develop the means of thinking deeply about the historical and socio-cultural issues that arise within the milieu of metal music (particularly regarding the music industry, race relations, and class; but also politics, technology, censorship, and defiance).

**TEXTBOOK:**

- Andrew O'Neill, *A History of Heavy Metal* (ISBN: 978-1-4722-4145-0)

**GRADING:**

- |  |                |
|--|----------------|
| ▪ Exams (3)                              | 45% (15% each) |
| ▪ Primary Source Discussion Projects (3) | 15%            |
| ▪ Quizzes (3)                            | 10%            |
| ▪ Concert Report                         | 10%            |
| ▪ Band History Presentation              | 10%            |
| ▪ Attendance & Participation             | 10%            |

Generally speaking, a grade of 90.00% corresponds to a borderline A- & 89.99% to a B+; 80% is the line between a B- & a C+ and so on. **Grades will not be curved in this course. No extra credit will be accepted to substitute for poor test grades or non-attendance. The only extra credit available is for wearing a Heavy Metal shirt for each scheduled exam.**

**REQUIRED LISTENING:** The syllabus contains listening assignments linked to practically every class. The great majority of the songs and other musical pieces in these lists are easily available on YouTube.

**CLASS TIME:** We will use class time in a number of ways: straight-forward lecture, where I present material and you take copious notes; collective examination of analyses of recorded musical examples as we listen to those examples; viewing video materials (you should try to note main points); presentations of projects; possible musical demonstrations; discussion of key issues found in assigned reading; quizzes; addressing any questions you might have regarding course content.

**EXAMS:** The course will include three hourly exams during the regular semester. Anything presented in class or contained in the reading is relevant to this course and could appear on an exam. A percentage of each exam will consist of questions pertaining to reading assignments from the text or Canvas assigned chapters. This class emphasizes the development of intelligent listening practices and the understanding of music as a phenomenon of our sonic environment, each exam will include questions testing your abilities to recognize musical concepts, historical periods in U.S. history, pieces, groups, and interpretations of songs/albums/themes germane to the genre, etc.

**QUIZZES:** Throughout the semester students will be asked to submit answers to approximately 5-7 quizzes (films/videos are included as well). Other than a few dates marked on the syllabus, the remaining dates for these assessments will be *unannounced*. The format for each quiz will vary from multiple choice in-class or take-home. Students are responsible for submitting their work on the scheduled due-date of each quiz. The average of the **top 3** quiz grades will be used to comprise 10% percent of the overall grade.

**PRIMARY SOURCE DISCUSSION PROJECTS:** We will have three short discussion projects this semester. Each project will address various historical elements of the Heavy Metal Genre. *Project 1* will incorporate old musical flyers. *Project 2* will require an oral history of someone who considers himself/herself a fan of Heavy Metal. *Project 3* will incorporate students' ability to explore primary source material and offer an analysis of Heavy Metal band breakups to provide a short presentation on the band/artist of their choice. Additional material is forthcoming this semester. The due dates are: **February 05; March 03; and April 02**

**CONCERT REPORT:** Fortunately, the DFW metroplex is a haven for metal music lovers. On any given weekend one can find metal acts or cover bands playing metal music. Everyone must attend one age appropriate musical event featuring Metal music during the semester and write a report (3-4 pages) describing the nature of the event (concert in an arena/outdoors/club/city park, etc.), the type of music that was performed (heavy metal sub-genres.), who performed the music (i.e., the band and something about its members), and the audience (teens, college-aged crowd, mixed generation, older crowd, etc.) and how it responded to the music (use of drugs?; danced; stood up throughout; sang along; played air guitar, booped; removed clothing, etc.). In preparing the report, you should also supplement your ideas with some research that will enable you to write more knowledgeably about the music performed. The report is to be turned in no later than at the beginning of class on Thursday, **April 30**. Additional guidance for this assignment will be posted on Canvas.

**BAND ANALYSIS:** Students will submit a brief oral presentation on the history/impact of a metal band of their choice to the class. Students will employ primary sources such as articles, interviews, videos, etc. to compile a brief history on the metal music scene. Presentations will be made at the end of the semester. Additional guidelines for this assessment will be posted on Canvas. The presentation will be worth 10% of your overall grade.

**CLASS ATTENDANCE AND PARTICIPATION:** A portion of your grade will be based on a class attendance and a subjective participation component. I may occasionally call on students to answer questions or to explore themes related to the individual topics. Obviously, since you must attend class to contribute to the class, there will be a strong emphasis on attendance. The professor will check attendance regularly and use this to correlate this portion of the overall grade. Students who arrive late or leave early are subject to being marked absent for the day. UNT Policy 06.039 provides greater detail as to the university's attendance policies.

I hope students attend class each week. Yet, if you are ill or otherwise unable to attend class for whatever reason, please **do not** feel obligated to email the professor or to provide additional information. This component is worth 10% of final average.

## **SYNOPSIS:**

Let us not mince words: metal music is not particularly associated with the seriousness of academic inquiry. Perhaps some students inevitably enroll in this course with the mistaken notion that it will be an “easy A,” or a “blow-off course.” I can’t prevent you from treating the course as a “blowoff,” but I can assure you that doing so will have a negative impact on your grade.

Metal music is an important part of American culture and continues to be to this day. All you have to do is watch a movie, television show, or commercial and you will recognize the music that we will study. It has become important in many other cultures, too. Understanding metal music from various perspectives is not an easy task and will require considerable effort on your part, even if you already know a lot about many bands.

This course will also delve into the historical periods that served as a catalyst for metal music such as the critical period of 1968, the PRMC congressional hearings of the 1980s, and the onslaught of the digital music revolution of the early 2000s, to name a few. Finally, it is simply IMPOSSIBLE to cover the entire history of metal music in one semester, nor is it possible to give attention to all the bands that might deserve some attention. Please keep this in mind if we neglect to mention some of the bands that you consider to be among the great ones.

## **MAKEUP POLICY:**

Exams may **NOT** be taken early—including the final exam. Students must arrange work schedules and last-minute travel plans in order to take the tests & quizzes on the scheduled dates. If you miss a test due to illness or another emergency, please email the professor and respectfully request a makeup. There are no reviews for the makeup exams, which will be in a different format and question set than the original test. You must reach out within 48 hours of the originally scheduled exam.

## **LATE WORK POLICY:**

All Canvas assessments, unless otherwise noted, are due at 11:59 p.m. on the date posted for each assignment. Other assessments are due in class at the professor’s discretion. It is your responsibility to ensure that the assignment was submitted properly. Late assignments can be submitted by reaching out and requesting late work to be submitted. The penalty is 10% each day after the due date (including weekends) for up to a week after the originally scheduled assessment date. **No makeup assignments will be accepted after the last day of classes at UNT on April 30, 2026**

## **ACADEMIC INTEGRITY:**

The University of North Texas promotes the integrity of learning and embraces the core values of trust and honesty. Academic integrity is based on educational principles and procedures that protect the rights of all participants in the educational process and validate the legitimacy of degrees awarded by the University. In the investigation and resolution of allegations of student academic dishonesty, the University’s actions are intended to be corrective, educationally sound, fundamentally fair, and based on reliable evidence.

Academic Integrity Standards and Consequences. According to UNT Policy 06.003, Student Academic Integrity, academic dishonesty occurs when students engage in behaviors including, but not limited to cheating, fabrication, facilitating academic dishonesty, forgery, plagiarism, and sabotage. A finding of academic dishonesty may result in a range of academic penalties or sanctions ranging from admonition to expulsion from the University. Plagiarism, cheating, and other academic integrity violations take many forms, including, but not limited to the use of another author's words without citation, cutting and pasting uncited materials from the internet, having someone else to do your work and claiming it as your own, and copying from another student’s paper or exam.

**ADA POLICY:**

The University of North Texas (UNT or University) does not discriminate on the basis of disability in admission, treatment, or access to its programs or activities, nor in employment in its programs or activities. The University is committed to providing equal educational access for qualified students with disabilities in accordance with state and federal laws, including the Americans with Disabilities Act of 1990 as Amended, and Section 504 of the Rehabilitation Act of 1973. In addition, the University is committed to making all programs and activities sponsored by UNT accessible, as required by the Texas Accessibility Standards and the Americans with Disabilities Act Accessibility Guidelines. To this end, all academic units are willing to make reasonable and appropriate adjustments to the classroom environment and the teaching, testing, or learning methodologies in order to facilitate equality of educational access for persons with disabilities.

The University of North Texas makes reasonable academic accommodation for students with disabilities. Students seeking accommodation must first register with the Office of Disability Accommodation (ODA) to verify their eligibility. If a disability is verified, the ODA will provide you with an accommodation letter to be delivered to faculty to begin a private discussion regarding your specific needs in a course. You may request accommodations at any time, however, ODA notices of accommodation should be provided as early as possible in the semester to avoid any delay in implementation. Note that students must obtain a new letter of accommodation for every semester and must meet with each faculty member prior to implementation in each class. For additional information see the Office of Disability Accommodation website at <https://studentaffairs.unt.edu/office-disability-access>. You may also contact them by phone at 940.565.4323.

**USE OF CANVAS:**

The instructor will use UNT's Canvas platform to distribute information throughout the semester. Lecture outlines, exam reviews, and announcements will all be found on the course Canvas page. Students must learn the process of accessing course information and quiz materials on specific dates. The burden of responsibility lies with the students. I independently average your grades, and Canvas may not compute your class averages accurately. Please keep track of your own grades based on the grading scale provided in the syllabus.

**EMERGENCY NOTIFICATION AND PROCEDURES:**

UNT uses a system called Eagle Alert to quickly notify students with critical information in the event of an emergency (severe weather, campus closures, and health/public safety emergencies). In the event of a university closure, please refer to Canvas for contingency plans.

**RETENTION OF STUDENT RECORDS:**

Student records pertaining to this course are maintained in a secure location by the instructor of record. All records such as exams, answer sheets (with keys), and written papers submitted during the duration of the course are kept for at least one calendar year after the course completion. Course work completed via the Canvas online system, including grading information and comments, is also stored in a safe electronic environment for one year. Students have the right to view their individual record; however, information about student's records will not be divulged to other individuals without proper written consent. Students are encouraged to review the Public Information Policy and the Family Educational Rights and Privacy Act (FERPA) laws and the university's policy. See UNT Policy 04.008, Records Management and Retention for additional information.

**NOTE TAKING:**

You are expected to take notes during lectures, discussions, and, if applicable, videos. Lecture outlines and exam study guides will assist during the semester. However, it is not enough to simply copy the lecture outline. You will likely need notes to do well on exams. The professor does not provide lecture notes. If you miss a class, check with your classmates to see if someone will lend you their notes. The Metal community is a friendly confidant. Don't be afraid to ask for help.

## **USE OF EMAIL:**

Feel free to e-mail me in regard to anything related to the class, the topic, or professional requests. I will not respond to anything I deem inappropriate or unprofessional. I also retain the right to forward all such e-mails to university officials. Please use my university email address listed on page 1 of this syllabus. I do make some requests:

- If you email me, please be professional and respectful.
- Please realize that I have multiple classes so be sure to tell me which class you are in.
- Please use UNT email addresses (our filters may not deliver a private email address)
- Please note that I do not check emails late into the evening or even on weekends.

## **STUDENT COMPORIMENT:**

Student behavior that interferes with an instructor's ability to conduct a class or other students' opportunity to learn is unacceptable and disruptive and will not be tolerated in any instructional forum at UNT. Students engaging in unacceptable behavior will be directed to leave the class environment and the instructor may refer the student to the Dean of Students to consider whether the student's conduct violated the Code of Student Conduct. The University's expectations for student conduct apply to all instructional forums, including University and electronic classroom, labs, discussion groups, field trips, etc. Visit UNT's Code of Student Conduct (<https://deanofstudents.unt.edu/conduct>) to learn more.

## **WHAT I EXPECT FROM YOU:**

- Keep up with the readings and the due dates.
- Please try not to be late to class. If there is a reason why you must be late, try to be quiet as you come in.
- Take all exams on the scheduled dates.

## **WHAT YOU SHOULD EXPECT FROM ME:**

- My lectures will be well-prepared and organized.
- I will strive to help you succeed in this class.
- I will see that your papers and exams are graded as promptly and accurately as possible.
- I will remain accessible throughout the semester and hold office hours regularly.

**POLICY STATEMENT: Please keep in mind that this is an upper division history course.**

**Professor Mendoza reserves the right to make changes to this syllabus. All changes will be announced to the class.**

## Schedule of Lectures and Readings (subject to change)

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### PART I: CHAOS AND CREATION

#### Week One: Introduction

- Jan. 13 01 Introduction: Syllabus, Heavy Metal and its Meanings  
**Quiz 1: Riffs of Metal**
- Jan. 15 02 The DNA for Metal: R&B, The Blues, and Rock and Roll, 1920-1959

**Listen:** King Oliver's "Dippermouth Blues"; Boswell Sisters, "Rock and Roll"; "Come on in My Kitchen," Robert Johnson, "Cat Squirrel" sung by Doctor Ross; Les Paul & Mary Ford, "How High the Moon"; Elvis Presley, "Hound Dog"; Bill Haley and the Comets, "Rock Around the Clock"; Chuck Berry, "Johnny B. Goode"

**Reading:** O'Neill, *A History of Heavy Metal*, pgs., 1-31

**Video:** Elvis Presley on *The Ed Sullivan Show*

**Quiz 2:** Create a diary over the weekend detailing the kinds of music you encounter, how you encounter it, and how you respond to it. Be prepared to discuss your results in class and hand in a written document of your diary.

#### Week Two: Black Sabbath and the Cradle of All Things Heavy

- Jan. 20 03 1968 and the Angst of Youth  
**Quiz 2 Due**
- Jan. 22 04 Birmingham and the Birth of Black Sabbath

**Listen:** Steppenwolf, "Born to be Wild"; Jimmy Hendrix, "Voodoo Child"; Cream, "Wheels of Fire"; Iron Butterfly, "In-A-Gadda-Da-Vida" (full-17 min. version!); Deep Purple, "Might Just Take Your Life"; Black Sabbath, "Black Sabbath"; Black Sabbath, "N.I.B."; Black Sabbath, "War Pigs"; Black Sabbath, "Iron Man"; Black Sabbath, "Fairies Wear Boots"

**Readings:** O'Neill, *A History of Heavy Metal*, pgs., 32-49

#### Week Three: The 1970s and the Arrival of Hard Rock

- Jan.27 05 Led Zeppelin, Deep Purple, and the Prelude to Heavy
- Jan. 29 06 The U.S. during the 1970s: The American Music Scene

**Listen:** Led Zeppelin, "Heartbreaker"; Led Zeppelin, "Immigrant Song"; Deep Purple, "Smoke on the Water"; Deep Purple, "Highway Star"; Ted Nugent, "Cat Scratch Fever"; Aerosmith, "Sweet Emotion"; Bee Gees, "Staying Alive"; Bee Gees, "Saturday Night Fever"; Debbie Boone, "You Light up My Life"; The Commodores, "Three Times a Lady"; Sex Pistols, "Anarchy in the UK"

**Readings:** O'Neill, *A History of Heavy Metal*, pgs., 50-74

## **Week Four: Van Halen and the Metal Resurgence**

Feb. 03 07 Los Angeles and the Van Halen Brothers

### **Quiz: Van Halen**

Feb. 05 08 “Where Were You When the Dam Began to Burst?!”: The N.W.O.B.M

### **Discussion Project 1 Due**

**Listen:** Van Halen, “Runnin’ with the Devil”; Van Halen, “Ain’t Talkin’ Bout Love”; Van Halen, “Eruption,”; UFO, “Lights Out!”; UFO, “Doctor Doctor!”; Saxon, “Denim and Leather”; Motorhead, “Ace of Spades”; Def Leppard, “Wasted”; Angel Witch, “Angel Witch,”; Rainbow, “Man on the Silver Mountain”; Thin Lizzy, “The Boys are Back in Town”; Judas Priest, “Exciter”; Judas Priest, “Beyond the Realms of Death”; Diamond Head, “Am I Evil?”

**Video:** “Van Halen Live in Fresno” (1978)

**Readings:** Renoff, “Unleashed” (*Van Halen Rising: How a Southern California Backyard Band Saved Metal*)—Canvas

## **Week Five: Exam Week**

Feb.10 Summary/Review

**Feb. 12 Exam I**

## **PART II: ICARUS**

## **Week Six: Judas Priest, AC/DC, and the Dawn of a New Age**

Feb. 17 09 1980 in Black

Feb. 19 10 The German Metal Machine

**Listen:** AC/DC “Back in Black”; Black Sabbath, “Heaven and Hell”; Judas Priest, “Metal Gods”; Iron Maiden, “The Trooper”; Ozzy Osbourne, “Crazy Train”; Judas Priest, “Grinder”; Riot, “Swords and Tequila”; Girlschool, “Demolition Boys”; Accept, “I’m a Rebel”; Saxon, “Wheels of Steel”; The Scorpions, “The Zoo”; Accept, “Balls to the Wall”; Kreator, “Invincible Force”; Helloween, “Initiation”

**Readings:** O’Neill, *A History of Heavy Metal*, pgs., 88-105

## **Week Seven: The MTV Revolution**

Feb. 24 11 Music Television: Glam Metal, Hair Metal, and the New Look

Feb. 26 12 Lighters in the Air: The Metal Ballad and the Tidal Wave of Emotional Depth

**Listen:** Quiet Riot, “Metal Health”; Dokken, “It’s Not Love”; Motley Crue, “Looks that Kill”; Whitesnake, “Here I Go Again”; Europe, “The Final Countdown”; Ugly Kid Joe, “Madman”; David Lee Roth, “Yankee Rose”; Scorpions, “Still Loving You”; Kiss, “I Still Love You”; Metallica, “Fade to Black”; Great White, “Save All Your Love”; Pantera “Cemetery Gates”; Krokus, “Screaming in the Night”; Queensryche, “Silent Lucidity”; Skid Row, “I’ll Remember You”; Poison, “Every Rose Has its Thorn”; Tesla, “Love Song”; Europe, “Carrie”; Dokken, “Alone Again”; Van Halen, “I’ll Wait”; Judas Priest, “Out in the Cold”; Pantera, “This Love”; Cinderella, “Don’t Know What You Got (Till its Gone)”; L.A. Guns, “The Ballad of Jayne”; Lita Ford and Ozzy Osbourne, “Close My Eyes Forever”; Warrant, “Heaven”; Kix, “Don’t Close Your Eyes”; WASP, “Hold On To My Hear”; Britny Fox, “Long Way to Love”

**Readings:** O’Neill, *A History of Heavy Metal*, pgs., 135-147

## Week Eight: Metal Splinters

|         |    |   |
|---------|----|---|
| Mar. 03 | 13 | Porn Rock, the PMRC, and the Crime of Metal   |
| Mar. 05 | 14 | Death Metal, Speed Metal, Thrash Metal, and the Fusions of the Genre<br><b>Discussion Project 2 Due</b> |

**Listen:** Slayer, “Raining Blood”; Slayer, “South of Heaven”; Venom, “At War with Satan”; Sodom, “Magic Dragon”; Testament, “Practice What You Preach”; Megadeth, “Hook in Mouth”; Anthrax, “I am the Law”; II. AC/DC, “Let me Put My Love into You”; Warrant, “Cherry Pie”; WASP, “(Animal): F\*\*k Like a Beast”; Judas Priest, “Eat me Alive”; The Rods, “Let Them Eat Metal”; Danzig, “She Rides”; Twisted Sister, “We’re Not Gonna Take It!”; Judas Priest, “Beyond the Realm of Death”; Deep Purple, “Knocking at Your Back Door”; AC/DC, “Night Prowler”

**Readings:** O’Neill, *A History of Heavy Metal*, pgs., 88-105; 106-134; 148-171; 172-188

## Week Nine: Spring Break

**March 09-15**                      **No Classes at UNT**

## Week Ten: The Highwater Mark of Metal

|         |    |   |
|---------|----|---|
| Mar. 17 | 15 | Metal Masterpieces: Metal and the Quest for Respectability            |
| Mar. 19 | 16 | Metal Activism: Metal Takes on Social Issues, History, and Literature |

**Listen:** Yngwie Malmsteen, “Far Beyond the Sun,” Iron Maiden, “Rime of the Ancient Mariner”; Metallica, “One”; Dream Theater, “Pull Me Under”; Metallica, “Master of Puppets”; Guns and Roses, “Estranged”; Dream Theater, “The Inevitable Summer”; Megadeth, “Symphony of Destruction”; Judas Priest, “Nostradamus”; Dio, “Stand Up and Shout”; Saxon, “Dallas, 1:00 PM”; Testament, “Electric Crown”

**Videos:**     *Crossroads* (1990)  
                  *Airheads* (1994)—The Lone Rangers, “Degenerated”

Readings: O’Neill, *A History of Heavy Metal*, pgs., 189-216

## Week Eleven: Into the 1990s

|                |  |                |
|----------------|--|----------------|
| Mar. 24        |  | Summary        |
| <b>Mar. 26</b> |  | <b>Exam II</b> |

## PART III: PHOENIX

## Week Twelve: The Grunge Era

|         |    |  |
|---------|----|--|
| Mar. 31 | 17 | Eclipse: The Rise of Grunge  |
| Apr. 02 | 18 | Metal on Trial: The Death of the Arena Tours and the New Paradigm of Lollapalooza<br><b>Discussion Project 3 Due</b> |

**Listen:** Pearl Jam, “Evenflow”; Verve Pipe, “Colorful”; Soundgarden, “Black Hole Sun”; Nirvana, “Smells Like Teen Spirit”; Mad Season, “River of Deceit”; Bush, “Everything Zen”; Stone Temple Pilots, “Plush”; Candlebox, “You”; Pearl Jam, “Black”; Pearl Jam, “Evenflow”; Alice in Chains, “Nutshell” (unplugged)

**Video:**     *Singles* and Alice in Chains/Pearl Jam (1992)

**Readings:** O’Neill, *A History of Heavy Metal*, pgs., 217-231

### Week Thirteen: Metal in the New Millennium

- Apr. 07 19 Metal Remastered: Metal and the New Age  
Apr. 09 20 "I Disappear": Napster, Metallica, and the Digital Age of Metal

**Listen:** Rammstein, "Du Hast"; Cannibal Corpse, "Pounded into Dust"; Slipknot, "Psycho Social"; Slipknot, "Spit it Out"; Dokken, "Too High to Fly"; Type O Negative, "Bloody Kisses"; Morbid Angel, "Pain Devine"; Death, "Zero Tolerance"; Tool, "Ænema"; System of a Down, "Toxicity"; Sepultura, "Roots Bloody Roots"; Hate Eternal, "Praise of the Almighty"; Type O Negative, "Everything Dies"; Metallica, "I Disappear" (2 versions); Machine Head, "Aesthetics of Hate"; System of a Down, "BYOB"

**Video:** "Metallica and Napster" from *Some Kind of Monster* (2004)

**Readings:** O'Neill, *A History of Heavy Metal*, pgs., 232-244

### Week Fourteen: Metal Resurgence

- Apr. 14 21 Metal Clichés: Symphonies, Unplugged, Nostalgia, and the Return of Old Lineups  
Apr. 16 22 The New Horsemen of the Apocalypse: The New Guard of Metal

**Listen:** Metallica, "No Leaf Clover" (San Francisco Symphony); Metallica, "Bleeding Me" (San Francisco Symphony); Accept, "Princess of the Dawn" (Wacken Symphony); Kiss, "Lick it Up—Calling Dr. Love" (Melbourne Symphony); Nightwish, "Phantom of the Opera (Symphony)"; Saxon, "The Eagle Has Landed" (Symphony); Korn, "Falling Away from Me" (Unplugged); Scorpions, "The Zoo" (Unplugged); Dokken, "Unchain the Night" (Unplugged); Black Sabbath, "Season of the Dead"; Black Sabbath, "Loner"; Alter Bridge, "Metalingus"; Avenged Sevenfold, "So Far Away"; Five Finger Deathpunch, "Wash it All Away"; Seether, "Broken"; Evanescence, "Bring Me to Life"; Skillet, "Monster"

**Video:** *Rock Star* (2002)

**Readings:** O'Neill, *A History of Heavy Metal*, pgs., 245-254

### Week Fifteen: Headbanging in the Modern Age

- Apr. 21 23 Metal in Modern Popular Culture: Television, Film, and Beyond  
Apr. 23 Presentations

**Listen:** AC/DC, "Thunderstruck"; Judas Priest, "Breaking the Law"; Metallica, "Enter Sandman"; Guns and Roses, "Welcome to the Jungle"; AC/DC, "Back in Black"; Slayer, "Angel of Death"; Ozzy Osbourne, "Crazy Train"; Led Zeppelin, "Immigrant Song"; Metallica, "For Whom the Bell Tolls"; Ratt, "Round and Round"; Motley Crue, "Kickstart my Heart"; Scorpions, "Rock You Like a Hurricane"; Disturbed, "Land of Confusion" [Genesis]; Alien Ant Farm, "Smooth Criminal" [Michael Jackson]; Children of Bodom, "Rebel Yell" [Billy Idol]; Ozzy Osbourne, "Mississippi Queen" [Mountain]; DevilDriver, "Sail" [AwolNation]; Fear Factory, "Cars" [Gary Neuman]; Dragonforce, "Wildest Dreams" [Taylor Swift]; Ice Nine Kills, "Someone Like You" [Adele]

**Videos:** *Stranger Things*, Chapter 4 (2022); Anthrax, *Married with Children* (1992); Rob Zombie, "Dragula" in *The Matrix* (1997); Black Sabbath, "End of the Beginning" in *CSI: Crime Scene Investigation* (2013); Pantera "Death Rattle" and *Spongebob Squarepants* (2001); Dee Snider (Twisted Sister) in *Cobra Kai* (2016); Black Sabbath Ballet (2025)

**Readings:** O'Neill, *A History of Heavy Metal*, pgs., 260; 261-272; 273-281

### Week Sixteen: Coda

- Apr. 28 Presentations  
Apr. 30 Presentations/Exam III  
Last Day of Classes at UNT

**Final Exam**

**Check UNT Spring Semester Schedule (Forthcoming)**

**Lyrical Examinations this Semester**