



SENATE COMMITTEE ON CURRICULAR AFFAIRS
COURSE SUBMISSION AND CONSULTATION FORM

Principal Faculty Member(s) Proposing Course

Name	User ID	College	Department
VINCENT PEREZ BENITEZ	vpb2	Arts and Architecture (AA)	Not Available

Academic Home: Arts and Architecture (AA)

Type of Proposal: Add Change Drop

Message for Reviewers:

Course Designation

(MUSIC 209N) The Music of the Beatles and American Popular Culture

Course Information

Cross-Listed Courses:

ENGL 208N(LA)

Prerequisites:

No prerequisite course(s).

Corequisites:

No corequisite course(s).

Concurrents:

No concurrent course(s).

Recommended Preparations:

No recommended preparation.

Abbreviated Title: BEATLES CULTURE

Discipline: General Education

Course Listing: Inter-Domain

Special categories for Undergraduate (001-499) courses

Foundations

Writing/Speaking (GWS)

Quantification (GQ)

Knowledge Domains

Health & Wellness (GHW)

Natural Sciences (GN)

Arts (GA)

Humanities (GH)

Social and Behavioral Sciences (GS)

Additional Designations

Bachelor of Arts

International Cultures (IL)

United States Cultures (US)

Honors Course

Common course number - x94, x95, x96, x97, x99

Writing Across the Curriculum

First-Year Engagement Program

First-Year Seminar

Miscellaneous

Common Course

GE Learning Objectives

GenEd Learning Objective: Effective Communication

GenEd Learning Objective: Creative Thinking

GenEd Learning Objective: Crit & Analytical Think

GenEd Learning Objective: Global Learning

GenEd Learning Objective: Integrative Thinking

GenEd Learning Objective: Key Literacies

GenEd Learning Objective: Soc Resp & Ethic Reason

Bulletin Listing

Minimum Credits:	3
Maximum Credits:	3
Repeatable:	NO
Department with Curricular Responsibility:	Music (UPAA_MUSIC)
Effective Semester:	SP 2019
Travel Component:	NO

Course Outline

A brief outline or overview of the course content:

This inter-domain course examines the connections between the music of the Beatles and American popular culture from the mid-twentieth century to the present, as related to: (1) traditional moral values vs. the counterculture, (2) race relations, (3) equal rights, (4) drugs, (5) sexuality, (6) Cold War politics, (7) war, and (8) Pop Art, movies, and TV. It examines the musical and textual aspects of Beatle songs, in order to show how they encapsulated the spirit of the 1960s. It also considers how their work continues to shape American popular culture today after their break-up in 1970, evidenced by their current presence in mass media.

A listing of the major topics to be covered with an approximate length of time allotted for their discussion:

[Note: Each lesson covers one week. Lessons below are also provided with comments and explanatory notes.]

Unit I: "Roll Over Beethoven, and Tell Tchaikovsky the News": Pop Culture and Four Lads About to Shake the World

Lesson 1: Orientation to the Course and Canvas

To be prepared by Mrs. Deborah Gulick, Instructional Design Consultant, Office of Digital Learning.

Lesson 2: What is Pop Culture?

This lesson is an examination of what pop culture is by comparing and contrasting it with high culture. In addition, the lesson will include discussions of Baby Boomers and their impact on American pop culture of the 1950s and 60s, along with a consideration of the contemporaneous British youth subculture (of which the Beatles were a part) across the Atlantic. Readings will include short excerpts from Robert Nozick's *Anarchy, State, and Utopia* (1974) in relation to a scene from *The Sopranos* questioning whether or not a Libertarian governing philosophy is good for society, along with Harper Lee's *To Kill a Mockingbird* (1960), in a discussion of books and movies of the 1960s connected with that decade's burgeoning civil rights movement. Finally, students will read a longer excerpt from Arthur Marwick's *The Sixties* (Oxford University Press, 1998) that will complement the lesson's discussion of mid-twentieth-century British youth subculture.

Lesson 3: Who Influenced the Beatles (Part 1)?

This lesson includes a video segment of Elvis Presley's first national TV appearance on *The Dorsey Brothers Show* on January 28, 1956 from the DVD *Elvis '56*. The narrator describes Elvis as a dangerous cultural phenomenon in relation to 1950s White America. Later, the segment contrasts Elvis's black-inspired music with the white-bred tunes of the *Hit Parade* by juxtaposing Perry Como singing "Hot Diggity (Dog Ziggity Boom)" on his NBC show, with Elvis performing "Baby, Let's Play House" on *The Dorsey Brothers' CBS show*. Words cannot convey at times the immense cultural impact of Elvis on 1950s America, as this juxtaposition of video images demonstrates.)

Lesson 4: Who Influenced the Beatles (Part 2)?

This lesson will include, among other topics, an extended discussion of Bob Dylan's influence on the Beatles, and how he, in the words of author Ian MacDonald (*Revolution in the Head*, 2007), was probably the only other person to match the Fab Four's impact

on popular culture since 1945.

Unit 2: "You Say You Want a Revolution?": The Beatles and Cultural Change

Lesson 5: The Beatles, Race Relations, Sexuality, and Struggles for Equality

Among its considerations, this lesson will examine the Beatle song "Blackbird" and how Paul McCartney has used it in his solo concerts to further racial harmony in a supposedly post-racial America. Students will read Texas State University English faculty members Katie Kapurch and Jon Marc Smith's article, "Blackbird Singing: Paul McCartney's Romance of Racial Harmony and Post-Racial America" (2016).

Lesson 6: The Psychedelic Counterculture

This lesson will examine the psychedelic counterculture of the 1960s and its historical legacy. As a reflection of the Beatles' association with this movement, especially with that of psychedelia's drug subculture, this lesson will look at John Lennon's "Tomorrow Never Knows" from *Revolver* (1966), examining the source of the song's lyrics, Timothy Leary, Richard Alpert, and Ralph Metzner's *The Psychedelic Experience: A Manual Based on the Tibetan Book of the Dead* (1964). It will also explore connections between the drug and surrealist imageries of Lennon's "I Am the Walrus" from *Magical Mystery Tour* (1967) with Lewis Carroll's "The Walrus and the Carpenter" from *Through the Looking Glass* (1871). The lesson will likewise show how a cultural divide initiated by the psychedelic counterculture in the 1960s is present in today's society, with its anti-establishment mindset at odds with conservative values.

Lesson 7: "We're More Popular than Jesus": The Beatles, Christianity, Hinduism, and Personal Spirituality

This lesson will take a look at the state of modern Christianity in relation to the popular culture typified by the Beatles. It will also consider George Harrison's pivotal role in exposing Western audiences immersed in popular music to Indian classical music, as well as the Eastern spirituality he espoused among the Beatles and as a public figure.

Unit 3: "The English Army Had Just Won the War": The Beatles and the Vietnam War; the Peace Movement; Cold War Politics; and War in the Modern Era

Lesson 8: "We've Gotta Get Out Of This Place": Popular Culture, the Music of the Beatles, and the Vietnam War

This lesson will draw from Ken Burns and Lynn Novick's film, *The Vietnam War* (clips taken from the DVD set), as well as Doug Bradley and Craig Werner's *We Gotta Get Out of This Place: The Soundtrack of the Vietnam War* (UMass Press, 2015). It will also feature video and audio clips of John Lennon speaking out against the Vietnam War when he was a Beatle [from the course author's private archives].

Lesson 9: "Back in the U.S.S.R.": The Beatles, Cold War Politics, and the Fab Four's Reception in the Soviet Union

Drawing from the DVD *Paul McCartney in Red Square* (2003), this lesson examines the Beatles' reception in the Soviet Union during the Cold War era. Although banned, their music offered a sense of hope to the country. In the DVD's interviews of Soviet musicians of this time, they all stated that they had to conceal their admiration for the Fab Four. They had bootleg LPs and photographs of the Beatles, wondering who was who on the photos. If they were caught with any Beatles' paraphernalia, they would be arrested. Soviet authorities believed that the Fab Four were corrupting the youth of their country, causing them not to believe in communist ideals. Indeed, one could even say that the secretive cultural impact of the Beatles on the Soviet Union was partially responsible for the collapse of communism. The lesson concludes with an examination of Paul McCartney's visit to Russia in 2003, concluding with his historic concert at Red Square on May 24th to a crowd of 100,000 people, where he played mostly Beatle songs.

Lesson 10: "Give Peace a Chance": John Lennon, Yoko Ono, and the Peace Movement

In addition to considering how John Lennon and Yoko Ono used music and their status as celebrities to further the cause of peace in connection with the Vietnam War, this lesson will examine the legacy of the Peace Movement in relation to later wars in the Middle East.

Lesson 11: War in the Modern Era: "Freedom," Paul McCartney's Response to 9/11

This lesson examines Paul McCartney's response to the 9/11 attacks through his headlining of the Concert for New York City at Madison Square Garden. McCartney saw the attacks while sitting in an airplane waiting to take off from NYC to England. The lesson will look at the preparations for the event and the concert itself, showing most especially how music can be used as a powerful medium not only to honor the fallen but also help America get through a somber period in its history. In particular, this lesson will compare McCartney's time in NYC in 2001 with the much more cheerful one he had as a Beatle in 1964.

Unit 4: The Beatles and Pop Art, Fashion, Movies, Television; Additional Influences on Culture and Music since the 1980s

Lesson 12: "What Went Out, Is Coming Back": The Beatles Influence on Pop Art and Fashion since the 1960s

Although strictly speaking as a movement it was confined to the late 1950s through mid-1960s, Pop Art continues to have a vibrant presence in today's mass media. This lesson will examine how the Beatles influenced Pop Art, through their hairstyles, clothes, and animated film, *Yellow Submarine* (1968), among other considerations.

Lesson 13: "Across the Universe": The Beatles go to the Movies

This lesson will examine the films the Beatles made as a group, such as *A Hard Day's Night* (1964), *Help!* (1965), *Magical Mystery Tour* (1967); and *Let It Be* (1970), along with individual projects, such as John Lennon's appearance in *How I Won the War* (1966), and Ringo Starr's participation in *Candy* (1968) and *The Magic Christian* (1969), in order to explore the changing nature of pop culture in the 1960s. It will also consider the Beatles' influence in films such as *Monty Python and the Holy Grail* (1975) and their presence as cultural icons in *All You Need Is Cash* (1978) and *Across the Universe* (2007).

Lesson 14: "Homer's Barbershop Quartet": The Beatles, Television, and "The Simpsons"

As part of its coverage, this lesson will consider the presence of the Beatles in the animated sitcom "The Simpsons," a TV show that changed pop culture in America in the 1990s. It will also examine the Beatles' influence on the TV series, Monty Python's Flying Circus (1969–74).

Lesson 15: "And, in the End": The Beatles' Cultural and Musical Impact since the 1980s: Rock Groups; Nostalgia: Cirque du Soleil, Tribute Bands, and Guitar Hero; the Study of Popular Music in Academia

This lesson will consider The Beatles' influence on selected rock groups since the 1980s; their presence in culture through the nostalgia of Cirque du Soleil, tribute bands, and Guitar Hero; and the academic study of popular music, of which the Beatles are a major focus. This lesson will conclude by considering the lasting impact of the Fab Four and whether a phenomenon like them could ever happen again.

Course Description:

The Beatles are the most significant musical group in the history of popular music. Their songs are derived from diverse sources, such as rhythm 'n' blues, rock 'n' roll, country 'n' western, Motown, soul, folk music, folk rock, the British Music Hall, and European and Indian classical music traditions. Two ideas define their work: an emphasis on freedom, and how song texts can be interpreted in different ways. The Beatles had a great impact not only on American popular music during their heyday in the 1960s but also on the country's popular culture in which they were considered philosopher kings. Beatle albums mirrored changing trends in the culture, from the pre-Vietnam War youthfulness of *A Hard Day's Night*, to the psychedelia of *Revolver* and *Sgt. Pepper*, to the countercultural mindset of *The White Album*.

This inter-domain course will focus on how the Beatles influenced American popular culture from the 1960s to the present day. It will examine how the Beatles were a part of a mid-twentieth-century British youth subculture that was shaped by the cultural attitudes of American rock 'n' roll. The course will then turn its attention to the seismic shift initiated by the Fab Four in both music and pop culture in the US from 1964 to 1970, demonstrating how it has permeated the popular culture of the 1970s to the present day. The course will enhance the appreciation of the Beatles and their music through its interdisciplinary focus, contextualizing the Fab Four's work in order to show how both popular music and culture can influence one another. One way the course will facilitate this goal is through the inclusion of selected readings from English literature and popular culture upon which students will write reflection essays.

The name(s) of the faculty member(s) responsible for the development of the course:

Name: VINCENT PEREZ BENITEZ (vpb2)

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Course Justification

Instructional, Educational, and Course Objectives:

This section should define what the student is expected to learn and what skills the student will develop.

Upon completion of this course, students will be able to:

- Describe what pop culture is and how it is manifested in society
- Explain how rock 'n' roll emerged in the 1950s, noting its roots in rhythm 'n' blues and country 'n' western
- Discuss the socio-cultural connotations of early rock 'n' roll in relation to race relations and sexuality in the 1950s
- Identify the rock 'n' roll artists admired by the Beatles and how they influenced them, recognizing the pivotal sway of Elvis Presley and Buddy Holly on their musical and cultural outlooks
- Discuss how Motown, Girl Groups, and Stax Records contributed to the Beatles' sound in the early to mid-1960s
- Recognize how The Beach Boys motivated the Beatles to greater artistic heights through *Pet Sounds*
- Identify the Dylanesque elements in selected Beatle songs recorded post-1964 and articulate how the Fab Four transformed them, taking the personal and socially conscious themes of Bob Dylan into new directions
- Describe the songwriting approaches of Lennon, McCartney, and Harrison and how they differed from each other
- Discuss the Beatles' incorporation of Western European and Indian classical music techniques into their music, recognizing George Harrison's pivotal role in promoting Indian music and culture in the West in the 1960s and beyond
- Talk about the burgeoning counterculture of the 1960s and its rejection of traditional American values, noting how this cultural conflict continues to the present day
- Recognize the important societal role music played in the Vietnam War experience, as well as in more recent experiences of war, in relation to the Beatles as a group or solo artists
- Discuss how and why the Beatles remain relative and vibrant in the age of multi-media through their presence on, for example, TV, the internet, and video games
- Evaluate the Beatles musical and socio-cultural position in the twenty-first century

Evaluation Methods:

Include a statement that explains how the achievement of the educational objective identified above will be assessed.

The procedures for determining students' grades should be specifically identified.

Since this course seeks to develop a student's creative thinking through writing, evaluation methods will include short reflection papers, discussion boards, and a longer essay due later in the semester. To ensure that there is a base of knowledge from which students can develop their insights, there will be four unit tests.

The procedure for determining a student's grade consists of the following:

- (1) 4 Unit Tests, 8.5% each, totaling 34%
- (2) 1 Orientation Quiz (online protocols), 1%
- (3) 5 Reflection Essays (ca. 350 words each), 4% each, totaling 20%
- (4) 5 Discussion Boards, 4% each, totaling 20%
- (5) 1 longer essay (ca. 2000 words), totaling 25%

Total 100%

Relationship/Linkage of Course to Other Courses:

This statement should relate the course to existing or proposed new courses. It should provide a rationale for the level of instruction, for any prerequisites that may be specified, or for the course's role as a prerequisite for other courses.

MUS 209N will be cross-listed as ENGL 208N. The content, organization, and evaluation methods (tests, essays, and discussion boards) point to a 200-level Gen Ed course.

MUS 209N/ENGL 208N differs from my earlier online, Gen Ed course, MUS 109: The Music of the Beatles, in fundamental ways. First, while MUS 109 is a stylistic survey of the Beatles' music beginning with their first album Please Please Me (1963) and concluding with their last album Abbey Road (1969), MUS 209N/ENGL 208N examines interrelationships between their music and American popular culture, from the early 1950s to the present day. Second, MUS 109 is essentially a music appreciation course, teaching students how to become better listeners by their incorporation of a basic knowledge of music fundamentals (melody, harmony, rhythm, etc.). On the other hand, MUS 209N/ENGL 208N is an inter-domain course with an interdisciplinary focus, contextualizing the Beatles' work in different ways in order to show how it both influenced and reflected popular culture. It blends its subject matter by organizing course materials around the themes of (1) Who influenced the Beatles?; (2) the Psychedelic Counterculture, Sexual Revolution, and Western and Eastern Religions; (3) the Vietnam War, Peace movements, Cold War politics, and 9/11; and (4) the influence of the Beatles in relation to fashion, art, comedy (Monty Python, SNL via the Rutles), animation (Monty Python, the Simpsons, etc.), and mass media in general. Finally, MUS 109 covers many Beatle songs from 1962–69 via lyrical, stylistic, and musical/analytical perspectives. Although MUS 209N/ENGL 208N covers less of these songs, it recasts the Beatle songs it does cover in various interdisciplinary contexts, underscoring the Beatles' relationship to popular culture. What is more, MUS 209N/ENGL 208N examines in much more detail the music and activities of the Beatles during their solo careers spanning the 1970s to the present.

Popular culture is a definite sub-discipline of English, and in other academic areas as well (especially music). Since analyzing the lyrics of a song has parallels with analyzing poetry, the study of popular culture has long been a part of English. And such examinations are a very significant part of MUS 209N/ENGL 208N: The Music of the Beatles and American Popular Culture. For example, students listen to and study Bob Dylan's Nobel Prize (for Literature) lecture, where he talks about several poets and authors who influenced him when writing lyrics. Students are also encouraged to write, as one of several possible topics for the course's required longer essay, on Bob Dylan's lyrics. While there is flexibility with respect to what students will actually examine and write about, I ask them to compare Beatle lyrics with those of Dylan in connection with popular culture

Relationship of Course to Major, Option, Minor, or General Education:

This statement should explain how the course will contribute to the major, option, or minor and indicate how it may function as a service course for other departments.

MUS 209 will not satisfy any requirements for major or minor in music.

A description of any special facilities:

Not applicable.

Frequency of Offering and Enrollment:

Fall–Spring–Summer, with an enrollment cap of 60 students

Alignment with General Education Objectives

EFFECTIVE COMMUNICATION – the ability to exchange information and ideas in oral, written, and visual form in ways that allow for informed and persuasive discourse that builds trust and respect among those engaged in that exchange, and helps create environments where creative ideas and problem-solving flourish.

KEY LITERACIES – the ability to identify, interpret, create, communicate and compute using materials in a variety of media and contexts. Literacy acquired in multiple areas, such as textual, quantitative, information/technology, health, intercultural, historical, aesthetic, linguistic (world languages), and scientific, enables individuals to achieve their goals, to develop their knowledge and potential, to lead healthy and productive lives, and to participate fully in their community and wider society.

CRITICAL AND ANALYTICAL THINKING – the habit of mind characterized by comprehensive exploration of issues, ideas, artifacts, and events before accepting or formulating a conclusion. It is the intellectually disciplined process of conceptualizing, applying, analyzing, synthesizing, and/or evaluating information gathered from, or generated by, observation, experience, reflection, reasoning, or communication, as a guide to belief and action.

INTEGRATIVE THINKING – the ability to synthesize knowledge across multiple domains, modes of inquiry, historical periods, and perspectives, as well as the ability to identify linkages between existing knowledge and new information. Individuals who engage in integrative thinking are able to transfer knowledge within and beyond their current contexts.

CREATIVE THINKING – the capacity to synthesize existing ideas, images, or expertise in original ways and the

experience of performing, making, thinking, or acting in an imaginative way that may be characterized by innovation, divergent thinking, and intellectual risk taking.

GLOBAL LEARNING – the intellectually disciplined abilities to analyze similarities and differences among cultures; evaluate natural, physical, social, cultural, historical, and economic legacies and hierarchies; and engage as community members and leaders who will continue to deal with the intricacies of an ever-changing world. Individuals should acquire the ability to analyze power; identify and critique interdependent global, regional, and local cultures and systems; and evaluate the implications for people's lives.

SOCIAL RESPONSIBILITY AND ETHICAL REASONING – the ability to assess one's own values within the social context of problems, recognize ethical issues in a variety of settings, describe how different perspectives might be applied to ethical dilemmas, and consider the ramifications of alternative actions. Individuals should acquire the self-knowledge and leadership skills needed to play a role in creating and maintaining healthy, civil, safe, and thriving communities.

What component(s) of the course will help students achieve the General Education Learning Objectives covered in the course? Provide evidence that students in the course have adequate opportunities to achieve the identified learning objectives.

As far as effective communication is concerned, students will have ample opportunities to achieve that objective through the 8 reflection essays, 5 discussion boards, and 1 longer essay they will have to complete. These activities will not only advance a student's ability to communicate through writing but also provide occasions for such a student to assess their own work via comparisons with and critiques by classmates. The course will foster critical, analytical, and integrative thinking by getting students to ponder and address the questions posed by these writing assignments, engendering, in the final analysis, an informed grasp of music, popular culture, and their interaction.

EFFECTIVE COMMUNICATION – the ability to exchange information and ideas in oral, written, and visual form in ways that allow for informed and persuasive discourse that builds trust and respect among those engaged in that exchange, and helps create environments where creative ideas and problem-solving flourish.

Response:

Students have ample opportunities to achieve the objective of effective communication through course assignments consisting of 5 reflection essays, 5 discussion boards, and 1 longer essay. Although their ability to exchange ideas will be conveyed in written form (due to the nature of these assignments), the course's aural (recordings) and visual elements (artwork and videos) form a part of this expression.

Let's look at a specific reflection essay to illustrate how students are guided to engage in effective communication. Before they write their reflection essays, students are given detailed directions and contexts within which to craft their ideas. In Lesson 9's reflection essay entitled *From Russia to Rock: The Beatles, Rock Music, and the Fall of the Iron Curtain*, students are challenged to think about how the Beatles' music and emphasis on individual freedom contributed to the demise of the former Soviet Union's popular culture. They watch relevant videos, and then translate these images into coherent ideas and arguments. In particular, they view videos of Paul McCartney's visit to Russia in 2003 and subsequent concert in Red Square, and interviews of former Soviet citizens detailing what the Beatles meant to them during the days of the Iron Curtain. Also part of the essay is a brief look at the downward turn in East-West relations during the last 10 years, with the lesson's text closing with the case of Pussy Riot. Students are presented with a very powerful image of three of the group's four members behind a glass-walled cage in Moscow during their trial, to consider as part of their essay. Through my critiques of their essays, I foster environments in which a student's creative ideas flourish by letting them know how and why the ideas they advanced were substantive, and propose suggestions as to how they might have crafted better ideas.

Context:

CRITICAL AND ANALYTICAL THINKING – the habit of mind characterized by comprehensive exploration of issues, ideas, artifacts, and events before accepting or formulating a conclusion. It is the intellectually disciplined process of conceptualizing, applying, analyzing, synthesizing, and/or evaluating information gathered from, or generated by, observation, experience, reflection, reasoning, or communication, as a guide to belief and action.

Response:

In addition to the course's essays, students are encouraged to develop critical and analytical thinking skills through discussion board posts. In Lesson 10's Discussion Board no. 4, "If You Had the Luck of the Irish" and Lennon's Republicanism, students evaluate John Lennon as a peace activist in the 1970s. Before they formulate their conclusion, students explore numerous issues related to his activism, such as his anti-war activities in partnership with Yoko Ono in the first half of the 1970s, as well as the centuries-old conflict between England and Ireland. After being presented with a synoptic history of that clash beginning in the twelfth century, students fast-forward to January 30, 1972, a day called "Bloody Sunday" in which the British Army shot at 28 unarmed civilians engaged in a peaceful protest, killing 14 of them. They then explore the reactions of John Lennon and Paul McCartney through songs that they wrote in response to this incident ("Sunday, Bloody Sunday" and "Give Ireland Back to the Irish," respectively). Before they make their conclusions, students study *Newseek's* interview of John Lennon in 1980 in which he displayed an ambivalent, perhaps flippant, attitude about his anti-war activism, declaring that he was a chameleon respecting the people he was around. Finally, they hash out their evaluations among themselves in discussion board posts by analyzing the lyrics and musical setting of Lennon's "The Luck of the Irish," performed by Lennon and Ono when they co-hosted *The Mike Douglas Show* in 1972. This song serves as a conceptual nexus for their exploration of Lennon as a peace activist. I then wrap up everything and tie up loose ends with a summary of the topic.

Context:

INTEGRATIVE THINKING – the ability to synthesize knowledge across multiple domains, modes of inquiry, historical periods, and perspectives, as well as the ability to identify linkages between existing knowledge and new information. Individuals who engage in integrative thinking are able to transfer knowledge within and beyond their current contexts.

Response:

Since it is assigned toward the end of the course, the longer essay is designed to promote integrative thinking, because students are in a position at this time in the semester to synthesize the knowledge they have accumulated. For choice of topic upon which a student can write, I assign a variety of subjects that are expressly designed to bring numerous strands together. For example, related to the subject of war and peace, students tie together lessons devoted to (1) popular music, culture, and the Vietnam War experience (Lesson 8); (2) Cold War politics and Lennon's peace activities (Lessons 9 and 10, respectively); and (3) war in the modern era as seen through Paul McCartney's response to 9/11 through the Concert for NYC, as well as popular music in relation to the wars in Iraq and Afghanistan (Lesson 11).

How will students be assessed to determine their attainment of the Learning Objective(s) of General Education covered in this course? This assessment must be included as a portion of the student's overall performance in this course.

The Evaluation Methods spelled out above (reflection essays, discussion boards, longer essay) will determine the attainment of the Learning Objective(s) of General Education covered in this course. The course's four tests will ensure a factual foundation for the

General Education Domain Criteria

General Education Designation: Inter-Domain

GA Criteria

- Explain the methods of inquiry in arts fields and describe how the contributions of these fields complement inquiry in other areas
- Demonstrate an expanded knowledge and comprehension of the role that the arts play in various aspects of human endeavor
- Demonstrate competence in the creation of works of art and design
- Demonstrate competence in analysis, critical thinking and interpretive reasoning through the exploration of creative works
- Identify and explain the aesthetic, historic, social, and cultural significance of important works of art and critically assess creative works, their own or others', through evaluative processes of analysis and interpretation

What components of the course will help students achieve the domain criteria selected above?

Through its examination of the Beatles' music and those artists and genres that influenced them, along with how this music intersects with both popular and high culture, this course will help students comprehend the role that the arts play in various aspects of human endeavor. It will also foster competence in the understanding and interpretation of creative works.

What components of the course will help students achieve the domain criteria selected above?

Through its examination of the Beatles' music and those artists and genres that influenced them, along with how this music intersects with both popular and high culture, this course will help students comprehend the role that the arts play in various aspects of human endeavor. It will also foster competence in the understanding and interpretation of creative works.

Throughout its comparison of popular culture with high culture, students are exposed to high art, such as the Post-Impressionist paintings of Robert Delaunay; Hindustani classical music; European classical music by Webern, Bach, and Stockhausen; and how these examples inform the highest ideals of expression in society. In particular, students are exposed to the music, structural designs, and religious connotations of Hindustani music through examinations of George Harrison's songs "Love You To" and "Within You Without You."

Students explore the structural designs of several creative works in order to develop competence in analysis. They then take such analyses a step further by interpreting how these works comport with larger aesthetic issues related to meaning, reflecting, in the final analysis, critical thinking. For example, students study how John Lennon structured "Tomorrow Never Knows." They then integrate this examination of the song with their reading of *The Psychedelic Experience* (an interpretation of the Tibetan Book of the Dead, by Timothy Leary, Richard Alpert, and Ralph Metzner), and a video of Jimi Hendrix, linking an analysis of musical structure with psychedelic imagery and sound.

Finally, students have numerous opportunities to identify, explain, and assess important works of art throughout the course. For instance, they assess the influence of the animation style of the Beatles' 1968 film *Yellow Submarine* in relation to the artwork of Richard Lindner (he is on the cover of Sgt. Pepper) and Terry Gilliam of Monty Python. In the realm of popular culture, students evaluate the mockumentary *All You Need Is Cash* featuring the Rutles in relation to what they learned about the Beatles.

GH Criteria

- Explain the methods of inquiry in humanities fields and describe how the contributions of these fields complement inquiry in other areas
- Demonstrate competence in critical thinking about topics and texts in the humanities through clear and well-reasoned responses
- Critically evaluate texts in the humanities— whether verbal, visual, or digital— and identify and explain moral or ethical dimensions within the disciplines of the humanities
- Demonstrate knowledge of major cultural currents, issues, and developments through time, including evidence of exposure to unfamiliar material that challenges their curiosity and stretches their intellectual range
- Become familiar with groups, individuals, ideas, or events that have influenced the experiences and values of different communities

What components of the course will help students achieve the domain criteria selected above?

In addition to helping develop critical thinking skills about topics and texts in the humanities through its writing assignments, this course—through its coverage of the intersections of music, history, and popular culture—will expose students to major cultural currents since the 1950s, and the concomitant ideas, events, individuals, and groups that have shaped the outlooks of diverse communities.

What components of the course will help students achieve the domain criteria selected above?

Through its coverage of the intersections of music, history, and popular culture examining song lyrics as lyric, this course will foster competent critical thinking skills regarding topics and texts in the humanities through engaging lesson narratives and videos, which culminate with a downloadable text excerpt that serves as a vehicle for well-thought out responses. An example: I frame Robert Nozick's classic text on Libertarian governing philosophy—Anarchy, State, and Utopia—in connection with a scene from *The Sopranos* in which an elite white couple is sipping wine, with the wife reading the newspaper and the husband reading Nozick's book. They discover that the husband witnessed and reported to the police a murder committed by the Soprano crime family. I frame the implications of a government unable to protect this family with Nozick's political views. Students write a reflective essay exploring the implications of this scenario, moving step-by-step via well-reasoned responses.

This course challenges students' curiosity and stretches their intellectual range through a whole host of topics encompassing the Civil Rights struggles in the 1950s and 1960s; the cultural implications of the sexual revolution; a mini-survey of African-American blues, early rock 'n' roll, and soul music that influenced the Beatles; the Fab Four's presence in TV via *The Simpsons*; the Beatles influence on the "Beatles of Comedy," Monty Python; and a mini-history of both the Vietnam War and protests against it, particularly the Kent State Shootings; and the wars in Iraq and Afghanistan.

A final point: the course definitely introduces students to groups, individuals, ideas, or events that have influenced the experiences and values of different demographic communities in the US, such as NOW, the Stonewall Incident, the Counterculture, so-called Jesus Freaks, Eastern Spirituality as reflected by George Harrison and John Lennon; and 9/11.

Integrative Studies

Explain how the intellectual frameworks And methodologies of the two Knowledge Domains will be explicitly addressed in the course and practiced by the students.

The intellectual frameworks and methodologies of the two Knowledge Domains—music and popular culture—will be addressed through: (1) an intensive coverage of musical style through discussions and readings, and the listening to audio files, and watching of videos, especially concert footage, interviews, and clips from documentaries; and (2) a like-minded coverage of popular culture, with discussions, readings, and watching of videos of historical events and interviews. Students will absorb and subsequently respond to this coverage primarily through writing assignments.

The intellectual frameworks and methodologies of the two Knowledge Domains—music and popular culture—are addressed in the following manner:

The intellectual framework of the Music Knowledge Domain is rooted in a comprehensive grasp of the Beatles' musical style and its evolution. That of the Popular Culture Domain as related to English is based not only on the analysis of song lyrics as poetry but also a detailed awareness of major cultural currents in the US since the 1950s, in relation to the Beatles' creative activities as a group and solo artists. Students address these intellectual frameworks through methodologies involving the reading of lesson texts that are interspersed with downloadable readings (as pdfs), photos, audio files, and video footage.

Students are introduced to the Beatles' musical style in Lesson 3 by examining those artists from the 1950s and 60s that were pivotal in their musical formation. Through video footage, students see the likes of Elvis Presley, Chuck Berry, Little Richard, and Carl Perkins actually talk about and/or play their music, in addition to others discussing it. As part of its coverage of Buddy Holly, encapsulating that great songwriter's ethos, students actually see a video of Weezer lip-synching to their song "Buddy Holly," dressed as a 1950s group wearing matching ties, cardigan sweaters, and slacks, performing at Arnold's Diner with video footage from the 1970s TV show Happy Days. Lastly, students study how the Beatles' musical style evolved during the 1960s through contemporaneous comparisons with other artists, such as Smokey Robinson and the Miracles, the Shirelles, and The Beach Boys. Lesson 4 centers on Bob Dylan and how he influenced the Beatles, particularly John Lennon. It also looks at how Celtic folk music, the British Music Hall, Hindustani classical music, and European classical music left their creative imprints on the Fab Four. In Lesson 6, students are introduced to the Kinks, The Rolling Stones, Cream, and the Jimi Hendrix Experience. They also examine John Lennon's "Tomorrow Never Knows" (Revolver) and "I Am the Walrus" (Magical Mystery Tour) from detailed musical perspectives. Music is likewise emphasized in Lessons 9 and 11, through respective examinations of McCartney's concert performance in Red Square in 2003, and contrasting times for him in New York City, first in 1964 as a Beatle on The Ed Sullivan Show, and then as a solo artist trying to help the Big Apple in 2001 in the aftermath of 9/11.

The intellectual frameworks and methodologies related to the course's Music Knowledge Domain culminate with students being tested on their comprehension of the Beatles' musical style and aesthetic import via 4 exams. They then use these musical and aesthetic contexts to forge links with popular culture, assessing these intersections through lots of reading, reflective writing, and interactive discussion board posts.

The intellectual framework of the Popular Culture Domain is laid out at the beginning of the course in Lesson 2 (Lesson 1 is an orientation to the course), which asks the question, "What Is Pop Culture in the US?" It lays out this framework by contrasting popular culture with high culture in order to define it. The lesson then looks at popular culture in the 1950s and 60s with respect to Baby Boomers, considering the huge influence of television, consumer mindsets, fashion, pop art, popular literature, and hit movies. The second half of Lesson 2 switches gears to examine popular culture in the UK from 1945 to 1963, as applied to the Beatles. It looks particularly at the influence of American popular culture on the British people, especially rock 'n' roll via Elvis Presley. The King of Rock 'n' Roll helped to break down class barriers in the UK, prompting John Lennon to think that if a truck driver working in Memphis, TN could make it, so could he as an aspiring rock 'n' roller in Liverpool.

With respect to the rest of course, although popular culture takes a back seat to music in Lessons 3–4, it takes center stage in Lessons 5 and 7 through examinations of race relations, sexuality, struggles for equality, modern Christianity, and Eastern spirituality. Although popular culture is also featured in Lesson 8's treatment of the Vietnam War, and in Lesson 10's discussion of the peace movement and Irish-English conflict, it is generally in the background in the more music-oriented discussions of Lessons 9 and 11.

Pop art and fashion are the dominant themes in Lesson 12, whereas the Beatles oblique presence in television through various shows, such as The Monkees, Monty Python ["The Beatles of Comedy"], The Simpsons, and Family Guy, is the topic for Lesson 14. In Lesson 13 where the subject of the Beatles' connections with film is studied, and in Lesson 15 where the Beatles' general musical and cultural impact since the 1970s is examined, popular culture takes somewhat of a backseat. However, Lesson 15 does feature a discussion of marketing in relation to the Beatles, highlighted by a 1990s Pizza Hut commercial starring Ringo Starr, and three of the Monkees, Mickey Dolenz, Davy Jones, and Peter Tork.

Demonstrate that each Of the two domains will receive approximately equal attention, providing evidence from course topics, assignments, or other course components, and that students will integrate material from both domains.

As demonstrated by this proposal's Course Outline and Evaluation Methods, this course will give equal time to both domains, integrating them to facilitate a blended learning approach. While lessons 3–5, 8–9, and 11 may concentrate on music, and 6–7, 10, 11–14 may favor pop culture, both subjects are integrated thoroughly.

As demonstrated by this proposal's Course Outline, Evaluation Methods, and discussion of the intellectual frameworks and methodologies of the two Knowledge Domains, this course gives equal time to both Music and English/Popular Culture, integrating them to facilitate a blended learning approach.

Here is a breakdown according to Knowledge Domain. As one can see, the course treats each domain equally, with 7 emphasizing music, and the other 7 popular culture.

Music emphasis (but still blended with Popular Culture) – 7 lessons:

Lesson 3: Who Influenced the Beatles (Part 1)?

Topics covered: Skiffle: Lonnie Donegan; 1950s Rock 'n' Roll: Elvis Presley, Chuck Berry, "Little Richard" Penniman, Carl Perkins, and Buddy Holly; 1960s Rock 'n' Roll: Smokey Robinson and the Miracles, the Shirelles, and The Beach Boys

Lesson 4: Who Influenced the Beatles (Part 2)?

Topics covered: Bob Dylan, Celtic Folk Music, the British Music Hall, Hindustani Classical Music, and European Classical Music (Bach especially)

Lesson 6: The Psychedelic Counterculture and Its Legacy

Topics covered: The Kinks, The Rolling Stones, The Who in relation to the Mods; Cream and Jimi Hendrix in relation to psychedelia; John Lennon's "Tomorrow Never Knows" and "I Am the Walrus"

Lesson 9: "Back in the U.S.S.R.": The Beatles and Cold War Politics

Topics covered: Soviet popular music and its Beatles underground counterpart; Paul McCartney's visits to the Saint Petersburg Conservatory of Music where he received an honorary doctorate, the Glinka School where he heard a boys' choir perform "Yesterday" and young musicians play piano and guitar for him; and a choir comprised of orphans from Children's Home No. 38 performing his song, "Celebration"; and an examination of "Back in the U.S.S.R." as prelude to McCartney's performance of it in Red Square on May 24, 2003

Lesson 11: War in the Modern Era: "Freedom," Sir Paul McCartney's Response to 9/11

Topics covered: The Beatles' first visit in 1964 to the US where they performed on The Ed Sullivan Show, compared with Paul McCartney's response to 9/11 via The Concert for NYC; pop music and the wars in Iraq and Afghanistan

Lesson 13: "Across the Universe": The Beatles Go to the Movies

Topics covered: examinations of selected songs from A Hard Day's Night, Help!, Magical Mystery Tour, and Let It Be; a comparison of the Beatles' musical style in relation to that exemplified by The Rutles in the ultimate mockumentary, All You Need Is Cash; and the Beatles' presence in the movies That Thing You Do!, I Am Sam, and Across the Universe.

Lesson 15: "And, in the End": The Beatles' Cultural and Musical Impact since the 1970s

Topics covered: the Fab Four's influence on pop music since the 1970s; Cirque du Soleil/tribute bands; and the academic study of popular music

Popular Culture emphasis (but still blended with Music) – 7 lessons:

Lesson 2: What is Pop Culture and How Did it Influence the Early Beatles?

Topics covered: defining pop culture in relation to high culture (pop art vs. high art, pop music vs. classical music); Pop Culture and the American Baby-Boomer Generation of the 1950s and 60s; the British Youth Sub-Culture of the 1950s and 60s; Teddy Boys in the UK; the impact of Elvis Presley in the UK

Lesson 5: The Beatles, Race Relations, Sexuality, and Struggles for Equality

Topics covered: the state of American race relations in the 1950s and its connection to the popular music of its time; socio-cultural connotations of early rock 'n' roll in relation to race relations; the sexual revolution and sexual counterrevolution; how Bob Dylan and the Beatles responded to the Civil Rights movement of the 1960s; John Lennon's path to feminism

Lesson 7: "We're More Popular than Jesus": The Beatles, Christianity, Hinduism, and Personal Spirituality

Topics covered: John Lennon's "more popular than Jesus" remark and how it symbolized changes in modern Christianity; the Beatles' religious legacy in relation to their secularized notions of love, peace, personal freedom, and the divine; the divide between the more secularized elements of popular culture and traditional church teachings on transcendence, truth, and morality, and the consequences for both; the Protestant Evangelical "Jesus movement," and its presence in today's society; and the personal spirituality of each Beatle and how it is conveyed via selected songs

Lesson 8: "We Gotta Get Out Of This Place": The Vietnam War

Topics covered: justification for, and the US's participation and increased involvement in the war in Vietnam, especially as put forward by Presidents Kennedy and Johnson; changes in US public opinion by 1966 in regard to the Vietnam War, and why; John Lennon protesting the Vietnam War; the Tet Offensive, especially the battle for Hué City, and how its outcome affected American public opinion at the time; Woodstock and its significance to the history of rock music, as well as to music used for protest; the 1970 shootings at Kent State University and its aftermath; the end of the Vietnam War; how and why the Animals' song "We Gotta Get Out of This Place" ended up becoming the national anthem for American military personnel in Vietnam; how the music of the Beatles was received and used by American GIs

Lesson 10: "Give Peace a Chance": John Lennon, Yoko Ono, Paul McCartney, and the Peace Movement

Topics covered: the US government's attitude and actions toward Lennon's peace activism and the end result; the history of the relationship between Ireland and the UK; Lennon's peace activist views regarding the Vietnam War, and his views regarding Irish republicanism; comparing Lennon's activism through songwriting with that of McCartney; Lennon's change of attitude toward his own activism in the late 1970s

Lesson 12: "What Went Out, Is Coming Back": The Beatles' Influence on Pop Art and Fashion since the 1960s

Topics covered: the evolution of the Beatles' own fashion from their original rebel look, through their Merry Moptop, Mod, Psychedelic/Peacock, and Hippie phases; the Beatles' connection to Pop Art; the type of animation found in Yellow Submarine as compared to Monty Python; the work of Richard Lindner and Terry Gilliam, and their links to the Beatles

Lesson 14: "Homer's Barbershop Quartet": The Beatles, Television, The Simpsons, and Family Guy

Topics covered: The Beatles' TV appearances on Shindig! in 1964 and The Ed Sullivan Show in 1965, and the significance of Lennon's "I'm a Loser" on Shindig! and McCartney's "Yesterday" on The Ed Sullivan Show; The Beatles cartoon show on ABC; The Monkees TV show on NBC; the type of humor used in Monty Python's Flying Circus; portrayals of and references to the Beatles in The Simpsons and Family Guy

Briefly explain the staffing plan. Given that each Inter-Domain course is approved for two Knowledge Domains, it will be taught by an instructor (or instructional team) with appropriate expertise in both domains.

After talking with Professor John Marsh last year, I envision teaching the course in either the fall or spring, since I as the course author have substantial expertise in both music and popular culture. Professor Marsh informed me that there are English faculty who could teach the course in the semesters that I don't. I will teach any summer offerings.

Describe the assessments that will be used to determine students' ability to apply integrative thinking.

Through the course's guided questions as part of its reflection essays, discussion boards (where students interact with their classmates), and longer essay, the student's ability to apply integrative thinking will be assessed. In all of these activities, students demonstrate how they synthesize the information and issues presented in different lessons, showing especially how they move methodically to a point of view that is reinforced by solid arguments.

General Education Designation Requirements

Intercultural Requirements:

This course fosters the appreciation of social diversity by looking at different population demographics. It will increase the knowledge of different cultural values, traditions, beliefs, and customs by looking at the traditional moral values of the white middle-class since the 1950s, along with those of the white counterculture that challenged them. It will also enhance this knowledge by looking at the cultural values of African Americans through its examination of the civil-rights movement, along with artistic expressions linked with rhythm 'n' blues, rock 'n' roll, soul, funk, and hip-hop. Finally, it increases the knowledge of cultural achievements since the 1950s by considering the work of different artists, musicians, novelists, playwrights, and poets.

For a course description, complete course outline, and assessment procedures, see the information listed under Course Outline, Course Justification, and Evaluation Methods above.

Campuses That Have Offered () Over The Past 4 Years

semester	AB	AL	BK	BR	BW	CR	DS	ER	FE	GA	GV	HB	HN	HY	LV	MA	NK	PC	SH	SL	UP	WB	WC	WS	XC	XP	XS	YK
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Potential Impact

Pre-Requisites

is *listed as a pre-requisite or concurrent course* for the following courses:

Note: Not all courses may be listed here, due to lionpath requirement incompleation.

No pre-requisites or concurrent courses found

The Pennsylvania State University
School of Music
MUS 209N/ENGL 208N
The Music of the Beatles and American Popular Culture
Exemplar Course Syllabus, Spring 2018
(This syllabus is based upon the pilot version of this course, MUS 297-2)

Instructor:	Professor Vincent P. Benitez, PhD, DMA
E-mail:	vpb2@psu.edu
Office Hours:	Professor Benitez will reply to any e-mail inquiry about the class within 24 hours of receipt during the work week (M–F)
Course Abbreviation and Number	MUS 209N/ENGL 208N
Credits	3 hours
Course Prerequisites/Co-requisites/ Concurrent Requirements/ Recommended Preparation:	None
Course Attributes/Designations:	Gen Ed (Inter-domain)
Technical Requirements:	This course is delivered entirely online; see the Technical Requirements section below
Learning Objectives:	Effective Communication, Critical and Analytical Thinking, Integrative Thinking

Course Description

The Beatles are the most significant musical group in the history of popular music. Their songs are derived from diverse sources, such as rhythm ‘n’ blues, rock ‘n’ roll, country ‘n’ western, Motown, soul, folk music, folk rock, the British Music Hall, and European and Indian classical music traditions. Two ideas define their work: an emphasis on freedom, and how song texts can be interpreted in different ways. The Beatles had a great impact not only on American popular music during their heyday in the 1960s but also on the country's popular culture in which they were considered philosopher kings. Beatle albums mirrored changing trends in the culture, from the pre-Vietnam War youthfulness of *A Hard Day's Night*, to the psychedelia of *Revolver* and *Sgt. Pepper*, to the countercultural mindset of *The White Album*.

This inter-domain course will focus on how the Beatles influenced American popular culture from the 1960s to the present day. It will examine how the Beatles were a part of a mid-twentieth-century British youth subculture that was shaped by the cultural attitudes of American rock ‘n’ roll. The course will then turn its attention to the seismic shift initiated by the Fab Four in both music and pop culture in the US from 1964 to 1970, demonstrating how it has permeated the popular culture of the 1970s to the present day. The course will enhance the appreciation of the Beatles and their music through its interdisciplinary focus, contextualizing

the Fab Four's work in order to show how both popular music and culture can influence one another. One way the course will facilitate this goal is through the inclusion of selected readings from English literature and popular culture upon which students will write reflection essays.

Course Learning Objectives

Upon completion of this course, students will be able to:

- Describe what pop culture is and how it is manifested in society
- Explain how rock 'n' roll emerged in the 1950s, noting its roots in rhythm 'n' blues and country 'n' western
- Discuss the socio-cultural connotations of early rock 'n' roll in relation to race relations and sexuality in the 1950s
- Identify the rock 'n' roll artists admired by the Beatles and how they influenced them, recognizing the pivotal sway of Elvis Presley and Buddy Holly on their musical and cultural outlooks
- Discuss how Motown, Girl Groups, and Stax Records contributed to the Beatles' sound in the early to mid-1960s
- Recognize how The Beach Boys motivated the Beatles to greater artistic heights through *Pet Sounds*
- Identify the Dylanesque elements in selected Beatle songs recorded post-1964 and articulate how the Fab Four transformed them, taking the personal and socially conscious themes of Bob Dylan into new directions
- Describe the songwriting approaches of Lennon, McCartney, and Harrison and how they differed from each other
- Discuss the Beatles' incorporation of Western European and Indian classical music techniques into their music, recognizing George Harrison's pivotal role in promoting Indian music and culture in the West in the 1960s and beyond
- Talk about the burgeoning counterculture of the 1960s and its rejection of traditional American values, noting how this cultural conflict continues to the present day
- Recognize the important societal role music played in the Vietnam War experience, as well as in more recent experiences of war, in relation to the Beatles as a group or solo artists
- Discuss how and why the Beatles remain relative and vibrant in the age of multi-media through their presence on, for example, TV, the internet, and video games
- Evaluate the Beatles' musical and socio-cultural position from the perspective of the twenty-first century

Technical Requirements

The following configuration has been rigorously tested with this course and represents an optimal setup that should cause you the fewest difficulties. This is not to say that other supported devices and browsers will not work; however, you may experience mixed results using other configurations.

Recommended System Requirements:

Device less than 4 years old

Windows PC or Mac OSX

Chrome web browser (up to date)
Broadband Internet connection (cable or DSL)

Notes: The latest version of Adobe Flash Player is required. Cookies and JavaScript must be enabled. Pop-up blockers should be configured to permit new windows from Penn State Web sites.

Any reasonably current browser should work, including the latest versions of Internet Explorer, Firefox, and Safari. This course has **limited support for Android, iOS and Windows phones and tablets**, so it is recommended that you use a PC or Mac.

Important Note: Students are required to read all e-mail messages from the instructor in a timely fashion.

Course Requirements/Grading

Assessment	Number of Assessments	Percentages
Discussion Boards	5 Discussion Boards, 4% each	20%
Reflection Essays	5 Reflection Essays (ca. 350 words each), 4% each	20%
Orientation Quiz	1 Quiz, 1%	1%
Tests	4 Unit Tests, 8.5% each	34%
1 Longer Essay	1 Longer Essay (ca. 2000 words)	25%
Total		100%

Grading Scale:

100-93%	A	86-83%	B	76-70%	C
92-90%	A-	82-80%	B-	69-60%	D
89-87%	B+	79-77%	C+	59-0%	F

Discussion Boards

There will be 5 discussion boards during the semester, with each discussion board active for a one-week period, from Monday through Sunday. Discussion topics will be posted. **You are required to contribute to all 5 discussion boards.** For each discussion board, you are required to make an initial post and also to respond to 1 of your classmates' posts. Your contributions to the discussion boards will comprise 20% of your final grade. *All students are required to read all the discussion boards and view all video clips or listen to all audio files under discussion.* Two questions from each discussion board might show up on the following test for purposes of review and to check class participation. **For each of the discussion boards (which start with Lesson**

3), initial posts will be due by 11:59 p.m. EST on Thursday, and responses to classmates' postings, by 11:59 p.m. EST on Sunday.

Reflection Essays

There will be 5 reflection essays of ca. 350 words each. These essays will typically center on responding to directed questions emerging from readings that are included in a particular lesson, or part of the lesson itself. Reflection essays will comprise 20% of your final grade.

For each reflection essay, the drop box will be available for submission from 12:00 a.m. Thursday until 11:59 p.m. Sunday on the week that it is due.

Unit Tests

There will be **four Unit Tests**. Most of the questions for each exam will be drawn from the assigned lesson material, while some questions will test your ability to apply knowledge gained from the course. Tests will comprise 35% of your grade.

Study guides will be provided in advance for each exam. Tests 1, 2 and 3 will be given during an 88-hour “window of opportunity” from 8:00 a.m. EST on Thursday to 11:59 p.m. EST on Sunday after the completion of Units 1, 2, and 3. **Unit Test 4 will be given during a 5-day “window of opportunity” during finals week, from 8:00 a.m. EST on Monday, April 30 to 11:59 p.m. EST on Friday, May 4.**

Longer Essay

You are required to write an essay of **approximately 2000 words in length of text, focusing on one of seven suitable topics listed in the Longer Essay Paper Guidelines**. The longer essay will comprise 25% of your grade.

More information about the paper will be provided in the Paper Guidelines and Grading Rubric that are on the Modules page in Canvas. Since this is NOT a research paper, use of outside sources is optional; if used, however, they must be minimal (used only to support your own ideas) and be cited. Plagiarism in any form is not acceptable.

The longer essay will be due during a two-week open period ending at the end of Week 13. **Specifically, this window of opportunity begins at 8:00 a.m. EST on Friday, March 30, and ends at 11:59 p.m. EST on Friday, April 13.**

Course Outline: Schedule of Topics and Assignments

Unit I: “Roll Over Beethoven, and Tell Tchaikovsky the News”: Pop Culture and Four Lads About to Shake the World

Week 1: Mon Jan 8 to Sun Jan 14

Lesson 1: Orientation to the Course and Canvas

Week 2: Mon Jan 15 to Sun Jan 21

Lesson 2: What is Pop Culture?

Reflection Essay #1 (one of two topics): Is a Libertarian Governing Philosophy Better Than a Progressive One?/Socio-Cultural Symbolism in “To Kill a Mockingbird”

Week 3: Mon Jan 22 to Sun Jan 28

Lesson 3: Who Influenced the Beatles (Part 1)?

Discussion Board #1: “I Look Just Like Buddy Holly,” or You Don’t Have To Look Like Elvis to be a Rock ‘n’ Roller

Week 4: Mon Jan 29 to Sun Feb 4

Lesson 4: Who Influenced the Beatles (Part 2)?

Unit 1 Test (CANVAS) (Thurs Feb 1 – Sun Feb 4)

Unit 2: “You Say You Want a Revolution?”: The Beatles and Cultural Change

Week 5: Mon Feb 5 to Sun Feb 11

Lesson 5: The Beatles, Race Relations, Sexuality, and Struggles for Equality

Discussion Board #2: “Blackbird singing in the dead of night”: Sir Paul McCartney and Post-Racial Discourse in 21st-Century America

Week 6: Mon Feb 12 to Sun Feb 18

Lesson 6: The Psychedelic Counterculture

Reflection Essay #2: “Are You Experienced?,” Or Finding Yourself through the Beatles, Lewis Carroll, and Jimi Hendrix?

Week 7: Mon Feb 19 to Sun Feb 25

Lesson 7: “We’re More Popular than Jesus”: The Beatles, Christianity, Hinduism, and Personal Spirituality

Unit 2 Test (CANVAS) (Thurs Feb 22 – Sun Feb 25)

Unit 3: “The English Army Had Just Won the War”: The Beatles and the Vietnam War; the Peace Movement; Cold War Politics; and War in the Modern Era

Week 8: Mon Feb 26 to Sun Mar 4

Lesson 8: “We’ve Gotta Get Out Of This Place”: Popular Culture, the Music of the Beatles, and the Vietnam War

Discussion Board #3: “What’s going on, on our way back home?”: Vietnam Vets and the music of Bruce Springsteen, Marvin Gaye, and the Beatles

Spring Break: March 4 through March 11

Week 9: Mon Mar 12 to Sun Mar 18

Lesson 9: “Back in the U.S.S.R.”: The Beatles, Cold War Politics, and the Fab Four’s Reception in the Soviet Union

Reflection Essay #3: “From Russia to Rock”: The Beatles, Rock Music, and the Fall of the Iron Curtain

Week 10: Mon Mar 19 to Sun Mar 25

Lesson 10: “Give Peace a Chance”: John Lennon, Yoko Ono, and the Peace Movement

Discussion Board #4: “If you had the luck of the Irish, You’d be sorry and wish you were dead”: John Lennon, Yoko Ono, and Irish Republicanism in the 1970s

Week 11: Mon Mar 26 to Sun Apr 1

Lesson 11: War in the Modern Era: “Freedom,” Sir Paul McCartney’s Response to 9/11

Unit 3 Test (CANVAS) (Thurs Mar 29 – Sun Apr 1)

Longer Essay – Drop box opens Friday, March 30

Unit 4: The Beatles and Pop Art, Fashion, Movies, Television; Additional Influences on Culture and Music since the 1980s

Week 12: Mon Apr 2 to Sun Apr 8

Lesson 12: “What Went Out, Is Coming Back”: The Beatles Influence on Pop Art and Fashion since the 1960s

Reflection Essay #4: *Yellow Submarine*, Monty Python, and British Animation

Week 13: Mon Apr 9 to Sun Apr 15

Lesson 13: “Across the Universe”: The Beatles go to the Movies

Longer Essay – Drop box closes Friday, April 13

Reflection Essay #5: The Beatles, SNL, and The Rutles

Week 14: Mon Apr 16 to Sun Apr 22

Lesson 14: “Homer’s Barbershop Quartet”: The Beatles, Television, and “The Simpsons”

Discussion Board #5: Meet the Beatles in “The Simpsons”

Week 15: Mon Apr 23 to Sun Apr 29

Lesson 15: “And, in the End”: The Beatles’ Cultural and Musical Impact since the 1980s: Rock Groups; Nostalgia: Cirque du Soleil and Tribute Bands; the Study of Popular Music in Academia

Unit 4 Test – Final Exam (CANVAS) **Mon April 30 through Fri May 4**

University Policies

1. Disability/alternate media

Penn State welcomes students with disabilities into the University’s educational programs. Every Penn State campus has an office for students with disabilities. Student Disability Resources (SDR) website provides [contact information for every Penn State campus](#). For further information, please visit [Student Disability Resources website](#).

In order to receive consideration for reasonable accommodations, you must contact the appropriate disability services office at the campus where you are officially enrolled, participate in an intake interview, and provide documentation: [See documentation guidelines](#). If the documentation supports your request for reasonable accommodations, your campus disability services office will provide you with an accommodation letter. Please share this letter with your instructors and discuss the accommodations with them as early as possible. You must follow this process for every semester that you request accommodations.

If you have a documented disability, send a copy of the letter from the Office of Disability services to your instructor (using Canvas email). If you suspect that you have a disability but have not been assessed, you must contact the [Office of Disability Services](#).

2. Counseling and Psychological Services Statement

Many students at Penn State face personal challenges or have psychological needs that may interfere with their academic progress, social development, or emotional wellbeing. The university offers a variety of confidential services to help you through difficult times, including individual and group counseling, crisis intervention, consultations, online chats, and mental health screenings. These services are provided by staff who welcome all students and embrace a philosophy respectful of clients’ cultural and religious backgrounds, and sensitive to differences in race, ability, gender identity and sexual orientation.

[Counseling and Psychological Services at University Park \(CAPS\)](#): 814-863-0395 Counseling and Psychological Services at [Commonwealth Campuses](#) Penn State Crisis Line (24 hours/7 days/week): 877-229-6400 Crisis Text Line (24 hours/7 days/week): Text LIONS to 741741

3. Educational Equity/Report Bias Statement

Penn State University has adopted a “[Protocol for Responding to Bias Motivated Incidents](#)” that is grounded in the policy that the “University is committed to creating an educational

environment which is free from intolerance directed toward individuals or groups and strives to create and maintain an environment that fosters respect for others.” That policy is embedded within an institution traditionally committed to [academic freedom](#). Bias motivated incidents include conduct that is defined in University [Policy AD 91: Discrimination and Harassment, and Related Inappropriate Conduct](#). Students, faculty, or staff who experience or witness a possible bias motivated incident are urged to report the incident immediately by doing one of the following:

- * Submit a report via the [Report Bias webpage](#)
- * Contact one of the following offices:

University Police Services, University Park: 814-863-1111 Multicultural Resource Center, Diversity Advocate for Students: 814-865-1773 Office of the Vice Provost for Educational Equity: 814-865-5906 Office of the Vice President for Student Affairs: 814-865-0909 Affirmative Action Office: 814-863-0471

- * Dialing 911 in cases where physical injury has occurred or is imminent

4. Student Misconduct

Clearly, both the online and the face-to-face learning world present similar chances for inappropriate student behaviors. All expectations and policies regarding student conduct are ultimately guided by Penn State’s Code of Conduct:

<http://studentaffairs.psu.edu/conduct/codeofconduct/>

In brief, the University’s Code of Conduct states that all students should act with personal integrity, respect other students’ dignity, rights and property, and help create and maintain an environment in which all can succeed through the fruits of their efforts. Any student behaving in a manner which violates these essential principles will be subject to disciplinary sanctions.

5. Plagiarism/academic integrity

Academic integrity — the pursuit of scholarly activity in an open, honest and responsible manner, free of fraud and deception — is an important educational objective of Penn State. Academic integrity is a basic guiding principle for all academic activity at The Pennsylvania State University, and all members of the University community are expected to act in accordance with this principle.

All students in this class agree to abide by the principles of academic integrity. All cases of dishonesty in this course, including cheating on examinations and quizzes, or plagiarism on writing assignments, will not be tolerated and will be dealt with according to the policies of the University. Cheating by sharing information during or about exams and quizzes or using unauthorized materials will result in an AUTOMATIC ZERO for the student’s assessment and further action as outlined by University policy.

Academic dishonesty can lead to a failing grade or referral to the [Office of Student Conduct](#). Academic dishonesty includes, but is not limited to:

- cheating
- plagiarism

- fabrication of information or citations
- facilitating acts of academic dishonesty by others
- unauthorized prior possession of examinations
- submitting the work of another person or work previously used without informing the instructor and securing written approval
- tampering with the academic work of other students

6. Copyright Policy

All course materials students receive or to which students have online access are protected by copyright laws. Students may use course materials and make copies for their own use as needed, but **unauthorized distribution and/or uploading of materials without the instructor's express permission is strictly prohibited.** Students who engage in the unauthorized distribution of copyrighted materials may be held in violation of the University's Code of Conduct, and/or liable under Federal and State laws. University Policy AD 40, the University Policy Recording of Classroom Activities and Note Taking Services addresses this issue more specifically:

<https://guru.psu.edu/policies/AD40.html>

7. Communication Policy

University policy dictates that the instructor cannot discuss academic information with students via e-mail EXCEPT when messages are sent to and from your PSU e-mail account.

College of Arts & Architecture Policies

For the College of Arts and Architecture Academic Integrity Policy Statement, see:

http://www.artsandarchitecture.psu.edu/students/acad_integrity.

To see a copy of the College's sanctioning guidelines, see:

http://artsandarchitecture.psu.edu/sites/artsandarchitecture.psu.edu/files/Sanctioning_Guidelines.pdf.

Course Policies

Makeup Policy: If you have a conflict with any of the assessment dates on the semester schedule, it is your responsibility to contact the instructor well in advance via e-mail to discuss. Makeup quizzes, exams, and/or extended deadlines are only authorized under extraordinary circumstances and at the instructor's discretion.