



## Cannabis & 60's Psychedelic Culture Undergraduate Course Information Guide

Course Number: CAN 265, 4 credits, 10 Weeks  
Delivery Formats: Online Async

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### Course Description

For a brief (and some would say shining) moment in the mid-to-late 60s, a movement of disaffected youth, eventually called the counterculture, turned away from mainstream Euro-American society, its customs and mores, to embrace what it saw as a more humane, earthy and adventurous way of living. The recreational use of cannabis was pervasive within this movement, as was the use of "mind-expanding" drugs such as psilocybin and LSD (the latter of which was not declared illegal until Fall 1966).

Such drugs, termed "psychedelic," in turn became associated with certain art forms – rock music, in particular – as well as the development of new art forms, such as phonography. While contextualizing and examining terms such as "psychedelic" itself, this course will emphasize close analysis of such art forms – music especially, but also poster art, and one representative piece of literature. In addition to examining such works in terms of form, content, and genre, we will situate them in relation to social controversies of the period – notably, the nuclear threat, the US's war in Vietnam, and what Theodore Roszak called the counterculture's "revolt against technocracy."

### Learning Outcomes

After completing this course, you will be able to:

- Describe how the 60s counterculture viewed cannabis in relation to psychedelics.
- Discuss Aldous Huxley's position on psychedelics and the origin of the term itself.
- Discuss and analyze -- in terms of form and content – various musical pieces from the period which have been typically labeled "psychedelic," using specific vocabulary terms from our readings

- Explain and apply at least one of the following: the Surrealist concept of radical juxtaposition; Shiva Gautam's concept of Indomania; Mikhail Bakhtin's concept of the carnivalesque; Roland Barthes' concept of "myth"
- Identify and analyze a specific example of artistic protest against the US's war in Vietnam
- Discuss and analyze Kurt Vonnegut's *Cat's Cradle* in relation to themes of weapons of mass destruction; technocracy; and religion vs. nihilism

## **Liberal Studies Arts & Literature Learning Outcomes**

This course offers 4 hours of credit in the Liberal Studies Program's Arts & Literature domain. The learning outcomes for the LSP's Arts & Literature domain are as follows:

- Students will be able to explain, in well-written prose, what a work of art is about and how it was produced (i.e., they should be able to articulate and explain the "content" of that work and its methodology of production).
- Students will be able to comment on the relationship between form and content in a work.
- Students will be able to assess the formal aspects of their subject and put those qualities into words using, when appropriate, specialized vocabulary employed in class and readings.
- Students will be able to contextualize a work of art. They will be able to do so with respect to other works of art in terms of defining its place within a broader style or genre. They will also be able to contextualize a work of art in terms of contemporaneous aesthetic, social or political concerns, discussing how these might shape the work's reception and how that reception might differ amongst various people and historical periods.

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## **Learning Strategies and Resources**

Each week of the course features a written lecture that includes links to readings, sound files, video clips, and visual images and films. Students will examine input from these various sources to prepare them for their written assignments.

## **Required Readings**

Books and learning materials are available at the DePaul bookstore, at <http://depaul-loop.bncollege.com>, or through alternative sources.

Vonnegut, Kurt. *Cat's Cradle*. Dial Press, 2010. ISBN 978-0-385-3348-1

This novel is available from all the usual online booksellers, e.g.,

<https://www.amazon.com/Cats-Cradle-Novel-Kurt-Vonnegut-ebook/dp/B000SEH13C>

Additional readings may be available on Electronic Reserve, at the [DePaul Library](#). Login to Ares Course Reserves and select the course. Log in using your Campus Connect User ID and password. You will then get a page listing the courses in which you're enrolled that have readings posted in Ares. Click on the title of this course and the list of our electronic reserve readings will be displayed.

## Learning Deliverables

Online Discussions: Students are expected to contribute in a substantive, timely and interactive fashion to the Discussion for a given Module/Week.

Study Questions: Most weeks, students will submit typed responses to a set of study questions generated by the instructor.

Students will submit papers for midterm and finals. These essays will address topics from an array of essay questions prepared by the instructor and are approved by the instructor to be aligned with learning outcomes.

## Assessment of Student Learning

### Distribution of Grade Points

| Graded Assignment                         | Percentage of Final Grade |
|---|---------------------------|
| Online Discussions (9 x 3 points)         | 25%                       |
| Study Question Submissions (8 x 5 points) | 37%                       |
| Midterm Paper                             | 19%                       |
| Final Paper                               | 19%                       |

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### Grading Scale

|               |               |               |
|---------------|---------------|---------------|
| A = 95 to 100 | A- = 91 to 94 | B+ = 88 to 90 |
| B = 85 to 87  | B- = 81 to 84 | C+ = 77 to 80 |
| C = 73 to 76  | C- = 69 to 72 | D+ = 65 to 68 |

|              |                 |     |
|--------------|-----------------|-----|
| D = 61 to 64 | F = 60 or below | INC |
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## Course Schedule

| <b>Week or Module Title or Theme</b>                                       | <b>Readings / Learning Activities</b>  | <b>Graded Assignments</b>                        |
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| Week 1, Module 1:<br>"I Want to Take You Higher": Effing the Ineffable     | <p>Module One Course Author Lecture</p> <p>Palmer, "Eight Miles High," pp. 156-163 in <i>Rock &amp; Roll: An Unruly History</i></p> <p>Lattin, Excerpts from <i>The Harvard Psychedelic Club</i>, 61-72 ("Sinners and Saints: Trickster")</p> <p>Anderson, Terry, "From Counter Culture to Sixties Culture," pp. 129-147 in <i>The Sixties</i></p> <p>Hartogsohn, "When Aldous Huxley Opened the Doors of Perception"</p> <p>Lee &amp; Shlain, "Psychosis or Gnosis?"</p> <p>Listening/Screening: Jefferson Airplane, "White Rabbit"; Ravel, "Bolero"; Davis, "Sketches of Spain"; The Grateful Dead, "St. Stephen"; Sly &amp; the Family Stone, "I Want to Take You Higher"</p> | <p>1.1 Discussion</p> <p>1.2 Study Questions</p> |
| Week 2, Module 2:<br>"Everybody must get stoned": Cannabis & Popular Music | <p>Module Two Course Author Lecture</p> <p>Taylor, Excerpt from <i>It Was Twenty Years Ago Today</i>, 81-92</p> <p>Gitlin, Excerpt from <i>The Sixties: Years of Hope, Days of Rage</i>, 200-214</p> <p>Roszak, Excerpt on Allen Ginsberg</p> <p>Kerouac, "211th Chorus" from <i>Mexico City Blues</i></p> <p>Listening/Screening: Louis Armstrong, "I'll Be Glad When You're Dead, You Rascal You"; Cab Calloway &amp; His Orchestra, "Reefer Man" Stuff</p>  | <p>2.1 Discussion</p> <p>2.2 Study Questions</p> |

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|   | Smith, "You'se A Viper"; The Beatles, "Girl"; Bob Dylan, "Rainy Day Women 12 & 35", "Desolation Row", "Mr. Tambourine Man"   |  |
| Week 3, Module 3: "East-West": Psychedelia & Orientalism                                  | <p>Module Three Course Author Lecture</p> <p>Lavezzoli, Excerpts from The Dawn of Indian Music in the West -- "Dawn," 1-12; "Raga," 19-24; "Ravi," 48-51</p> <p>MacDonald, Excerpts -- "Within You, Without You"</p> <p>Gautam, "Orientalism: A Critical Introduction &amp; Analysis"</p> <p>Listening/Screening: The Byrds, "Eight Miles High"; John Coltrane Quintet, "India"; Ravi Shankar &amp; ensemble, Performance from Monterrey Pop!; Paul Butterfield Blues Band, "East-West"; The Beatles, "Within You Without You"; Course author sound file, "Modal scales"; Jim Pepper &amp; the Free Spirits, "Witchi Tai To"</p>                                 | <p>3.1 Discussion</p> <p>3.2 Study Questions</p> |
| Week 4, Module 4: "Listen to the color of your dream": The Semiotics of Psychedelic Sound | <p>Module Four Course Author Lecture</p> <p>Boden, "Creativity in a Nutshell," pp.1-5</p> <p>Listening/Screening: The Beatles, "Strawberry Fields Forever", "Lucy in the Sky with Diamonds", "Getting Better"; The Rolling Stones, "She's A Rainbow"; Traffic, "Heaven is in Your Mind"; The Small Faces, "Itchycoo Park"; The Byrds, "Wasn't Born to Follow"; The Animals, "Don't Bring Me Down"; The Electric Prunes, "I Had Too Much to Dream Last Night"; John Mayall's Bluesbreakers, "All Your Love"; The Yardbirds, "Shapes of Things"; Cream, "SWLABR", "As You Said"; Jimi Hendrix Experience, "Voodoo Child", "Star- Spangled Banner at Woodstock.</p> | <p>4.1 Discussion</p> <p>4.2 Study Questions</p> |
| Week 5, Module 5: "This movie for your ears": The Studio as                               | Module Five Course Author Lecture  | 5.1 Discussion                                   |

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| <p>Instrument &amp; Composing Tool</p>   | <p>MacDonald, Excerpts -- "Tomorrow Never Knows"; "Strawberry Fields Forever"</p> <p>Lattin, Excerpt from The Harvard Psychedelic Club, "Sinners and Saints," pp. 79-84</p> <p>(Optional) Eisenberg, Excerpt from "Phonography"</p> <p>The Beatles, "Tomorrow Never Knows", "In My Life", "I'm Only Sleeping"; Timothy Leary, reading from The Psychedelic Experience; Les Paul, "Whispering"; Jimi Hendrix, "Are You Experienced?"; The Beach Boys, "Good Vibrations"; The Incredible String Band, "A Very Cellular Song"; The Mothers of Invention, "The Idiot Bastard Son"; Joe Byrd &amp; the Field Hippies, The American Metaphysical Circus</p> | <p>5.2 Study Questions</p>                       |
| <p>Week 6, Module 6: "The Technicolor Dream": Psychedelic Poster Art</p>   | <p>Module Six Course Author Lecture</p> <p>Montgomery, "Radical Trips: Exploring the Political Dimension and Context of the 1960s Psychedelic Poster"</p> <p>(Optional) Perry, Excerpt on Psychedelic Poster Art from I Want to Take you Higher: The Psychedelic Era 1965-1969, 98-101</p> <p>Screening: Michael Montagne – The Joint Show</p>  | <p>6.1 Midterm Paper</p>                         |
| <p>Week 7, Module 7: "A splendid time is guaranteed for all": The Counterculture, the Carnavalesque &amp; Cat's Cradle</p> | <p>Module Seven Course Author Lecture</p> <p>Hertsgaard, "We All Want to Change the World: Drugs, Politics and Spirituality"</p> <p>MacDonald, Excerpts -- "A Day in the Life"</p> <p>Vonnegut, Cat's Cradle, chapters 1-49 (pp. 1-109)</p> <p>Listening: The Beatles, "A Day in the Life"</p> <p>Screening: It Was Twenty Years Ago Today Excerpt from The Atomic Café</p>   | <p>7.1 Discussion</p> <p>7.2 Study Questions</p> |

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| <p>Week 8, Module 8:<br/>"Whoopie – we're all gonna die":<br/>Vietnam, Satire &amp; Freak Folk</p>                      | <p>Module Eight Course Author Lecture</p> <p>Anderson, "Vietnam Is Here" from <i>The Sixties</i>, 98-101</p> <p>Gitlin, "Varieties of Antiwar Experience," from <i>The Sixties: Years of Hope, Days of Rage</i>, 291-294</p> <p>Mitchell, "To Whom It May Concern (Tell me lies about Vietnam)"</p> <p>Vonnegut, <i>Cat's Cradle</i>, chapters 50-92 (pp. 150-205)</p> <p>(Optional) Zinn, "The Impossible Victory"</p> <p>Listening: Country Joe &amp; the Fish, "Fixin' to Die Rag"; The Fugs, "Kill for Peace"; The Holy Modal Rounders, "Hesitation Blues", "Werewolf"; The Incredible String Band, "Three Is A Green Crown"; Tim Buckley, "No Man Can Find the War"; The Doors, "The End"; "The Unknown Soldier"</p> | <p>8.1 Discussion</p> <p>8.2 Study Questions</p> |
| <p>Week 9, Module 9:<br/>"The Sleep of Reason Breeds Monsters": The Cold War, Technocracy &amp; <i>Cat's Cradle</i></p> | <p>Module Nine Course Author Lecture</p> <p>Roszak, Excerpt from "Technocracy's Children"</p> <p>Vonnegut, <i>Cat's Cradle</i>, chapters 93-127 (pp. 206-287)</p> <p>Freese, "Vonnegut's Invented Religions as Sense-Making Systems," pp. 97-101</p> <p>Listening: Course author sound file, "Calypsos"; Biff Rose, "Communist Sympathizer"; Jefferson Airplane, "The House at Pooneil Corners" live</p>  | <p>9.1 Discussion</p> <p>9.2 Study Questions</p> |
| <p>Week 10, Module 10: "Caught in the devil's bargain": The Myth of Woodstock &amp; Altamont</p>                        | <p>Module Ten Course Author Lecture</p> <p>Coates, "If Anything, Blame Woodstock: The Rolling Stones – Altamont, December 6, 1969"</p>  | <p>10.1 Discussion</p>                           |

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|  | Halberstadt and Geyer, "Do Psychedelics Expand the Mind by Reducing Brain Activity?"<br><br>Listening/Screening: Joni Mitchell, "Woodstock"; The Rolling Stones, "Sympathy for the Devil"; John Lennon, "God"; The Temptations, "Ball of Confusion"; Todd Rundgren, "International Feel"; Parliament Funkadelic, "Dr. Funkenstein – Mothership Connection"; Nellie McKay, "Not So Sweet Martha Lorraine"; Eliot Sumner, "White Rabbit" |                     |
| Week 11:<br>Completing Your<br>Final Paper |  | 11.1 Final<br>Paper |

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## Course Policies

For access to all SCPS and DePaul University academic policies, refer to the following links:

[SCPS Student Resources Website](#)

[DePaul Student Handbook](#)

The [D2L Course Website](#) for this course.

## Course Syllabus

The official syllabus for this course that includes course dates, instructor information and quarter specific details will be provided by the course instructor by the start of the course and available on the course D2L website.

## Course Registration

To find out when this course will be offered next, you can go to the [SCPS Registration website](#) for details on how to register for the course.

For information on how this course can apply to your program, contact your academic advisor.



## **School of Continuing and Professional Studies**

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