AI 185 / SNC 185:
The Beatles & the Creative Process

Syllabus

Course Description

The Beatles are significant in many ways: they were an unprecedented show business phenomenon; they were leaders of sixties cultural rebellion; and they stand, for many, as a signal instance of popular entertainment attaining the status of high art. This course will examine the musical craftsmanship of the Beatles, focusing on their work as songwriters and record makers. Recent audio and print releases documenting the group’s performing and recording history provide a unique and detailed glimpse of the Beatles’ creative process. We will utilize these materials to closely trace the development of the group’s work while using other resources to place it in a larger historical and cultural context. The goal is to shed critical light on this recent chapter in cultural history. That discussion will, in turn, highlight questions about creativity in a modern context where commerce vies with art, technology redefines performance, and an emerging global village culture transforms concepts of originality and tradition.

Note: This course is offered by DePaul University’s School of Continuing and Professional Studies (SPS). It can be taken by SCPS students in the BAIFA program for as many as two SCPS competencies. It can be taken by SCPS students in the BAPS program for 4 credit hours in the BAPS program’s Core Curriculum in Arts & Ideas (abbreviated as CCA). In addition, it can be taken by non–SCPS students for Liberal Studies credit in the Arts & Literature Domain.

- If you are an SCPS student in the BAIFA program, click here.
- If you are an SCPS student in the BAPS program, click here: [https://scps.depaul.edu/academics/registration/Documents/Spring2020crhr.pdf](https://scps.depaul.edu/academics/registration/Documents/Spring2020crhr.pdf)
- If you are a non–SCPS student taking this course for Liberal Studies credit in the Arts & Literature domain, click here.

For SCPS students in the BAIFA program: Competencies Offered

SCPS students may take this course for 4 credit hours (i.e., two SCPS competencies) or 2 credit hours (i.e., one SCPS competence). For SCPS students, the course offers the following set of competencies (each of which is worth 2 credit hours):

<table>
<thead>
<tr>
<th>Competence</th>
<th>Competence Statement</th>
</tr>
</thead>
<tbody>
<tr>
<td>A1X</td>
<td>Can view works of popular music through an interpretive lens and can discuss strengths and weaknesses of the lens in question.</td>
</tr>
<tr>
<td>A3X</td>
<td>Can describe and analyze the interaction between a popular music phenomenon and at least one philosophical/spiritual problem or perspective.</td>
</tr>
</tbody>
</table>
Can define and analyze a creative process.

For details on these SCPS competencies and course assignments, click here.

For SCPS students in the BAPS program:

SCPS students in the BAPS program may take this course for 4 credit hours in the BAPS program’s Core Curriculum in Arts & Ideas (abbreviated as CCA). The learning outcomes for students fulfilling CCA credit in the BAPS program in this course are as follows:

-- Students in the BAPS program will be able to view works of popular music through an interpretive lens and will be able to discuss strengths and weaknesses of the lens in question

and/or

-- Students in the BAPS program will be able to describe and analyze the interaction between a popular music phenomenon and at least one philosophical/spiritual problem or perspective

and/or

-- Students in the BAPS program will be able to define and analyze a creative process.

For details on these SCPS learning outcomes and course assignments, click below

https://scps.depaul.edu/academics/undergraduate/undergraduate-majors/business-administration-baps/Pages/default.aspx

Non–SCPS students taking the course for Liberal Studies Credit

Students from DePaul colleges other than SCPS may take this course to meet the Arts & Literature requirement of the Liberal Studies Program. Non–SNL students who wish to take the course for Liberal Studies credit should register on the SNC–185 roster (a 4–credit hour roster specially created for Liberal Studies students). DePaul’s Liberal Studies Program aims to foster among students reflectiveness; value consciousness; multicultural perspectives; and critical as well as creative thinking.

The learning outcomes for Liberal Studies Program’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/or how it was produced (i.e., they should be able to explain the content of that work and/or 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.

For a description of the Liberal Studies Program’s Arts & Literature domain and details on Arts & Literature Learning Outcomes and course assignments, click here.

Non–SCPS students taking the course for 2 credit hours

If you are a non–SCPS student and you are registered on a roster other than SNC–185, then you are taking the course for 2 credit hours (rather than 4 credit hours). You should follow the directions below for students taking the course for 2 credit hours.

Course Materials - Print Texts:

There are numerous required readings for this course and they are all available in PDF form at the DePaul University Library website, under Ares Course Reserves. All required readings are listed in each course module; clicking a reading's link will open Ares Course Reserves in a new browser window.

Note: In addition to our required readings, the E-Reserves page includes several optional, supplementary readings.

As there is no single textbook currently in print that is adequate to the purposes of this course, the course author has used the Electronic Reserve system to assemble a custom anthology, composed of articles and chapters by a range of authors on a variety of topics. These E-Reserve materials will in effect serve as our print text.

Course Materials - Sound Recordings and Required Listening:

During the period they were together as a band, The Beatles released 12 albums on (or through) their UK label, EMI / Parlophone and these are listed below. Having access to all 12 is ideal for someone studying the Beatles’ work. For this course, you are required to listen the 9 titles that appear in bold. Please note that all 9 bolded albums are embedded as sound files in our course.

Please Please Me (1963)

With the Beatles (1963)
A Hard Day’s Night (1964)

Beatles for Sale (1964)

Help! (1965)

Rubber Soul (1965)

Revolver (1966)

Sgt. Pepper’s Lonely Hearts Club Band (1967)

Magical Mystery Tour (1967)

The Beatles (aka the White Album) (1968)

Abbey Road (1969)

Let It Be (1970)

Past Masters, volumes 1 & 2

[A note about Past Masters: This collection contains the numerous Beatles single releases that were never included on albums. These single releases represent some of the Beatles’ finest work, so it’s essential to have access to them.

All of these albums have recently been re-mastered. The CDs are widely available from retail outlets, both brick-and-mortar and online. In addition, all the albums are available for digital download from iTunes and other such outlets. Of course, if you have the vinyl, rock on! But if you don’t have any of those, you’re still good, because, as noted above, all your Required Listening tracks are embedded in this D2L course.

Organization of the Course

This course is organized into 10 modules, each of which lasts a week:

<table>
<thead>
<tr>
<th>Week / Module</th>
<th>Read</th>
<th>Listen to</th>
<th>Screen</th>
<th>Turn in</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>(Please note all readings other than each module’s Introduction &amp; Overview are posted on Electronic Reserve)</td>
<td>(Please note all required Listening selections are embedded in course)</td>
<td>(Please note all video clips and films are embedded in course)</td>
<td></td>
</tr>
<tr>
<td>Module 1</td>
<td>Introduction &amp; Overview</td>
<td>&quot;A Day in the Life&quot; from <em>Sgt.Pepper</em></td>
<td>Short video clips</td>
<td>Discussion posts</td>
</tr>
<tr>
<td>----------</td>
<td>-------------------------</td>
<td>--------------------------------------</td>
<td>------------------</td>
<td>-----------------</td>
</tr>
<tr>
<td>2 The Fifties, Race &amp; Rock</td>
<td>Miles, &quot;Being Born in Liverpool Carries with it Certain Responsibilities&quot;</td>
<td>Martin, &quot;There, beneath the blue suburban skies. . .&quot;</td>
<td>Hertsgaard, &quot;'Mach Schau!': The Hamburg – Liverpool Apprenticeship&quot;</td>
<td></td>
</tr>
<tr>
<td>3 Songcraft, Convention &amp; Technology</td>
<td>MacDonald, &quot;John and Paul: the Start of a Partnership&quot;</td>
<td>MacDonald, &quot;The People's Music&quot;</td>
<td>Hertsgaard, &quot;Starting A Reputation (Please Please Me)&quot;</td>
<td></td>
</tr>
<tr>
<td>Module</td>
<td>Introduction &amp; Overview</td>
<td>Reading</td>
<td>Assignments</td>
<td></td>
</tr>
<tr>
<td>--------</td>
<td>-------------------------</td>
<td>---------</td>
<td>-------------</td>
<td></td>
</tr>
<tr>
<td>4 Mania, Spectacle, Sociology</td>
<td>Sloan, &quot;You Say You Want A Revolution&quot;</td>
<td>A Hard Day's Night (album)</td>
<td>Discussion posts</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Ehrenreich et al, &quot;Beatlemania: A sexually defiant consumer subculture?&quot;</td>
<td>&quot;I Feel Fine&quot; &amp; She's A Woman&quot; from Past Masters Disc 1</td>
<td>Journal entry</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Tompkins, &quot;I Want to Hold Your Hand&quot;</td>
<td>Ed Sullivan Show (two songs)</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Ebert, &quot;A Hard Day's Night&quot;</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>5 From Pop To Art</td>
<td>Hertsgaard, &quot;We All Want to Change the World: Drugs, Politics and Spirituality&quot;</td>
<td>Rubber Soul album; also, &quot;Day Tripper&quot; &amp; &quot;We Can Work It Out&quot; from Past Masters Disc 2</td>
<td>Discussion posts</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Boden, &quot;Creativity in a Nutshell&quot; (pp. 1-5)</td>
<td>Shakespeare's in the Alley</td>
<td>Journal entry</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Campbell, “From Romance to Romanticism: the Beatles 1964-1970”</td>
<td>Course Author Video Clips</td>
<td>Midterm Quiz (for students taking the course for 4 credit hours)</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Whiteley, “Love, love, love: Representations of Gender and Sexuality in Selected Songs by the Beatles”</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Module 6</td>
<td>Module 7</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>---</td>
<td>---</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Introduction and Overview</td>
<td>Introduction &amp; Overview</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Newman, &quot;Hunting Tigahs Out in Indiah&quot;</td>
<td>MacDonald, Excerpts from Revolution in the Head (on Sgt. Pepper), pp. 188-220</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>MacDonald, Excerpts (on &quot;Tomorrow Never Knows&quot; &amp; &quot;Eleanor Rigby&quot;) from Revolution in the Head, pp. 164-170; 180-181</td>
<td>Stevens, Jay, Excerpts from Storming Heaven: LSD and the American Dream, pp. 31-43; 44-46; 47-57</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Emerick, &quot;Innovation and Invention: the Making of Revolver&quot;</td>
<td>MacIntyre, &quot;The Gospel of Lovely Rita&quot;</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Sound files embedded in Module 6 Introduction & Overview

Sgt. Pepper's Lonely Hearts Club Band album; also, "Penny Lane", "Strawberry Fields Forever" and “All You Need Is Love" from Magical Mystery Tour album

<table>
<thead>
<tr>
<th>Short video clips</th>
<th>Discussion posts</th>
<th>Journal entry</th>
</tr>
</thead>
</table>

It Was Twenty Years Ago Today
<table>
<thead>
<tr>
<th>Module</th>
<th>Introduction &amp; Overview</th>
<th>Album/Source</th>
<th>Video Clips</th>
<th>Discussion Posts</th>
</tr>
</thead>
<tbody>
<tr>
<td>8</td>
<td>Shoales, &quot;Rock Music Today&quot;</td>
<td><em>Magical Mystery Tour</em> album</td>
<td>Short video clips</td>
<td>Discussion posts</td>
</tr>
<tr>
<td></td>
<td>Goldstein, &quot;We Still Need the Beatles, but...&quot;</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Martin, &quot;Record Production&quot;</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Keightley, &quot;Reconsidering rock&quot;, pp.131-142</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>9</td>
<td>Miles, &quot;Avant-Garde London&quot;</td>
<td><em>The Beatles (aka the White Album)</em>; also, &quot;Hey Jude&quot;, &quot;Revolution&quot;, &quot;Lady Madonna&quot;, &quot;The Inner Light&quot; and &quot;Across the Universe&quot; from <em>Past Masters Disc 2</em></td>
<td>Short video clips</td>
<td>Discussion posts</td>
</tr>
<tr>
<td></td>
<td>Everett, Excerpt on Yoko Ono</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>MacDonald, Excerpts from Revolution in the Head, pp. 232-236 (on &quot;I Am the Walrus&quot;)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>10</td>
<td>MacDonald, Excerpts from Revolution in the Head, 308-309; 314-316</td>
<td><em>Abbey Road</em> album; also, &quot;Get Back&quot;, &quot;Don't Let Me Down&quot;, &quot;Let It Be&quot; &amp; &quot;You Know My Name, Look Up the Number&quot; from <em>Past Masters Disc 1</em></td>
<td>Short video clips</td>
<td>Discussion posts</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Final Quiz</td>
</tr>
</tbody>
</table>
Assessment of Learning

Evidence Students Will Submit

**Discussions**
Students are expected to contribute in a substantive, timely and interactive fashion to the Discussion posted for each module/week of the course.

To view the assessment rubric for Discussion participation, [click here](#).

**Journal entries**
By the end of every module/week except Module/Week 6, Module/Week 8 and Module/Week 10, students will submit a journal entry (around a typed page in length) on a reading chosen from the list of readings scheduled for that module/week. This will make for a total of 7 journal entries by course's end. The format for journal entries appears in each module.

To view the assessment criteria for journal entries, [click here](#).

**Quizzes**
The course contains two open–book Quizzes, one due at Midterm time (the end of Week 5) addressing material covered in Modules 1–5 and another at Finals time (the end of Week 10) addressing material covered in Modules 6–10. Students taking the course for 4 credit hours will submit the Midterm Quiz at the end of Week 5 and the Final Quiz at the end of Week 10. Students taking the course for 2 credit hours will submit one quiz – either the Midterm or the Final – by the end of Week 10.

**Short Papers:**
- **SCPS students in the BAIFA program registered for two competencies** will submit a short paper (5-7 pages long) addressing each of the competencies for which they’re signed up. They will submit one such paper (addressing one competence) by the end of Week 6 and another such paper (addressing another such competence) by the beginning
of Week 11. **This totals up to two short papers by the end of the course.** For information on paper topics, see below.

[Note: Students registered for one competence will submit one short paper addressing that competence by either the end of Week 6 or the end of Week 10. **This totals up to one short paper by the end of the course.** For information on paper topics, see below.]

- **SCPS students in the BAPS program** will submit two short papers (5-7 pages long), each attuned to BAPS Core Curriculum in the ARTS (CCA) learning outcomes. They will submit one such paper by the end of Week 6 and another such paper by the beginning of Week 11. **This totals up to two short papers by the end of the course.** For information on paper topics, see below.

- **Non-SCPS taking this course for Liberal Studies credit in the Arts & Literature domain** will submit two short papers (5-7 pages long), each attuned to Arts & Literature domain learning outcomes. They will submit one such paper by the end of Week 6 and another such paper by the beginning of Week 11. **This totals up to two short papers by the end of the course.** For information on paper topics, see below.

**Regarding topics for short papers:** Students will choose topics from an array of essay questions prepared by the instructor. The instructor will see to it that the essay questions are attuned to specific learning outcomes. As an alternative, you may write on an essay question of your own invention, provided it fits outcome criteria and the instructor approves it.

To view the assessment rubric for short papers, [click here](#).

In sum, the evidence requirements for the course are:

- Discussion participation (in 10 such weekly discussions)
- Journal entries (one per module/week, except Week/Module 6 & 10)
- Two Quizzes (Midterm & Final)
- Two short papers (Midterm & Final)

Note: students registered for just one SCPS competence (i.e., 2 credit hours) are only required to submit one Quiz and one Short paper by the end of the course.

Point-wise, the breakdown is as follows:

**For Students Taking 4 Credit Hours:**

<table>
<thead>
<tr>
<th>Component</th>
<th>Points</th>
</tr>
</thead>
<tbody>
<tr>
<td>Discussions (10 x 3 pts)</td>
<td>30</td>
</tr>
<tr>
<td>Journal Entries (7 x 3 pts)</td>
<td>21</td>
</tr>
<tr>
<td>Quizzes (2 x 9 pts)</td>
<td>18</td>
</tr>
<tr>
<td>Short Paper (Midterm)</td>
<td>30</td>
</tr>
</tbody>
</table>
For Students Taking 2 Credit Hours:

Discussions (10 x 3 pts) 30 Points
Journal Entries (7 x 3 pts) 21 Points
Quiz (at either Midterm or Finals time) 9 Points
Short Paper (at either Midterm or Finals time) 30 Points
Total: 90 Points

The grading scale is based on 100 percent of the required assignments. Thus:

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

Please note: Grades lower than a C- do not earn credit or competence in the School of Continuing and Professional Studies.

Criteria for Assessment

Discussions

To receive full credit (3 points) for a given module’s Discussion, you must make a contribution that is

a. Substantive: This means that you offer a considered opinion, a thought-provoking speculation and/or new information. A substantive contribution does more than simply indicate "I agree" or "Me too";
b. Interactive: This means that, in addition to posting your own view(s), you respond to at least two other students and that you do so by, again, saying something more than "I agree" or "Me too".
c. Timely: This means that you make your first post by the halfway point of the week (according to the due date for 'First post' listed in your Checklist for each week/module); and that you make at least two additional posts later in the week (preferably before the last hours of the last day of the week).

Journal entries

A single journal entry is worth a maximum of 3 points. To receive full credit, a journal entry must:
a. Respond to all 6 questions and do so in coherent paragraphs (though those paragraphs may be brief);
   b. Show attentive engagement with the questions; and
   c. Provide at least one piece of thoughtful reflection.

Short papers

Assessment Rubric for Short Papers:

'A' designates work of high quality. An A paper (28-30 pts)

- develops an argument cogently and creatively across the length of an essay;
- reflects thorough understanding of and engagement with pertinent texts (audiovisual and/or print) and the issues at hand;
- draws insightful connections and/or generates thoughtful questions concerning the topic and the specified materials;
- cites sources consistently in appropriate citation style;
- is virtually free of grammar lapses.

'B' designates work of good quality. A B paper (25-27 pts)

- develops an argument effectively across the length of an essay;
- reflects adequate understanding of and engagement with pertinent texts (audiovisual and/or print) and the issues at hand;
- draws clear connections and/or generates apt questions concerning the topic and the specified materials
- cites sources consistently in appropriate citation style;
- is mostly free of grammar lapses.

'C' designates work which minimally meets requirements set forward in assignment. A C paper (22-24 pts)

- develops some ideas but does so in a superficial or simplistic manner;
- reflects limited understanding of or engagement with pertinent texts audiovisual or print) and the issues at hand;
- draws connections, some of which are unclear, and/or raises questions, some which are inapt, concerning the topic and the specified materials;
- cites sources inconsistently and/or occasionally uses appropriate citation style;
- contains several grammar lapses.

'D' designates work of poor quality which does not meet minimum requirements set forth in the assignment. A D paper (19-21 pts)

- shows little development of ideas;
- reflects little or no understanding of pertinent texts (audiovisual and/or print) and the issues at hand;
• does not draw clear connections or raise coherent questions concerning the topic and the specified materials;
• does not cite sources appropriately;
• contains numerous grammar lapses.

Such work is expected to conform to college–level standards of mechanics and presentation.

In assessing such work, your instructor strives to be clear, flexible, forthright and empathetic.

Due Dates

Due dates in the course are firm and must be adhered to if you expect to succeed. If you have a problem meeting a due date, you should contact your instructor. **Assignments that are late will receive reduced points. Assignments which are more than one week late will receive zero points.**

Attendance Policy

Please note that merely logging in to an online course does not, by itself, count as attending the course. In order to be counted as in attendance in our course, you need to do more than log in; you must submit required work such as the weekly Discussion posts and the required Journal entries. A student who goes more than a week without “attending” in this sense – without, that is, submitting at least one piece of required work – will be in danger of failing the course.

SCPS Competencies and Course Assignments for students in the BAIFA program

For details on SCPS competencies and course assignments, see below:

**Competence A5**

The A5 competence is addressed by the course focus on analyzing the Beatles' multifaceted creative process:

<table>
<thead>
<tr>
<th>Competence Statement</th>
<th>Facets of the Competence</th>
<th>Learning Outcome</th>
<th>Assignments/Deliverables demonstrating this competence</th>
</tr>
</thead>
<tbody>
<tr>
<td>Can Define and Analyze a Creative Process</td>
<td>Can define the concept of creativity.</td>
<td>Students will: develop an understanding of a modern creative process</td>
<td>Prime deliverable: Midterm or final paper targeting this competence</td>
</tr>
<tr>
<td></td>
<td>Can identify, analyze, and describe the components of a creative process in one or more fields of human endeavor.</td>
<td>Develop an understanding of differing perspectives on what counts as creativity</td>
<td>Journal entries and Quiz assignments will also speak to the competence.</td>
</tr>
</tbody>
</table>
Can explain how engaging in a creative process affects one’s perception of the world.

be able to discuss ways in which this modern creative process is bound up with sociocultural factors such as class, literacy, and vernacular culture

Discussions will speak to the competence.

Competence A1X

The A1X competence is addressed by the course focus on songcraft and record making as art forms as well as various approaches to interpreting these forms:

<table>
<thead>
<tr>
<th>Competence Statement</th>
<th>Facets of the Competence</th>
<th>Learning Outcome</th>
<th>Assignments/Deliverables demonstrating this competence</th>
</tr>
</thead>
<tbody>
<tr>
<td>Can view works of popular music through an interpretive ‘lens’ and can discuss strengths and weaknesses of the lens in question.</td>
<td>Specifies a work or works and engages an interpretive lens (e.g., sociocultural context; structure/genre; the artist’s biography; the rhetoric of fans, critics or scholars)</td>
<td>Students will: have practice with close reading techniques as applied to print and/or audio texts</td>
<td>Prime deliverable: Midterm or final paper targeting this competence</td>
</tr>
<tr>
<td></td>
<td>Thoroughly and thoughtfully analyzes the work in terms of the interpretive lens.</td>
<td>be familiar with some basic concepts of popular songcraft and sound recording</td>
<td>Journal entries and Quiz assignments will also speak to the competence.</td>
</tr>
<tr>
<td></td>
<td>Briefly discusses the strengths and weaknesses of the interpretive ‘lens’ by considering what aspects of the work it allows us to see well and what aspects it blinds us to.</td>
<td>Have experience using and assessing the strengths and weaknesses of at least one interpretive lens</td>
<td>Discussions will speak to the competence</td>
</tr>
</tbody>
</table>

Competence: A3X

The A3X competence is addressed by the course focus on such artworks in relation to 60s-era trends in spirituality and philosophy:
<table>
<thead>
<tr>
<th>Competence Statement</th>
<th>Facets of the Competence</th>
<th>Learning Outcome</th>
<th>Assignments/Deliverables demonstrating this competence</th>
</tr>
</thead>
<tbody>
<tr>
<td>Can describe and analyze the interaction between a popular music phenomenon and at least one philosophical/spiritual problem or perspective.</td>
<td>Identifies a popular music phenomenon. (E.g., the Beatlemania fan craze; the Orientalism of middle period Beatles culture; the development of the ‘psychedelic sound’.)</td>
<td>Students will: become familiar with some 60s-era trends in spirituality and/or philosophy</td>
<td>Prime deliverable: Midterm or final paper targeting this competence</td>
</tr>
<tr>
<td></td>
<td>Identifies at least one philosophical/spiritual problem or perspective. (E.g., the problem of women’s oppression; the perspective of Indian mysticism; the challenge of modern alienation.)</td>
<td>be able to place such phenomena in a historical and/or social context</td>
<td>Journal entries and Quiz assignments will also speak to the competence.</td>
</tr>
<tr>
<td></td>
<td>Describes how 1 &amp; 2 above interact with reference to pertinent histories, practices and texts and goes on to analyze the significance of the interaction in relation to popular music practice or spiritual/philosophical inquiry.</td>
<td>have practice with close reading techniques as applied to print and/or audio texts</td>
<td>Discussions will speak to the competence</td>
</tr>
</tbody>
</table>

**Learning Outcomes and Deliverables for SCPS students in the BAPS program’s CCA:**

<table>
<thead>
<tr>
<th>Learning Outcome</th>
<th>Assignments/Deliverables</th>
</tr>
</thead>
<tbody>
<tr>
<td>Students in the BAPS program will be able to view works of popular music through an interpretive lens and will be able to discuss strengths and weaknesses of the lens in question</td>
<td>Prime deliverables:</td>
</tr>
<tr>
<td></td>
<td>- Midterm paper and Final paper, both on appropriately CCA designated topic</td>
</tr>
<tr>
<td></td>
<td>- Journal entries</td>
</tr>
<tr>
<td></td>
<td>- Discussion</td>
</tr>
</tbody>
</table>
Students in the BAPS program will be able to describe and analyze the interaction between a popular music phenomenon and at least one philosophical/spiritual problem or perspective. 

Prime deliverables: 
- Midterm paper and Final paper, both on appropriately CCA designated topic 
- Journal entries 
- Discussion 

Students in the BAPS program will be able to define and analyze a creative process. 

Prime deliverables: 
- Midterm paper and Final paper, both on appropriately CCA designated topic 
- Journal entries 
- Discussion 

**Liberal Studies Program Arts & Literature Domain**

Courses in the Arts and Literature Domain ask students to extend their knowledge and experience of the arts by developing their critical and reflective abilities. In these courses, students interpret and analyze particular creative works, investigate the relations of form and meaning, and through critical and/or creative activity come to experience art with greater openness, insight, and enjoyment. These courses focus on works of literature, art, theatre, or music as such, though the process of analysis may also include social and cultural issues. Students who take courses in this domain choose three courses from such choices as literature, the visual arts, media arts, music, and theater. No more than two courses can be chosen from one department or program.

For details on Liberal Studies Learning Outcomes and course assignments, see below:

**Liberal Studies / Arts & Literature Domain Learning Outcomes (from the DePaul Liberal Studies Program website)**

Students will be able to explain, in well-written prose, what a work of art is about and/or how it was produced (i.e., they should be able to explain the content of that work and/or its methodology of production).

Prime deliverables:
- Midterm paper and final paper, both on an Arts& Literature topic 
- Journal entries 
- Discussion
Students will be able to comment on the relationship between form and content in a work.

Prime deliverables:
- Midterm paper and final paper, both on an Arts & Literature topic
- Journal entries
- Discussion

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.

Prime deliverables:
- Midterm paper and final paper, both on an Arts & Literature topic
- Journal entries
- Discussion
- Quizzes

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.

Prime deliverables:
- Midterm paper and final paper, both on an Arts & Literature topic
- Journal entries
- Discussion

The Liberal Studies Arts & Literature emphasis is addressed by the course focus on the Beatles as songwriters, record makers and cultural icons, as well as the course focus on popular music as a site of artistic endeavor and interpretation.

**Discussion Forums**

Discussion Forums are an important component of your online experience. This course contains discussion forums related to the topics you are studying each week. For requirements on your participation in the Discussion Forums, please see "Course Expectations" in the syllabus.

A Course Q & A discussion forum has also been established to manage necessary, ongoing social and administrative activities. This is where the management and administrative tasks of the course are conducted, and where you can ask 'process' questions and receive answers throughout the course. Please feel free to answer any question if you feel you know the answer; this sharing of information is valuable to other students.
Course Policies

College and University Policies

This course includes and adheres to the college and university policies described in the links below:

Academic Integrity Policy (UGRAD)

Academic Integrity Policy (GRAD)

Incomplete Policy

Course Withdrawal Timelines and Grade/Fee Consequences

Accommodations Based on the Impact of a Disability

Protection of Human Research Participants

APA citation format (GRAD)

Additional Course Resources

University Center for Writing-based Learning

SNL Writing Guide

Dean of Students Office

Changes to Syllabus

This syllabus is subject to change as necessary. If a change occurs, it will be clearly communicated to students.

Credits

This course was authored by John Kimsey and designed and produced by John Kimsey and staff at SCPS, School of Continuing and Professional Studies of DePaul University. Course Author video clips were directed and edited by Jim Kimsey.

© 2011 School of Continuing and Professional Studies, DePaul University. All Rights Reserved by SCPS during contractual interval with the Author.