

CALIFORNIA STATE POLYTECHNIC UNIVERSITY, POMONA

[CLASS]

[MUSIC]

Expanded Course Outline

Course Subject Area:	MU
Course Number:	424
Course Title:	<i>Beatlemania</i>
Units:	3
C/S Classification #:	NO
Component:	NO
Grading Basis: (graded only, CR/NC only, student's choice)	Graded only
Repeat Basis: (may be taken once, taken multiple times, taken multiple times only with different topics)	NO
Cross Listed Course: (if offered with another department)	NO
Dual Listed Course: (if offered as lower/upper division or undergraduate/graduate)	
Major course/Service course/GE Course: (pick all that apply)	GE
General Education Area/Subarea: (as appropriate)	C-4, D-4
Date Prepared:	5.22.15
Prepared by:	Dr. Dave Kopplin

I. Catalog Description:

Investigation of the cultural, economic, and social conditions that allowed the Beatles to become an enduring phenomenon, from their nascent music making in post-WW II Liverpool and the red light district of Hamburg to their eventual influence on music and popular culture worldwide. 4 lecture/problem-solving. Area C-4 and D-4 GE.

II. Required Background and Experience

Completion of courses in Area A and: Sub-areas 1, 2 and 3 of Area C; or Sub-areas 1, 2, and 3 of Area D.

III. Expected Outcomes

Students will be able to

1. describe the social conditions in post-WW II Europe, especially post-war England

2. analyze the fundamental relationships between the arts, culture, and commerce, especially those forces that gave rise to *The Beatles*.
3. compare and contrast their own cultures and traditions with English culture and traditions.
4. describe the basic history and philosophy of the field of ethnomusicology and historical musicology.
5. conduct a basic field study and synthesize information from that study in a written report.
6. evaluate whether a popular group, in the cultural and economic conditions that exist today, could become a “super group” and have a lasting impact on society

GE Student Learning Outcomes covered by this class:

Ia. Write effectively for various audiences.

(Students will write essay exams on exams, create an analysis of a their own sociological field study, and will write a research paper on a substantial topic that delves into a sociological, economic, or philosophical aspect of the Beatles music or lasting legacy)

Ib. Speak effectively for various audiences.

(Students will give presentations on their field study finds and participate in guided discussions.)

Ic. Find, evaluate, use, and share information effectively and ethically.

(Students will conduct a field study of their immediate circle of family and friends. Ethical interview techniques will be covered, as will release forms for research on humans, and the “participant-observer” bias in ethnographic and social research.)

Id. Construct arguments based on sound evidence and reasoning to support an opinion or conclusion.

(Students will be required to analyze a sociological/ethnographic field study that they conduct themselves; students must do research on a substantial topic that delves into a sociological, economic, or philosophical aspect of the Beatles music or lasting legacy and write an original report on the research).

IIb. Analyze major literary, philosophical, historical or artistic works and explain their significance in society.

(Through guided listening assignments: students will study and evaluate a substantial body of American blues and rhythm and blues music and how it influenced British popular musicians; students will analyze the various ways in which the Beatles used American blues and rhythm and blues music for inspirations; students will become familiar with the Beatles catalog and its importance in the pantheon of popular music and its social, economic, and cultural significance.)

IId. Integrate concepts, examples, and theories from more than one discipline to identify problems, construct original ideas, and draw conclusions.

(Through readings lecture material and studying original texts, students will be required to integrate the following: cultural and social conditions in post-World War II Europe and in the United States, economies of scale in the music industry in the 1950s-present; the rise of the importance of mass media including television; the change in journalist standards that occurred as rock and roll took hold; and the psychological and philosophical underpinnings of group behavior and large-scale social movements. Students will be required to write exam essays demonstrating their ability to integrate these concepts, as well as conduct original research that integrates these concepts.)

IIla. Analyze the historical development of diverse cultures and the role they play in shaping core institutions and practices of individuals and societies.

Through guided listening, readings, and lectures, students will be introduced to various cultures that influenced the Beatles, and through them, their followers: including African-American (US and Africa), Carnatic (Indian subcontinent), European folk music (Ireland and England).

B. This class draws from many diverse disciplines to investigate the influence of the Beatles in their day and beyond, even to our day. The students will be required to integrate concepts across disciplines; readings from the following disciplines are used throughout the class: cultural studies, media studies, economics, social psychology, ethnomusicology and general history (See “Readings and Discography” section of this ECO for titles). The music of the Beatles is examined through the patina of these disciplines.

Additionally, students will be asked to analyze data and draw conclusions about how technology made the Beatles’ popularity and influence possible, from their appearances on British and American television to their groundbreaking use of recording technology in service of their music.

These areas of inquiry will be integrated and synthesized: cultural studies (D-3), sociology including the psychology of groups and social movements in civilizations (D-3 and C-2, respectively), economics (D-2), ethnomusicology (D-3, anthropology, and C-1, performing arts), history of post-WW II Europe/US (D-2), and philosophy and music (C-2 and C-1).

IV. Readings and Discography

Recommended Class Texts

Gitlin, Todd. *The Sixties: Years of Hope, Days of Rage*. New York: Bantam Books, 1993.

Halberstam, David. *The Fifties*. New York: Random House, 1994.

Jones, Steve. *Rock Formation: Music, Technology, and Mass*

Margotin, Philippe. *All The Songs: The Story Behind Every Beatles Release*. New York: Black Dog & Leventhal Publishers, 2013

Weiss, Robert. *Learning From Strangers: The Art and Method of Qualitative Interview Studies*. New York: Free Press, 1995

Supplemental Readings from:

Barz, Gregory. Cooley, Timothy. *Shadows in The Field: New Perspectives for Fieldwork In Ethnomusicology*, 2nd ed. Oxford: Oxford University Press, 2008

Bion, W. R. *Experiences in Groups*, London: Tavistock, 1961.

Communication (Journal). Newbury Park, CA: Sage Publications, 1992.

Berstein. J. M., ed. *The Culture Industry: Selected Essays on Mass Culture*. London: Routledge, 1991

Gladwell, Malcolm. *Outliers: The Story of Success*. New York: Back Bay, 2011

Millard, André. *Beatlemania: Technology, Business, and Teen Culture in Cold War America*. Baltimore: Johns Hopkins University Press, 2012

Society for Ethnomusicology: *A Manual for Documentation, Fieldwork & Preservation for Ethnomusicologists*, 2nd ed. Bloomington, IN: Society for Ethnomusicology, 2001

Additional readings from the following works may be included for class readings:

Bacon, David. Maslov, Norman. *Beatles' England: There Are Places I'll Remember*. London: Nine Hundred Ten Press, 1982

Bennahum, David. *The Beatles after the Break-Up: In Their Own Words*. London: Omnibus Press, 1991

Brocken, Michael. David Melissa. *The Beatles Bibliography: A New Guide to the Literature*. London: Perfect Paperback, 2012

Catone, Mark. *As I Write This Letter: An American Generation Remembers the Beatles*. Ann Arbor, MI: Popular Culture Ink, 1982

Gould, J. *Can't Buy Me Love: The Beatles, Britain, and America*. New York: Three Rivers Press, 2007.

Leigh, Spencer. *The Beatles in Hamburg: The Stories, the Scene and How It All Began*. Chicago: Chicago Review Press, 2011

Lewisohn, Mark. *The Complete Beatles Recording Sessions: The Official Abbey Road Story*. Toronto: Doubleday, 1987

Lewisohn, Mark. *The Complete Beatles Chronicle: The Definitive Day-by-Day Guide to The Beatles' Entire Career*. Chicago: Chicago Review Press, 2010

Lewisohn, Mark. *Tune In: The Beatles, All These Years. Vol. 1*. New York: Crown Publishing, 2013.

MacDonald, Ian. *Revolution in the Head: the Beatles' Records and the Sixties*. London: Fourth Estate, 1994.

Scheler, Max. *Liverpool Days*. Surrey, UK: Genesis Publications, Inc., 1994

Journal Articles

"The Beatles Issue," *Journal of Popular Music*, volume 6 issue 3 (30 November 1986)

Collin, Marcus. "Interpreting the Beatles," *Teaching History*, issue 136 (1 September 2009), page 42

Collins, Marcus. "The Beatles' Politics," *The British Journal of Politics & International Relations*, volume 16 issue 2 (May 2014), pages 291-309

Discography and Filmography

Beatles, The. *The Original Studio Recordings*. London: EMI, 2009.

Beatles, The. *A Hard Day's Night*. London: Proscenium Films, 1964.

Beatles, The. *Help!* London: Walter Shenson Films, 1965.

Beatles, The. *Yellow Submarine*. King Features Syndicate/Apple Films: 1968

Beatles, The; Aspinall, Neil, *et al.* *Let it Be*. Apple Films: 1970.

V. Minimum Student Materials

Internet access, voice recording device or smart phone, access to personal computer, pencil and paper.

VI. Minimum College Facilities

"Smart" Classroom with audio/video playback facilities

VII. Course Outline

Weeks One and Two (Quarter Week One)

Required texts, viewing and listening, and supplemental materials

Historical background:

England and Liverpool in the post-WW II era

The Cold War in Europe

The economic status of 1950s Europe, US

Weeks Three & Four (Quarter Week Two)

The music industry in the pre-rock and roll era

State of popular music in 1950s England/US

Important ethnographies and field studies readings

Guided field research practicum:

Introduction to Ethnomusicology; definition of Field Work

The Beatles before “The Beatles”

Weeks Four and Five (Quarter Week Two and Three)

Social history of Europe in the early 1960s

Hamburg, Germany and its role in British rock music

British interest in African American blues musicians

Post-war teen Liverpool

Field Work posting: “My Music”

Week Six (Quarter Week Three and Four)

Interview techniques for field studies

The “participant-observer” phenomenon

Discussion of Success

Seeking a recording contract

The rise of television: The Beatles and early media exposure

Weeks Seven and Eight (Midterm) (Quarter Week Five)

The first recordings

Agents for change

Reception of early recordings

Recordings 1962-1963

Analysis of first field interviews: Issue- and case-focused analysis

Role of recording engineer & producer in music acts

Weeks Nine and Ten (Quarter Week Six)

US society in the early 1960s

Popular music in the US, 1960-1963

American Media: The Ed Sullivan Show and Capitol Records

The British Invasion

Recordings 1963-64

A Hard Day's Night

Weeks Eleven and Twelve (Quarter Week Seven and Eight)

The Assassination of John F. Kennedy and *Beatlemania*

The Media is the Message: Help!

Recordings 1965: *Rubber Soul*

The Beatles as songwriters/artists

Preparation for ethnography

Week Thirteen (Quarter Week Eight and Nine)

The success and failure of tours, 1963-1967

Recordings 1966-67:

Revolver and *Sgt. Pepper Lonely Heart's Club Band*

Revolution in design: album art

Musicians as agents of change, part I: the Counterculture

Weeks Fourteen and Fifteen (Quarter Week Nine)

Recordings 1968-69:

Magical Mystery Tour and *The White Album*

Yellow Submarine (film and album)

Musicians as agents of change, part II: influences from world music
Issues of mega-stardom
Interpersonal conflicts and artistry

Week Fifteen+ (Final and Final Field Reports due) (Quarter Week Ten)

Recordings 1969-70:
Abbey Road and *Let it Be*
Let it Be (film)
Live recordings
Death of Brian Epstein
Apple, Inc.: The business empire
The Beatles legacy

VIII. Instructional Methods

1. Lecture/discussion
2. In-class problem solving
3. Writing assignments
4. Critical listening (recordings)
5. Critical viewing (films)
6. Field study interviews and reports
7. Online discussion postings

IX. Evaluation of Outcomes

Students will be evaluated using the following methods:

1. Graded participation in online discussions
2. Quizzes on readings and required listening/viewing examples
3. Term paper on substantive topic that links the music and art of the Beatles with technology, economics, business, or social issues
4. A multi-cultural and multi-generational field study presentation (class size permitting, presentations will be live, otherwise presentation will occur in online Wikis)
5. Two listening exams
6. Mid-term and final exams with combination of multiple choice, short answer, and essay questions

X. Assessment and GE Assessment

GE Student Learning Outcomes below...

- Ia.** (Meaningful Writing Component) *Write effectively for various audiences.*
- Ib.** *Speak effectively for various audiences.*
- Ic.** *Find, evaluate, use, and share information effectively and ethically.*
- Id.** *Construct arguments based on sound evidence and reasoning to support an opinion or conclusion.*

IIb. Analyze major literary, philosophical, historical or artistic works and explain their significance in society.

IIId. Integrate concepts, examples, and theories from more than one discipline to identify problems, construct original ideas, and draw conclusions.

IIIa. Analyze the historical development of diverse cultures and the role they play in shaping core institutions and practices of individuals and societies.

...will be met in the following manner:

MU 4240	GE Learning Outcomes						
Assignments	I.a.	I.b.	I.c.	I.d.	II.b.	II.d.	III.a.
Field Study (FS)	X		X				
FS Analysis	X	X		X		X	
Essay Exams	X			X	X		
Concert reports	X				X		
Listening Journals	X				X		
Lectures/Discussions		X			X		X
Term Papers	X	X				X	

Additionally, students will be asked to submit pre- and post-class answers to a rotating list of questions, including, for example, to assess Ia, Id, IIb, and IIId:

“Based on what you know now, in your opinion, what are the economic, social, and technological factors that contribute to an artist reaching an audience? Be sure to refer to specific works to support your answer”