

BEATLES & THE CREATIVE PROCESS

Course Syllabus

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Course Information

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 for New Learning (SNL). It can be taken by SNL students for as many as two SNL competencies. It can also be taken by non-SNL students for Liberal Studies credit in the Arts & Literature Domain.

If you are an SNL student, [click here](#).

If you are a non-SNL student taking this course for Liberal Studies credit in the Arts & Literature domain, [click here](#).

If you are a non-SNL student and you are not taking this course for Liberal Studies credit, [click here](#).

For SNL students: Competencies Offered

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

Competence	Competence Statement and Criteria
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A1X	Can view works of popular music through an interpretive 'lens' and can discuss strengths and weaknesses of the lens in question.
A3G	Can describe and analyze the interaction between a popular music phenomenon and at least one philosophical/spiritual problem or perspective.
A5	Can define and analyze a creative process.
S3F	Can analyze the integration of new technology into a specific field of human endeavor from at least two perspectives.

For details on these SNL competencies and course assignments, [click here](#).

Non–SNL students taking the course for Liberal Studies Credit

Students from DePaul colleges other than SNL 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.

For details on Liberal Studies Arts & Literature Learning Outcomes and course assignments, [click here](#).

Non–SNL students taking the course for 2 credit hours

If you are a non–SNL 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.

Expected Outcomes of the Course:

By the end of the course, students should:

1. be able to explain a modern creative process as exemplified by the Beatles;
2. have an understanding of differing perspectives on what counts as creativity;
3. be able to discuss ways in which such a creative process is bound up with sociocultural factors such as class, literacy, and vernacular culture;
4. be aware of issues and debates surrounding a) the concept of popular culture; and b) its relation to sound recording technology;
5. be familiar with some basic concepts of popular songcraft and sound recording as well as related terminology;
6. be familiar with some 60s–era trends in spirituality and/or philosophy;
7. be able to place such phenomena in a historical and/or social context and think critically about them;
8. be able to read closely and comment on the relationship between form and content in a work of popular culture.

SNL students registered for the A5 competence will closely pursue outcomes 1, 2 and 3 above.

SNL students registered for the A1X competence will closely pursue outcomes 3, 5 and 8 above.

SNL students registered for the A3X competence will closely pursue outcomes 3, 6 and 7 above.

SNL students registered for the S3F competence will closely pursue outcomes 5, 7 and 4 above.

Non-SNL students taking this course for Liberal Studies credit (and registered on roster SNC–185) will closely pursue outcomes 1, 2, 3, 5, 7, and 8 above.

Non–SNL students who are *not* taking this course for Liberal Studies credit (and are registered on a 2–credit hour SNL roster) will closely pursue three of the outcomes listed above (as determined by their choice of short paper and quiz topics).

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 Electronic Reserves Just go to <http://eres.lib.depaul.edu/eres/coursepage.aspx?cid=5182>

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:

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 this course, you are required to purchase the titles that appear in bold.**

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 them. The ***Past Masters*** collection is available in two formats – as two albums labeled, respectively, volume 1 and volume 2; or as one double album entitled ***Past Masters (Remastered)***. Also—and this is something of a fine point, so no need to worry about it—but if you have a choice of getting ***Past Masters*** in mono or stereo, your instructor recommends that you get the mono version.]

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.** Of course, if you have the vinyl, rock on!

Organization of the Course

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

- Module 1 Come Together: Why The Beatles Are A Big Deal
- Module 2 The Fifties, Race & Rock
- Module 3 Songcraft, Convention & Technology
- Module 4 Mania, Spectacle, Sociology
- Module 5 From Pop to Art
- Module 6 Psychedelia, Spirituality & the Global Village
- Module 7 *Sgt. Pepper* as (Counter) Cultural Moment
- Module 8 The *Sgt. Pepper* Debate: Transcendent Masterpiece or Toy Balloon?
- Module 9 Random, Rishikesh, Revolution
- Module 10 Making & Taking

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 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 9 journal entries by course's end. The format for journal entries appears in each module.

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:

- **SNL students 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 end of Week 10. **This totals up to two short papers by the end of the course.** For information on paper topics, see below.

- **SNL 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.**

- **Non-SNL students registered for four credit hours** will submit two short papers (5-7 pages long). They will submit one such paper by the end of Week 6 and another such paper by the end of Week 10. **This totals up to two short papers by the end of the course.** For information on paper topics, see below. (*Note: Non-SNL students registered for two credit hours will only submit one such paper.*)

Re 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 competencies. As an alternative, you may write on an essay question of your own invention, provided it fits competence 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 10)
- Quiz
- One short paper
- And, for students registered for two competencies/four credit hours, another quiz and another short paper.

Point-wise, the breakdown is as follows:

For Students Taking 2 Credit Hours:

Discussions (10 x 3 pts)	30 Points
Journal Entries (9 x 3 pts)	27 Points
Quiz (at either Midterm or Finals time)	9 Points
Short Paper (at either Midterm or Finals time)	30 Points

Total:	96 Points
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For Students Taking 4 Credit Hours:

Discussions (10 x 3 pts)	30 Points
Journal Entries (9 x 3 pts)	27 Points
Quizzes (2 x 9 pts)	18 Points
Short Paper (Midterm)	30 Points
Short paper (Final)	30 Points
Total:	135 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 for New Learning.

Criteria for Assessment

Discussions

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

- 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";
- 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
- Interactive: This means that, in addition to posting your own view(s), you respond to at least one other student and that you do so by, again, saying something more than "I agree" or "Me too".

In addition, you can receive an extra credit point for a contribution that your instructor judges to be of exceptional quality.

Journal entries

A single journal entry is worth a maximum of 3 points, with 3 points indicating excellent work; 2 points indicating average work; and 1 point indicating work that is somehow lacking. As noted above, the format for journal entries appears in each module.

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 two weeks late will receive zero points.

SNL Competencies and Course Assignments

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

Competence A5

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

Competence Statement	Facets of the Competence	Learning Outcome	Assignments/Deliverables demonstrating this competence
Can Define and Analyze a Creative Process	Can define the concept of creativity.	Students will: develop an understanding of a modern creative process	Prime deliverable: Midterm or final paper targeting this competence
	Can identify, analyze, and describe the components of a creative process in one or more fields of human endeavor.	Develop an understanding of differing perspectives on what counts as creativity	Journal entries and Keyword assignments will also speak to the competence.
	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:

Competence Statement	Facets of the Competence	Learning Outcome	Assignments/Deliverables demonstrating this competence
Can view works of popular music through an interpretive 'lens' and can discuss strengths and weaknesses of the lens in question.	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)	Students will: have practice with close reading techniques as applied to print and/or audio texts	Prime deliverable: Midterm or final paper targeting this competence
	Thoroughly and thoughtfully analyzes the work in terms of the interpretive lens.	be familiar with some basic concepts of popular songcraft and sound recording	Journal entries and Keyword assignments will also speak to the competence.
	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.	Have experience using and assessing the strengths and weaknesses of at least one interpretive lens	Discussions will speak to the competence

Competence: A3X

The A3X competence is addressed by the course focus on such artworks in relation to

60s-era trends in spirituality and philosophy:

Competence Statement	Facets of the Competence	Learning Outcome	Assignments/Deliverables demonstrating this competence
Can describe and analyze the interaction between a popular music phenomenon and at least one philosophical/spiritual problem or perspective.	Identifies a popular music phenomenon. (E.g., the Beatlemania fan craze; the Orientalism of middle period Beatles culture; the development of the 'psychedelic sound'.)	Students will: become familiar with some 60s-era trends in spirituality and/or philosophy	Prime deliverable: Midterm or final paper targeting this competence
	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.)	be able to place such phenomena in a historical and/or social context	Journal entries and Keyword assignments will also speak to the competence.
	Describes how 1 & 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.	have practice with close reading techniques as applied to print and/or audio texts	Discussions will speak to the competence

Competence: S3F

Competence Statement	Facets of the Competence	Learning Outcome	Assignments/Deliverables demonstrating this competence
Can analyze the integration of new technology into a specific field of human endeavor from at least two perspectives.	Identifies a field of human endeavor (in this case, the arts) that has been reshaped by new technology (in this case, sound recording)	Students will: become familiar with some 60s-era trends in spirituality and/or philosophy	Prime deliverable: Midterm or final paper targeting this competence
	Analyzes the significance of the integration of new technology into that field from at least two different perspectives (for example, historical, ethical, sociological, economic, aesthetic, or scientific).	be able to place such phenomena in a historical and/or social context	Journal entries and Keyword assignments will also speak to the competence.
		have practice with close reading techniques as applied to print and/or audio texts	Discussions will speak to the competence

Liberal Studies Program Arts & Literature Domain Learning Outcomes

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

Liberal Studies / Arts & Literature	Assignments/Deliverables
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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
Where appropriate, students will be able to consider the original audience that witnessed a work of art and consider how their expectations differ from our own.	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.

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Policies

Academic Integrity

DePaul University is a learning community that fosters the pursuit of knowledge and the transmission of ideas within a context that emphasizes a sense of responsibility for oneself, for others and for society at large. Violations of academic integrity, in any of their forms, are, therefore, detrimental to the values of DePaul, to the students' own development as responsible members of society, and to the pursuit of knowledge and

the transmission of ideas.

Violations include but are not limited to the following categories: cheating; plagiarism; fabrication; falsification or sabotage of research data; destruction or misuse of the university's academic resources; alteration or falsification of academic records; and academic misconduct. Conduct that is punishable under the Academic Integrity Policy could result in additional disciplinary actions by other university officials and possible civil or criminal prosecution. Please refer to your Student Handbook or visit

<http://sr.depaul.edu/catalog/catalogfiles/Current/Undergraduate%20Student%20Handbook/index.html> for further details.

Plagiarism:

Plagiarism is a major form of academic dishonesty involving the presentation of the work of another as one's own. Plagiarism includes but is not limited to the following:

- The direct copying of any source, such as written and verbal material, computer files, audio disks, video programs or musical scores, whether published or unpublished, in whole or part, without proper acknowledgement that it is someone else's.
- Copying of any source in whole or part with only minor changes in wording or syntax, even with acknowledgement.
- Submitting as one's own work a report, examination paper, computer file, lab report or other assignment that has been prepared by someone else. This includes research papers purchased from any other person or agency.
- Resubmitting one's own previous work from a different course or college, without permission from the current instructor.
- The paraphrasing of another's work or ideas without proper acknowledgement.

Plagiarism, like other forms of academic dishonesty, is always a serious matter. If a instructor finds that a student has plagiarized, the appropriate penalty is at the instructor's discretion.

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For Students Who Need Accommodations Based on the Impact of a Disability

Students who feel they may need an accommodation based on the impact of a disability should contact the instructor privately to discuss their specific needs. All discussion will remain confidential. To ensure that you receive the most reasonable accommodation based on your needs, contact your instructor as early as possible in the quarter (preferably within the first week or two of the course). Please be sure to contact the following office for support and additional services:

Center for Students with Disabilities (CSD)
#370, Student Center, LPC, 773.325.1677

Description of Pass/Fail Grading Options

Students have the option of taking all SNL undergraduate courses as Pass/Fail even if a class is initially structured for a letter grade assessment. In these cases a Pass is awarded when competence is demonstrated at a level that would otherwise earn a grade of C- or higher.

In deciding to select Pass/Fail grading students should be aware that competencies

assessed in a course as Pass will earn credit hours toward degree completion but *will not* be included in computing grade point averages. Attempted competence demonstration assessed within a class as Fail will not only be recorded as credit hours attempted but *will* also be included in computing a student's grade point average.

For SNL students, competencies awarded for Independent Learning Pursuits and in the Lifelong Learning Domain do not count toward the university's specification that only twenty credit hours may be earned through the Pass/Fail assessment option.

If a student wishes to switch the method of assessment, either to or from the Pass/Fail option, this must be requested from the instructor in writing during the first two weeks of the quarter. The assessment style may not be changed after this period, with no exceptions.

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Protection of Human Subjects

For more information see: <http://research.depaul.edu/>

Demonstrating the acquisition of competencies in this course can involve "interactions"—interviewing and or observing other people—discussing those interviews or observations with other class members and writing them up in one or more final report(s). As such, these activities qualify as "research" with "human subjects" and are subject to University and Federal guidelines. Because it takes place in the context of this course, your research is exempt from approval by the School for New Learning's Local Review Board only under the following conditions:

- The information you collect is EXCLUSIVELY for the purpose of classroom discussion and will NOT be used after the term is over. If there is any possibility that you will EVER use it in further research or for publication, you must obtain approval from the Local Review Board before you begin.
- You assess and ensure that no "harm"—physical, mental, or social—does or could result from either your interviews and/or observations or your discussion and/or reports.
- The privacy and confidentiality of those that you interview or observe must be protected. Unless you receive specific permission, in writing, from the person(s) you interview or observe, please change their names, and make sure that their identity cannot be readily ascertained from the information you provide.
- If you want to use real names and relationships, they must sign an "informed consent" document. For information on creating an "informed consent document" see, for example, <http://www.research.umn.edu/consent>

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Course Expectations

Time Management and Attendance

SNL's online courses are not self-paced and require a regular time commitment EACH week throughout the quarter.

You are required to log in to your course at least four times a week so that you can participate in the ongoing course discussions.

Online courses are no less time consuming than "face to face" courses. You will have to

dedicate some time every day or at least every second day to your studies. A typical four credit hour "face to face" course at SNL involves three hours of classroom meeting per week, plus at least three to six hours of study and homework per week.

This course will require at least the same time commitment, but your learning activities will be spread out through the week. If you have any problems with your technology, or if you need to improve your reading or writing skills, it may take even longer.

The instructor should be notified if your life events do not allow you to participate in the course and the online discussions for more than one week. This is particularly important when there are group discussions or you are working as part of a team.

If you find yourself getting behind, please contact the instructor immediately.

Your Instructor's Role

Your instructor's role in this course is that of a discussion facilitator and learning advisor. It is not their responsibility to make sure you log in regularly and submit your assignments. As instructor, s/he will read all postings to the general discussion forums on a daily basis but may not choose to respond to each posting. You will receive feedback to assignments.

The instructor may choose to designate "office hours" when s/he will be online and available and will immediately respond to questions. Depending on the instructor, this response may be by e-mail, instant messenger or telephone. Otherwise, you will generally receive a response to emailed or posted queries within 48 hours.

Your Role as a Student

As an online student, you will be taking a proactive approach to your learning. As the course instructor's role is that of a learning guide, your role is that of the leader in your own learning.

You will be managing your own time so that you can complete the readings, activities and assignments for the course, and you will also be expected to take a more active role in peer learning.

Credits

This course was designed and produced by John Kimsey and staff at SNL Online of the School for New Learning of DePaul University. Course Author video clips were directed and edited by Jim Kimsey.

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