

Term Information

Effective Term Summer 2013

General Information

Course Bulletin Listing/Subject Area Music
Fiscal Unit/Academic Org School Of Music - D0262
College/Academic Group Arts and Sciences
Level/Career Undergraduate
Course Number/Catalog 3350
Course Title The British Invasion: Exploring the impact of British popular music in the 1960s
Transcript Abbreviation Brit Pop Music
Course Description This course offers an introduction and orientation to the popular music of the United Kingdom, most specifically, music from the country of England. It will explore the meaning and impact of the 1960s as reflected in the music of that era. Specific attention will be given to the international exchange of musical influences between the United States and the U.K.
Semester Credit Hours/Units Fixed: 3

Offering Information

Length Of Course 4 Week (May Session)
Flexibly Scheduled Course Never
Does any section of this course have a distance education component? Yes
Is any section of the course offered Greater or equal to 50% at a distance
Grading Basis Letter Grade
Repeatable No
Course Components Field Experience, Lecture
Grade Roster Component Lecture
Credit Available by Exam No
Admission Condition Course No
Off Campus Sometimes
Campus of Offering Columbus

Prerequisites and Exclusions

Prerequisites/Corequisites Student rank of 2 or above; GPA of 3.0 in respective major.
Exclusions

Cross-Listings

Cross-Listings

Subject/CIP Code

Subject/CIP Code 50.0901
Subsidy Level Baccalaureate Course
Intended Rank Sophomore, Junior, Senior

Quarters to Semesters

Quarters to Semesters

New course

Give a rationale statement explaining the purpose of the new course

The School of Music seeks to add relevant courses to its list of May Session offerings which not only serve music students, but also those students from outside of the School's major programs.

Sought concurrence from the following Fiscal Units or College

Requirement/Elective Designation

General Education course:

Visual and Performing Arts; Education Abroad (new)

Course Details

Course goals or learning objectives/outcomes

- Acquire a basic familiarity with the leading composers, singers, songwriters, and popular performing groups based primarily in England in the 1960s;
- Listen critically in order to analyze the musical structure, lyrics, and aesthetic impact of selected songs that have proven to have lasting influence;
- Sing or otherwise perform at a basic level selected songs from the era;
- Identify innovations in recording techniques and sound sources that eventually became staples of the genre;
- Discuss the dominant cultural, economic, political, and societal influences of the decade of the 1960s in both the U.K. and the USA that were reflected by, and in turn, influenced the music of that time;
- Critique live and recorded performances of a wide variety of representative music from both British and American artists;
- Compare, reflect, and evaluate the impact of American "R and B" on British popular musicians;
- Synthesize and employ insights from class discussions, listening analysis, and excursions to Columbus concerts and the Rock and Roll Hall of Fame to the musical experiences planned during the U.K. course component.

Content Topic List

- Course Introduction
 - The context of the 1960s at home: JFK, MLK, Vietnam
 - The context of the 1960s in the U.K.
 - Live Music Night
- Meet the Beatles
 - Guest Lecture, Professor Rich Hart
 - Movies: A Hard Day's Night & Help
- The Music of Rolling Stones
 - Prominent influences: The Kinks, the Yardbirds, the Who, Cream
 - Live Music Night
- Field Trip to the Rock and Roll Hall of Fame (Cleveland)
 - Guest Lecturer, Terry Stewart, CEO Rock Hall
- Understanding British Culture: Guest Lecture, Professor Joy Reilly
 - Performing Selected Top 10 Tunes
- An introduction to Historical and Architectural Icons of the U.K.
 - Guest Lecture, Professor Seb Knowles (tentative)
 - Live Music Night
- Influences on and from American R and B and Rock and Roll
 - Guest Lecture, Professor Ted McDaniel
- Performing Selected Top 10 Tunes
 - Final travel preparations with London Geography Quiz
 - Karaoke night

Attachments

- BritInvasion GE Rationale.doc: rationale
(GEC Model Curriculum Compliance Stmt. Owner: Banks, Eva-Marie)
- British Invasion MayTerm Syllabus 9-12b.doc: syllabus
(Syllabus. Owner: Banks, Eva-Marie)

Comments

Workflow Information

Status	User(s)	Date/Time	Step
Submitted	Banks, Eva-Marie	10/01/2012 03:58 PM	Submitted for Approval
Approved	Leasure, Timothy Lee	10/01/2012 05:38 PM	Unit Approval
Approved	Heysel, Garrett Robert	10/11/2012 09:02 PM	College Approval
Pending Approval	Nolen, Dawn Jenkins, Mary Ellen Bigler Vankeerbergen, Bernadette Chantal Hogle, Danielle Nicole Hanlin, Deborah Kay	10/11/2012 09:02 PM	ASCCAO Approval

THE OHIO STATE UNIVERSITY
SCHOOL OF MUSIC

ASC MAY SESSION COURSE -- MUSIC 3350

THE BRITISH INVASION: EXPLORING THE IMPACT OF
BRITISH POPULAR MUSIC IN THE 1960s

May 6 - 17, OSU Campus - May 18 - 30, England

Dr. Tim Gerber
106-E Hughes Hall
292-5985 or 292-6695
gerber.4@osu.edu

Tues-Thurs: 9:30 a.m. - 12:30 p.m.
1:00 p.m. - 2:00 p.m.
Evening Concerts/Various Venues
Office Hours: 3:00 - 4:30, T-W-TR

SYLLABUS

Course Description:

This course offers an introduction and orientation to the popular music of the United Kingdom, most specifically, music from the country of England. It will explore the meaning and impact of the 1960s as reflected in the music of that era. Specific attention will be given to the international exchange of musical influences between the United States and the U.K. in the historic period beginning with the assassination of JFK and ending with Woodstock. The primary focus will be on the phenomenon of the Beatles, the Rolling Stones, the Who, the Kinks, the Yardbirds, and Cream and their musical intersection with cultural icons in the United States performing Rhythm and Blues and Rock 'n Roll. After two weeks of study on the OSU campus, all members of the class will travel to London, Manchester, and Liverpool England to experience first-hand the cultural and demographic influences and the music created there.

Enrollment Eligibility and Course Cap:

The course is open to undergraduate students in all majors and is designed to meet the "open option" of the GE arts requirement. All students must be rank two or above and must carry a 3.0 GPA in their respective majors. Enrollment is

limited to 24 students, and preference will be given to those who have not participated in international study or OIA academic programs. Music reading ability is desirable but not required.

Class Meeting Times and Expectations:

The class meets 4 hours daily for 4 days in each of the first two weeks on the Columbus campus, a total of 16 in-class meeting hours per week. While in England, the class will meet daily for 1 hour or more depending on venue availability, for a total of 5 class meeting hours per week. Outside of class, students will be expected to devote approximately 18-20 hours per week while in Columbus and 20 hours per week while in the U. K. As a rule of thumb, you will be expected to dedicate approximately 120 hours of study to earn 3 credit hours.

Course Goal:

The overarching goal of this course is to cultivate in students a deep, well-informed historical perspective on the way in which British popular music composers and performers exerted a pervasive and lasting influence on the music of Western cultures during the 1960s. In order to extend the level of such understanding, the course features extensive study on campus and a period of travel in the U.K. to tour, inspect, and experience the original sites from which this music sprung -- homes, museums, pubs, studios, and concert stages.

Course Objectives:

As a result of the didactic and experiential learning opportunities, students will:

- (1) Acquire a basic familiarity with the leading composers, singer-songwriters, and popular performing groups based primarily in England in the 1960s;
- (2) Listen critically in order to analyze the musical structure, lyrics, and aesthetic impact of selected songs that have proven to have lasting influence;
- (3) Sing or otherwise perform at a basic level selected songs from the era;
- (4) Identify innovations in recording techniques and sound sources that eventually became staples of the genre;

- (5) Discuss the dominant cultural, economic, political, and societal influences of the decade of the 1960s in both the U.K. and the USA that were reflected by, and in turn, influenced the music of that time;
- (6) Critique live and recorded performances of a wide variety of representative music from both British and American artists;
- (7) Compare, reflect, and evaluate the impact of American “R and B” on British popular musicians; and
- (8) Synthesize and employ insights from class discussions, listening analysis, and excursions to Columbus concerts and the Rock and Roll Hall of Fame to the musical experiences planned during the U.K. course component.

GE Education Abroad:

Goals:

By living and studying outside the U.S, students acquire and develop a breadth of knowledge, skills, and perspectives across national boundaries that will help them become more globally aware.

Expected Learning Outcomes:

1. Students recognize and describe similarities, differences, and interconnections between their host country/countries and the U.S;
2. Students function effectively within their host country/countries; and
3. Students articulate how their time abroad has enriched their academic experience.

GE Visual and Performing Arts:

Goals:

Students evaluate significant works of art in order to develop capacities for aesthetic and historical response and judgment; interpretation and evaluation; critical listening, reading, seeing, thinking, and writing; and experiencing the arts and reflecting on that experience.

Expected Learning Outcomes:

1. Students analyze, appreciate, and interpret significant works of art.
2. Students engage in informed observation and/or active participation in a discipline within the visual, spatial, and performing arts.

Music 3350 will satisfy these Expected Learning Outcomes in the GE Study Abroad category prior to their travel in England by (a) preparing students for travel to the UK through guest lectures by British natives; (b) analysis of history, geography, and current political structures in England; and analysis of points of commonality in the music selected for study. While in England, the professor has arranged for a special tour of Parliament with MP staffers Karl Pike and Joe Carberry on May 23, 2013.

The course will satisfy the Expected Learning Outcomes in the Visual and Performing Arts category through listening, singing, analyzing, comparing, discussing, evaluating, and writing about the music of the selected British and American artists that reflect and represent the decade of the 1960s. Field trips to the Rock Hall and to various performance and historic venues in England will enliven and facilitate achieving these outcomes.

Course Texts:

The following 3 texts are required. They are available from online booksellers in both paperback and electronic editions. Prices that follow each imprint are as of September 1, 2012 from Amazon.com.

Gould, J. *Can't Buy Me Love: The Beatles, Britain, and America* (2007). New York: Harmony Press. (\$12 - \$14)

Spignesi, S. and Lewis, M. *100 Best Beatles Songs* (2004). New York: Tess Press. (\$10 - \$12).

Thompson, G. *Please Please Me* (2008). New York: Oxford University Press. (\$15 - \$21).

Course Requirements, Assignments, and Grading Procedures:

Success in the course depends on active participation; as such, attendance is required. Students will be awarded grades earned only by completing the assignments below. Please note that listening and writing comprise the essential components of the course as a means of intellectual synthesis. Two [2] brief papers (critical reviews of live concerts) are required as are two [2] in-depth analysis papers based on assigned readings, Columbus venues or performances.

All papers (items 1 and 2 below) are to be typed, double-spaced using a scholarly-appropriate 12-point font, presented in a prose essay format and accompanied with relevant references of cited sources. Please follow the style manual recommended by your department or major.

A total of 100 points are potentially earnable for the work you complete. The potential earned points accompany each of the assigned items below, and the grade in the course will be assigned according to the following scale:

92 to 100 = A, 83 to 91 = B, 74 to 82 = C, 65 to 73 = D, 0 to 65 = E

- | | |
|---|---|
| 1. Two [2] critical reviews of live music.
[3 pg maximum] | <i>10 points each/20 total</i>
20% total grade weight |
| 2. Two [2] analytic papers
[5 - 8 pages] | <i>20 points each/40 total</i>
40% total grade weight |
| 3. Ten [10] on-going reflective journal
entries, [daily blog style] | <i>2 points each/20 total</i>
20% total grade weight |
| 4. Class participation, includes attending
all lectures, discussions of assigned
reading, and field work (concerts) | <i>20 total points</i>
20% total grade weight |

Absence Policy

Given the specialized nature and infrequent class meetings of this May Session course, students are required to attend all regularly scheduled classes. When unavoidable circumstances arise, (family emergency, incapacitating illness, etc.) please exercise the appropriate professional courtesy communicating your absence prior to class. Attendance at four evening concert events in Columbus is required; all others are optional.

Disability Policy

At Ohio State, students with documented disabilities can receive a variety of services and assistance from the Office for Disability Services. The mission of the Office for Disability Services is “to provide and coordinate support services and programs that enable students with disabilities to receive equal access to an education and all aspects of University life.” If appropriate, we encourage you to contact ODS should their services enhance your work in this class. Students with disabilities that have been certified by the Office for Disability Services will be appropriately accommodated, and should inform the instructor of their needs as soon as possible. The Disability Services office is located in 150 Pomerene Hall; ODS may be contacted at 2-3307, TDD 2-0901, or at their website: ods.osu.edu

Academic Misconduct/Plagiarism Policy

Be honest. Tell the truth. These are vital principles in life and essential expectations for students in this class. Plagiarism, or intellectual theft, will not be tolerated. Technically, plagiarists represent another person’s work or ideas as one's own. Examples of this include the word-for-word quoting of someone else’s writing or paraphrasing another’s work (ideas) without acknowledging or citing it appropriately. Instances of suspected plagiarism or other academic misconduct will be reported to the Committee on Academic Misconduct as required by university rules (University Faculty Rule 3335-5-487). Similarly, plagiarism from internet sources, an easy way to cheat, is also easy to detect. It is just as dishonest as is copying without attribution ideas or verbatim text from any print or media source. Please consult the Code of Student Conduct for further explanation of university-wide rules regarding academic misconduct, Section A, 1-10. http://studentlife.osu.edu/pdfs/csc_12-31-07.pdf

Weekly Topical Outline

Week One: May 6 - 9, 2013

Monday, May 6:

Course Introduction

The context of the 1960s at home: JFK, MLK, Vietnam

The context of the 1960s in the U.K.

Live Music Night

Readings to be assigned on May 6 for discussion on May 7:

a. Thompson: Preface, pp. v - viii

b. Thompson: Introduction, pp. 3 - 45

Tuesday, May 7: [Critical Music Review #1 Due]

Meet the Beatles

Guest Lecture, Professor Rich Hart

Movies: *A Hard Day's Night* & *Help*

Readings to be assigned on May 7 for discussion on May 8:

a. Thompson: Chapter Two, "The Velvet Glove, The Art of Production," pp. 47-103

Wednesday, May 8:

The Music of Rolling Stones

Prominent influences: The Kinks, the Yardbirds, the Who, Cream

Live Music Night

Readings to be assigned on May 8 for discussion on May 9:

a. Spignesi and Lewis: Introduction, pp. 5 - 9

b. Spignesi and Lewis: Songs 1 - 20, pp. 11-74

c. Gould: Prologue, pp. 1 - 16

Thursday, May 9: [Critical Review #2 Due]

Field Trip to the Rock and Roll Hall of Fame (Cleveland)

Guest Lecturer, Terry Stewart, CEO Rock Hall

Readings to be assigned on May 9 for discussion on May 13:

a. Gould: Chapters 1 - 3, pp. 17-43

b. Gould: Chapter 53 and Epilogue, pp. 571-606

Week Two: May 13 - 16, 2013

Monday, May 13: [Analysis Paper #1 Due]

Understanding British Culture: Guest Lecture, Professor Joy Reilly
Performing Selected Top 10 Tunes

Readings to be assigned on May 13 for discussion on May 14:

- a. **Thompson: Chapter Five, "The Write Stuff: Songwriting and the Articulation of Change," pp. 167-231**

Tuesday, May 14:

An introduction to Historical and Architectural Icons of the U.K.
Guest Lecture, Professor Seb Knowles (tentative)
Live Music Night

Readings to be assigned on May 14 for discussion on May 15:

- a. **Gould: Chapters 9 - 12, pp. 99- 160**

Wednesday, May 15:

Influences on and from American R and B and Rock and Roll
Guest Lecture, Professor Ted McDaniel

Readings to be assigned on May 15 for discussion on May 16:

- b. **Gould: Chapters 18 - 28, pp. 212-306**

Thursday, May 16:

Performing Selected Top 10 Tunes
Final travel preparations with London Geography Quiz
Karaoke night

Readings to be assigned on May 16 for discussion on May 19:

- a. **Spignesi and Lewis: Songs, 21- 40, pp. 75-135**

Weeks Three and Four: May 17 - 30, 2013 (12 hotel night stays)

Saturday, May 18: [Analysis Paper #2 Due]

Travel to London, England (Gatwick Airport)
Introductory tour of London
Hotel Check-in (ST. Giles Hotel?)

Sunday, May 19:

Breakfast at the Hotel
Visit British Museum (arts & history orientation)

Monday, May 20:

Breakfast at the Hotel
Walk around Music District
Evening in Clubs

Tuesday, May 21:

Breakfast at the Hotel
Tour of Soho and Music Clubs
Tour of London Palladium

Wednesday, May 22:

Breakfast at the Hotel
Tour of Abbey Road Studios
<http://www.abbeyroad.com/>
Evening in Clubs

Thursday, May 23:

Breakfast at the Hotel/Class meeting
Tour of Westminster Abbey and Tower of London
Tour of Parliament with MP staffers Karl Pike and Joe Carberry

Friday, May 24:

Breakfast at the Hotel/Class meeting
Tour of Royal Opera House
Visit Regent Hall
Evening in Clubs

Saturday, May 25:

Breakfast at the Hotel
Classical Music Day: Tour Handel House @ 25 Brook St. Mayfair, London
Tour Royal Academy of Music
Tour and concert at St Martin in the Fields

Sunday, May 26:

Breakfast at the Hotel
Visit Stonehenge

Monday, May 27:

Breakfast at the Hotel/Travel Day
Travel to Liverpool with visit to Oxford
Liverpool City Tour
Liverpool Hotel check-in
Evening in Clubs

Tuesday, May 28:

Breakfast at the Hotel/Class meeting
Tour of the Cavern Club
Tour of McCartney home
Evening in Clubs

Wednesday, May 29:

Breakfast at the Hotel/Class meeting
Travel to Manchester
Tour of Manchester Arena
Breakfast at the Hotel/Class meeting
Evening in Clubs

Thursday, May 30:

Breakfast at the Hotel/Class Wrap-up
Depart Manchester Airport for Columbus

THE OHIO STATE UNIVERSITY
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GE Rationale and Assessment Plan:

ASC MAY SESSION COURSE -- MUSIC 3350

THE BRITISH INVASION: EXPLORING THE IMPACT OF
BRITISH POPULAR MUSIC IN THE 1960s

May 6 - 17, OSU Campus - May 18 - 30, England

Dr. Tim Gerber
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gerber.4@osu.edu

Tues-Thurs: 9:30 a.m. - 12:30 p.m.
1:00 p.m. - 2:00 p.m.
Evening Concerts/Various Venues
Office Hours: 3:00 - 4:30, T-W-TR

GE Rationale:

- (a) The course objectives (beginning on p. 2 of the attached syllabus) address the VPA expected learning outcomes through (1) a rigorous focus on aural perception of musical form, lyrics, and instrumentation of selected songs by the Beatles, Rolling Stones, The Who, the Kinks, the Yardbirds and numerous American rhythm and blues artists; (2) singing or otherwise performing some of the songs of the era; (3) writing critiques of live performances; and (4) visiting the sites in the UK where much of this music originally was composed and performed.
- (b) The readings assigned address the VPA expected learning outcomes by providing historical accounts of the composers and musicians responsible for creating and performing this music in both the USA and the UK; by explaining the social and contextual influences as well as the technological recording advances that led to the creation of the music that will be studied; and by illustrating the process of critiquing songs that will inform further observation and evaluations of live musical performances.

- (c) The course topics address the VPA expected learning outcomes by providing students with direct experience in listening, analyzing, critiquing, performing, judging, comparing, distinguishing, and evaluating dozens of popular songs written and performed by the artists selected for study.
- (d) The written assignments address the VPA expected learning outcomes by enabling students to listen to, analyze, and subsequently evaluate live musical performances. The written assignments are also designed to require students to apply insights from their reading to their analysis of musical and/or social dimensions of the 1960s that influenced the music of the represented artists.
- (e) The course aims to sharpen students' response, judgment, and evaluation skills through the synthesis of reading and attending live concerts that is then recorded in writing in blog-style reflective journal entries. It will also sharpen these skills through listening to and performing music that may, at first, be unfamiliar.

GE Assessment Plan:

- (a) Specific methods used to demonstrate that students achieve the goals and outcomes for VPA GE courses include direct evaluation of written essay assignments, (for which points are assigned); and indirect assessment of the extent and quality of students' in-class engagement by participating in discussion of the assigned readings for each class.
- (b) "Success" in terms of student achievement of learning outcomes can be defined in several ways including 7 to 10 points awarded for each of the critiques of live music; 14 to 20 points awarded for each of the analytical papers; and 16 to 20 points awarded for the aggregate reflective journal entries. Student success will also be defined by musical engagement and active participation as both listeners and performers.
- (c) The process of follow-up and feedback will be embedded in the students' reflective journal entries and corresponding weekly feedback surveys given to students at the end of weeks 1 and 2, and again week 4 as the class culminates the travel portion of the class. Further, a customized SEI will be utilized. This information will be archived on the instructor's laptop computer and if possible, in Carmen.