

MUS118: The Beatles in the 1960s (3 units)

Syllabus (Spring 2023)

INSTRUCTOR: Joel Kirk

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OFFICE HOURS: Baird Hall 440 (Mon/Wed/Fri 8-9:30am; 11am-12pm)
online (by appointment only)

CLASS TIMES: Mon/Wed/Fri 10:00-10:50am – BAIRD 250

COURSE DESCRIPTION:

This course explores the music, careers, and cultural phenomenon of the Beatles from their early days in Liverpool to the beginning of their solo careers. First, we will examine the early musical and cultural influences that contributed to the band's identity in England. In doing so, we will delve into the popular music of the 1950s and the 1960s, including rockabilly, girl groups, Motown, rhythm and blues, the British Invasion, folk music, psychedelia, and rock. The class will proceed by concentrating upon the meaning of the Beatles' music and image within the political, social, and historical context of the counterculture of the 1960s.

LEARNING OUTCOMES:

- Identify key components of musical song forms, instrumentation, singing styles, and recording techniques.
- Relate the key components of the Beatles' music to 1960s political and social contexts.
- Understand the Beatles' complex musical and cultural relationship to girl culture, critically assess the Beatles' treatment of gender in their songs.
- Demonstrate historical knowledge of how Black and African American musicians worked against marginalization within the 1960s popular music industry.
- Understand the relationship between British Invasion ensembles and African American music making.
- Recognize the popular music styles in the United States and the UK that influenced the Beatles.
- **By the end of the course, students will be able to articulate the key musical elements of 1960s popular music. Students will also understand how popular music related to some of the major historical events and movements of the 1950s and 1960s, notably civil rights, desegregation, and the beginning of second-wave feminism.**

GRADING:

A	93% - 100%
A -	90% - 92%
B +	87% - 89%
B	84% - 86%
B -	80% - 83%
C +	77% - 79%
C	74% - 76%
C -	70% - 73%
D +	67% - 69%
D	64% - 66%
F	63% >

Please see **page 7** for information on incomplete ("I") grades.

ASSIGNMENTS:

Overall weightings

Quarter-term quizzes (x2)	20% (10% each)
Midterm exam	20%
Final project proposal	5%
Final project	25%
Attendance and participation	30%
Total:	100%

Assignment breakdowns

Quarter-term quizzes

These will be short check-box quizzes pertaining to case study songs discussed in class. Questions will focus on their musical features and socio-historical significance.

Students must be present in class for these quizzes. Lack of attendance will result in an automatic 0% grade. Make-up exams will not be provided unless the student can provide a doctor's note, letter from student accommodations, or other documented excuse.

Midterm exam

This will be an **open-paper exam** which will be available for completion over a **72-hour** period. It will be comprised of short- and long-answer questions relating to all material discussed in class thus far. You may use all class resources to help you to answer the questions, however **you must answer in your own words and reference supporting sources where necessary.**

The exam will be made available via the **Midterm Exam** page on **UB Learns**.

Late submissions will receive 0% and will not be graded.

Final project

The final project will be a 1,500-word (or equivalent) 'paper' answering **one** of the ten questions outlined in the **Final Project Questions** which can be found under the **Final Project** tab on **UB Learns**. Your final project may be delivered in any way you choose (text only paper; presentation with visuals and notes; audio-visual documentary; artistic creation with an extended annotation; etc.). You may use all class resources to help you to answer the questions, however **you must answer in your own words and reference supporting sources where necessary.**

You are also required to submit a **Final Project Proposal** for feedback on your ideas, and to verify that 1,500 'words' worth of work is being undertaken. In this, you will need to outline which of the six questions you would like to answer, the format of your project deliverable, the case study movies you intend to use, and the general trajectory of your discussion. You can find an example proposal under the **Final Project** tab on **UB Learns**.

You will be graded according to the **Final Project Rubric** which can be found under the **Final Paper** tab on UB Learns.

Late submissions will receive **0%** and will not be graded. **You must complete the final paper to pass this course!**

Extra credit

Up to **10%** extra credit is available for the midterm exam and final project; it will be awarded to work that goes above and beyond the assignment specifications in its level of detail and imagination. Such pieces of work may include evidence of extra reading, annotated figures/diagrams, particularly sophisticated observations, or inventive approaches to presentation/layout.

Reading and Listening

You are expected to complete all compulsory reading and listening assignments listed on the syllabus each week. **This will help your ability to engage with an participate in class discussion immensely.** Reading and listening assignments will be available on UB Learns under the **Readings and Listenings** tab on UB Learns.

Attendance and lateness policy

Attendance and participation accounts for 30% of the overall grade and will be judged through the combination of your **roll-call record** and my evaluation of your **contribution to class discussions**.

- Each **on-time** class attendance will garner **one** attendance point.
- **Excused absence** will garner $\frac{1}{2}$ an attendance point.
- **Unexcused absence** will **not** receive any attendance credit.

Each student receives **two default excused absences**. After this, they will need to inform me **before** class to receive excused absence credit.

If you are going to be significantly late to class (more than 15 minutes), it is courteous to **let me know via email**. Continued significant lateness without notification may result in you being automatically marked as absent.

Extensions policy

Extensions will be granted on a **case-by-case** basis. **Evidence for extension requests is preferred**, but not always necessary depending on the circumstance.

Requests for extensions should preferably be submitted BEFORE the assignment deadline.

Requests submitted after assignment deadlines will have less chance of being accepted.

COURSE EXPECTATIONS:

UB Learns

This is a UB Learns-based course. Relevant documents will be available for download in UB Learns. You will also access assignments via UB Learns, which you will complete and respond to online. If you're not familiar with UB Learns, take some time to familiarize yourself with the system and ask your instructor for help if needed.

Student expectations

As students, you should:

- Engage with the course material.
- Take full responsibility for your learning.
 - This includes keeping track of your grades and ensuring that your work is submitted on time and to the best of your ability!
- Ask questions when you do not understand.
- Complete all the required readings, and assignments.
- Maintain an environment of mutual respect.

Instructor expectations

As your course instructor, I shall:

- Foster a constructive learning environment.
- Come prepared to each class with course material that aligns with the learning outcomes.
- Provide clear guidelines for assignments.
- Provide timely feedback and grades on UB Learns within one week.
- Understand that it is not necessarily your fault if you do not understand the material.
- Begin and end class on time.

Referencing

You are expected to reference all sources consulted for your written work. Use any referencing format you like, however ensure both in-text citations and end-of-text reference lists are included. For more information on the Chicago referencing style (the staple for music research in the US), see the **Referencing Help Sheet** under **General Documents** on UBLeans.

UNIVERSITY AT BUFFALO POLICIES:

COVID-19

In accordance and compliance with the Centers for Disease Control and Prevention (CDC), and the New York State Department of Health (DOH), UB has put health and safety protocols in place to protect the campus community's safety. This includes mandatory completion of vaccination for UB students. For more, see: <https://www.buffalo.edu/coronavirus/health-and-safety/health-safety-guidelines.html>

UB Portfolio

The Beatles in the 1960s is part of the following Pathways within the UB Curriculum:

UB Area: Arts

Thematic Pathways: Global Cultures and Expressions; Cultures, Art and Imagination

If you are completing this course as part of your UB Curriculum requirements, please select an 'artifact' from this course that is representative of your learning and upload it to your UBPortfolio (powered by Digication) account. Templates have been created for this purpose. Artifacts include homework assignments, exams, research papers, projects, lab reports, presentations, and other course materials. Your final UB Curriculum requirement, UBC 399: UB Curriculum Capstone, will require you to submit these 'artifacts' as you process and reflect on your achievement and growth through the UB Curriculum. For more information, see the UB Curriculum Capstone website: <https://www.buffalo.edu/ubcurriculum/capstone.html>

Accommodations and tutoring

If you require accommodations due to a disability, please contact Accessibility Resources, located at 25 Capen Hall. AR can be reached by phone at 716-645-2608 or by email at stu-accessibility@buffalo.edu. **Please inform your course instructor as soon as possible in written format** about your needs so that we can coordinate your accommodations.

If you are interested in working with a tutor, please contact your course instructor. **It is helpful for all involved parties to be kept in the loop.** Tutoring resources are available to undergraduate students through Tutoring and Academic Support Services (TASS). A destination for studying, collaboration, support, and growth, TASS helps undergraduate students improve their academic performance by providing resources that enable academic success. Free services for all undergraduate students include walk-in tutoring, tutoring by appointment, study group sessions, academic coaches, skill-building workshops and events, as well as the use of computers and study areas. TASS is anticipated to open in mid-September. For more information, email asktutoring@buffalo.edu

Academic integrity

It is University at Buffalo policy to approach matters of academic dishonesty with a **zero-tolerance** attitude. Those who are unfamiliar with precisely what a breach of Academic Integrity constitutes must familiarize themselves here: <https://catalog.buffalo.edu/policies/integrity.html>

Common examples are plagiarism from uncredited sources, colluding, and cheating in exams (broadly: taking another person's work and trying to pass it off as your own).

If academic dishonesty is suspected in your work, you will be emailed at your university address to set up a meeting. It is in your best interests to be honest throughout this process; digging yourself a hole by further deceit will only result in more severe consequences.

Possible consequences for academic dishonesty include, but are not limited to:

- Failing the specific assignment or exam.
- Failing the entire graded component.
- Failing the entire course.

Discrimination and harassment policy

The University at Buffalo (UB, university) is committed to ensuring equal employment, educational opportunity, and equal access to services, programs, and activities without regard to an individual's race, color, national origin, sex, religion, age, disability, gender, pregnancy, gender identity, gender expression, sexual orientation, predisposing genetic characteristics, marital status, familial status, veteran status, military status, domestic violence victim status, or criminal conviction status. This includes, but is not limited to, recruitment, the application process, examination and testing, hiring, training, grading, disciplinary actions, rates of pay or other compensation, advancement, classification, transfer and reassignment, discharge, and all other terms and conditions of employment, educational status, and access to university programs and activities. Employees, students, applicants, or other members of the university community (including but not limited to vendors, visitors, and guests) may not be subjected to harassment that is prohibited by law or treated adversely based upon a protected characteristic.

The university will provide accommodations to ensure the full participation of individuals in university programs, when such accommodations are reasonable and necessary due to an individual's disability, religion, pregnancy, maternity, breastfeeding, transgender status, or sexual violence victim status. The university will provide accommodations to individuals with disabilities in accordance with its *Reasonable Accommodation Policy*. Religious accommodations will be provided in accordance with the university's *Religious Accommodation and Expression Policy*.

Retaliation against anyone who reports discrimination, participates or assists in an investigation, or opposes a discriminatory act, practice, or policy is unlawful and is prohibited by this policy. Retaliation will not be tolerated and may result in a referral to the university's disciplinary process.

If you feel you have been discriminated against, you are entitled to a confidential meeting with an EDI Representative.

For more information, see <http://www.buffalo.edu/administrative-services/policy/ub-policy-lib/discrimination-harassment.html>

Mental health/counseling services

Counseling Services (Mental Health): As a student you may experience a range of issues that can cause barriers to learning or reduce your ability to participate in daily activities. These might include strained relationships, anxiety, high levels of stress, alcohol/drug problems, feeling down, health concerns, or unwanted sexual experiences. Counseling, Health Services, and Health Promotion are here to help with these or other concerns. You can learn more about these programs and services by contacting:

Counseling Services: 120 Richmond Quad (North Campus), phone: 716-645-2720 202 Michael Hall (South Campus), phone: 716-829-5800

Health Services: Michael Hall (South Campus), phone: 716-829-3316

Health Promotion: 114 Student Union (North Campus), phone: 716-645-2837

Sexual violence

UB is committed to providing a safe learning environment free of all forms of discrimination and sexual harassment, including sexual assault, domestic and dating violence and stalking. If you have experienced gender-based violence (intimate partner violence, attempted or completed sexual assault, harassment, coercion, stalking, etc.), UB has resources to help. This includes academic accommodations, health and counseling services, housing accommodations, helping with legal protective orders, and assistance with reporting the incident to police or other UB officials if you so choose. Please contact UB's Title IX Coordinator at **716-645-2266** for more information. For confidential assistance, you may also contact a Crisis Services Campus Advocate at **716-796-4399**.

Incompletes

A grade of incomplete ("I") indicates that additional course work is required to fulfill the requirements of a given course. Students may only be given an "I" grade if they have a passing average in coursework that has been completed and have well-defined parameters to complete the course requirements that could result in a grade better than the default grade. An "I" grade may not be assigned to a student who did not attend the course.

Prior to the end of the semester, students must initiate the request for an "I" grade and receive the instructor's approval. Assignment of an "I" grade is at the discretion of the instructor. The instructor must specify a default letter grade at the time the "I" grade is submitted. A default grade is the letter grade the student will receive if no additional coursework is completed and/or a grade change form is not filed by the instructor. "I" grades must be completed within 12 months. Individual instructors may set shorter time limits for removing an incomplete than the 12-month time limit. Upon assigning an "I" grade, the instructor shall provide the student specification, in writing or by electronic mail, of the requirements to be fulfilled, and shall file a copy with the appropriate departmental office.

For more, see: <https://catalog.buffalo.edu/policies/explanation.html>

MUSIC8: The Beatles in the 1960s (3 units)

Schedule (Spring 2023)

Week One

Topics:

- Introduction and the Musical Influences on the Beatles
- The Beatles' First Album: *Please Please Me*

Compulsory Listening:

- Beatles, "I Got a Woman" "Please, Please Me," "Anna (Go To Him)," "Chains," "Boys," "P.S. I Love You," "Twist and Shout," "That'll Be The Day"

Compulsory Reading:

- Charles Gower Price, "Sources of American Styles in the Music of the Beatles," *American Music*, 15 (Summer, 1997), 208-232. Available on [jstor.org](https://www.jstor.org)

Optional Listening:

- Arthur Alexander, "Anna (Go To Him)"
- Big Mama Thornton, "Hound Dog"
- Buddy Holly and the Crickets, "That'll Be the Day"
- Elvis Presley, "I Got a Woman," "Hound Dog"
- Hank Ballard & The Midnighters, "The Twist"
- Isley Brothers, "Twist and Shout"
- Lead Belly, "Rock Island Line"
- Ray Charles, "I Got a Woman"
- Skiffle: Lonnie Donegan, "Rock Island Line"
- The Cookies, "Chains"
- The Shirelles, "Boys"

Week Two

Topics:

- The Beatles' Second Album: *With The Beatles*

Compulsory Listening:

- Beatles, "Roll Over Beethoven," "I Wanna Be Your Man," "All My Loving," "Please Mister Postman," "You Really Got a Hold On Me," "Money"

Compulsory Reading:

- Jacqueline Warwick, "'You're Gonna Lose that Girl': the Beatles and the Girl Groups," *BeatleStudies* 3, University of Jyväskylä Press (2000), 161-70.

Optional Listening:

- Barrett Strong, "Money"
- Chuck Berry, "Roll Over Beethoven"
- Muddy Waters, "I Just Want To Make Love To You"
- Rolling Stones, "I Just Want To Make Love To You," "I Wanna Be Your Man"
- Smokie Robinson and the Miracles, "You Really Got a Hold On Me"
- The Marvelettes, "Please Mr. Postman"

Optional Reading:

- Sheila Whiteley, "Little Red Rooster v. The Honky Tonk Woman: Mick Jagger, Sexuality, Style and Image" in *Sexing the Groove*, ed. Sheila Whiteley (London: Routledge. 1997), **67-78**.

Week Three

Topics:

- Beatlemania
- British Invasion

Listening:

- Beatles, “She Loves You,” “I Want to Hold Your Hand”

Compulsory Reading:

- Barbara Ehrenreich, Elizabeth Hess, and Gloria Jacobs, “Beatlemania: Girls Just Want to Have Fun,” in *Re-Making Love: The Feminization of Sex* (New York Anchor Press, 1986), 10-38.

Optional Listening:

- Dusty Springfield, “I Only Want To Be With You”
- Gerry and the Pacemakers, “How Do You Do It?”
- Lulu, “Shout”
- Petula Clark, “Downtown”
- The Kinks, “You Really Got Me Going”
- The Searchers, “Needles and Pins”
- The Seekers, “Georgy Girl”
- The Who, “I Can’t Explain”
- The Yardbirds, “For Your Love”

Optional Reading:

- Susan J. Douglas, “She Got the Devil in Her Heart,” in *Where the Girls Are: Growing Up Female with the Mass Media* (New York: Times, 1994), 99-122.

Week Four

Topics:

- *A Hard Day’s Night*

Compulsory Viewing:

- Excerpts from the film *A Hard Day’s Night*

Compulsory Listening:

- Beatles, “A Hard Day’s Night,” “I Should Have Known Better,” “If I Fell,” “And I Love Her,” “Can’t Buy Me Love”

Compulsory Reading:

- Rowana Agajanian, “Nothing Like Any Previous Musical, British or American: The Beatles’ Film, *A Hard Day’s Night*” in *Windows on the Sixties: Exploring Key Texts of Media and Culture* eds. Anthony Aldgate, James Chapman, and Arthur Marwick (London: I. B. Tauris, 2000), 91-113.

Optional Reading:

- Ann Shillinglaw, “‘Give Us a Kiss’: Queer Codes, Male Partnering, and the Beatles,” in *Queer Sixties*, ed. Patricia Juliana Smith (New York: Routledge, 1999), 127-44.

Week Five

MONDAY: Quarter-term Quiz and Catch-Up Day

Topics:

- Beatles for Sale

Compulsory Listening:

- Beatles, “I’m A Loser,” “Eight Days a Week,” “Everybody’s Trying To Be My Baby”

Optional Listening:

- Carl Perkins, “Everybody’s Trying To Be My Baby”
- Little Richard, “Long Tall Sally”

NO READING

Week Six

Topics:

- *Help!*
- Dylan and Folk Music

Compulsory Listening:

- Beatles, “You’ve Got to Hide Your Love Away,” “I Need You,” “Ticket To Ride,” “Yesterday”

Compulsory Reading:

- Ian Inglis, “Synergies and Reciprocities: The Dynamics of Musical and Professional Interactions Between the Beatles and Bob Dylan,” *Popular Music Society* 20, no. 4 (1996): 53-79. Available on jstor.org

Optional Listening:

- Dylan, “Hard Rain Is Going To Fall,” “The Times They Are A Changin’”
- Pete Seeger, “We Shall Over Come”
- Peter, Paul, and Mary, “Where Have All The Flowers Gone?”
- The Kingston Trio, “Where Have All The Flowers Gone?”
- The Rolling Stones, “As Tears Go By”

Week Seven

MONDAY/WEDNESDAY: Catch-up and Midterm Review

FRIDAY-SUNDAY: Midterm Exam

Week Eight

SPRING BREAK

Week Nine

Topics:

- *Rubber Soul*
- Folk Rock

Compulsory Listening:

- Beatles, “Norwegian Wood,” “Nowhere Man,” “Michelle,” “Girl,” “If I Needed Someone”

Compulsory Reading:

- Timothy Leary, “The Politics of Ecstasy,” in *The Times Were a Changin’: The Sixties Reader*, eds. Irwin Unger and Debi Unger (New York: Three Rivers, Press, 1998), 177-83.

Optional Listening:

- Bob Dylan, “Mr. Tambourine Man”
- Pete Seeger “Turn Turn Turn”
- The Byrds, “Turn, Turn Turn,” “Eight Miles High” “Mr. Tambourine Man”
- The Rolling Stones, “Paint It Black,” “Mother’s Little Helper,” “Stupid Girl”

Optional Reading:

- Martin A. Lee and Bruce Shlain, “Chapter 7: The Capital of Forever,” in *Acid Dreams: History of LSD: The CIA, The Sixties and Beyond* (New York: Gove Press, 1992), 170-93.

Week Ten

Topics:

- *Revolver*
- “Strawberry Fields” and “Penny Lane”/The Monterey Pop Festival

Compulsory Listening:

- Beatles, “Strawberry Fields,” “Penny Lane,” “Taxman,” “Eleanor Rigby,” “There and Everywhere,” “She Said She Said,” “Tomorrow Never Knows”

Compulsory Reading:

- Kari McDonald and Sarah Hudson Kaufman, “‘Tomorrow Never Knows’: The Contribution of George Martin and his Production Team to the Beatles’ New Sound,” in *Every Sound There Is: The Beatles’ Revolver and the Transformation of Rock and Roll*, ed. Russell Reising (London: Ashgate, 2002), 139-57.

Optional Listening:

- Janis Joplin, “Ball and Chain”
- Jefferson Airplane, “White Rabbit”
- Jimi Hendrix, “Wild Thing”
- Scott McKenzie, “San Francisco”
- The Who, “My Generation”

Optional Reading:

- Ian MacDonald, “Tomorrow Never Knows,” in *Revolution in the Head: The Beatles: Records and The Sixties*, 3rd ed., (Chicago: Chicago Review Press, 2007), 185-193.
- Alice Echols, “Hope and Hype in Sixties Haight-Ashbury” in *Shaky Ground: The Sixties and its Aftershocks* (New York: Columbia University Press, 2002), 17-50.

Week Eleven

MONDAY: Quarter-term Quiz and Catch-Up Day

Topics:

- *Sergeant Pepper*

Listening:

- Beatles, “Sergeant Pepper,” “With a Little Help From My Friends,” “Lucy in the Sky,” “She’s Leaving Home,” “Within You, Without You,” “A Day in the Life,” “Sergeant Pepper’s Lonely Heart’s Club Band (Reprise)”

Compulsory Reading:

- Bernard Gendron, “Section B: The Cultural Accreditation of the Beatles (1963-68),” in *Between Montmartre and the Muddclub: Popular Music and the Avant-Garde* (Chicago: Chicago University Press, 2002).

Optional Listening:

- Beach Boys, “California Girls,” “Good Vibrations,” “Wouldn’t It Be Nice”
- Frank Zappa, “Hungry Freaks Daddy”
- The Rolling Stones, “Sing This All Together”
- The Who, “A Quick One While He’s Away”

Week Twelve

FINAL PROJECT PROPOSAL DUE SUNDAY

Topics:

- *Magical Mystery Tour*

- *Yellow Submarine* and Media

Compulsory Listening:

- Beatles, “I am the Walrus,” “The Fool On the Hill,” “All You Need Is Love,” “Yellow Submarine”

Compulsory Reading:

- George Lipsitz, “Who’ll Stop the Rain?: Youth Culture, Rock ‘n’ Roll, and Social Crises,” in *The Sixties: From Memory to History*, ed. David Farber (Chapel Hill: University of North Carolina, 1994), 206-234.

Optional Listening:

- Monkees, “Last Train To Clarksville,” “I’m a Believer”

Optional Reading:

- Marshall McLuhan, “The Medium is the Message,” in *The Anthropology of Media: A Reader*, eds. Kelly Askew and Richard R. Wilk, (Malden, MA: Blackwell Publishers, 2002).

Week Thirteen

Topics:

- *The Beatles (White Album)* and the Avant-Garde

Compulsory Listening:

- Beatles, “Revolution,” “Revolution No. 9,” “Happiness is a Warm Gun,” “Julia,” “Ob La Di, Ob La Da,” “Back in the USSR,” “While My Guitar Gently Weeps,” “Blackbird,” “Piggies,” “Helter Skelter”

Compulsory Reading:

- Anthony Elliott, “Revolution 9: The Politics of Politics,” in *The Mourning of John Lennon* (Berkeley: UC Press, 1999), 97-128.

Optional Listening

- Bob Dylan, “John Wesley Harding”
- Cream, “Sunshine Of Your Love”
- Frank Zappa, “Are You Hung Up?”
- John Cage, *Williams Mix* (1952)
- John Lennon and Yoko Ono, *Two Virgins* excerpts
- La Monte Young, *Composition 1960 No. 7* (1960)
- The Rolling Stones, “Street Fighting Man,” “Jumpin’ Jack Flash”
- The Who, “I Can See For Miles”

Optional Reading:

- Susan Sontag, “One Culture and the New Sensibility [1965],” in *Against Interpretation* (New York: Laurel 1969).
- Sheila Whiteley, “Little Red Rooster v. The Honky Tonk Woman: Mick Jagger, Sexuality, Style and Image” in *Sexing the Groove*, ed. Sheila Whiteley (London: Routledge. 1997), **79-99**.

Week Fourteen

Topics:

- *Abbey Road*
- *Let it Be/Let it Be Naked*

Compulsory Listening:

- Beatles, “Come Together,” “Something,” “Octopus’s Garden,” “Here Comes the Sun,” “Because,” “You Never Give Me Your Money,” “Her Majesty,” “I Me Mine,” “The Long and Winding Road,” “I’ve Got a Feeling,” “Across the Universe”

Compulsory Reading:

- Geoff Emerick and Howard Massey, “An Anvil, a Bed, and Three Gunslingers,” in *Here There, and Everywhere: My Life Recording the Music of The Beatles* (New York: Gotham Books, 2006), 271-296.

Optional Reading:

- David Sheff, John Lennon interview excerpt from *All We Are Saying: The Last Major Interview with John Lennon and Yoko Ono* (New York: St. Martin’s Press, 2000).

Week Fifteen

Catch-Up and Final Review

Week Sixteen (finals week)

FINAL PROJECT DUE FRIDAY