

## GENERAL STUDIES COURSE PROPOSAL COVER FORM

**Course information:**

Copy and paste **current** course information from [Class Search/Course Catalog](#).

College/School	Herberger Institute for the Arts and Design	Department/School	School of Music, Dance and Theatre
Prefix:	MU S	Number: 354	Title: Beatles
			Units: 3

Course description: This course includes in-depth study of the role of the Beatles in the history of popular music. It emphasizes critical aural analysis and interpretation through active listening; students develop an understanding of the key features of the musical style, define musical terms and structures that assist the listener in recognizing musical form, and identify key features of the Beatles' vast creative output. Students also situate this music, and the aesthetic systems in which it was developed and received, in broader political and sociohistorical context.

Is this a cross-listed course? No If yes, please identify course(s): \_\_\_\_\_

Is this a shared course? No If so, list all academic units offering this course: \_\_\_\_\_

*Note- For courses that are crosslisted and/or shared, a letter of support from the chair/director of **each** department that offers the course is required for **each** designation requested. By submitting this letter of support, the chair/director agrees to ensure that all faculty teaching the course are aware of the General Studies designation(s) and will teach the course in a manner that meets the criteria for each approved designation.*

Is this a **permanent-numbered** course with topics? Yes

If **yes**, each topic requires **an individual submission**, separate from other topics.

**Requested designation:** HU

**Mandatory Review:** Yes

*Note- a **separate** proposal is required for each designation.*

**Eligibility:** Permanent numbered courses **must** have completed the university's review and approval process. For the rules governing approval of omnibus courses, contact [Phyllis.Lucic@asu.edu](mailto:Phyllis.Lucic@asu.edu).

**Submission deadlines dates are as follow:**

For Fall 2021 Effective Date: October 2, 2020

For Spring 2022 Effective Date: March 5, 2021

**Area proposed course will serve:**

A single course may be proposed for more than one core or awareness area. A course may satisfy a core area requirement and more than one awareness area requirements concurrently, but may not satisfy requirements in two core areas simultaneously, even if approved for those areas. With departmental consent, an approved General Studies course may be counted toward both the General Studies requirement and the major program of study. It is the responsibility of the chair/director to ensure that all faculty teaching the course are aware of the General Studies designation(s) and adhere to the above guidelines.

**Checklists for general studies designations:**

Complete and attach the appropriate checklist

- [Literacy and Critical Inquiry core courses \(L\)](#)
- [Mathematics core courses \(MA\)](#)
- [Computer/statistics/quantitative applications core courses \(CS\)](#)
- [Humanities, Arts and Design core courses \(HU\)](#)
- [Social-Behavioral Sciences core courses \(SB\)](#)
- [Natural Sciences core courses \(SQ/SG\)](#)
- [Cultural Diversity in the United States courses \(C\)](#)
- [Global Awareness courses \(G\)](#)
- [Historical Awareness courses \(H\)](#)

**A complete proposal should include:**

- Signed course proposal cover form
- [Criteria checklist](#) for General Studies designation being requested
- Course catalog description
- Sample syllabus for the course
- Copy of table of contents from the textbook and list of required readings/books

**Proposals must be submitted electronically with all files compiled into one PDF.**

**Contact information:**

Name	Michael Shellans	E-mail	<a href="mailto:Mike.Shellans@ASU.edu">Mike.Shellans@ASU.edu</a>	Phone	602/290-7126 cell 480/965-0384 office
------	------------------	--------	--	-------	--

**Department Chair/Director approval: (Required)**

Chair/Director name (Typed): Heather Landes Date: Feb. 17, 2022

Chair/Director (Signature): 

**Arizona State University Criteria Checklist for**  
**HUMANITIES, ARTS AND DESIGN [HU]**

**Rationale and Objectives**

The humanities disciplines are concerned with questions of human existence and meaning, the nature of thinking and knowing, with moral and aesthetic experience. The humanities develop values of all kinds by making the human mind more supple, critical, and expansive. They are concerned with the study of the textual and artistic traditions of diverse cultures, including traditions in literature, philosophy, religion, ethics, history, and aesthetics. In sum, these disciplines explore the range of human thought and its application to the past and present human environment. They deepen awareness of the diversity of the human heritage and its traditions and histories, and they may also promote the application of this knowledge to contemporary societies.

The study of the arts and design, like the humanities, deepens the student's awareness of the diversity of human societies and cultures. The arts have as their primary purpose the creation and study of objects, installations, performances, and other means of expressing or conveying aesthetic concepts and ideas. Design study concerns itself with material objects, images and spaces, their historical development, and their significance in society and culture. Disciplines in the arts and design employ modes of thought and communication that are often nonverbal, which means that courses in these areas tend to focus on objects, images, and structures and/or on the practical techniques and historical development of artistic and design traditions. The past and present accomplishments of artists and designers help form the student's ability to perceive aesthetic qualities of artwork and design.

The Humanities, Arts and Design are an important part of the General Studies Program, for they provide an opportunity for students to study intellectual and imaginative traditions and to observe and/or learn the production of artwork and design. The knowledge acquired in courses fulfilling the Humanities, Arts and Design requirement may encourage students to investigate their own personal philosophies or beliefs and to understand better their own social experience. In sum, the Humanities, Arts and Design core area enables students to broaden and deepen their consideration of the variety of human experience.

Revised March 2021

Proposer: Please complete the following section and attach appropriate documentation.

<b>ASU - [HU] CRITERIA</b>			
<b>HUMANITIES, ARTS AND DESIGN [HU] courses must meet <i>either</i> 1, 2 or 3 <i>and</i> at least one of the criteria under 4 in such a way as to make the satisfaction of these criteria <b>A CENTRAL AND SUBSTANTIAL PORTION</b> of the course content.</b>			
YES	NO		Identify Submitted Documentation That Demonstrably Provides Evidence
<input type="checkbox"/>	<input type="checkbox"/>	<b>1.</b> Emphasizes the study of values; the development of philosophies, religions, ethics or belief systems; and/or aesthetic experience.	
<input checked="" type="checkbox"/>	<input type="checkbox"/>	<b>2.</b> Concerns the interpretation, <b>critical</b> analysis, or creation of written, aural, or visual texts; and/or the <b>critical analysis (not summary or memorization)</b> of historical development of textual traditions.	See course itinerary: readings, listening lists: syllabus 2-6, text 1 pp. 26-55).
<input type="checkbox"/>	<input type="checkbox"/>	<b>3.</b> Concerns the interpretation, critical analysis, or engagement with aesthetic practices; and/or the <b>critical analysis (not summary or memorization)</b> of historical development of artistic or design traditions.	
<input type="checkbox"/>	<input type="checkbox"/>	<b>4.</b> In addition, to qualify for the Humanities, Arts and Design designation a course must meet one or more of the following requirements:	
<input type="checkbox"/>	<input type="checkbox"/>	<b>a.</b> Concerns the development of human thought, with emphasis on <b>demonstrable critical analysis</b> of philosophical and/or religious systems of thought.	
<input checked="" type="checkbox"/>	<input type="checkbox"/>	<b>b.</b> Concerns aesthetic systems and values, especially in literature, arts, and design.	See course syllabus, pp. 2-6, and text contents.
<input checked="" type="checkbox"/>	<input type="checkbox"/>	<b>c.</b> Emphasizes aesthetic experience and creative process in literature, arts, and design.	See course itinerary for readings, lecture content, and listening in each unit, syllabus, pp. 2-6.
<input type="checkbox"/>	<input type="checkbox"/>	<b>d.</b> Concerns the <b>demonstrable critical analysis</b> of literature and the development of literary traditions	
		<b>THE FOLLOWING TYPES OF COURSES ARE EXCLUDED FROM THE [HU] DESIGNATION EVEN THOUGH THEY MIGHT GIVE SOME CONSIDERATION TO THE HUMANITIES, ARTS AND DESIGN:</b>	
		<ul style="list-style-type: none"> <li>• Courses devoted primarily to developing skill in the use of a language.</li> </ul>	
		<ul style="list-style-type: none"> <li>• Courses devoted primarily to the acquisition of quantitative or experimental methods.</li> </ul>	

## ASU - [HU] CRITERIA

- Courses devoted primarily to teaching skills.

Course Prefix	Number	Title	General Studies Designation
MUS	354	Beatles	HU

Explain in detail which student activities correspond to the **specific** designation criteria. Please use the following organizer to explain how the criteria are being met.

Criteria (from checksheet)	How course meets spirit (contextualize specific examples in next column)	Please provide detailed evidence of how course meets criteria (i.e., where in syllabus)
2. Concerns the interpretation, critical analysis, or creation of written, aural, or visual texts; and/or the critical analysis (not summary or memorization) of historical development of textual traditions.	<p>The MUS 354 course includes in-depth study of a specific topic in the history of popular music. It emphasizes critical aural analysis and interpretation through active listening; students develop an understanding of the key features of the musical style, define musical terms and structures that assist the listener in recognizing musical form, and identify key features of the genre's or musical artist(s)' creative output. Each topic features robust sociohistorical framing to help students place this music, and the broader aesthetic systems in which it was developed and received, in broader political and sociohistorical context.</p> <p>The Beatles topic provides listening assignments throughout the chronology of the four phases of this important group's existence and gives students the opportunity to discover aesthetic changes and innovations over time, and how those changes impacted the relationship with British and American counter-culture movements, and important innovations in the field of recording technology.</p>	<p>Through lectures, readings and listening repertory, and critical analysis, students explore the aesthetic changes and innovations to music over time, and develop an understanding of the creative output as a means of communication. Students explore aesthetic experiences of musical sound, their own reactions to the music, and the relationship between the sociohistorical contexts and the music itself. This course assigns substantial listening repertory in each unit for which students practice active listening (identifying key musical features, style, historical period, etc.) as demonstrated in lectures. Students' active listening abilities and historical knowledge are then tested through assessments.</p> <p>The Beatles course follows the development of the group over time, how their childhood contributed to their early music, how their international tours of different influenced their music and audiences, the role their music had in influencing American popular culture and music, the early and later innovative changes in the recording studio, the introduction of new instruments and sounds, and the influence that societal changes had on their music, and they as social and cultural influencers. (See course itinerary: readings, listening lists: syllabus 2-6, text 1 pp. 26-55). This topic asks students to contextualize the Beatles' specific influence within broader shifts in American popular culture during the time of the British Invasion and the rise of psychedelic counter culture. It also asks students to explore the impact of new innovations in studio recording technology on the band's aesthetic development. (See syllabus for course itinerary, readings, listening lists, pp. 2-6).</p>

<p>4b. Concerns aesthetic systems and values, especially in literature, arts and design.</p>	<p>Each topic includes discussion of historically and culturally specific aesthetic systems and values that yielded the conditions of possibility within which various forms of popular music rose to prominence.</p> <p>The Beatles topic addresses the post-World War II rise in popularity of the British Invasion and its influence on American popular music, music and musician as communicator about complex world issues (e.g., Civil Rights, anti-War), the Avant-Garde and counter-culture experimentation, and the influence of the group as musical and societal innovators. Diverse topics also include the impact of the groups' clothing, hairstyles, and "cheeky" attitude as part of their forming an original and unique subcultural musical entity unto themselves.</p>	<p>Each topic includes lectures, readings and listening assignments that synthesize the particular musical genre or artist(s)' role in reacting to, communicating about, and influencing historically and culturally specific events, and the conditions which allowed the music to be heard and celebrated. (See course syllabus, pp. 2-6).</p> <p>The Beatles topic addresses the post-World War II rise in popularity of American popular music—most notably blues—in the UK and its attendant re-branding in the US as a British import during the "British Invasion." It also addresses the Beatles growth in popularity and their willingness to address important societal issues through song (i.e. "Revolution"), the Beatles' gradual integration of various developments in Avant Garde classical music and counter-cultural aesthetic experimentation across genres into their sound. (See course syllabus, pp. 2-6, and text contents).</p>
<p>4c. Emphasizes aesthetic experience and creative process in literature, arts and design.</p>	<p>This course examines a broad range of music styles, and provides students with a deeper understanding of each topic's musical repertoire, the historical and societal contexts in which the work was created and that contributed to the emergence of the genre.</p> <p>The course covers musical elements and historical background of the pop quartet through four chronological phases, emphasizing critical analysis, aesthetic experience and the creative process, as follows: Phase One (1958-63) examines the formative early song writing years. Phase Two (1964-66) begins with the very successful pop songs and American tours and continues through their early studio experiments. Phase Three (1967-68) focuses on their psychedelic period, examining their studio concept albums. Phase Four (1969-70) concludes with an emphasis on individual composing styles and final recordings.</p>	<p>This course examines a broad range of music styles, and provides students with a deeper understanding of each topic's musical repertoire, the historical and societal contexts in which the work was created and that contributed to the emergence of the genre.</p> <p>The Beatles topic examines in detail perhaps the most important Rock band in the history of popular music through their songs and lives. Special attention is given to musical styles, influence and impact, with a chronological approach from early recordings to final releases. Listening examples are drawn from popular recordings and rarities. (See Syllabus, course objectives and outcomes, p. 2; see course itinerary for readings, lecture content, and listening in each unit, pp. 2-6). Also discussed are instruments used, studio innovations, vocal techniques, song writing processes, and musical personalities throughout the group's four major phases. Students complete topic assignments drawn from lectures and the text, along with musical examples that require students to synthesize learning of the historical development of the group over time (see syllabus pp. 5-6). Discussion board questions require students to synthesize their learning by discussing musical and historical topics based on lecture, listening and text assignments (see syllabus, p. 6). Exams require students to synthesize learning of active listening and course lecture and reading material (see syllabus, pp. 4-5).</p>

		<p>Students discuss the unique musical, social, and political stances each member took during the Beatles' reign using comparative and critical analytical processes, for example, John Lennon's outspoken and public political stances and his introduction of Yoko Ono into the inner circle; Paul McCartney's decision to release his first solo album before the group could officially announce their break-up and subsequent lawsuits; George Harrison's social satire through songs such as "Piggies" and "Taxman," and his introduction of Indian music, philosophy and lifestyle to the group; and Ringo Starr's dry sense of humor, leading to songs such as "A Hard Days Night," and his acting skills, presenting the Beatles with opportunities to influence popular culture through their movies.</p> <p><b>JOHN LENNON</b></p> <ol style="list-style-type: none"> <li>1. John's embracing of Avant Garde and Experimental music while with the band, recording sound collages ("Revolution 9"), backwards guitars and vocals and a variety of new, unusual instruments and sounds, expanding the boundaries of what was considered Contemporary Pop music.</li> <li>2. John's outspoken and public political stances, sometimes with few inhibitions, through song and action (Bed-Ins)-preaching messages of anti-war and anti-violence while using his celebrity status and acumen to promote peace globally.</li> <li>3. John's sudden and unexplained introduction of Yoko into the inner circle of the Beatles, and the divisive reaction of the others to a stubborn John, omnipresent Yoko, and this overall very challenging situation.</li> <li>4. John's personality changes from hard drug use, and the uncomfortable environment this created for all of those involved in the production of Beatles music.</li> </ol> <p><b>PAUL McCARTNEY</b></p> <ol style="list-style-type: none"> <li>1. Paul's emergence as self-appointed leader of the Beatles after Brian Epstein's sudden death because of, as he perceived it, the subsequent lack of direction for the band.</li> <li>2. Paul's Magical Mystery Tour project, considered by critics at the time as the first "Beatles failure" (now considered a cult classic).</li> <li>3. Paul's insistence at releasing his first solo album before the band could officially and collectively announce their break-up, after promising he would not.</li> <li>4. Paul's lawsuit and court actions against the other three Beatles, and the intense hard feelings</li> </ol>
--	--	--



		<p>and distrust arising from his decision which lasted decades.</p> <p><b>GEORGE HARRISON</b></p> <ol style="list-style-type: none"> <li>1. George’s subservient status as the third Beatle (he was the youngest and least personally aggressive - “the quiet Beatle”), and how this affected him musically and personally.</li> <li>2. George’s endeavors in the area of social satire and commentary with songs such as “Piggies”, “Only a Northern Song” and “Taxman”, all done with his tongue-in-cheek lyrical approach.</li> <li>3. George’s introduction of East Indian music, philosophy and lifestyle to the Beatles, Popular Music in general, and the emerging youth culture, with songs such as “Within You, Without You” and “Love You To”.</li> <li>4. George’s unfortunate tendency to withdraw from confrontation or take an adversarial position during disagreements, leading to much personal stress and his growing resentment during the group’s final days.</li> </ol> <p><b>RINGO STARR</b></p> <ol style="list-style-type: none"> <li>1. Ringo’s “affable, everyman” demeanor as the key, missing ingredient to the Beatles “magic circle” of success during their formative years.</li> <li>2. Ringo’s dry sense of humor and off-the-cuff remarks inspiring great song titles such as “Eight Days a Week” and “A Hard Day’s Night”, and his innate ability to stay positive and remain silent during many difficult situations.</li> <li>3. Ringo’s natural skills as an actor, as displayed in the films A Hard Day’s Night and Help!, leading to many later film and TV appearances, such as the movies The Magic Christian, Caveman, and on TV as the original conductor on Shining Time Station.</li> <li>4. Ringo’s continued feelings of isolation and separation from his friends/bandmates musically and personally, as each songwriter eventually worked alone, often using the others as side men, relegating Ringo to the role of studio add-on musician rather than a live, interactive, contributing performer. This would cause Ringo to be the first to “leave” the band, only to be coaxed back by the others.</li> </ol>

# SYLLABUS: MUS 354, *BEATLES*

SLN #76420 (#76419 for online degree students)

Fall 2021, Session A (8/19/21 - 10/8/21)

Website: <https://beatles.hol.asu.edu/> - **This course will NOT be available in Canvas.**

**NOTICE: Safari is not compatible with the media in this course. Please access MUS 354: Beatles using Google Chrome or Mozilla Firefox.** For assistance downloading/installing Chrome or Firefox, contact the ASU Help Center at 1-888/298-4117.

## SECTION 1: INSTRUCTOR

- Mike Shellans, Senior Lecturer, [mike.shellans@asu.edu](mailto:mike.shellans@asu.edu), Music Building East, E463, 480/965-3371 (School of Music)
- Please contact Prof. Shellans by **email only** for assistance. No phone calls or faxes, please. Because this class is fully online, and does not meet live, no on-campus office hours are held. The instructor typically answers emails Monday through Friday between approximately 8:30 am to 4:30 pm AZ time. Please use your ASU email address (\_\_\_\_@ASU.Edu) for all course communications.
- Prof. Shellans handles questions regarding lecture materials and course and assessment content (not computer or technical issues). Prof. Shellans is a music instructor, not a computer programmer, and does not have the expertise to answer computer-related or technical questions. Prof. Shellans cannot speculate on Herberger Online's activities or responses. Please contact Herberger Online at [holsupport@asu.edu](mailto:holsupport@asu.edu) with all questions in that area.
- **Please do not contact Prof. Shellans with computer-related or technical issues. You will receive a response directing you to Herberger Online.**
- Sorry, we do not have Honor's credit/contracts, extra credit or additional course work available at this time.

## SECTION 2: TECHNICAL AND ENROLLMENT REQUIREMENTS

- **This class is not accessible through Canvas.** Please visit the class home page at <https://beatles.hol.asu.edu/> to begin the course. Your ASU courses can be accessed by both [my.asu.edu](http://my.asu.edu) and [myasucourses.asu.edu](http://myasucourses.asu.edu); bookmark both in the event that one site is down.
- For information regarding your username and password, please visit Herberger Online at <http://herbergeronline.asu.edu/services/accounts.php>. You can also email the Herberger Online staff at [holsupport@asu.edu](mailto:holsupport@asu.edu) for assistance with logging on, or other technical issues.
- Because this course is delivered entirely via the Internet, you are responsible for making sure that the computer you use to access all course materials meets or exceeds the specified computer minimum qualifications as listed on the course website.
- Due to the high media content of this course, necessary required skills include:
  - Setting up and configuring a media player that will consistently download and play the mp3 files and the mp4 digital clips delivered via the course website.
  - Establishing reliable broadband internet connection (DSL or cable) to stream videos.
  - Possessing intermediate computer knowledge, including "surfing" the net and communicating via email.
  - Downloading [Adobe Acrobat Reader](#) (free) for reading pdf scholarly articles.
  - Using a headset/earbuds, or speakers
- If your computer breaks or Internet access quits at any time during the semester, it is your responsibility to locate Internet access for all lectures, assignments, and exams. **No make-up assignments or make-up exams will be given because you "can't find a computer", your "computer doesn't work" or due to "operator error" on your part!**
- You are highly encouraged not to enroll, or to drop immediately, if you do not have computer experience, if you are not willing or prepared to assume the added time requirements and responsibilities of a computer-based course, or if you plan to be away from a computer site for an extended period of time during the semester.
- communicate via email, and other intermediate computer knowledge. If you believe you are unable, or if you are unwilling, to devote the time necessary to complete this course to your satisfaction, please consider dropping this class as soon as possible.
- **Prior to attempting any assessment, please check your browser for the latest updates to avoid issues such as "open assessment lock-outs", which could occur during online sessions.**
- MUS 354 is a 300-level, upper-division course targeting students who meet that specific criteria. An appropriate

degree of rigor is involved. Enrollment may first be accessible only to upper-division students before any lower-division student consideration. Thank you for understanding.

### **SECTION 3: COURSE OBJECTIVES AND STUDENT LEARNING OUTCOMES**

#### Course Description

This course includes in-depth study of the role of the Beatles in the history of popular music. It emphasizes critical aural analysis and interpretation through active listening; students develop an understanding of the key features of the musical style, define musical terms and structures that assist the listener in recognizing musical form, and identify key features of the Beatles' vast creative output. Students also situate this music, and the aesthetic systems in which it was developed and received, in broader political and sociohistorical context.

#### Course Objective

- The primary objective of this class is to examine in detail the Beatles, perhaps the most important Rock band in the history of Popular music, through their songs and lives. Special attention will be given to musical styles, influence and impact, and important people, using a chronological approach from early recordings to final releases.

#### Student Learning Outcomes

- Listen to and analyze examples drawn from the Beatles' popular recordings as well as rarities, from their standard and unreleased repertoire.
- Discuss and compare instruments used and studio innovations in recordings across the band's 12-year career.
- Identify vocal techniques, song writing processes, musical forms, and other stylistic features used in each of the four phases of the group's work.
- Use comparative and critical analysis to discuss the influence of the members' musical, social and political stances on the group's formation, success, and disbanding.
- Develop a deeper understanding of the group's impact in the context of sociopolitical movements, particularly in the 1960s.

**Please note - you will be assessed in four required areas during this course:**

**1 - Reading Assignments and Scholarly Articles (see Section 6 below)**

**2 - Exams 1, 2, 3 & 4 (see Section 8 below)**

**3 - Topic Assignments 1A, 1B, 1C; 2A, 2B, 2C; 3A, 3B, 3C & 4A, 4B, 4C (see Section 15 below)**

**4 - Discussion Questions 1 & 2 (see Section 16 below)**

### **SECTION 4: REQUIRED TEXTBOOKS**

- The required textbooks for this course are 1) *Who is the Greatest: Elvis or The Beatles?*, by Shellans and Slater, published by Dorset Group, and 2) *The Beatles Anthology*, by The Beatles, published by Chronicle Books.
- Either the eBook, 1st or 2nd edition of the Shellans and Slater textbook will work, so you may choose which edition or format to purchase. You will only be tested on sections of *Who is the Greatest: Elvis or The Beatles?* that pertain specifically to this class, although peripheral material may prove interesting, informative and entertaining.
- Several Topic Assignment and Exam questions will be drawn from the required textbook and reading assignments. Please read **each and all** of the Required Textbooks and Reading Assignments as specified, and take notes on unique and important (testable) information as you read.
- **Textbook and article readings and textbook/article-derived exam questions may not follow the exact chronology of the audio lectures.**
- Several articles have been selected to present additional outside scholarly viewpoints of the Beatles. Students should gain humanistic and sociocultural concepts from the articles to complement the course's musical and historical analysis. Article links listed below will also be posted on the class homepage.
- Textbooks can be purchased directly from the ASU Bookstore, Amazon.com, eBay, and other online sources. Please visit the ASU Bookstore online at <http://bookstore.asu.edu/asutext/home.aspx>, or call the bookstore at 480/965-3191 to order the texts. Please email Christopher Hanks ([hanksc@asu.edu](mailto:hanksc@asu.edu)) if you need ASU Bookstore assistance.
- Sorry, we do not have transcripts or copies of the texts available for loan or dissemination.
- You must have the texts in-hand before your first assignment deadline and first exam occur. **No make-ups or**

**extensions will be given because you failed to acquire the textbooks in a timely fashion.**

## **SECTION 5: READING AND LISTENING ASSIGNMENTS**

This instructor-created survey course covers the musical elements and historical background of The Beatles through four chronological phases as follows:

- Phase One (1958-63) examines the formative and early song writing years, with initial success in Britain.
- Phase Two (1964-66) begins with the very successful pop songs and American tours and continues through their early studio experiments.
- Phase Three (1967-68) focuses on their psychedelic period, examining their studio concept albums.
- Phase Four (1969-70) concludes with an emphasis on individual composing styles and final recordings

These topics are presented in the following sequence:

Unit 1: Course Introduction, John, Paul, George and Ringo, Four Stage Career, 1958 through 1961, 1962, George Martin and Ringo Starr, Please Please Me, Mid-1963, With the Beatles, Late 1963

Unit 2: A Hard Day's Night, Late 1964, Beatles For Sale, Early 1965, Help!, Rubber Soul, Early 1966, Revolver

Unit 3: Late 1966/Early 1967, Sgt. Pepper's Lonely Hearts Club Band, Late 1967, Magical Mystery Tour

Unit 4: Yellow Submarine, Mud-1968, The White Album, Let It Be, 1969 Single, Abbey Road, Final Notes

Required Reading Assignments are:

For Topic Assignment 1 and Exam 1:

1. *Who is the Greatest: Elvis or The Beatles?*: Preface, Prelude, Chapters 1 & 2
2. *The Beatles Anthology*: pp. 7-110
3. *Something New* by Gerald Marzorati- "The Beatles impact on popular culture was as deep as their impact on popular music" .: <https://go-gale-com.ezproxy1.lib.asu.edu/ps/i.do?&id=GALE%7CA71630668&v=2.1&u=asuniv&it=r&p=LitRC&sw=w>

For Topic Assignment 2 and Exam 2:

1. *Who is the Greatest: Elvis or The Beatles?*: Chapters 3 & 4
2. *The Beatles Anthology*: pp. 111-250
3. *'More Popular than Jesus': The Beatles and the Religious Far Right* by Mark Sullivan- "A Discussion of the Beatles, Rock and Roll and their perceived negative sociocultural impact.": [https://www-jstor-org.ezproxy1.lib.asu.edu/stable/853191?seq=1#metadata\\_info\\_tab\\_contents](https://www-jstor-org.ezproxy1.lib.asu.edu/stable/853191?seq=1#metadata_info_tab_contents)

For Topic Assignment 3 and Exam 3:

1. *Who is the Greatest: Elvis or The Beatles?*: Chapters 5 & 6
2. *The Beatles Anthology*: pp. 251-312
3. *A Splendid Time Is Guaranteed for All: The Beatles as Agents of Carnival* by Paul Kohl- "The Beatles were carnivalesque and their music transcends time, space and personality.": <https://search-proquest-com.ezproxy1.lib.asu.edu/docview/208078628/fulltext/DE8D57FC91F742E0PQ/1?accountid=4485>

For Topic Assignment 4 and Exam 4:

1. *Who is the Greatest: Elvis or The Beatles?*: Chapters 7 & 8, Appendix A & B, and Conclusions
2. *The Beatles Anthology*: pp. 313-357
3. *Beyond Beatlemania* by John Goldmine- "Pivotal moments in The Beatles' history- both collectively and individually.": [https://search-proquest-com.ezproxy1.lib.asu.edu/docview/1628222825?rfr\\_id=info%3Axri%2Fsid%3Aprim](https://search-proquest-com.ezproxy1.lib.asu.edu/docview/1628222825?rfr_id=info%3Axri%2Fsid%3Aprim)

**Important assessment opening and closing dates; please mark the following deadlines in your calendar:**

**\*\*PLEASE NOTE:** The “Closes (Is Due)” deadlines below are new, revised times (having recently changed). Deadlines are now 9:59 pm AZ time, not 11:59 pm AZ time, as in past semesters!

<b>Course Component (Assessment)</b>	<b>Opens (Is Available Online)</b>	<b>Closes (Is Due)</b>
Unit 1 and 2 Assessments: Topic Assignments 1A, 1B, 1C Topic Assignments 2A, 2B, 2C Discussion Question #1 Exams 1 & 2	Thursday, Aug. 19, 2021	
Unit 1: Topic Assignments 1A, 1B, 1C Exam 1		Tuesday, Aug. 31, 2021 <b>before 9:59 pm AZ time (note new time)</b>
Unit 2: Topic Assignments 2A, 2B, 2C Exam 2 Discussion Question #1		Monday, Sept. 13, 2021 <b>before 9:59 pm AZ time (note new time)</b>
Unit 3 and 4 Assessments: Topic Assignments 3A, 3B, 3C Topic Assignments 4A, 4B, 4C Discussion Question #2 Exams 3 & 4	Tuesday Sept. 14, 2021	
Unit 3: Topic Assignments 3A, 3B, 3C Exam 3		Monday, Sept. 27, 2021 <b>before 9:59 pm AZ time (note new time)</b>
Unit 4: Topic Assignments 4A, 4B, 4C Exam 4 Discussion Question #2		Thursday, Oct. 7, 2021 <b>before 9:59 pm AZ time (note new time)</b>
<b>No late assessments will be accepted without verification!</b> <b>Please see Section 14 for assessment make-up information and requirements.</b>		

### ATTENDANCE POLICY

Herberger Online tracks and records all of your course logins. **You must be sufficiently engaged (participating) in the class (logging in 2 to 3 times per week for at least 2 to 4 hours per week, regularly listening to audio lectures and attempting, completing and submitting assessments each week), to qualify for any make-up consideration.** “Binging” the course just prior to a deadline or anytime during the semester is not considered engaged!

### SECTION 6: AUDIO LECTURE NOTES AND TOPIC ASSIGNMENTS

- A link to the Audio Lectures and related song/artist information is on the Classroom page of the course website. Please use this link to access course content information, and use the information presented to build your own study guides. No other guides, notes, or outlines will be available. **The audio lectures are the meat of the course, and the source for the majority of the exam questions. The assigned readings alone will not suffice for exams.**
- The Topic Assignments are separate, self-contained, required homework, and will **not** be revisited on the exams. Format will include five multiple choice questions with seven possible answers each drawn from provided video clips and/or specific scholarly articles. **No late or make-up assignments will be available after the posted deadlines without documentation as per Section 14 of this syllabus.**
- Via a link on the Exams/Assignments page, three Topic Assignments will be available during each of the four testing periods (12 assignments total, 5 points each, 60 total points available). For example, Unit 1 of the course will have Topic Assignment 1, parts 1A, 1B, and 1C; Unit 2 will have Topic Assignments 2A, 2B and 2C, and so on. Each of these parts will have five questions, and the assignments consist of reading and/or video clips. **All twelve Topic Assignments are required.**

- A list of specific scholarly articles, used as the source of one of your Topic Assignments per unit, include:  
**Unit 1:** *The Beatles' Please Please Me, 50 Years On* by Alice Vincent- "A revisiting of The Beatles' debut album":  
<https://bi-gale-com.ezproxy1.lib.asu.edu/global/article/GALE%7CA323228371?u=asuniv>  
**Unit 2:** *A Different View: Geoff Emerick - The Beatles' Studio Groundbreaker* by Billy Amendola- "An insightful interview with Beatles recording engineer and author Geoff Emerick":  
[https://search-proquest-com.ezproxy1.lib.asu.edu/docview/1314338?accountid=4485&rfr\\_id=info%3Axri%2Fsid%3Aprimo](https://search-proquest-com.ezproxy1.lib.asu.edu/docview/1314338?accountid=4485&rfr_id=info%3Axri%2Fsid%3Aprimo)  
**Unit 3:** *Remembering the Fifth Beatle; George Martin* by Jim Fusilli- "Producer George Martin was fundamental to the creation of the greatest body of recorded work in rock-and-pop history".  
[https://search-proquest-com.ezproxy1.lib.asu.edu/docview/1771590166?rfr\\_id=info%3Axri%2Fsid%3Aprimo](https://search-proquest-com.ezproxy1.lib.asu.edu/docview/1771590166?rfr_id=info%3Axri%2Fsid%3Aprimo)  
**Unit 4:** *Bringing Back The Beatles* by Nathan Petrie- "A 'real and organic' approach to live, large scale post-Beatles productions":  
[https://search-proquest-com.ezproxy1.lib.asu.edu/docview/1777478900?accountid=4485&rfr\\_id=info%3Axri%2Fsid%3Aprimo](https://search-proquest-com.ezproxy1.lib.asu.edu/docview/1777478900?accountid=4485&rfr_id=info%3Axri%2Fsid%3Aprimo)  
**These links will also be available at each of the specific Topic Assignments.**
- There is no time limit once a Topic Assignment is open; however, if you leave the assignment page, or if you open a new page or tab while it's open, any answers you provided will be lost and you will need to start over again. Resetting any assignment means the computer will be creating a new assignment for you. Assignments are drawn randomly from a question bank, so you will not get the same exact questions again.
- It is suggested you do your work as early in the course timeline as possible to avoid any issues that might arise. Student inactivity, tardiness, or confusion regarding important dates and deadlines cannot be used as an excuse to obtain late or make-up assignments.
- Please do not have any other web pages open, including multiple assignments, when submitting a specific Topic Assignment. **Once a Topic Assignment has been submitted, that grade must stand as posted.** No submissions will be accepted via email or beyond the due date without verifiable documentation.
- Points for these assignments will be added to the course grade checker automatically upon submission. If you do NOT receive a receipt number upon submitting a Topic Assignment or exam, consider it a FAILED submission. In other words, Herberger Online did not receive your Topic Assignment or exam on its server. If Herberger Online does not receive your Topic Assignment or Exam, you cannot be given a grade, even if you did attempt unsuccessfully to submit the Topic Assignment or Exam. If you believe your submission was successful but you did not receive a receipt number, you may fill out a problem report or email Herberger Online at [holsupport@ASU.Edu](mailto:holsupport@ASU.Edu) requesting verification of your submission.
- Be sure to **keep a record of all of your completed assessment receipts.** The Instructor will not accept any emailed Topic Assignments. It is your responsibility to locate reliable Internet access in order to submit Topic Assignments before each posted deadline.
- **In order to preserve the integrity of the assignments and exams, we cannot post the correct answers or email you the exact questions you missed; we can summarize for you upon request. Please email Prof. Shellans for assistance.**
- Because the assignments are not timed, zero minutes is the default readout.
- Sorry, **no** late or make-up Topic Assignments will be allowed without documentation as per Section 14 above!

## **SECTION 7: DISCUSSION QUESTIONS**

- Participation in **two** discussion forums, covering significant musical and historical topics, **will be required** as part of this course. Discussion Questions must be completed and submitted by the posted dates. Please note these dates in your calendar. The Discussion Question link can be found at the **top of the class home page, to the right of the Exams/Assignments link, labeled Discussions.** Discussion Questions are **not** listed on the Exams/Assignments link.
- Each Discussion Question is worth 10 points. When you submit your first original post in each of the discussions, you will automatically receive the full 10 points, and your grade will appear on the Grades page of the site. The Instructor will then review your submission for length, authenticity and content, adjusting points as necessary. Citations or footnotes are not required.
- You will receive credit for your first post in each discussion area. While you are able to post responses as many times as you want, only your first post will be graded, and any subsequent submissions will be deleted. Only original posts will receive credit, and you will not be given any grade on comments you leave in the forums.
- You will not be able to view the posts of other students before submitting your own, original post. Once you post, you will be able to read through the work of others and leave comments if you wish.



- You must write, in English, **a minimum of 150 words** to be considered for full credit. No citations are required. Posted grades will have points deducted if this requirement is not met. **No Discussion Question submissions will be accepted via email.**
- Please read the Discussion Questions carefully, and address the specific topics as posted to receive credit. You will not receive credit for off-topic verbiage, or lengthy quotes drawn directly from outside sources. Your discussion responses must consist of **at least 150 words**, and you must **use your own words and thoughts**. Please remember that once you submit an assessment, that grade must stand as posted, pending review by the Instructor.
- Your Instructor may review your post **at any time during the semester**, and may decide to deduct points from your score if your post is less than the 150-word minimum, is not your own original work, is not substantive, or fails to address the actual subject of the writing prompt. Please see the penalty scale below:

NUMBER OF WORDS SHORT	PENALTY DEDUCTION
1 – 15	- 1 point
16 – 30	- 2 points
31 – 45	- 3 points
46 – 60	- 4 points
61 – 75	- 5 points
76 – 90	- 6 points
91 – 105	- 7 points
106 – 120	- 8 points
121 – 135	- 9 points
136 – 150	- 10 points

- Sorry, but with weeks to complete and submit, **no** late or make-up Discussion Questions are available for this course without verifiable documentation covering the entire period the assessment was open.

### **SECTION 8: EXAMS**

- There will be four exams, which are all online, and are not cumulative or comprehensive; there is no separate “final” exam. Exam 1 corresponds to Unit 1 of the audio and posted song/artist outline; Exam 2 to Unit 2, and so on. No exams will be dropped.
- For each exam, the computer randomly chooses all questions from a large question bank, so no two exams will be exactly alike. **All exam questions are drawn directly from the audio lecture materials and assigned readings.**
- Each exam will be 30 questions, which are worth 1 point each, so 30 total points are possible per exam. Exams will consist of approximately 20 multiple-choice questions, and approximately 10 questions featuring audio examples.
- Each exam will have a time limit of **50 minutes** in which to finish, and **you must keep track of your own time**. You will lose .5 points as a penalty for every minute you go over 50, and no overtime penalty points can be removed without verifiable documentation. **You must submit your exam when completed- exams will not submit themselves!**
- You will be issued a unique receipt number for every successfully submitted exam, and **you must retain that number until final grades are posted as proof of your completed submission**. Please email Herberger Online if your score is not posted on the course Grades page within 28 hours after you complete an exam.

**NOTE:** Once you enter assessment, you will **NOT** be able to access course materials on the website. Do not have any additional tabs/windows open (called “open assessments”) on your browser while taking an exam or assignment, as this could cause your submission to be unsuccessful and/or lock you out of the course. You will need to study and access all your specific section lectures before each exam opens. There will be no access to these materials for any students while the exams are online.

### **SECTION 9: STUDY TIPS**

- On the home page of your course website in the Documents section is a **Study Tips link** describing what materials to emphasize in your exam study. Please be sure you also carefully review the notes you have taken from the

online audio lecture materials, as that is the meat of the course.

- Any posted lists of songs, artists, albums, unit objectives, or other information in the Classroom section of your course website can be used as guides to create your own study plans. There will be no other outlines or study guides available for this class. Sorry, we do not have transcriptions or subtitles available.

## **SECTION 10: POINTS AND GRADING**

**Grades are based on points earned** in each of three course components, and the points for those components are determined as follows:

120 points for Exams (4 exams @ 30 points each)

60 points for Topic Assignments (12 assignments @ 5 points each)

20 points for Discussion Questions (2 questions @ 10 points each)

**200 total points possible**

To determine your grade, refer to the following scale:

**180 to 200 points = A**

**160 to 179 points = B**

**140 to 159 points = C**

**120 to 139 points = D**

**0 to 119 points = E**

**Logged in but quit attending/submitting = EU**

**Never logged in = EN**

- **Total points earned, not percentages, determine grades, and this scale is set in stone. No bumps up, curves or pushes of any type exist in this course.** Thank you for not asking!
- Grades cannot be officially posted or reported early.
- **No extra credit points or assignments are available.** Sorry, no plus/minus grades are currently available for MUS 354. The Pass/Fail option and grades of X and Y are not available for this course.
- **No exceptions will be given under any circumstances whatsoever to the above policies, so please do not ask. We appreciate your understanding and cooperation, and your willingness to take “no” for an answer. Thank you.**

## **SECTION 11: RECEIPT NUMBERS AND GRADE CHECKER**

- If the submission is successful, all submitted Exams, Topic Assignments, and Discussion Questions are given a receipt number via a submission results page. If you do not receive a receipt number for an Exam, Topic Assignment or Discussion Question, that submission has NOT been successful, and you should contact Herberger Online immediately at [holsupport@asu.edu](mailto:holsupport@asu.edu) for assistance. **If you have no receipt number, you have no grade. It is your responsibility to print or write out and retain each receipt number you receive for every Exam, Topic Assignment and Discussion Question you submit. This is your official receipt for work completed, so it is important to print and keep these receipts.** Inquiries about missing grades sent to faculty, staff, or to Herberger Online cannot be responded to if they do not have the receipt number(s) for the submission in question.
- After each course unit has ended, your grades can be viewed by clicking on the tab for the Grades page. Please allow Herberger Online several hours after each course unit has ended to process and post scores. It is your responsibility to keep track of your status in the course by regularly checking your grades and assessments. **We will not “inform you” of missing or uncompleted assessments, so you must track your own progress.** To calculate your grade during the semester, please subtract your point total from the 200 possible points in the course, and allow for any remaining Exams, Topic Assignments or Discussion Questions. After Exam 4, please visit the Grades page to determine your final score. Please contact Herberger Online if you believe there are discrepancies.

## **SECTION 12: ON-SCREEN TIMER**

- There will be an on-screen timer present during exams in this course, which will count down from the exam time limit to zero. This timer is **not** official, and is intended only as a visual aid to give you an estimate of how much time you have left to complete your exam. **The time will NOT automatically shut off your exam after 50 minutes!** The only times that matter are the start and end times as recorded by Herberger Online's servers, and those are the official times that will be used to calculate any and all overtime penalties. **You must monitor and keep track of your own time!**



- No points will be added to an exam score, and no exam grade will be changed, based on the state, or the claimed state, of the timer. Please do not spend any time taking screenshots or photographs of the exam page in an attempt to prove you were under the time limit, as it's not the official exam time. **Herberger Online tracks all of your login information, including start times and durations.**
- When the exam timer reaches zero, it will stop counting down and will display a message to let you know you have likely exceeded the exam time limit. The timer will not show you how much additional time you are taking, and will not calculate your overtime penalty during the exam. If the exam timer reaches zero before you are finished with your exam, simply complete the exam as quickly as you can; just be prepared for the possibility of losing points for exceeding the time limit.
- You will never be kicked out of an exam, and **no exam will ever be submitted automatically by the system**, because of the timer or otherwise. **Do not contact the instructor or Herberger Online with any such claims.**
- The existence of an exam timer means it is very important that you do not leave an exam in progress, open any other Internet pages, or try to refresh the exam page. Leaving the exam, or reloading it, could cause the timer to reset itself, making it look like you have more time left than you actually do. Again, the only times that matter are the **start and end times recorded by Herberger Online's servers**. Any manipulation of the timer—accidental or otherwise—will not affect the recorded start and end times on your exam receipt.
- If you do NOT see the timer, or **if you encounter any other technical difficulties during your exam, do not take the exam!** Please log out and either reset your exam, or immediately contact Herberger Online ([holsupport@asu.edu](mailto:holsupport@asu.edu)) for assistance.
- Topic Assignments and Discussion Questions are not timed, but once you enter these assessments, you must complete them before exiting to receive credit.

### **SECTION 13: TESTING PROCEDURES**

- Once the assessments open, you can proceed at your own pace, within the posted deadlines. **No late or make-up assessments will be available after the posted times and dates without documentation as detailed in Section 14 of this syllabus.**
- Visit <https://beatles.hol.asu.edu/> to login and access an exam. Please remember it is your responsibility to correctly note in your calendar the deadline dates and times of all Exams, Discussion Questions and Topic Assignments.
- **It is your responsibility to locate reliable Internet access during the exam.** Make-ups will not be available for students who claim personal computer difficulties on their end.

To avoid complications while taking an exam, please keep the following in mind:

- It is best to login to the exam and complete it without leaving the exam page at all. Opening other tabs or windows, especially pages from the class website, can lead to problems when submitting the exam.
- Do not reload/refresh the exam page during the exams.
- Avoid logging into or out of any other ASU page (myASU, etc.) during the exam, as your login session is tied to your ASU account, and logging out of any other ASU page during the exam will log you out of the exam as well. In other words, treat this like an exam in a normal classroom: **login and start the exam, and don't do anything else until you've finished it.**
- Most of the technical problems Herberger Online encounters regarding exams stem from students opening multiple tabs, or logging in and out of the class during an exam. This can cause issues including an invalid assessment session and unsuccessful submission.
- Please note that Herberger Online retains all student login information (IP address, time spent online for every audio lecture, and assessments opened and closed).
- Please allow yourself at least 40-45 minutes to both read the exam entrance page, and complete and submit the exam itself. Starting the exam during the last day or close to the submission deadline is not recommended, as you may encounter technical difficulties with little time left in the course. **Please do not wait until the last minute to take your exams!**
- Tests will not be accepted in printed form, or via email, or email attachment. Please do not use iPhones, Blackberries, iPads, or any other palm devices to take an exam, and wireless connections are not recommended.

### **SECTION 14: HERBERGER ONLINE**

- The Herberger Institute for Design and the Arts Herberger Online team ([holsupport@asu.edu](mailto:holsupport@asu.edu)), not the Instructor, handles all computer-related issues and technical questions including test resets, exam problems, and grade

compilations.

- Herberger Online has merged their support team with the ASU Help Center. The Herberger Online email address ([holsupport@asu.edu](mailto:holsupport@asu.edu)) and 1-888/298-4117 phone number (internationally at 480/965-3057) connect to a front-line team at the ASU Help Center that has been trained to support Herberger Online courses. They are able to resolve many common issues right away without involving Herberger Online. Issues that can't be resolved at the ASU Help Center are then escalated up to Herberger Online, Tier 2 -- their process requires between 1-2 business days (depending on complexity and current caseload) to investigate and follow up with a student.
- All technical support channels are available 24 hours a day, 7 days a week, 365 days a year. You can also reach technical support from the Service tab in MyASU. When requesting assistance, please be sure to include the class you are in (*Beatles*), the title of any assessment you are having trouble with, a brief description of the problem, and provide your ASU email address as part of your signature in order to facilitate a response.
- With a class this large, your patience is appreciated while waiting for Herberger Online and the ASU Help Center to respond. **Responses from computer support may come after an assessment deadline.** The increased demand on technical support from the remote work changes due to the pandemic has impacted the turn-around time for cases to be routed from the ASU Help Desk to the Herberger Online, Tier 2 support team. Thank you for your patience.

### **SECTION 15: ACADEMIC INTEGRITY**

- Exams for this course are not considered “open book” exams; therefore, you should NOT use any written, electronic/online, or other notes during the exam itself. No other web pages (other than the exam itself) should be open while you are taking an exam, so do not open any additional web pages from the course or other locations. This includes viewing downloaded course website information while taking the exam, having any Internet sites open other than the exam link, listening to audio excerpts while accessing another student’s exam, using notes during an exam, and similar behavior.

***Do NOT, for any reason, navigate away from an exam once you have opened it! No other web pages, course materials or other assessments should be open, and no other computer should be accessed while taking an exam or assignment. Accessing, or attempting to access course lectures or any other course pages while you are taking an exam or assignment, or opening new browsers, may be in violation of the academic honesty policy.***

- Tests are not to be taken as a group effort; therefore, you should NOT discuss the exam with other students before or while taking an exam, nor should you collaborate with other students while taking exams.
- Do not give your ID or password to anyone else, and do not allow anyone else to access or take exams or assignments in your name.
- Students must refrain from uploading to any course shell, discussion board, or website used by the course Instructor or other course forum, material that is not the student's original work, unless the students first comply with all applicable copyright laws; faculty members reserve the right to delete materials on the grounds of suspected copyright infringement.

***Do NOT submit false or incorrect information to Instructor or staff. This would include completing and submitting exams or assignments in an impossibly brief or unrealistic timeframe compared to the amount of time typically required to do the work (as determined by the Instructor or staff). Please remember that Herberger Online retains complete and accurate records of all your activities while logged onto this course.***

Any academic violations will result in sanctions and possible additional disciplinary action. All violations detected during the term, either electronically or by other means, will be sanctioned, even if the exam has already been graded and points assigned. As noted, our computer logs record all student interactions with the course website, and Herberger Online randomly and specifically screens these logs for evidence of collaboration and cheating. If such activity is observed, either physically or through computer records, all students involved will be called to account for their actions. There will be no exceptions to these procedures, or leniency regarding these policies.

Students found cheating will be sanctioned in accordance with the student code of conduct and the rules against academic dishonesty upheld and enforced by Arizona State University. For more information, visit:

<https://provost.asu.edu/academicintegrity>

<https://provost.asu.edu/sites/default/files/AcademicIntegrityPolicyPDF.pdf>

Every student is expected to produce his/her original, independent work. Any student whose work indicates a violation of the ASU Academic Integrity Policy including cheating, plagiarism, and dishonesty will be subject to disciplinary action. Plagiarism is defined as deliberately passing off someone else's words or ideas as your own. All necessary and appropriate sanctions will be issued to all parties involved with plagiarizing any and all course work. Plagiarism and any other form of academic dishonesty that is in violation with the Student Code of Conduct will not be tolerated. Arizona State University and the Herberger Institute for Design and the Arts expect the highest standards of academic integrity from all students. Failure to meet these standards may result in suspension or expulsion from the university or other sanctions as specified in the ASU Student Academic Integrity Policy (<http://provost.asu.edu/academicintegrity>), "[e]ach student must act with honesty and integrity, and must respect the rights of others in carrying out all academic assignments." This policy also defines academic dishonesty and sets a process for faculty members and colleges to sanction dishonesty. Violations of this policy fall into five broad areas that include but are not limited to:

- Cheating on an academic evaluation or assignments
- Plagiarizing
- Academic deceit, such as fabricating data or information
- Aiding Academic Integrity Policy violations and inappropriately collaborating
- Falsifying academic records

The instructor sanctions any incidents of academic dishonesty in my courses using University and HIDA guidelines. Should you have any question about whether or not something falls subject to this clause, feel free to contact me or review the university policy on academic integrity at the above link. Per ASU policy, a student may not avoid the consequences of academic dishonesty by withdrawing from a course, and may be placed back in the course in order to face sanctions resulting from academic integrity violations. You are responsible for abiding by this policy.

The ASU student honor code affirms the commitment of ASU to uphold the values, principles, and ethics of academic integrity. All students are expected follow the code which states, "We, the students of Arizona State University, have adopted this code as an affirmation of our commitment to academic integrity and our participation in ethical education. We embrace the duty to uphold ASU's Honor Code, and in light of that duty. We promise to refrain from academic dishonesty. We pledge to act with integrity and honesty to promote these values among our peers. We agree to always abide by the [Sun Devil Way](#) and uphold the values of the [New American University](#)."

## **SECTION 16: COPYRIGHT**

- Students must refrain from uploading to any course shell, discussion board, or website used by the course Instructor or other course forum, material that is not the student's original work, unless the students first comply with all applicable copyright laws. Faculty members reserve the right to delete materials on the grounds of suspected copyright infringement. The materials that make up this course's content, including lectures and other handouts, are copyrighted. Students may not share outside the class, upload, sell, or distribute course content or notes taken during the conduct of the course (see [ACD 304-06](#), "Commercial Note Taking Services" for more information). THIS CONTENT IS PROTECTED AND MAY NOT BE SHARED, UPLOADED, SOLD, OR DISTRIBUTED.

## **SECTION 17: RESETS AND MAKE-UP POLICIES**

- Because this course is fully automated, we do not have "extensions" available, only make-up assessments. We do not have "half or partial credit" assessments available.
- It is the responsibility of you, the student, to initiate the make-up process. The Instructor will not ask you if you want assessment make-ups: you must be proactive with your requests to qualify for make-up consideration.
- At the time of your make-up request, if you are **not** sufficiently engaged (participating) in the course (logging in 2 to 3 times per week for at least 2 to 4 hours, regularly listening to audio lectures and attempting, completing and submitting assessments), you will **not** qualify for make-up consideration.
- **Make-up assessments are not available to students who "forget", "get confused" or "write down the wrong" due dates and deadlines. It is your responsibility to note these deadlines in your calendars!**
- If you experience any personal, computer, or technical problems during an exam, DO NOT "JUST GUESS", OPEN ADDITIONAL WINDOWS, OR SUBMIT THE EXAM, as that grade must stand as posted! Instead, exit your browser and attempt to fix the problem by restarting your system, or moving to a different computer. If you cannot remedy the issue, contact technical support by emailing [holsupport@asu.edu](mailto:holsupport@asu.edu), or click on the 'Submit a Help Request' button on the course Help page. Once the issue has been resolved, return to the Exams page on the course website

to reset your exam.

- You can reset your Exam if you have technical problems on your first submission. You are not allowed a second reset on an Exam. We recommend, in these cases, that you restart your browser before you try to reset the exam. Typically, you can reset exams yourself simply by logging back into the exam as you normally would. When you go back to the Exams page, the system will know that you need a reset, and you just have to follow the links provided.
- Resetting any exam means the computer will be creating a new exam for you. Any answers you provided before are already lost, and you will be starting over again. All exams draw random questions from a question bank, so you will not get the same exact questions in the same order again.
- **Exams that have been submitted CANNOT be reset, and those grades must stand as posted. There are no do-overs or retakes on submitted exams under any circumstances! Please DO NOT email Prof. Shellans if you have computer or technical issues, as he cannot answer computer-related questions or accept computer-generated or emailed assessments.**
- Resets are only available for students experiencing technical difficulties while testing online. Only one online reset per exam is allowed, and only two resets or make-ups per student per semester on two different exams are allowed.
- If you are not able to successfully submit your reset exam due to technical reasons verifiable by Herberger Online, the Instructor may allow another reset or chose an essay-style make-up exam. Students must present verifiable documentation regarding illness, or other personal issues. The Instructor reserves the right to substitute an online make-up exam with an essay-style make-up exam at any time without question.
- Students should email the Instructor if they miss exams related to religious observances/practices in accordance with [ACD 304-04](#), "Accommodation for Religious Practices". Students will be responsible for materials covered during their absence and should consult with the Instructor to arrange reasonable accommodation for missed exams or other required assessments.
- Students required to miss classes due to university sanctioned activities in accord with [ACD 304-02](#), "Missed Classes Due to University-Sanctioned Activities" does not relieve students from responsibility for any part of the course work required during the period of the absence. Students should inform the Instructor early in the semester of upcoming scheduled absences and immediately upon learning of unscheduled required class absences. Reasonable accommodation to make up missed exams or other required assignments will be made. Consult the Instructor BEFORE the scheduled absence to arrange for this accommodation.
- A student who is a member of the National Guard, Reserve, or other U.S. Armed Forces branch who misses classes, assignments or examinations due to line-of-duty responsibilities, shall have the opportunity to make up the coursework in accordance with [SSM 20-18 Accommodating Active Duty Military Personnel](#). This accommodation also applies to spouses who are the guardian of minor children during line-of-duty activities. This policy does not excuse students from course responsibilities during their absence. Students should first notify the Pat Tillman Veterans Center (<https://veterans.asu.edu>) of their activation and then the Instructor to discuss options.
- As per the course Attendance Policy (please see page 1), make-up assessments will only be available to students who are engaged (participating) in the course at the time of the request (logging in 2 to 3 times per week for at least 2 to 4 hours, regularly listening to audio lectures and attempting, completing and submitting assessments).

## **SECTION 18: MAKE-UP ASSESSMENTS**

- If you experience a personal or professional situation causing you to miss an assessment, and you have been regularly engaged (participating) in the course (logging in frequently, listening to audio lectures and attempting, completing and submitting assessments) and require make-up consideration (not because of a computer or technical issue [handled by Herberger Online]), please email Prof. Shellans at [mike.shellans@asu.edu](mailto:mike.shellans@asu.edu) and be prepared to present, via email response, scanned official documentation accounting for the missed exam. **Documentation must cover the entire period of your absence, be in English and printed on company/official letterhead (with an official logo, not your personal letterhead), and must contain your name, a contact name and telephone number.** Some examples of acceptable documentation include:
  - 1) Records from a doctor or hospital if you are or someone from your immediate family is injured or ill (diagnosis information redacted, if you wish).
  - 2) A funeral announcement from a church or funeral home if someone from your immediate family passed away.
  - 3) An airline ticket containing your unique information that reflects **required** travel during the assessment period.
  - 4) An employer letter if you are required to miss assessments for business or work-related duties.
  - 5) A letter from your coach or academic advisor detailing your sport, days absent, and reasons why you were unable to obtain Internet access during the assessment period.

6) Any other verifiable documentation which details specifically why you were unable to complete and submit your assessment(s) during the several weeks it was available, and why you are now requesting a make-up.

You must contact Prof. Shellans as soon as possible for make-up consideration; please be sure to indicate which class you are in (*Beatles*). **Do not wait until the last hours of the last day of class with your requests!**

- Absences for illness, quarantine or self-isolation related to illness should be documented by a health professional and communicated to the instructor via email. No make-ups will be given until our staff has completed phone verification of your official document. After receipt of this document and our verification of its contents, we will contact you again via email with specific make-up instructions. **All make-up instructions will be sent to your ASU email box only.**
- Excused absences do not relieve students from responsibility for any part of the course work required during the period of absence.
- Under certain situations, essay-style make-up assessments may be substituted at the Instructor's discretion. Prof. Shellans reserves the right to substitute an essay-style make-up assessment for an online assessment, depending on the student's specific academic and/or technical circumstances. For essay-style make-up assessments, all submitted documentation will be checked for authenticity; those who submit false documentation will be sanctioned according to the Student Code of Conduct. **Please do not submit false documentation.**
- The score for this paper will act as the score for the failed reset, or as your make-up assessment. All words and ideas included in your essay assessment must be your own and not cut and pasted from the Internet or other sources, or sanctions will be levied as per the Student Code of Conduct. All essay-style make-ups for Exam 4 must be secured by Instructor permission only, and are only allowed under specific, documented circumstances. There will be no exceptions to this procedure, so please don't ask!
- **No online make-up assessments will be available once the semester/classes have ended. Essay style make-ups may be available at the instructor's discretion. No make-ups will be accepted after final grades have been posted. No make-ups are accepted via email without Instructor permission.**

#### **SECTION 19: STUDENT ACCESSIBILITY AND INCLUSIVE LEARNING SERVICES (SAILS)**

- To request academic accommodations due to a disability or learning impairment, please contact Student Accessibility and Inclusive Learning Services (SAILS/DRC) before starting the course and prior to contacting the Instructor or staff. This is a very important step, as accommodations cannot usually be made once an exam has been taken. The center can be reached at [www.asu.edu/studentaffairs/ed/drc/#](http://www.asu.edu/studentaffairs/ed/drc/#), 480/965-1234, TDD: 480/965-9000.
- If you have a letter from the center indicating that you have a disability that requires academic accommodations, please scan and email the documentation to [mike.shellans@asu.edu](mailto:mike.shellans@asu.edu) no later than the end of the first week of the semester, or have DRC personnel email the documentation on your behalf.
- Once your letter has been received your accommodations will be entered in the electronic grade book. **No accommodations will be available until receipt of that letter.** If extra time is specified in your accommodations, any exam overtime penalty points you accrue will be removed automatically as per your extra time allotment.
- Please contact Herberger Online immediately with questions regarding online accommodations. No special accommodations can be given without prior official SAILS/DRC documentation.
- Students with disabilities will have an equally effective and equivalent educational opportunities as those students without disabilities. Students experiencing difficulty accessing course materials because of a disability are expected to contact SAILS/DRC so that a solution can be found that provides all students equal access to course materials and technology. Qualified students with disabilities who will require disability accommodations in this class are encouraged to make their requests to Prof. Shellans at the beginning of the semester via email. It may be difficult to make accommodations retroactively. Disability information is confidential.
- Students who feel they will need disability accommodations in this class but have not registered with the Disability Resource Center (DRC) should contact DRC immediately. DRC offices are open 8 a.m. to 5 p.m. Monday – Friday. Check the [DRC website](https://eoss.asu.edu/drc) for eligibility and documentation policies (<https://eoss.asu.edu/drc>).
- Your instructor will make any reasonable adaptations for limitations due to any disability documented with the Student Accessibility and Inclusive Learning Services (SAILS), including learning disabilities. Please contact the instructor during via email to discuss any special needs you may have. You must contact the SAILS to process the paperwork for special course accommodations. Again, to request academic accommodations due to a disability, please contact the SAILS (<https://eoss.asu.edu/drc>); Phone (480) 965-1234; TDD (480) 965-9000). Students who feel they will need disability accommodations in this class but have not registered SAILS should contact SAILS



immediately. Students should contact the Center on the campus that your class is being offered. Campus-specific [location and contact information](#) can be found on the SAILS website. SAILS offices are open 8 a.m. to 5 p.m. Monday – Friday. Check the [above](#) website for eligibility and documentation policies (<https://eoss.asu.edu/drc>). This is a very important step as accommodations may be difficult to make retroactively. If you have a letter from their office indicating that you have a disability which requires academic accommodations, in order to assure that you receive your accommodations in a timely manner, please present this documentation to the instructor via email as soon as possible so that your needs can be addressed effectively.

## **SECTION 20: ACADEMIC CALENDAR**

Classes begin	Thursday, Aug. 19, 2021 at 12:01 am AZ time
Drop/Add Deadline	Friday, Aug. 20, 2021
Tuition and Fees 100% Refund Deadline	Wednesday, Aug. 25, 2021
<b>Labor Day- No Classes / Instructor offline</b>	Monday, Sept. 6, 2021
Course Withdrawal Deadline	Wednesday, Sept. 8, 2021
Complete Session Withdrawal Deadline	Friday, Oct. 8, 2021- please visit for information: <a href="https://students.asu.edu/forms/withdrawal">https://students.asu.edu/forms/withdrawal</a>
Classes End/Semester Ends	Friday, Oct. 8, 2021 at 9:59 pm AZ time ( <b>note new time</b> ) - <b>all course materials finalized!</b>
Final grades submitted	Monday, Oct. 11, 2021 before 1:00 pm AZ time

For additional university deadlines and important dates for the Fall 2021 term, please visit:  
[students.asu.edu/academic-calendar](https://students.asu.edu/academic-calendar).

## **SECTION 21: SIGNATURES, WITHDRAWALS AND INCOMPLETES**

- Although most **official forms and grade reports** can now be handled online, please email the Instructor with any other specific inquiries in that area. If you wish to Withdraw from this course, it is your responsibility to do so according to the posted dates on the syllabus and Academic Calendar. Course registration changes are processed through MyASU at <http://my.asu.edu>. Alternatively, you may speak with your advisor or college major office for complete information regarding Withdrawal dates and policies.
- **No late W grades are available**, as the Herberger Institute does not allow for withdrawals after the official university deadlines. As per university policy, students do not qualify for Academic W status if they are not doing acceptable or passing work. ASU policy does not allow an Instructor to assign a W simply because a student is dissatisfied with any aspect of the course.
- If you are unable to complete the course, it is your responsibility to arrange for withdrawal from the class. You will not be automatically withdrawn and unless you are officially withdrawn from the course you will receive a final grade based upon the total points you have earned for the semester. Students are required to pay all tuition and fees for any registered course unless enrollment is officially cancelled during the 100% refund period. Please visit the Academic Calendar to review the withdrawal deadlines for this semester. For more information on Drop/Add and Withdrawal visit: <https://students.asu.edu/drop-add>
- The **Incomplete** is not a routine process for successful completion of coursework. Rather, it is a limited academic exception intended to address situations where a student who has been doing acceptable (**passing**) work experiences exceptional extenuating circumstances beyond the student's control preventing their timely completion of the course. In evaluating requests for incompletes, the instructor not only assess the nature of the extenuating circumstances and whether such circumstances were beyond the student's control, but also whether the student's record of participation and performance demonstrates the likelihood for successful completion of the remaining coursework.
- All Incomplete contracts must also be approved from the academic unit leads. While policy dictates the maximum time for contract completion as one calendar year, the instructor takes into account what materials are outstanding and considers the appropriate extension. Students can read more about the Incomplete policy at <https://www.asu.edu/aad/manuals/ssm/ssm203-09.html>

## **SECTION 22: POLICIES AND PROCEDURES OVERVIEW**

1. At the start of the semester, you will be provided with Academic Integrity information when you initially login to this course. You will be asked to "accept" that you have read and will comply with the policy. If you do not agree, you will be referred to the ASU Course withdrawal page. This is ASU policy as established by the Herberger Institute.

**Cheating of any type will not be tolerated.** All necessary and appropriate sanctions will be issued to all parties involved in plagiarizing any and all course work. Plagiarism and any other form of academic dishonesty that are in violation with the Student Code of Conduct will not be tolerated. Please refer back to *Section 10, Academic Dishonesty*, for additional information.

2. **Threatening or disruptive behavior:** Self-discipline and a respect for the rights of others online and in the university community are necessary for a conducive learning and teaching environment. Threatening or violent behavior will result in the administrative withdrawal of the student from the class. Disruptive behavior may result in the removal of the student from the class. Threatening, violent, or disruptive behavior will not be tolerated in this class, and will be handled in accordance with ASU policy (SSM104-02). For more information please visit: <https://eoss.asu.edu/dos/srr/PoliciesAndProcedures> and <https://eoss.asu.edu/dos/safety/ThreateningBehavior>.
3. With so many students enrolled in our MUS 354 classes, please allow at least 48 to 72 hours for email replies from Herberger Online. Emails received by Herberger Online or the Instructor after 5:00 pm on a Friday may not be answered until after 8:00 am the following Monday. Any emails requesting exceptions to the class policies as outlined on this document may not be answered. We also reserve the right to not respond to rude, argumentative, threatening, abusive, or repetitive emails, and to forward them to the proper authorities as necessary. As an ASU student, you are required to use your ASURITE (i.e., student@asu.edu) for course communications. If our reply to you bounces back as "Undeliverable: Returned mail" and/or with, "This message could not be delivered because the recipient's mailbox is full", we will not make a second attempt. This includes any and all course communications, such as make-up verifications and make-up instructions. **It is your responsibility to make sure you are able to receive ASU emails by clearing your ASU and personal mailboxes, or otherwise ensuring ASU and MUS 354 emails can be received unblocked, and not marked as spam.**
4. With so many students enrolled in our MUS 354 classes, we must adhere strictly to the policies and procedures as outlined on your syllabus. No deadline extensions of any type are available for MUS 354. Thank you for accepting that there are NO EXCEPTIONS, and for not asking. We also appreciate your understanding in regard to the amount of information provided in this document, and the somewhat brusque/direct nature or tone of this syllabus, all of which is deemed necessary in order to communicate effectively.
5. Please remember that **once an Exam, Topic Assignment or Discussion Question has been submitted, that grade must stand as posted, without exception.** Never guess at answers or submit a faulty exam, assignment or discussion! Please refer back to *Section 11, Resets and Make-up Exams*, and *Section 13, Audio Lecture Notes and Topic Assignments*, for additional information. **Sorry, as this class is automated, no assessments can be opened early, or grades posted early.**
6. Herberger Online handles all technical aspects of this course, and students as well as the Instructor must abide by its conclusions in this area. Herberger Online makes no decisions regarding course content, and the Instructor makes no decisions regarding computer-related and technical issues.
7. Any technology fees help pay for services provided by the Herberger Institute Distance Learning department, and does not compensate the School of Music or Instructor. Please contact the Herberger Institute for Design and the Arts for additional information regarding any technology fees.
8. This course is listed as repeatable in the course catalogue, and this is because there are a number of general studies music survey courses that fall under the course ID number MUS 354. This in no way means you can repeat the same exact MUS 354 course for credit towards your degree program. Instead, it is intended that students may take a variety of (i.e., more than one) MUS 354 courses, provided each course is on a different subject, such as *Beatles*, *Beatles After the Beatles*, *Women Who Rock*, or *Elvis Presley*. **Sorry, no overrides are available for our MUS classes, and we cannot switch enrolled students between courses.**
9. No exceptions will be made to any of the policies as outlined in this document, under any circumstances. Any changes to course information made by the Instructor or staff will be posted on the course homepage or via email, and are subject to change at any time, without notice, during the semester. The student is responsible for noting changes and acting accordingly. Grading and absence policies are not subject to change. It is your responsibility to check your ASU email account and both the syllabus and class homepage frequently for updated information and announcements.
10. **Please consider this document your contract with MUS 354. By enrolling and participating, you agree to be obligated to follow the policies and procedures of this Internet course with the same attention and responsibility**

as you would any on-campus offering. This includes making note of and adhering to any important dates and deadlines. By enrolling and participating, you also agree to abide by all of the terms as outlined without question or complaint; to regularly reread this document as well as the class homepage for new information, to review class policies and procedures, and to check your point totals regularly.

11. Due to the compact nature of this course schedule, this class moves rather quickly. Please note that no make-ups or extensions can be given because of the accelerated nature of this abbreviated schedule. Please commit to completing your course work in a timely fashion. **Do not wait until a due date to begin your assessments!**
12. Please keep in mind that there is a plethora of musical sources on the Internet containing debatable and sometimes erroneous information about many of the topics covered in this course. For this class, you will be tested directly on **only** the information presented on the class website: the audio lectures, as well as the assigned readings. Please disregard all debatable outside sources, as far as your audio lectures and assessments are concerned.
13. Students are required to read and act in accordance with university and Arizona Board of Regents policies, including: The Academic Integrity Policy found at <https://provost.asu.edu/academic-integrity/policy>; the Arizona Board of Regents Student Code of Conduct found at <http://students.asu.edu/srr/code>, and the Campus Safety guidelines found at <https://eoss.asu.edu/dos/Safety>.
14. Arizona State University is committed to providing an environment free of discrimination, harassment, or retaliation for the entire university community, including all students, faculty members, staff employees, and guests. ASU expressly prohibits [discrimination](#), [harassment](#), and [retaliation](#) by employees, students, contractors, or agents of the university based on any protected status: race, color, religion, sex, national origin, age, disability, veteran status, sexual orientation, gender identity, and genetic information. Please refer to the policy on sexual discrimination as described in [ACD 401](#), "Prohibition Against Discrimination, Harassment, and Retaliation".
15. Title IX is a federal law that provides that no person be excluded on the basis of sex from participation in, be denied benefits of, or be subjected to discrimination under any education program or activity. Both Title IX and university policy make clear that sexual violence and harassment based on sex is prohibited. An individual who believes they have been subjected to sexual violence or harassed on the basis of sex can seek support, including counseling and academic support, from the university. If you or someone you know has been harassed on the basis of sex or sexually assaulted, you can find information and resources at <https://sexualviolenceprevention.asu.edu/faqs>. As a mandated reporter, the Instructor is obligated to report any information he becomes aware of regarding alleged acts of sexual discrimination, including sexual violence and dating violence. ASU Counseling Services, <https://eoss.asu.edu/counseling>, is available if you wish to discuss any concerns confidentially and privately.
16. **Anti-Discrimination Statement:** The [Herberger Institute of Design and the Arts](#) at [Arizona State University](#) upholds, values, and cherishes student and faculty diversity, no matter the circumstance. As members of the ASU community, we are charged with challenging injustices and social inequities of any kind through education. These values are an integral part of our standing as an institution and must be upheld by all members of the ASU community, including but not limited to all Herberger Institute of Design and the Arts staff, faculty and students. The call is clear and present at ASU for every member of our community to do their part in fostering a culture of Inclusive Excellence that contributes meaningfully to lasting equity for all. For students and faculty alike, this culture of Inclusive Excellence creates role models, broadens perspectives, combats negative stereotyping and enables artists, designers and makers of the 21st century to think creatively, critically and, above all, compassionately about our impact on the world at large.

This course and [Arizona State University welcomes all students](#) regardless of race/ethnicity, gender identities, gender expressions, sexual orientation, socio-economic status, age, disabilities, religion, regional background, Veteran status, citizenship status, nationality and other diverse identities that we each bring to class. Each of us bear intersectional perspectives that are born out of our backgrounds and identities, and each of us has a contribution to make towards our culture of Inclusive Excellence. As your instructor, I expect that all of my students abide by the following community agreements:

- to bring a willingness to deeply inspect your own assumptions about the world, identifying areas in which you may need to unlearn implicit biases and behaviors
- to help others learn by respectfully voicing your thoughts and reactions, acknowledging that they are partial to and shaped by the way you make sense of the world
- to demonstrate a curious and eager inquiry into how others make sense of the world



Diversity of experiences, backgrounds and opinions are essential to cultivating a rich academic environment which in turn strengthens our capacity to be ethical and empathetic creative-thinkers. I aim for students of all backgrounds to be well served by this course and that the diversity students bring to this class be viewed as a resource, strength and benefit. The materials of this course, including readings and assignments, will reflect this commitment to diverse and inclusive knowledge. If a student feels that there has been a discrepancy between my teaching practices and the university's commitment to Inclusive Excellence, you are encouraged to discuss your concerns directly with me. I value your learning experience and welcome all opportunities to enrich the efficacy of this course for all student groups. Here are resources available to all students to report incidents of bias, harassment, and other forms of discrimination inside and outside the classroom:

- Unsure of whether the concern you experience or witness falls under the criteria of bias, harassment, and other forms of discrimination? You can fill out the Herberger Institute Community of Care form at [herbergerinstitute.asu.edu/caring](https://herbergerinstitute.asu.edu/caring) describing the situation. One of the members of the Herberger Institute Behavioral Response Team will connect with you.
- Anyone who believes that they have been subjected to discrimination, harassment, or retaliation in violation of this policy, or who believes that this policy has been violated, should report the matter immediately to the [Office of University Rights and Responsibilities or the Dean of Students office](#) or directly fill out an [incident report](#).
- Unless a person is restricted by law from doing so, any employee who is informed of or has a reasonable basis to believe that [sexual harassment](#) has occurred, shall immediately [report](#) all information regarding the occurrence(s) to the Office of University Rights and Responsibilities or the Title IX Coordinator or the Dean of Students office. More reporting pathways are available to students on the [University's Prohibition Against Discrimination, Harassment, and Retaliation](#) policy page.

17. Here are some additional important ASU contact numbers for your files:

- Counseling Services (Tempe campus) (480) 965-6146
- Empact 24 Hour Crisis Line (480) 921-1006
- Health Services (480) 965-3349
- Student Success Center (480) 965-9072
- Student Rights and Responsibilities (480) 965-6547

## **SECTION 23: STUDENT SUCCESS AND THE CLASSROOM LEARNING COMMUNITY**

1. **Netiquette**, a social code that defines “good” online behavior is something to keep in mind during your online course interactions. Writing may be the only means of communication you have with classmates and the Instructor, so it is especially important to do this effectively. Follow the guidelines below to leave your mark as a knowledgeable, respectful and polite student who is also positioned to succeed professionally. Tips for appropriate netiquette can be found here: <https://asuonline.asu.edu/newsroom/online-learning-tips/netiquette-online-students>. Threatening, abusive, violent language or disruptive behavior will result in the administrative withdrawal of the student from the class, as per the *Student Services Manual*, [SSM 104-02](#), “Handling Disruptive, Threatening, or Violent Individuals on Campus”.
2. **To be successful:** You are part of the learning community in this course and expected to engage with the material, discussion and other activities with care and integrity, and to respect the rights of others in carrying out all academic assignments and classroom discussions. We expect active and informed participation in completing course assessments and class discussions. Part of the responsibility for that community learning is the physical and mental health and wellbeing of others. **Additional success strategies:** check the course website daily and read any announcements, complete assessments prior to the deadlines, respond to emails using your ASU email address, communicate with the instructor as soon as possible when non-technical issues arise, create an assignment and study schedule to better stay on track and access ASU Resources (<https://eoss.asu.edu/resources>) when necessary. Resources included are advisement, registration, financial aid, disability services, counseling, tutoring, library, Novel Coronavirus updates and announcements and more. The academic calendar can be found here <https://students.asu.edu/academic-calendar>

*The MUS 354 Instructor and staff thank you for enrolling in this class, and appreciate your*

*patience in reading through this lengthy document. 😊*

# THE BEATLES ANTHOLOGY

## *Table of Contents*

### **Biographies**

John Lennon.....	7
Paul McCartney.....	17
George Harrison.....	25
Ringo Starr.....	33

### **1960-62**

The Early Years.....	40
----------------------	----

### **1963**

On the Road.....	79
Please Please Me.....	90
Song Writing.....	94
Northern Songs.....	97
On Holiday.....	98
Rolling Stones.....	101
At the Palladium.....	102
Sweden.....	104
Royal Command Performance.....	105
With the Beatles.....	106
Fame & Effects.....	108

### **1964**

Paris.....	111
America.....	116
A Hard Day's Night.....	124
Tahiti.....	135
World Tour.....	139
A Hard Day's Night premiere.....	144
Press Conferences.....	145
U.S. and Canada.....	150
Bob Dylan.....	158
Beatles For Sale.....	160

**1965**

Ringo Marries .....	163
Help! .....	166
Yesterday .....	175
A Spaniard in the Works .....	176
The Dental Experience .....	177
LSD.....	180
Meeting Elvis .....	191
Rubber Soul.....	194
Thoughts on 1965.....	198

**1966**

The Sixties.....	201
The Butcher Cover.....	204
Revolver .....	206
Paperback Writer / Rain.....	213
Germany, Japan .....	215
The Philippines .....	217
Jesus Remark.....	224
US / Canada .....	226
How I Won the War.....	231
George in India .....	234
John Meets Yoko .....	235
Start of Sgt. Pepper .....	246

**1967**

Strawberry Fields / Penny Lane.....	239
Sgt. Pepper.....	241
Summer of Love .....	254
Our World .....	257
Greece, San Francisco .....	258
Maharishi Mahesh Yogi .....	260
Brian Epstein .....	264
Apple (part 1).....	269
Magical Mystery Tour .....	272
Hello, Goodbye and Candy.....	278

**1968**

Rishikesh .....	279
Apple (part 2).....	288
Yellow Submarine.....	292
Hey Jude .....	297
Revolution.....	298
John and Yoko.....	300
The White Album .....	305

**1969 - 1970**

Let It Be .....	313
Apple (part 3).....	324
The Magic Christian.....	328
Paul and Linda Marry.....	330
George and Patti Busted .....	331
John and Yoko Marry.....	332
Ballad of John and Yoko.....	334
Bed-Ins .....	335
Abbey Road.....	336
The Split .....	348
The Beatles .....	354
<i>Credits</i> .....	358
<i>Index</i> .....	359

# CONTENTS

---

Preface vii  
Prelude ix

1	THE EXTRAORDINARY LIVES OF ELVIS AND THE BEATLES	2
2	MUSICAL INFLUENCES AND PERFORMANCE STYLES	26
3	MANAGEMENT AND PRODUCTION	56
4	ELVIS AND THE BEATLES IN FILM AND TELEVISION	92
5	DRUGS AND ALTERNATIVE LIFESTYLES	122
6	THE BUSINESS OF BEING A POP STAR	136
7	THE MANIAS THAT WOULDN'T DIE	162
8	CHARTS AND SALES BY THE NUMBERS	174
	Appendix A: Elvis's Musicians	191
	Appendix B: The Beatles' Use of Outside Instruments	201
	Conclusions from the Authors—Who Is the Greatest?	205
	Bibliography	207
	Index	215