The Premise

During the 1960s, various popular musical styles developed which expressed the social, cultural, religious, political and sexual changes in our society. While the music of the period survives today and enjoys considerable popularity, much of the meaning behind it has been lost simply because the context has largely been forgotten. In this seminar we will sift through the lyrics, compare musical styles, facts, tall tales, and contrived myths surrounding these influential recording artists. In so doing we will attempt to arrive at an understanding of what was really going on in the music industry, the drug scene, the pop culture, social movements, and the minds of the youth during those turbulent years.

Instructional Strategy

This is a ten-week course.

Each week there will be a reading assignment. Students will prepare two discussion points.

Musical examples will be presented by the professor along with lyrics, and discussion will ensue.

In addition, the students will divide into teams of two or three, select topics they wish to explore, and then give an oral presentation in class.
Grades and Expectations

This is a credit/no-credit course. Credit will be given to students who fulfill the assignments, participate in class discussions, and who give thoughtful, organized presentations.

Text

The required text will be a Course Reader which is available in the Bookstore.

Students with Disabilities

Any student requesting academic accommodations based on a disability is required to register with Disability Services and Programs (DSP) each semester. A letter of verification for approved accommodations can be obtained from DSP. Please be sure the letter is delivered to me (or to TA) as early in the semester as possible. DSP is located in STU 301 and is open 8:30 a.m.–5:00 p.m., Monday through Friday. The phone number for DSP is (213) 740-0776, http://sait.usc.edu/academicsupport/centerprograms/dsp/home_index.html.

Academic Integrity

USC seeks to maintain an optimal learning environment. General principles of academic honesty include the concept of respect for the intellectual property of others, the expectation that individual work will be submitted unless otherwise allowed by an instructor, and the obligations both to protect one’s own academic work from misuse by others as well as to avoid using another’s work as one’s own. All students are expected to understand and abide by these principles. Scampus, the Student Guidebook, contains the Student Conduct Code in Section 11.00, while the recommended sanctions are located in Appendix A: http://scampus.usc.edu/1100-behavior-violating-university-standards-and-appropriate-sanctions/. Students will be referred to the Office of Student Judicial Affairs and Community Standards for further review, should there be any suspicion of academic dishonesty. The Review process can be found at: http://www.usc.edu/student-affairs/SJACS/.
### Schedule of Reading Assignments

<table>
<thead>
<tr>
<th>WEEK</th>
<th>MEETING</th>
<th>ARTICLE BY</th>
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<tbody>
<tr>
<td>1.</td>
<td>Jan. 14</td>
<td>_____</td>
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<tr>
<td>2.</td>
<td>Jan. 21</td>
<td>David Crosby (Crosby, Stills, and Nash)</td>
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<td>3.</td>
<td>Jan. 28</td>
<td>John Densmore (The Doors)</td>
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<td>4.</td>
<td>Feb. 4</td>
<td>Abbie Hoffman (Political activist)</td>
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<td>5.</td>
<td>Feb. 11</td>
<td>Timothy Leary (LSD activist)</td>
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<td>6.</td>
<td>Feb. 18</td>
<td>Bob Spitz (Journalist)</td>
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<td>7.</td>
<td>Feb. 25</td>
<td>Bill Wyman (The Rolling Stones)</td>
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<tr>
<td>8.</td>
<td>Mar. 4</td>
<td>John Lennon (The Beatles)</td>
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<tr>
<td>9.</td>
<td>Mar. 11</td>
<td>John Lennon (The Beatles)</td>
</tr>
<tr>
<td>10.</td>
<td>Mar. 18</td>
<td>[Spring break]</td>
</tr>
<tr>
<td>11.</td>
<td>Mar. 25</td>
<td>Frank Zappa (The Mothers of Invention)</td>
</tr>
</tbody>
</table>

### Bibliography

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ISBN 0-446-51521-3

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“One of the good things that happened in the sixties was that at least some music of an unusual or experimental nature got recorded and released ...”

—Frank Zappa