

**FIRST-YEAR SEMINAR COURSE PROPOSAL**  
**UNIVERSITY OF MARY WASHINGTON**

Use this form to submit **FSEM 100 topics** courses for review **or any other existing course** that you wish to have designated to meet the first-year seminar requirement.

|   |   |              |           |
|---|---|--------------|-----------|
| <b>COURSE NUMBER:</b>   | <b>FSEM 100</b>                                   |              |           |
| <b>COURSE TITLE:</b>  | <b>THE BEATLES IN THE 21<sup>ST</sup> CENTURY</b> |              |           |
| <b>SUBMITTED BY:</b>  | Colin Rafferty                                    | <b>DATE:</b> | 9/26/2014 |
| <i>This course proposal has the department's approval. (Put a check in the box to the right.)</i> |   |              | <b>X</b>  |

**COURSE DESCRIPTION.** In the space below, provide a one- to two-sentence description of this class. The description will be entered in Banner and will also be used in other publications about the first-year seminar program (such as the “Eagle Essentials” booklet).

The Beatles were four boys from a small English city, who had no formal music education, and who only released about nine hours of music while they were together, but their cultural impact cannot be overstated. This course looks to explore what the Beatles meant to our culture both in the Sixties and now, and to track the artistic evolution and inheritance of the Fab Four.

**RATIONALE.** Include short statement addressing how this course meets the FSEM’s basic components and new student learning outcomes (see FSEM call above), and why this course should be approved to meet the FSEM General Education requirement.

If, as *Eagle Essentials* states, the First-Year Seminar is an “opportunity to interact with outstanding faculty members while exploring nontraditional topics in nontraditional ways,” then this proposed FSEM fits that definition. Focusing on the Beatles and their impact on culture and society, this class offers students an introduction to the rigors of academic study at the collegiate level while approaching its subject matter in both traditional and unorthodox methods. This course and its assignments meet the basic components of the FSEM: students will learn both how to write and speak in academic settings; how to conduct various types of research, including via the library, online, and in-person interviews; and how to draw their own conclusions in arguments they have crafted. Students will learn to utilize the three academic support centers (days are set aside to focus on them solely, and some assignments carry a requirement to use the Speaking and Writing Centers), and the course looks at the Beatles through a multimedia lens, including writing, music, movies, and even video games. Through small group discussion of these media, students will learn the ideals of the liberal arts education—that relentless academic curiosity in all things. Writing assignments will emphasize the process of editing and revision (peer workshop days are built into two assignments), and speaking assignments will allow students to learn how to present their thoughts coherently, both with and without visual aids.

The familiarity of the seminar’s subject will help students transition into the kind of academic rigor expected of them in college; the reward offered by the challenge of considering this subject in an academic light will insure their return to campus the next semester.

**SYLLABUS.** *Attach a course syllabus.*

**SUBMIT** this form and attached syllabus **electronically as one document** to Dave Stahlman ([wdstahlm@umw.edu](mailto:wdstahlm@umw.edu)). All submissions **must** be in electronic form.

# FSEM100XX: The Beatles in the 21<sup>st</sup> Century

## Spring 2015

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Office Hours: MWF 3-5  
And by appointment

### Course Description

How is it that we're still talking about the music of the Beatles 50 years after they first appeared on American television? They were just four boys from Nowheresville, England, with no formal music education, and who only released about nine hours of music from their official studio recordings, but their cultural legacy looms larger than ever. This course looks to explore what the Beatles meant to our culture both in the Sixties and now, and to track the artistic evolution and inheritance of the Fab Four.

### Basic Components

First-year seminars will

- utilize active, discussion-based, participatory learning;
- be exploratory in nature, rather than just presenting conclusions;
- have students read primary sources, not simply textbooks;
- have students synthesize material from multiple sources to develop their own views on the topic; and
- be capped at 15 students.

### Student Learning Outcomes

Upon successful completion of an FSEM course, students will

- utilize a variety of research techniques to retrieve information efficiently, evaluate retrieved information, and synthesize information effectively to support their messages or arguments;
- improve development and organization of written arguments;
- demonstrate the ability to edit and revise in the writing process;
- apply the basic theories and principles of oral communication; and
- communicate effectively in a variety of settings, including public speaking and group discussion.



### Attendance Policy

I expect you to attend every class. While no part of your grade is directly tied to your attendance, do understand that a significant portion of your grade comes from in-class work and participation, and that these things cannot be made up, no matter what.

Special consideration will be made for documented *extended* illnesses and family emergencies; however, even justified absences, if excessive, can result in a lower grade.

### Required Texts & Equipment

- Philip Norman, *Shout! The Beatles in Their Generation*
- Tim Riley, *Tell Me Why: The Beatles: Song by Song, Album by Album, the Sixties and After*
- Hunter Davies, *The Beatles: the Authorised Biography*
- Steve Matteo's *The Beatles' Let It Be*
- Access to the Beatles' music as well as selected solo albums (please set aside some money for the iTunes store or a trip to your local record shop)
- A working e-mail account that you check daily
- Photocopied handouts & electronic reserve materials from time to time

### Course Requirements & Assignments

- Writing assignments handed in on time. One late assignment will be accepted with no penalty.

After that, late assignments will receive half credit.

- Perfect attendance. *It is crucial that you attend every class.*
- Active participation and positive attitude.
- Regular attention to your e-mail account. I will send you information by e-mail throughout the term, and *you will be responsible* for knowing that information.

### **Grading**

You are always welcome to ask me about your grade at any point in the term; please come by my office to do so.

Grades break down like this:

- Oral Presentation 1: 10%
- Oral Presentation 2: 15%
- Written Assignment 1: 10%
- Written Assignment 2: 10%
- Written Assignment 3: 15%
- Written Assignment 4: 20%
- Class Participation/Discussion: 20%

The grading scale is a 100-point scale. 100-93 is an A, 90-92 is an A-, 89-87 is a B+, 86-83 is a B, 82-80 is a B-, and so on. An A is considered *Excellent*. A B is considered *Commendable*. A C is considered *Acceptable*. A D is considered *Marginal*. An F is considered *Failure*.

### **About Your Assignments**

Writing assignments and oral presentations must be delivered according to the guidelines discussed in class. You are encouraged to make use of the services of the University's Speaking and Writing Centers as you prepare for these presentations. The Centers are located in the Convergence Center, and you should make an appointment sooner rather than later to ensure success in scheduling a meeting with a consultant. I will provide further details for each of these assignments at the appropriate time.

### **Class Participation**

Since this course is a seminar, you are expected to be an active participant in this course. This means attending class, being an active listener, being prepared for class by doing the reading, and participating in and contributing to class discussions. Your class participation grade will be based on (1) the frequency and quality of your contribution to the class, (2) the degree to which you make use of the readings in sharing your insights with the rest of us (3), the energy, enthusiasm and involvement you bring to our meetings and the material of the course, (4) the degree to which you function as a "civilized" member of our social learning community and (5) your active and thoughtful participation in discussions and agenda setting at the class web space. Further aspects of how to be an effective discussant will be offered in class. Your participation will regularly be evaluated.

**NOW WOULD BE A GREAT TIME TO GO BACK AND SEE HOW MUCH OF YOUR FINAL GRADE IS BASED ON CLASS PARTICIPATION.**

### **Plagiarism and the Honor Code**

Plagiarism is the act of representing someone else's work or ideas as your own. Plagiarism may be inadvertent or purposeful; either way, it is wrong. All suspected incidences must be reported by the course instructor. Plagiarism is considered a serious act of academic misconduct and may result in a student receiving an F in the course and being suspended from the University. The University's Honor Code applies to this class, and all students are expected to abide by it.

### **A Tentative Schedule**

## **Week One**

January 12: Class Introduction

January 14: “In the town /where I was born”: the Beatles and Biographies

January 16: Class Visit to ITCC: Speaking Center & Writing Center

## **Week Two**

January 19: **No Class—Martin Luther King, Jr Day**

January 21: Davies, Introduction and Part One: Liverpool (pgs 5-158)

January 23: Davies, Part Two: London and the World (pgs 159-238)

## **Week Three**

January 26: Beatles Interview by Jean Shepherd, February 1965 (available on Canvas)

January 28: Davies, Part Three and End Bit (pgs 248-340)

January 30: Davies, Postscript 1985 (pgs 341-379)

**Last day to drop course without a grade of W**

## **Week Four**

February 2: John Lennon and Yoko Ono Interview by David Sheff, January 1981 (available on Canvas)

February 4: Davies, “Why I Didn’t Tell the Whole Truth About the Beatles” (available on Canvas)

**Handout: Written Assignment #1: “There are places I remember”: Collecting Information on the Beatles**

February 6: Paul and Linda McCartney Interview, December 1984 (available on Canvas)

**Handout: Oral Assignment #1: “Guaranteed to raise a smile”: the Best Beatles Song**

## **Week Five**

February 9: Movie: “A Hard Day’s Night”

Joshua Wolf Shenk, “The Power of Two” (available on Canvas)

February 11: Movie: “A Hard Day’s Night”

**Written Assignment #1 due**

February 13: “A Hard Day’s Night” reviews, contemporary and modern (available on Canvas)

## **Week Six**

February 16: Oral Presentations

February 18: Oral Presentations

February 20: Oral Presentations

## **Week Seven**

February 23: Riley, Introduction and Chapters 1 & 2

**Handout: Written Assignment #2: “These are words that go together well”: Reviewing the Beatles’ Media**

February 25: Riley, Chapters 3-7

February 27: Movie: “Help!” (excerpts)

## **Week Eight**

March 2-6: **No Class—Spring Break**

## **Week Nine**

March 9: Riley, chapters 8-10

March 11: Riley, chapters 11-13 & Epilogue

March 13: Draft of Written Assignment #2 due in class!

**Last day to withdraw from course**

### **Week Ten**

March 16: Movie: “Magical Mystery Tour”

**Written Assignment #2 due!**

March 18: Matteo, page 1-80

March 20: Matteo, page 81-160

### **Week Eleven**

March 23: Movie: “Let It Be” (excerpts)

**Handout: Written Assignment #3: “The men from the press said ‘we wish you success’”:  
The Annotated Bibliography**

March 25: “Dear Sir or Madam, will you read my book?”: How to Do College Research (please meet at Simpson Library!)

March 27: The Rutles, the Be-Sharps, the Beat-Alls, and other parodies

### **Week Twelve**

March 30: Norman, Prologue and Part One

April 1: Norman, Part Two

April 3: Movie: “Sgt Pepper’s Lonely Heart’s Club Band” (excerpts)

**Handout: Oral Presentation #2: “What would you say if I sang out a tune?”:  
Covering the Beatles**

### **Week Thirteen**

April 6: Norman, Part Three

April 8: Written Assignment #3 In-Class Review Day: Please bring two copies!

April 10: Norman, Part Four

**Handout: Written Assignment #4: “And in the end”: One More Album**

### **Week Fourteen**

April 13: Oral Presentations

**Written Assignment #3 Due!**

April 15: Oral Presentations

April 17: Oral Presentations

### **Week Fifteen**

April 20: Course Evaluation Day—please bring a laptop if you have one!

April 22: “You can learn how to play the game”: *The Beatles: Rock Band*

April 24: “You can learn how to play the game”: *The Beatles: Rock Band*

### **Finals Week**

Monday, April 27: **Written assignment #4 due on Canvas by 12:00 PM.**