This is a lecture class that surveys psychedelic rock music and culture of the 1960s. Psychedelic music played an important role in the development of rock music as a predominant art form during one of the most formative decades in American history. Emerging along with the powerful counterculture of hippies in the mid-1960s, psychedelic rock reflects key elements of the “Love Generation,” including the peace movement, the sexual revolution, the pervasive use of recreational drugs (especially marijuana and LSD), and the growing awareness of Eastern philosophy. The main centers of countercultural activity—the Haight-Ashbury district of San Francisco and the London Underground—drew a high volume of media exposure, resulting in the famous “Summer of Love” and culminating in popular music festivals in Monterey, Woodstock, and Altamont.

Students in this course will examine the music and lyrics of a selection of representative songs by The Grateful Dead, The Jefferson Airplane, Big Brother and the Holding Company, The Beatles, Pink Floyd, The Jimi Hendrix Experience, and other bands closely associated with the burgeoning psychedelic scene. Students will also consult primary source material—including interviews with several of the musicians, influential literature of the period, and essays by key figures of the movement—in order to gain insight into the social, political, and spiritual values of the 1960s counterculture.

Upon successful completion of this course, students will be able to: identify salient musical features of psychedelic rock; analyze stylistic and structural elements of different musical works through critical listening; interpret the correlation between the lyrics and music of a popular song; discuss the impact of social, political, technological, and musical trends on the evolution of rock music in the 1960s; assess the relationship between commercial and artistic enterprises in popular music and culture; and evaluate the impact of countercultural ideas and activities on mainstream practices.

This is an Explorations course in the Humanities and Fine Arts. Completing this course will help you to do the following in greater depth: 1) analyze written, visual, or performed texts in the humanities and fine arts with sensitivity to their diverse cultural contexts and historical moments; 2) describe various aesthetic and other value systems and the ways they are communicated across time and cultures; 3) identify issues in the humanities that have personal and global relevance; 4) demonstrate the ability to approach complex problems and ask complex questions drawing upon knowledge of the humanities.

**Required Reading and Listening:**

There is no required textbook for this course, and all assigned readings will be available on the Blackboard website. However, students are individually responsible for accessing all 40 musical examples that will be studied this semester. (The songs are listed below in the order in which they appear in the course outline.) The songs may be downloaded for $0.99 each on such commercial sites as iTunes Store and Amazon.com, or they may be accessed free of charge on YouTube or Groove Shark. The Media Center of the SDSU Library also holds a flash drive.
(under “Smigel, MUSIC 351”) with mp3 files of the required songs, which may be consulted in
the library for educational purposes only. It is not necessary to purchase these songs, but it is
imperative that students listen repeatedly to each musical selection. Detailed listening guides for
each song, which also contain lyrics and information about the band, are available to students on
Blackboard.

LISTENING LIST

1. The Byrds, “Eight Miles High” (1965)
2. The Charlatans, “Alabama Bound” (1965)
3. The Grateful Dead, “That’s It for the Other One” (1968)
8. 13th Floor Elevators, “You’re Gonna Miss Me” (1966)
10. Big Brother and the Holding Company, “Ball and Chain” (1968)
12. The Beach Boys, “Good Vibrations” (1966)
15. The Doors, “People Are Strange” (1967)
17. Spirit, “Mechanical World” (1968)
18. Iron Butterfly, “In-a-Gadda-Da-Vida” (1968)
19. Fifty Foot Hose, “Red the Sign Post” (1967)
22. The Incredible String Band, “The Mad Hatter’s Song” (1967)
25. The Beatles, “A Day in the Life” (1967)
27. The Yardbirds, “Happenings Ten Years Time Ago” (1966)
30. Rolling Stones, “She’s a Rainbow” (1967)
32. Pink Floyd, “See Emily Play” (1967)
34. Tomorrow, “My White Bicycle” (1968)
36. Jimi Hendrix Experience, “Purple Haze” (1967)
37. Jimi Hendrix Experience, “1983 (A Merman I Should Turn to Be)” (1968)
40. The Moody Blues, “Legend of a Mind” (1968)
Class Website:

Students may consult a website specifically designed for this course on Blackboard (http://blackboard.sdsu.edu) from any computer with internet access. The site includes a copy of the syllabus and course outline, PowerPoint slides for each lecture, lists of key terms and people, animated listening guides that are synchronized with the required listenings, reading assignments, selected videos, discussion boards, unit quizzes, group blog projects, and contact information for Prof. Smigel and his teaching assistant. Note that initially only Unit 1 will be available in the course menu on the left side of the screen—subsequent units will appear as the course progresses.

If you have difficulty with any technical aspect of Blackboard, contact the staff at the Student Computing Center:

Blackboard Student Help @ Student Computing Center
Student Help Desk Phone: (619) 594-3189
Student Help Desk Email: scc@rohan.sdsu.edu
http://its.sdsu.edu/blackboard/student/index.html

Evaluation:

Quizzes (10 @ 30 pts.): 300 pts.
Over the course of the semester students will be required to take ten quizzes, each comprised of ten multiple-choice and true-false questions pertaining to the assigned listenings, readings, and videos, as well as musical terms, significant individuals, events, and cultural issues discussed in class the previous week. The quizzes will be administered on Blackboard, and must be completed before the class period listed below in the course outline—there will be no opportunity to make up missed quizzes. Passwords for accessing the online quizzes will be announced in class, and detailed instructions for taking the quizzes are posted on the website.

Midterm and Final Examinations (2 @ 300 pts.): 600 pts.
The exams will consist of 100 multiple-choice and true-false questions requiring students to define key terms and people, identify recordings of songs studied in class, respond to statements concerning the music and/or lyrics of each listening excerpt, and address historical, cultural, or musical issues associated with the lectures and assigned readings. Aside of relevant musical terminology, the final exam is not cumulative. Exams will be given on the dates shown below in the course outline. You must be present on these dates unless you are prevented by a verified illness or emergency. Please bring a red ParSCORE test form (F-289-PAR-L) and a #2 pencil.

Group Blog Projects (4 @ 25 pts.): 100 pts.
At four points during the semester, indicated below in the course outline, students will be randomly assigned to groups on Blackboard to create a sequence of blog posts in the form of a virtual discussion. Students will be required to provide informed, critical, and personal responses to discussion prompts that address specific issues of psychedelic rock culture that emerge during the lectures. All members of each group (except those who do not contribute at all) will receive the same number of points based on the quality of the entire exchange, which will be evaluated according to content, clarity, and contribution. Detailed instructions and rubrics for the projects are posted on the course menu of the Blackboard site.
Grading Scale

A  930-1000  B  830-869  C  730-769  D  630-669
A-  900-929  B-  800-829  C-  700-729  D-  600-629
B+  870-899  C+  770-799  D+  670-699  F  0-599

Extra Credit
There will be an opportunity to earn 30 extra-credit points by attending a live performance by the Joe Jewell Psychedelic Trio at Smith Recital Hall in the SDSU Music Building on Wednesday, April 15, 6:00–7:00 p.m. Student tickets are $10. You must bring a valid Red ID and stay for the entire performance to receive credit.

Student Disability Services:

Students requesting academic accommodations based on a disability must first register with Student Disability Services (http://www.sa.sdsu.edu/sds/index.html) who will issue a verification letter. SDS is located in Calpulli Center, Suite 3101, and is open from 8:00 a.m. to 4:30 p.m., Mon-Fri; 594-6473.

Course Outline and Assignments:

January 27: Introduction to Psychedelic Rock; The Beat Generation, the Hippies, and the Counterculture of the 1960s

  Listening: The Byrds, “Eight Miles High” (1965)
  Michael Hicks, “Getting Psyched,” from Sixties Rock (1999)

February 3: LSD and the Red Dog Experience; The Acid Tests of Ken Kesey and the Merry Pranksters; PRACTICE QUIZ DUE

  Listening: The Charlatans, “Alabama Bound” (1965)
  The Grateful Dead, “That’s It for the Other One” (1968)
  Reading: Alan Watts, excerpt from The Joyous Cosmology (1962)
  Gerald Heard, “Can This Drug Enlarge Man’s Mind?” (1963)
  Tom Wolfe, excerpt from Electric Kool-Aid Acid Test (1968)
  Ralph Gleason, “Jerry Garcia, the Guru” (1967)

February 10: Haight-Ashbury, The Family Dog, and the San Francisco Sound; QUIZ #1 DUE

  Moby Grape, “Omaha” (1967)
  Reading: Hunter Thompson, “The Hashbury Is the Capital of the Hippie” (1967)
  Lewis Carroll, “Down the Rabbit-Hole,” from Alice’s Adventures in Wonderland (1865)
February 17: The Matrix, The Fillmore Auditorium, and the Avalon Ballroom; The Folk Revival and the Psychedelic Jug Band; QUIZ #2 and BLOG PROJECT #1 DUE

Listening: Paul Butterfield Blues Band, “East-West” (1966)
        Steve Miller Band, “The Beauty of Time Is That It’s Snowing (Psychedelic B.B.)” (1968)
        13th Floor Elevators, “You’re Gonna Miss Me” (1966)
        Country Joe and the Fish, “Section 43” (1967)

February 24: The Human Be-In and the Summer of Love; QUIZ #3 DUE

Listening: Big Brother and the Holding Company, “Ball and Chain” (1968)
Reading: Richard Alpert, “See Opposites” (1967)
        Kenneth Lamott, “A Non-Hip View of a Human Be-In” (1967)

March 3: When You’re Strange: The Psychedelic Scene in Los Angeles; QUIZ #4 DUE

Listening: The Electric Prunes, “I Had Too Much to Dream (Last Night)” (1966)
        The Beach Boys, “Good Vibrations” (1966)
        The Doors, “Break On Through” (1967)
        The Doors, “People Are Strange” (1967)
Reading: Jules Siegel, “Goodbye Surfing Hello God!—The Religious Conversion of Brian Wilson” (1967)

March 10: FM Radio: The Underground Takes to the Air; Acid Meets Art School: Psychedelic Experimentalism; QUIZ #5 and BLOG PROJECT #2 DUE

Listening: Strawberry Alarm Clock, “Incense and Peppermints” (1967)
        Spirit, “Mechanical World” (1968)
        Iron Butterfly, “In-a-Gadda-Da-Vida” (1968)
        Fifty Foot Hose, “Red the Sign Post” (1967)
        Red Krayola, “Parable of Arable Land” (1967)
Reading: Tom Donahue, “AM Radio Is Dead and Its Rotting Corpse Is Stinking Up the Airwaves” (1967)
        Sharon Cheslow, Interview with Louis “Cork” Marcheschi (1994)

**March 17: Midterm Exam**; The London Underground and British Folk Rock

Listening: Donovan, “Sunshine Superman” (1966)
        The Incredible String Band, “The Mad Hatter’s Song” (1967)
Reading: Jonathon Green, excerpt from *Days in the Life* (1988)

March 24: The Beatles and the Psychedelic Experience

        The Beatles, “Lucy in the Sky with Diamonds” (1967)
The Beatles, “A Day in the Life” (1967)
The Beatles, “Strawberry Fields Forever” (1967)
Reading: Timothy Leary, excerpts from *The Psychedelic Experience* (1964)
Nick Jones, “The Rolling Stone Interview: George Harrison” (1968)
Allan Kozinn, “Meditation on the Man Who Saved the Beatles” (2008)

March 31: NO CLASS (Spring Break)

April 7: Psychedelic Supergroups; British Bad Boys; QUIZ #6 DUE

Listening: The Yardbirds, “Happenings Ten Years Time Ago” (1966)
Cream, “Sunshine of Your Love” (1967)
Traffic, “Paper Sun” (1967)
Rolling Stones, “She’s a Rainbow” (1967)
The Who, “I Can See for Miles” (1967)
Reading: Jann Wenner, “The Rolling Stone Interview: Eric Clapton” (1968)
Jann Wenner, “The Rolling Stone Interview: Pete Townshend” (1968)

April 14: UFO Club and the 14-Hour Technicolour Dream; QUIZ #7 and BLOG PROJECT #3 DUE

Listening: Pink Floyd, “See Emily Play” (1967)
Tomorrow, “My White Bicycle” (1968)
Arthur Brown, “Fire” (1968)
Joe Boyd, excerpt from *White Bicycles* (2005)

April 21: The Experience; QUIZ #8 DUE

Listening: Jimi Hendrix Experience, “Purple Haze” (1967)
Jimi Hendrix Experience, “1983 (A Merman I Should Turn to Be)” (1968)
Jimi Hendrix Experience, “Voodoo Child (Slight Return)” (1968)
Reading: Jann Wenner and Baron Wolman, “It’s Jimi Hendrix” (1968)

April 28: Pirate Radio and Psychedelic Nostalgia; QUIZ #9 DUE

Listening: Eric Burdon and the Animals, “Monterey” (1967)
The Moody Blues, “Legend of a Mind” (1968)
Reading: BBC, Tom Peel biography (2005)

May 5: Monterey International Pop Festival; Woodstock Music and Art Festival; Altamont Speedway Free Festival; QUIZ #10 DUE and BLOG PROJECT #4 DUE

Reading: Robert Santelli, “Celebration” from *Aquarius Rising* (1980)

May 12: Final Exam (7:00–8:30 p.m.)