

Music Industry 4: The Reel Beatles as of 12-4-2023

Professor David Leaf

Winter 2024

Monday, 2:00-4:50 p.m.

In person for UCLA students

Streaming live for cross-campus enrollment

Lani Hall, Schoenberg Music Building,

UCLA Herb Alpert School of Music

Discussion Groups Live in person or via Zoom on Friday

Class Description and Learning Objectives

“The Reel Beatles” is a course designed to tell the story of the Beatles through visual media. The course compresses the 80+ years of their lives, their journey and the enormous impact they have had on the world into ten classes.

The focus of each class will be on how the Beatles were seen on television and in film. Through their most impactful and historical televised and filmed performances, the movies they made as a group, their promotional videos, their landmark broadcast moments, the documentaries made about them while they were still together, the television interviews and press conferences they did throughout their career and after the group broke up, and the best documentaries made about them since 1970, *The Beatles Anthology* (the official multi-part documentary history of the Beatles they produced together), and *Get Back*, Peter Jackson’s 2021 docu-series, will make up the greatest portion of the coursework.

Watching these films will prepare you for each week’s class and discussion group.

In addition to that content, the course consists of lectures, exclusive in-class and Zoom interviews conducted by Professor Leaf with Beatles colleagues, reading and written assignments.

This course will have many learning objectives, but here are the primary goals I have for you:

- Learn the history of the Beatles through film and television and from the Beatles themselves.
- Study one of the most important artistic, cultural, and sociopolitical phenomena of the 20th century as seen through how they were presented and how they presented themselves on television and in film.
- Contextualize the Beatles story by learning about World War II and post-war England to understand the world into which the Beatles were born and raised. We'll look at America in the 1950s before the Beatles. We'll see the impact of America, and American culture on the British. Also learn about relevant cultural movements in the U.S. and the U.K. during the 1960s, one of the most chaotic decades of the past sixty years...and the still-felt resonance of the art created in that era.
- Understand, from *The Beatles Anthology* and interviews with them, how artists are influenced by what comes before them, how the best ones take that influence and create something new, and how what they create can influence the generations that follow.
- Understand the power of music as presented through the visual medium as, over the course of a few years, the Beatles became part of the invention of the music video (leading the way to MTV) and reality television (through the first and last Beatles documentaries shot cinema verité style).
- Learn that, regardless of the circumstances that led to the creation of great art, it is ultimately the art that survives and thrives, long after the "origin" story has become a larger-than-life myth.
- By focusing on the Beatles visual presentation, we will take a "deep-dive" look at how their career unfolded, evolved, exploded, and was ultimately memorialized in media: television, film, promotional video, documentary, on the concert stage and even in numerous narrative films.

- Understand how the Beatles were the first “pop” group to become outspoken when it came to religion, politics, and war and how, especially in America, that affected their popularity and jeopardized their personal safety.
- Understand how a musical group becomes iconic and ultimately something of “a brand” too, one which continues to be managed to both increase its value and crucially, at the same time, not diminish or tarnish its artistic and cultural significance.
- Experience the Beatles as it unfolded for them, from birth to today as well as through the eyes of teens and pre-teens (like me), the “Baby Boom” generation on whom they had the biggest impact.
- The last Beatles song is released in 2023!

Classwork & Homework

Links to all the assigned work is posted at the course Bruin Learn website and is to be done in the exact order it is presented. Students are responsible for keeping up with all required work, attending lectures, screenings, etc.

All assignments will be turned in through links and Bruin Learn as directed by your T.A.

The following will be required:

1)A weekly “Class Review.” This will be due at the end of each Monday’s class. The class presentation will end at approximately 4:30, at which time an online “quiz” will be revealed. Students must complete that before leaving class and submit by 4:50 p.m. These will be used to grade your attentiveness, absorption of material, and attendance. These reports will be approximately 250-500 words.

To do the class reviews, you’ll need to bring an electronic device to class. The device must be turned off during the first 2 ½ hours of class.

Note: Because Mondays of Week 2 and Week 7 are holidays, there will be no “in person” class review. There will be an online “Class Review.”

2) A weekly report, due by Sunday 6 p.m. based on that week’s classwork, the class, the work done before the Discussion Group, and the Discussion group. These reports should be approximately 500 words.

Your T.A. will assign these.

3) A Final project, due by Wednesday, 6 p.m. of Finals Week.

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LENGTH OF HOMEWORK: I’m often asked how long your answers should be. The word counts listed are a suggestion.

Here’s the key: **Write as long (or as short) as you need to as long as you have created a meaningful answer.** I don’t want clichés or obvious facts. I’m not looking for you to pad your reports with Wikipedia information or a summary that just recycles what we both know. We are seeking clear, concise, smart, thoughtful, “connect the dots” writing. That’s what I hope to see, and that is what will get you the best grades.

Grading

The grading system is broken down into a precise set of percentages, but there is something more important to understand---- the bare minimum of assignment completion and attendance will receive an average grade. In order to receive a better grade, students must bring insightful participation and engagement with the material.

Participating in your discussion group is truly important.

GRADING SUMMARY:

Class Review	30% of your grade
Discussion group attendance and participation	20% of your grade
Weekly Assignments:	30% of your grade.
Final Project:	20% of your grade.

Final grades will be rounded up or down to the closest integer.

97-100 A+ / 94-96.99 A / 90-93.99 A-
87-89.99 B+ / 84-86.99 B / 80-83.99 B- 77-79.99
C+ / 74-76.99 C / 70-73.99 C- 67-69.99
D+ / 64-66.99 D / 60-63.99 D- / 59-below F

Extra Credit assignments will be posted at Bruin Learn/Canvas. They can be used to make up for absences or towards a higher grade. They will be graded by your T.A.

Attendance/Participation:

Attendance is vital. Even one absence will mean you miss a significant portion of the course. You can't succeed in this class...or in life...if you're not right there, present and in the middle of the action.

NOTE: Classroom participation means just that...asking a question in class. There will be a Q&A opportunity every week. Asking questions in class can also earn extra credit. Asking them via email won't.

Writing: Writing is essential to success, in this course and the real world. Even in this digital age...especially in a world of brief communication and very short attention spans...you need to be able to get your point across clearly, concisely, and efficiently. As noted above, you will be graded by your writing assignments.

In the **In-Class Reviews & Weekly Reports**, students are expected to demonstrate a mastery of the material they have screened by **citing specific examples** to support the points they are making. We are not looking for generalizations and summaries.

The Final Project: Again, students must demonstrate a mastery of the screened material by citing specific examples to support the points you are making.

Extra Credit: You can earn up to 10 points in extra credit assignments. These assignments can be used to make up for a missed class or to enhance your grade. All extra credit assignments are to be turned in by March 1.

Assignments: All assignments are **in the modules at Bruin Learn**. Sometimes, clicking on the assignment will bring you right to the video. Almost every film required for the course is at the link below. No VPN is required to see these films.

<https://ucla.box.com/s/lpzggvapjq86cz6r8c1vn6fi8aaooaz4>

Password: #Beatlemania!

A few films you'll find on **You Tube**.

A few others have been digitized and will be available through the **Instructional Media Lab from Powell Library**. More information below. But the above link is the key one.

Schedule of Class Topics and Assignments

Note: *Throughout the quarter, special guests will come to class to discuss their work with the Beatles or with an individual Beatle. The exact schedule of guests is being confirmed right now. (These conversations will be live in class or via Zoom.)*

WEEK 1 Becoming The Beatles

The focus of this week will be on the origin stories of the individual Beatles and how they began making music together.

We'll also look at popular music in England before Rock and Roll, and the birth of Rock and Roll in America. This week's material has been sequenced so that the story unfolds for you as it did for The Beatles.

In your discussion group, for the first week, you will be reflecting upon what happened on Monday in class as well as the Discussion Group assignment.

After that, the discussion group topics will also include any assigned interviews and screenings as well as the assigned discussion group question. In your discussion groups, your T.A. will also focus on how you

can begin to work on and make significant progress on the Major and Final Project.

Segment 1: The First (and Longest) Lecture

- ◇ Professor Leaf's lecture will include clips and a preview of the entire course.

Segment 2: The Music that Made Them The Beatles

- ◇ **IN CLASS SCREENING** *Rock and Roll: The Early Days*

Segment 3: Before Class #1 ends...

- ◇ Homework and Last Words for Class 1. Professor Leaf to go over the homework due before the following Monday.

Segment 4: Student Q&A

Segment 5: Week 1 'in class' quiz

Required viewing before Discussion Group #1

Professor Leaf's conversation with Martin Lewis
Professor Leaf's conversation with "Just a Girl from Liverpool."
Listen to "The Music That Made Them The Beatles."

Required Viewing before Week 2 will include:

Beatles Anthology Part 1
Paul McCartney: Looking Back
Paul McCartney at The Cavern
Looking for Lennon documentary

Check for additional assignments for Week 1 at Bruin Learn

WEEK 2 The Beatles Breakthrough in England in 1963 and Come to America in 1964

First in England, then on parts of the European Continent, the Beatles become big stars; Beatlemania is born. At the same time, their records flop in America.

But then, they make a fateful trip to America.

You'll watch a film called *The Beatles First Visit*.

Homework assignments will include *The Beatles Anthology Part 2* as well as their earliest and most legendary television appearances including "behind-the-scenes" stories from their American breakthrough on "The Ed Sullivan Show."

Required viewing and reading before Discussion Group #2

Liverpool Days: Professor Leaf's conversation with Mark Lewisohn (the most distinguished Beatles historian and author.)

The Beatles in America in 1963: How the Beatles really got booked on "The Ed Sullivan Show." Professor Leaf's conversation with Vince Calandra Sr., a production assistant on "The Ed Sullivan Show."

Required Viewing before Week 3: See Module #2 at Bruin Learn

WEEK 3 **The Beatles Jump To The Big Screen**

Their landmark appearance on “The Ed Sullivan Show” launched what has come to be known as “The British Invasion.” It took the Beatles less than two weeks to conquer America and forever change the face of popular music. When they return to England, they make their first feature film, *A Hard Day’s Night*.

This week will focus on *A Hard Day’s Night*, the director who made the movie that has been called “The Citizen Kane of Jukebox Musicals.”

In class screening: *A Hard Day’s Night*

Required reading & viewing before Discussion Group #3

The Beatles Sing for Shell

When The Beatles Drove Us Wild

Required Work before Week 4 Class: See Module #3 at Bruin Learn

WEEK 4: **Worldwide Beatlemania, 1964-1966****Week Four In-Class Guest: Reporter and Author Ivor Davis**

One of the features of the Beatles worldwide success was their press conferences, and we’ll see a few excerpts from the best from 1964-1966.

We’ll also see their earliest promotional films, watch John Lennon, the poet, go out on his own, see a bit of a TV special that pays tribute to the songs of Lennon and McCartney, and their most legendary American concert, *The Beatles At Shea*.

We’ll also learn how the Beatles find their lives threatened, grow tired of touring and turn their focus to the recording studio. By the fall of 1965, if not sooner, writing songs and making great records has become their primary goal, their artistic aim, and by the summer of 1966, they have played their last public concert. Ever.

Required viewing before Discussion Group #4

John Lennon, Author & Actor

Their most legendary American concert, *The Beatles At Shea* and Interview with Vince Calandra

Required Work before Week 5 Class: See Module #4 at Bruin Learn

WEEK 5 We're Sgt. Pepper's Lonely Hearts Club Band 1965-1967

After being seemingly omnipresent from 1963-1966, it almost seems the Beatles have become the invisible men. Having gone from "Love Me Do" to "Strawberry Fields Forever" in just four years, their world has become the recording studio.

The visual narrative of the Beatles story changes dramatically too. They disappear from the concert stage, the promo films become stand-ins as they no longer go on live TV. Except for one memorable moment when they play live for over a quarter billion people around the world.

This class will look at the time when they make many of the recordings that would be their most influential, the most creative and innovative phase of their writing and recording career, their journey from being hitmakers to artists (starting with "Rubber Soul" and beyond) making what almost everybody agreed *at the time* was the most groundbreaking music of their career: "Sgt. Pepper's Lonely Hearts Club Band."

And then, a tragedy and a crisis: their manager, Brian Epstein, the one person who *they* thought of as "The Fifth Beatle," dies suddenly. Unexpectedly, they are without their anchor, and they begin to go in several most unexpected directions.

In class screening: *Magical Mystery Tour*

Required viewing before Discussion Group #5

See Module #5 at Bruin Learn

Required Work before Week 6 Class:

See Module #5 at Bruin Learn

WEEK 6: And In The End, 1968-1970

The Beatles create their own record company and make their most expansive record, the two-album collection simply called "The Beatles." They spend nearly a month in a film studio rehearsing for a television special.

After the somewhat uncomfortable filming of these sessions (as well as the intended television special) are shelved, the Beatles story will reach its creative climax with "Abbey Road," an album that many regard as their greatest of all time.

Then, those sessions from early 1969 are edited and become *Let It Be*, the last film the four Beatles would ever make together. The climax of the film is "The Rooftop Concert," what will be the last time they are ever seen playing together as "The Beatles."

Let It Be is released theatrically just weeks after Paul McCartney has announced that he's left the group. It's quite remarkable to realize that the Beatles entire recording career with Parlophone/EMI/Apple Records, from "Love Me Do" to the *Abbey Road* album, was only *seven years*.

Week Six In-Class Guest: Director Michael Lindsay-Hogg, director of *Let It Be* as well as key Beatles promotional films such as "Hey Jude" and "Revolution."

Required viewing before Discussion Group #6

See Module 6 @ Bruin Learn

Required Viewing before Week 7:

See Module 6 @ Bruin Learn

WEEK 7: Imagine 1970-1980

As each of the Beatles goes his own way, their story as a group is now in the rear-view mirror. They will each have significant success as a solo artist. Ringo even becomes a successful actor. By 1980, a ten-year period during which all four of them never worked together...were never even in the same room together... fans start to think that the hurt feelings of this sometimes too-public family fight may finally be healing.

We'll see the first Beatles television retrospectives, all hopeful that there will be a reunion.

And then, with but three weeks left in 1980, John Lennon is murdered. He's only forty years old. Horribly, Lennon's murder is the biggest Beatles story since they broke up. It leads the nightly news, it dominates the conversation, as John's death is not just sudden, tragic and heartbreaking, but truly marks the end of the Beatles.

The homework assignments are filled with remarkable TV appearances by John & Yoko, Paul's first TV special, George's legendary "The Concert For Bangla Desh" and so much more. Also included are extensive interviews with the individual ex-Beatles.

In Class Guest: TBA

Required viewing before Discussion Group #7

See Module 7 @ Bruin Learn

Required Viewing before Week 8:

See Module 7 @ Bruin Learn

WEEK 8: **When We Was Fab 1980-1990**

In the wake of John's murder, the three former Beatles all search to find a way forward. As you'll see in this class and in Class #9, they most certainly did.

Looking back, the fifteen years after John's death are filled with an enormous amount of solo Beatles activity, and George's surprising new super group, "The Travelling Wilburys" (which includes Bob Dylan) is a success. More on that in Class #9.

Returning to the road in 1989, Paul has toured regularly for the past thirty + years, releasing countless (and sometimes) great records. He continued to have big hit singles until the middle of the 1980s. Ringo will finally hit the road with his "All Starr Band" in 1989, and he also develops a fondness for playing live (again).

While the group's induction into the Rock and Roll Hall of Fame was not the celebratory occasion fans would have hoped for, good news for Beatles fans would come a few years later, when we learned that Paul, George, and Ringo...working with Yoko Ono...had begun working on a new Beatles project.

How it all happened is a focus of Class #9, but given that John was the founder and leader of the Beatles, Class #8 will feature a most bittersweet look back at Mr. Lennon, through documentaries and interviews.

The week will also introduce Peter Jackson's "Get Back" docu-series.

Week Eight In-Class Guest: Award-winning animator Rick Farmiloe to discuss the impact and significance of the Beatles career in the animated realm. Includes a look at the various animated Beatles "cartoon" series from the 1960s to *Yellow Submarine* to the "Beat Bugs."

Required viewing before Discussion Group #8

See Module 8 @ Bruin Learn

Required Viewing before Week 9:

See Module 8 @ Bruin Learn

WEEK 9: The “Threatles”

Our ninth class focuses on two major stories: The surviving Beatles are finally brought back together by *The Beatles Anthology*. And George Harrison (in life and death).

The long talked about official Beatles documentary, originally called *The Long & Winding Road*, is in production, and the three Beatles and Yoko find a way to tell the story from the inside.

The eagerly-awaited *Anthology* becomes a television event, a series of multi-million selling compilation CDs and a successful book. Perhaps most shockingly, it even yields new Beatles hit records.

In class guest: Producer/Director Laura Gross who worked for Sir Paul McCartney’s production company, MPL, as well as on *The Beatles Anthology*.

Required viewing before Discussion Group #9

See Module 9 @ Bruin Learn

Required Viewing before Week 10:

See Module 9 @ Bruin Learn

WEEK 10: The 21st Century Beatles

This week will include discussion of some of the most celebrated Beatles events of the 21st Century including *All Together Now: The Beatles “Love”* at Cirque de Soleil, a 50th anniversary television special to mark the group’s first appearance on “The Ed Sullivan Show” as well as the first Beatles feature film in nearly 50 years, Ron Howard’s *Eight Days A Week*.

Week Ten In-Class Guest: Producer Nigel Sinclair, who produced both the George Harrison documentary, *Living In The Material World*, as well as the Ron Howard film, *The Beatles: Eight Days A Week: The Touring Years*.

Required viewing before Discussion Group #10

See Module 10 @ Bruin Learn

THE FINAL PROJECT

“The Reel Beatles” course was created, in part, so you could see the Beatles as I did, which was how *they* wanted the world to see them. In this course, we’ve focused on:

- 1) How the Beatles chose to be perceived during the time they were together.
- 2) How they established themselves as solo artists apart from the group.
- 3) How they looked back and presented their own history &
- 4) How their history has been told and celebrated by others

The final project focuses on what we’ve *seen* in “The Reel Beatles.”

Their image as “The Fab Four,” “The Mop Tops.” Then, we saw how “the lads” slowly changed from their earliest successes to their greatest triumphs to the end of the group.

After they broke up, John at first worked the hardest to destroy the Beatles mythology. Paul, of all of them, has worked the hardest to cherish, burnish, preserve and promote their legacy. George seemed to have had the least interest in being an ex-Beatle and Ringo, by the 1970s had a successful career as a recording artist and actor, then, in his touring life, has become the cheerful ambassador of “Peace and Love.”

Regardless of all they accomplished, they never could fully be themselves; they were always seen as ex-Beatles. Sometimes, that frustrated them. Mostly, they learned to live with it. Paul eventually embraced it. John was murdered by a deranged fan. George was assaulted as he slept.

The Final Project offers several options. If you choose Option 2, you will be taking a “deep dive” into the life and career of one member of the group.

OPTION 1

During their time together, the Beatles were the subject of two Cinema Verite documentaries, *The Beatles 1st Visit* and *Let It Be*. They made two narrative features, *A Hard Days Night* and *Help*.

We've seen the Beatles live on television, in promotional films, in press conferences, in interviews.

The Beatles Anthology, broadcast in late 1995, was a look back at that time through the Beatles perspective.

In 1,000 words, discuss how the Beatles as they were experienced by the public in the 1960s are the same or different from what is in the Anthology. What do you think of the way they tell their story? Was there anything left out? What were the surprising revelations? Please use at ten specific examples from what you've heard in class.

OPTION 2

1)**One Beatle:** John Lennon, Paul McCartney or George Harrison. (There isn't enough documentary material on Ringo Starr.) Pick one of the Beatles and tell us what you've learned about how their image was created through film and TV during the Beatles years and how accurate it was based on interviews they gave after the Beatles broke up and documentaries made about them. Use at least ten specific examples from the various videos and films we've seen throughout the quarter as well as the (at least three) additional pieces you'll watch on the Beatle you choose. These will be found in the Media Gallery or in the Beatlemania! link.

3)The Interviews

In the weekly Extra Credit/Bonus Material and in a special section on Bruin Learn, there are numerous interviews that Professor Leaf has done with people who knew the Beatles, worked with the Beatles (or closely with one of them) or were inspired by the Beatles. This assignment will require you to watch ten of those interviews and write an extensive report about what you learned from them. For each interview, discuss at least five important and/or surprising things you learned.

Major Extra Credit Projects

1) *Let It Be* and *Get Back*...an extra credit project worth up to five points, perhaps two grades. (e.g., from B to A-)

In my experience of more than a half-century since they broke up, virtually every worthwhile documentary done about them as individuals or as a group, every concert, every interview to this day has Beatles "content." And that's true from the earliest photographs taken of them to that first footage shot in the Cavern Club continuing right up to present day as Peter Jackson created his Beatles film titled, *The Beatles: Get Back*, which will be very much the focus of this final project.

Let It Be, directed by Michael Lindsay Hogg, was the saddest Beatles documentary as we see some of the tension and bitterness toward one another play out. This had been how the world understood the making of the *Let It Be* (album), until just recently. Peter Jackson was given 56 hours of never-before-seen footage, which his team edited together, presenting a fresh perspective on the making of that legendary album.

Before it was streamed on Disney+ in 2021, Ringo Starr said "There was hours and hours of us just laughing and playing music, not at all like the *Let It Be* film that came out in 1970. There was a lot of joy and I think Peter will show that." The relationship between these two documentaries is the premise for this extra credit project.

THE PROMPT

Having watched *Let It Be* and *The Beatles: Get Back* (all three parts), respond to the following questions:

- 1) In what ways are the two documentaries similar and in what ways are they different. What is the significance of these similarities and differences? Site at least five examples of each. This response should be at least 750 words.

- 2) Discuss the cultural significance of *The Beatles: Get Back* being released roughly 50 years after *Let It Be*. How has Peter Jackson's film affected the legacy of the Beatles? What was the intention in making this documentary and was Peter Jackson successful? Why or why not? How has Peter Jackson advanced the music documentary genre as compared to Michael Lindsay Hogg's *Let It Be*? This response should be at least 500 words.
- 3) After watching both films, we see two somewhat different sides of the Beatles during the making of *Let It Be*. Why do you think Michael Lindsay Hogg went in one direction whereas Peter Jackson went in another? Now, listen again to the 'Let It Be' album and answer this question: which film seems to portray the Beatles in a way that feels more honest and closely related to the music itself, and why? This response should be at least 500 words.
- 4) In 500 words, discuss how the Beatles image as seen in film in video evolved in the past 60 years and how they took control of it and created their version of the Beatles history and how "Get Back" has or hasn't changed the perception of how and why the Beatles broke up.

2)The Beatles in the movies.

Since the group broke up in 1970, there have been numerous documentaries and feature film movies made about various aspects of the Beatles individual lives and careers. There have been movies made using Beatles music. In this assignment, you will choose ten of them and analyze how effectively the stories have been told and why or why not these films should be "required viewing" in future editions of the course. From each film, choose at least one scene and explain why you think it's essential to the film and to the story of "The Reel Beatles."

Frequently Asked Questions

1) *In what format should the writing assignment be done, Q&A or essay?*
ANSWER: Essay. Double-spaced.

2) *How long should the essay be?* **ANSWER:** There is no specific required length---longer than a tweet, shorter than a book. Write an

answer that is as long as you need to clearly communicate what you want and need to say. You won't be graded on length but on clarity of expression, the specificity of your comments and how informed your thinking and analysis is.

3) *Where do we get the DVDs and CDs that are in the homework assignments?*

ANSWER: Almost all the required videos are digitized. At Bruin Learn, click on UCLA MEDIA RESERVES. "Video reserves" have films from Powell, but almost everything you'll be watching will be at this link

<https://ucla.box.com/s/lpzggvapjq86cz6r8c1vn6fi8aaooaz4>

Password: #Beatlemania!

The music is online too, on Spotify (or other streaming services). Just Google the album title.

DVDs of the films are also physically available in the UCLA Music Library and in the Instructional Media Lab, room 270 of Powell Library. Details on how to access the Powell videos below.

4)*How will we be graded?* **ANSWER:** The detailed grading scheme is detailed earlier in the syllabus. **Remember: If getting an A+ is important to you, extra-credit work will almost certainly be essential.**

5)*It seems like there's a lot of homework. How come?* **ANSWER:** There isn't a lot of homework. This is a five unit class. After Week 6, the amount of homework decreases so you can focus on your final project.

6)*When is homework due?* **ANSWER:** The class reviews (on which we base attendance) are due Monday by 5 p.m. The Weekly reports are due Sunday by 6 p.m.

7)*Can I talk with you outside of class?* **ANSWER:** Yes. By appointment via Zoom. And I'll be available after class too. If you have specific questions for me, you can contact me at dleaf@schoolofmusic.ucla.edu

PLEASE DO NOT SEND ME MESSAGES AT BRUIN LEARN.

8) *Feedback*: I will be sending out announcements from time to time. It is your responsibility to read these announcements/emails that should come no more than twice a week. From time to time, I expect your classmates will post questions at Canvas so please pay attention to that. Part of the success of this class...and the success of all creative endeavors...is determined by how well you collaborate with each other.

CONTENT WARNING:

This course covers historical events and artistic expression from the past. It should be understood that the material in the course is from another era when attitudes toward race, class, gender, disability, and sexuality were different. Some of this material might be deemed offensive or even harmful by contemporary standards of public discourse. Wherever possible, students will be notified in advance of material that might be considered triggering by educational professionals. It should also be understood that historical discussion of artistic expression may expose students to actions and discourse of which they may not approve. Coverage of such material does not imply endorsement.

Accessing the Assigned Films online

Almost everything assigned for the course will come from this Drop Box. No VPN is required to see these films.

<https://ucla.box.com/s/lpzggvapijq86cz6r8c1vn6fi8aaooaz4>

Password: #Beatlemania!

For a few other films...Go to Bruin Learn, click on the UCLA Media Reserves link on the left side.

Under Video Reserves, you'll see films from the Instructional Media Lab at Powell Library. For viewings from Powell, you will need a VPN. Here are the instructions they sent me:

1. In order to stream media on or off campus, the individual must be logged into the Virtual Private Network (VPN) from Bruin Online. The VPN serves as a proxy server to authenticate current students and grant them access to restricted material. Please make sure to install the appropriate VPN client for your operating system following the indications as outlined on the following site: <https://www.it.ucla.edu/it-support-center/services/virtual-private-network-vpn-clients>
2. Please ensure that the VPN gives you a connected status each time you will stream a file. The VPN connection does drop out if: an internet connection has been disrupted, the device falls asleep, or the device is shutdown.
3. Once connected to the VPN, you will find **UCLA MEDIA RESERVES (BETA)** on the left-hand side of your webpage. Films will be available under the VIDEO RESERVES option.

In addition, physical copies of titles available for streaming can be viewed in our Media Lab located on the 2nd floor of Powell Library, Room 270.

And music as well as some videos will be available at You Tube or your favorite music streamer.

Course Policies and University Resources

Academic Accommodations: Students needing academic accommodations based on a disability should contact the *Center for Accessible Education* (CAE) at 310-825-1501 or in person at Murphy Hall A255. When possible, **students should contact the CAE within the first two weeks of the term** as reasonable notice is needed to coordinate accommodations. For more information, please visit www.cae.ucla.edu.

Use of Laptops, Tablets or Phones in Class: You can decide if you want to use your laptop, tablet or phone in class. Research finds that laptop multitasking is likely to hinder not only your own learning, but also the learning of anyone who can see your laptop. For the sake of your peers' learning, I therefore ask that if you use an electronic device during class, either only have lecture notes showing or sit in the back row.

Message about Academic Integrity to all UCLA Students from UCLA Dean of Students: UCLA is a community of scholars. In this community, all members including faculty, staff and students alike are responsible for maintaining standards of academic honesty. As a student and member of

the University community, you are here to get an education and are, therefore, expected to demonstrate integrity in your academic endeavors. You are evaluated on your own merits. Cheating, plagiarism, collaborative work, multiple submissions without the permission of the professor, or other kinds of academic dishonesty are considered unacceptable behavior and will result in formal disciplinary proceedings usually resulting in suspension or dismissal. And, of course, using ChatGPT or any other A.I. programs are not allowed.

The [UCLA Student Conduct Code](#) states, “Unless otherwise specified by the faculty member, all submissions, whether in draft or final form, to meet course requirements (including a paper, project, exam, computer program, oral presentation, or other work) must either be the Student’s own work, or must clearly acknowledge the source.”

Forms of Academic Dishonesty: As specified in the UCLA Student Conduct Code, violations or attempted violations of academic dishonesty include, but are not limited to, cheating, fabrication, plagiarism, multiple submissions or facilitating academic dishonesty:

Cheating: Unauthorized acquiring of knowledge of an examination or part of an examination.

- Allowing another person to take a quiz, exam, or similar evaluation for you
- Using unauthorized material, information, or study aids in any academic exercise or examination – textbook, notes, formula list, calculator, etc.
- Unauthorized collaboration in providing or requesting assistance, such as sharing information
- Unauthorized use of someone else’s data in completing a computer exercise
- Altering a graded exam or assignment and requesting that it be regraded

Plagiarism: Presenting another’s words or ideas as if they were one’s own.

- Submitting as your own through purchase or otherwise, part of or an entire work produced verbatim by someone else
- Paraphrasing ideas, data or writing without properly acknowledging the source
- Unauthorized transfer and use of

someone else's computer file as your own • Unauthorized use of someone else's data in completing a computer exercise

Multiple Submissions: Submitting the same work (with exact or similar content) in more than one class without permission from the instructor to do so. This includes courses you are currently taking, as well as courses you might take in another quarter.

Facilitating Academic Dishonesty: Participating in any action that compromises the integrity of the academic standards of the University; assisting another to commit an act of academic dishonesty.

- Taking a quiz, exam, or similar evaluation in place of another person
- Allowing another student to copy from you
- Providing material or other information to another student with knowledge that such assistance could be used in any of the violations stated above (e.g., giving test information to students in other discussion sections of the same course)

Fabrication: Falsification or invention of any information in an academic exercise.

- Altering data to support research
- Presenting results from research that was not performed
- Crediting source material that was not used for research

Alternatives to Academic Dishonesty

- § Seek out help – meet with your TA or Professor, ask if there is special tutoring available.
- § Drop the course – can you take it next quarter when you might feel more prepared and less pressured?
- § Ask for an extension – if you explain your situation to your TA or Professor, they might grant you an extended deadline.
- § See a counselor at Student Psychological Services, and/or your school, college or department – UCLA has many resources for students who are feeling the stresses of academic and personal pressures.

Remember, getting caught cheating affects more than just your GPA. How will you explain to your parents, family and friends that you have been

suspended or dismissed? How will it affect your financial aid award and/or scholarship money? Will you be required to, and be able to pay back that money if you are no longer a student? If you live in the residence halls, where will you go if you are told you can no longer live there?

You have worked very hard to get here, so don't cheat! If you would like more information, please come see us at the Dean of Students' Office in 1206 Murphy Hall, call us at (310) 825-3871 or visit their website at www.deanofstudents.ucla.edu.

Please keep this syllabus easily accessible so that you can refer to it throughout the quarter. Contact me or your TA with any clarifying questions in advance of the quarter or within the first week. I look forward to getting to know you and supporting your learning in this course.

Note: Because this course focuses on events that took place in the 20th Century, it should be understood that the material in the course is essentially from another era when attitudes were very different. Some of this material may be deemed offensive by contemporary standards, but it should be understood that it was created in another century.

Campus Resources and Support Services around UCLA Available to Students:

- § *Academic Achievement Program*: AAP advocates and facilitates the access, academic success, and graduation of students who have been historically underrepresented in higher education; informs and prepares students for graduate and professional schools; and develops the academic, scientific, political, economic, and community leadership necessary to transform society. Learn more at <http://www.aap.ucla.edu/>
- § *Academics in the Commons at Covel Commons*: (310) 825-9315 free workshops on a wide variety of issues relating to academic & personal success www.orl.ucla.edu (click on "academics")
- § *Bruin Resource Center*: Includes services for transfer students, undocumented students, veterans, and students with dependents. <http://www.brc.ucla.edu/>

- § *Career Center*: Don't wait until your senior year – visit the career center today! <http://www.career.ucla.edu/>
- § *Center for Accessible Education (Formerly Office for Students with Disabilities)*: A255 Murphy Hall: (310) 825-1501, TDD (310) 206-6083; <http://www.cae.ucla.edu/>
- § *College Tutorials at Covel Commons*: (310) 825-9315 free tutoring for ESL/math & science/composition/and more!
www.college.ucla.edu/up/ct/
- § *Counseling and Psychological Services Wooden Center West*: (310) 825-0768 www.caps.ucla.edu
- § *Dashew Center for International Students and Scholars* 106 Bradley Hall: (310) 825- 1681 www.internationalcenter.ucla.edu
- § *Dean of Students Office*; 1206 Murphy Hall: (310) 825-3871; www.deanofstudents.ucla.edu
- § *Lesbian, Gay, Bisexual and Transgender Resource Center Student Activities Center*, B36: (310) 206-3628 www.lgbt.ucla.edu
- § *Letters & Science Counseling Service*: A316 Murphy Hall: (310) 825-1965 www.college.ucla.edu
- § *Library*: Get help with your research, find study spaces, attend a workshop, rent a laptop, and more. Learn more: <http://www.library.ucla.edu/>
- § *Students in Crisis*: From the Office of the Dean of Students: Faculty and Staff 911 Guide for Students, commonly known as the “Red Folder.” This tool is intended to provide you with quick access to important resources for assisting students in need.
- § *Student Legal Services*; A239 Murphy Hall: (310) 825-9894; www.studentlegal.ucla.edu

- § *Undergraduate Research Portal*: The Undergraduate Research Portal helps students and faculty connect over research opportunities. It's available now under the Academics tab on MyUCLA and can be directly accessed at www.urp.my.ucla.edu
- § *Undergraduate Writing Center*: Peer learning facilitators (PLFs) are undergraduates who understand the challenges of writing at UCLA. Scheduled appointment and walk-in options are available, see www.wp.ucla.edu/uwc for more information about writing programs and to get assistance with your writing.
- § *UCLAONE.com*: UCLA ONE is UCLA's interactive, online gateway for mentorship, professional networking, peer driven career advice and exclusive job leads. (Similar to LinkedIn for the UCLA community)