

## Teaching with the Dead: A Short Personal Remembrance

**Rob Weiner**  
Texas Tech University  
Lubbock, TX  
[rob.weiner@ttu.edu](mailto:rob.weiner@ttu.edu)

### **ABSTRACT**

This essay is a personal remembrance of teaching an Honors course related to the Grateful Dead, the Beat Generation, and the Counterculture at Texas Tech University during the Spring of 2019. It describes the readings, assignments, techniques, and overall class response to the material. The goals of the course are explained and the syllabus is added as an appendix.

**Keywords:** Grateful Dead, Beat Generation, Counterculture, Teaching Techniques, American experience, United States History, San Francisco Music.

## INTRODUCTION

In the spring of 2019, I taught an honors course titled, “The Beat Generation, the Counterculture, the Grateful Dead and the American Experience” at Texas Tech University. Hence, this article provides a narrative of how the class was taught, the materials used, and the assignments given. This is a personal memory of how the course was taught, the material and assignments given as well as how the students responded. I have also included the syllabus as an appendix so readers can get an idea of the intense amount of reading required as well as the course goals and objectives. I had only eight students from a wide variety of majors, including engineering, business, art, and computer science. This was more than just a Grateful Dead class as its goal was for the students to understand how the Beat Generation, the Counterculture, and the Grateful Dead have affected our culture. To this end, I did not lecture very much as the course was discussion-based, reading intensive, and included a wide variety of guest speakers. I generally teach my classes using the socratic method whereby pointed questions related to course content (readings) and their presentations are posed to the students. I did, however, deliver two separate lectures—one on San Francisco music and one on the Grateful Dead—just to give students background information to help them put the course in perspective. I had only two students who were already familiar with the Grateful Dead. The goal of the course was not to convert any of the students to Deadheads or Social Justice Warriors, but rather to show the historic influence of The Beat Generation, Counterculture and the Grateful Dead. I did not expect the students to necessarily like all the music played or studied; they were merely used as teaching tools. In my view the purpose of education is to become a more enlightened person through knowledge and understanding so ultimately that was my hope for the students in teaching this course.

## FIRST DAY OF CLASS

During the first class, I introduced the band by screening a *YouTube* video of “So Many Roads” (Grateful Dead 1) from Soldier Field performed at the band’s last concert in Chicago. I also screened a version of “Little Red Rooster” (Grateful Dead 2) that I had found on *YouTube*. In fact, the importance of *YouTube* videos for teaching the Dead cannot be overstated. Given that the Grateful Dead was known for their live performances over their studio albums, being able to play a live clip for each class proved to be a highlight of the class. For their final project, in groups of four, students were required to create a soundscape. To provide some examples on the first day of class, I played “Space” (Space) from *Dead Set* and Roger Waters/Pink Floyd’s difficult “Several Small Species of Furry Animals Gathered Together in a Cave and Grooving with a Pict” (Several Species Of Small....) from the album *Ummaguma* for the students. This was done to illustrate the concept of the soundscape.

## PLAYING THE GRATEFUL DEAD

Every class, I played at least one Grateful Dead song from *YouTube*—usually with live concert video. Sometimes, however, we would just listen to the song and try to analyze it. In one class, we listened to “Wharf Rat” (Grateful Dead 3) (from *Grateful Dead/Skull and Roses*) and tried to analyze the story in the song together as a class. I must say that playing the Grateful Dead in a classroom setting and discussing lyrical and musical ideas was a very surreal experience for me. I even got to play my favorite song “Unbroken Chain” (Unbroken Chain/Grateful Dead 4) in both studio and live versions for comparison.

## THE BEAT GENERATION

To introduce students to the Beat Generation, I had them read Allen Ginsberg's "Howl," and we went over and discussed various passages in class. They read Christopher Gair's *The Beat Generation*, which they found slightly too theoretical and *The Beats: A Graphic History*, edited by Paul Buhle, which they enjoyed. The students appreciated the Beats' talents but saw most of them as tragic figures due to their alcoholism and drug use. Using Rhino's *Beat Generation* box set, students heard various beat poems and jazz pieces where I explained how jazz impacted the Beats. In addition, I played the Keroauc clip from the Steve Allen show ("JACK KEROUAC"). To illustrate what jazz entails, Ken Nordine's original "Flibberty Jib" ("Fillberty Jib") was played alongside his performance during "Space" with the Grateful Dead at Rosemont Horizon in Rosemont, Ill., on Nov. 3, 1993 ("Grateful Dead w/Ken Nordine"). In attempting to explain the importance of Neal Cassidy, I played a YouTube clip of Jerry Garcia discussing Cassidy and how Cassidy himself was the art ("Jerry Garcia"). The students had a hard time grasping the idea of a person being a work of art, but I think it was eventually conveyed sufficiently for them to understand. I also showed them the documentary *Furthur: Ken Kesey's American Dreams*, which helped to cement the connection between the Beats and the Merry Pranksters. They found the story of Ken Kesey to be honest and, while not exactly always admirable (e.g. drug use), they saw Kesey as very human and thus gained a greater appreciation for him.

## ASSIGNMENTS AND PRESENTATIONS

Pedagogy-wise, I had the students give several presentations and write several papers on various aspects covered in the course. First, the students had to give a presentation on Beat Generation figures (e.g., Gregory Corso, Diane DiPrima, LeRoi Jones, Carolyn Cassidy, Gary Snyder, John Clellon Holmes, Michael McClure, and Jack Kerouac). They were tasked with putting together a slide presentation and then discussing the background importance and work of these figures. I would add my commentary to theirs about each one. We would talk about why works such as Jack Kerouac's *On the Road* (Kerouac) were so important in impacting the Grateful Dead and the Deadheads who followed the band around.

Second, the students had to write a review essay and do a slide presentation on a Grateful Dead album which they were required to listen to as well. The albums I assigned were *Live Dead*, *Anthem of the Sun*, *Europe 72'*, *Working Man's Dead*, *Mars Hotel*, *Blues for Allah*, and *In the Dark*. In addition to the student's personal analysis, they had to find reviews from the time of the album's release to punctuate their own opinions about the album. They also had to present their views of the record. For the most part, everybody seemed to enjoy this assignment as well as the music. However, one student hated the "Blues for Allah Suite" and Bob Weir's "Money" on *Mars Hotel*. I was very proud of the students' work on this project—they discussed not just the music, but the lyrics and how the album was received positively or negatively.

Third, students created a slide presentation about and presented a counterculture individual or movement (e.g., Timothy Leary, the Black Panthers, American Indian Movement, Betty Friedan, Gay Rights Movement/Stonewall, and the White Panthers among others). The students seem to enjoy this as well and this assignment garnered much discussion.

Fourth, the students had to present and write about a San Francisco band (e.g., The Charlatans, Jefferson Airplane, Great Society, Santana, and Big Brother and the Holding Company among others; I considered adding Journey and the Dead Kennedys, but decided to keep it within the timeframe of when the Grateful Dead formed). Students were required to write a short paper discussing why the band is important and how they impacted popular culture in general. This proved to be one of the more popular assignments because students felt like they had the context and an understanding of where the Grateful Dead had come from.

## END OF SEMESTER PROJECT

Finally, for their end of semester project, the students put together a soundscape in groups of four. In addition to the previously mentioned music played to illustrate a soundscape, I also played the last part of *Backstage Pass*, directed by Justin Kruetzmann (son of Grateful Dead drummer Bill Kruetzmann) (Backstage), which has selections from *Infrared Roses* (an album of just GD soundscapes from “Drums” and “Space”) and early computer animation. The students felt that animation still held up and that showing this helped them codify what it was I was looking for in their soundscape. One of the students had a home studio, so they were able to put together a soundscape with various beats and musical interludes. The other group used their phones to create a soundscape which represented a day in the life of a human being from sunup to sundown. This was a very fulfilling project for them, and I believe it represented a part of the Grateful Dead that is often missed; The improvisational soundscapes that the GD performed during “Drums” and “Space” created some of the most adventurous and thrilling music the band ever performed; it could be compared to the experimental *musique concrete* of composers like Varese, Cage, Stockhausen and others who were part of that movement. I was very proud of the work the students did on their soundscape project.

## GUEST SPEAKERS

In addition, I had guest speakers come in and talk about the various musical influences which impacted the Grateful Dead. Guest speakers included Dr. Christopher Smith talking about folk and protest music; Dr. Mark Morton talking about the Beatles and their impact; Dr. Joe Hodes talking about Bob Dylan and his influence; Dr. Roger Landis discussing the blues and the roots and beginnings of rock ‘n’ roll; Prof. Steve Stallings discussing the Rolling Stones and Altamont and its infamy; Dr. W. D. Phillips also came in and discussed the movie *Easy Rider* and its importance as a countercultural artifact; and world-renowned poster artist Dirk Fowler discussed rock poster art and the psychedelic artist (e.g., Wes Wilson, Stanley Mouse, Victor Moscoso, and Rick Griffin among others). For the students, these speakers helped contextualize musical and artistic inspirations for the Grateful Dead.

## BOOKS

As far as books go, students read Dennis McNally’s *Long Strange Trip* (McNally), which they found a bit too dense. They read Phil Lesh’s *Searching for the Sound* (Lesh) and enjoyed having the perspective of a band member. Through Barry Barnes’ *Everything I Know about Business I Learned from the Grateful Dead* (Barnes), students found the idea that one band could be a lesson in how to run a business fascinating. By far, the most popular book was John Perry Barlow’s *Mother American Night* (Barlow). They found the writing style to be engaging and appreciated Barlow’s honesty in not sugarcoating the life that he lived. Because of the intense amount of reading we never did get to read Brian Hassett’s partial memoir *How the Beat Generation Begat the Pranksters and other Adventure Tales* (Hassett).

## CONCLUDING THOUGHTS AND FUTURE IDEAS

I do not know whether I will teach this course again; I would certainly like to, but we would need more students to sign up for the class. If I did teach it again, I would want to incorporate Kerouac’s *On the Road* somehow. Given the importance of *On the Road* on the American cultural landscape and its influence on Jerry Garcia and the rest of the band, it would be a critical reading for this course. The traveling Deadhead lifestyle was certainly influenced by Kerouac’s work. Following the Grateful Dead was one of the last American adventures one could have in a culture that is sometimes stifling. I would also probably use Tom Wolfe’s

*Electric Kool Aid Acid Test* (Wolfe) because of its historical impact. Yet, I am concerned that Wolfe's stream of consciousness prose might be slightly challenging for students, but the volume's historical relevance cannot be understated. I do not know whether I would use the *Gair Beat Generation* volume or the *The Beats: A Graphic History* again because students seemed to gain a good amount of knowledge through completing their projects on a particular Beat Generation figure. To introduce them to the Grateful Dead, I would use *Why The Grateful Dead Matter* by Mike Benson (Benson). I would like to keep Barnes and Barlow's book, but I might substitute Billy Kruezmann's *Deal* (Kruezmann) for Lesh's volume just to switch things around and keep it interesting.

I would continue to use guest speakers, but use them sparingly. I would also keep the projects and presentations the same because students seemed to really enjoy them and learned a great deal from them. By far my favorite project in the class was the paper/presentation on a particular Grateful Dead album. Students wrote very thoughtful and honest essays and deemed this project worthwhile. These essays were a joy for me to read (and a surreal experience as I couldn't believe I was actually teaching about the Grateful Dead at Texas Tech). It was also great to witness students talking about countercultural figures and groups, which gave them a deeper sense of American history and civil rights. The San Francisco music presentation and paper introduced them to bands they hadn't known of before and helped solidify the idea that San Francisco was a place with such a diverse musical history and import. I would keep the final "Soundscape" group project because it allows students to express themselves creatively. Furthermore, it's vital that students learn to work and create something in groups. When they graduate from college and step out into the world, they may be in teams or groups, and they have to be able to get along with team members and learn to work together within groups.

In addition to playing and discussing Grateful Dead songs, I played music that has a socially conscious message (e.g. Chicago's "Dialogue," (Chicago) Sly the Family Stone's "Everyday People," (Sly....) and the Youngbloods "Get Together." (The Youngbloods) I also played Robert Hunter's "Rum Runners" (Robert Hunter....) to illustrate the solo work of the Grateful Dead lyricist—which the students found to be unlike anything they had ever heard before. In short, the Grateful Dead offers a wide range of pedagogical material for students to digest both musically and, of course, lyrically. The Americanness of all the material was indeed emphasized. I found that teaching with the Dead to be a rather unique experience. I am not under the illusion that I convinced any one of my students to become Deadheads, but if they have a greater appreciation and understanding of not only the Grateful Dead, but also of the Beats and the Counterculture, and came away from the class enriched as a human being, then my goal was achieved.

## WORKS CITED

- Backstage Pass*. Dir. by Justin Kruezmann. Prod. by Gillian Grisman. Shout Factory, 2012.
- Barlow, John Perry, and Robert Greenfield. *Mother American Night: My Life in Crazy Times*. Crown Archetype, 2018.
- Barnes, Barry. *Everything I Know about Business I Learned from the Grateful Dead: The Ten Most Innovative Lessons from a Long, Strange Trip*. Business Plus, 2011.
- Benson, Michael. *Why the Grateful Dead Matter*. ForeEdge, 2015.
- Buhle, Paul, editor, *The Beats a Graphic History*. Hill and Wang, 2009.
- "Chicago - Dialogue Part 1 and 2." *YouTube*, uploaded by Chicago Infinity, 14 May 2015, [https://www.youtube.com/watch?v=80s3warB\\_c0](https://www.youtube.com/watch?v=80s3warB_c0).
- "Flibberty Jib." *YouTube*, uploaded by Ken Nordine - Topic, <https://www.youtube.com/watch?v=8ZUrsKDsk8A>.
- Furthur: Ken Kesey's American Dreams*. Documentary. Dir. by Joan Saffa and Stephen Talbot. Prod. by KQED. 1987.
- Gair, Christopher. *The Beat Generation*. Oxford, Oneworld, 2008.

- Ginsberg, Allen. "Howl". *Poetry Foundation*. 2001., <https://www.poetryfoundation.org/poems/49303/howl>. Accessed 11 May 2021.
- "Grateful Dead - Little Red Rooster 7-7-89," *YouTube*, uploaded by Indifference, <https://www.youtube.com/watch?v=gspGPBijYFU>.
- "Grateful Dead - So Many Roads - 7/9/95," *YouTube*, uploaded by taste4phree, <https://www.youtube.com/watch?v=6sFyRQPraJ8>.
- "Grateful Dead - Unbroken Chain 3-23-95," *YouTube*, uploaded by TheBolillo310, <https://www.youtube.com/watch?v=uZOe7VNABbc>.
- "Grateful Dead - "Wharf Rat." - Grateful Dead *Skull and Roses* (1971)," *YouTube*, uploaded by Genesis Boros, 22 September 2013, [https://www.youtube.com/watch?v=l\\_pH-RWHLyo](https://www.youtube.com/watch?v=l_pH-RWHLyo).
- "Grateful Dead w/Ken Nordine - Space 3-11-93." *YouTube*, uploaded by TheBolillo310, <https://www.youtube.com/watch?v=lYyBXmeg6cU>.
- Hassett, Brian. *How the Beat Generation Begat the Pranksters and other Adventure Tales*. Get Things Done Publishing: [Place of publication not identified, 2017.
- "JACK KEROUAC on THE STEVE ALLEN SHOW with Steve Allen 1959." *YouTube*, uploaded by Historic Films Stock Footage Archive, <https://www.youtube.com/watch?v=3LLpNKo09Xk>.
- "Jerry Garcia talks about Neal Cassidy." *YouTube*, uploaded by Jon Bonner, 22 September 2018., <https://www.youtube.com/watch?v=C4poeNfbEkE>.
- Kerouac, Jack, and Ann Charters. *On the Road (Penguin Classics)*. Penguin, 2002.
- Kreutzmann, Bill, and Benjy Eisen. *Deal: My Three Decades of Drumming, Dreams, and Drugs with the Grateful Dead*. St. Martins, 2015.
- Lesh, Phil. *Searching for the Sound: My Life with the Grateful Dead*. Little Brown, 2005.
- McNally, Dennis. *A Long Strange Trip: Inside History of the Grateful Dead*. Broadway Books, 2002.
- "Robert Hunter Rum Runners." *YouTube*, uploaded by Funkenmunken 17 May 2009, [https://www.youtube.com/watch?v=GswPO2eX\\_VI](https://www.youtube.com/watch?v=GswPO2eX_VI).
- "Several Species Of Small Furry Animals Gathered Together In A Cave And Grooving With A Pict..." *YouTube*, uploaded by Pink Floyd, <https://www.youtube.com/watch?v=GpWJv7alqQE>.
- "Sly & The Family Stone - "Everyday People (Official Video)," *YouTube*, uploaded by Sly & The Family Stone, <https://www.youtube.com/watch?v=YUUhDoCx8zc>.
- "Space (Live) (2008 Remaster)," *YouTube*, uploaded by Grateful Dead, 19 May 2015, <https://www.youtube.com/watch?v=5yN9JPbHIQc>.
- "The Youngbloods-Get Together" *YouTube* uploaded by Legacy Recordings VeVo, 20, March 2017. <https://www.youtube.com/watch?v=7xGxQXmu7Os>.
- "Unbroken Chain (2013 remaster)," *YouTube*, uploaded by Grateful Dead, 13 May 2015, <https://www.youtube.com/watch?v=T5FN06LFfHk>.
- Va-Beat Generation. *The Beat Generation Box Set*. Rhino/Word Beat, 1992.
- Wolfe, Tom. *Electric Kool Aid Acid Test*. Picador, 2008.

**APPENDIX A: SYLLABUS**



**HONORS COLLEGE**

Honors Seminar 3304-H02 | Spring 2019

Icons of Popular Culture-The Beat Generation, The Grateful Dead, The Counterculture and the American Experience

Time: 6-8:50 p.m., Mondays, Media and Communications 155

Instructor: Professor Rob Weiner

Office hours: By appointment or before/after class

Library -132

[rob.weiner@ttu.edu](mailto:rob.weiner@ttu.edu)

(806) 834-5126

**Catalog Description:**

Icons of Popular Culture is a course designed to look at various icons in music, film, literature, art, video games, or sequential art that have in some way made a distinctive mark on our popular culture. We will study the historical, social, and cultural impact these icons made on the world and the role they play in our lives. We will analyze issues related to technology, politics, gender, fashion, and race and how these specific icons have affected our world views and understanding of ourselves.

**Course Description:**

In 2015, the remaining four living members of the Grateful Dead came together for their Fare Thee Well Concerts 50th anniversary concerts. Tickets for the five concerts sold out immediately and as much as \$100,000 was being asked for them on the scalper's market. What is it about this band with roots in bluegrass, American folk, and basic rock n' roll that created a whole subculture known as Deadheads? The Grateful Dead (1965-1995) became one of the biggest selling attractions in the history of American Popular Culture. Yet, the band only had one top ten hit and rarely had singles or albums on the charts. Their concerts could be four hours long. One song could last 30-plus minutes where they would just jam. Yet, their music is now a part of American songbook and some argue they were one of the greatest American bands. Critics, however, are divided as the Grateful Dead are both the most loved and one of the most hated bands in history. With roots in the literature of the Beat Generation, the Grateful Dead fostered a unique community that continues to this day. Through the lens of American history and culture, this course examines the impact of the Grateful Dead, the Beat Generation, the Counterculture, the Merry Pranksters on the American Experience. This course contains mature content and is reading intensive.

**Learning Outcomes & Assessments:**

- 1) Students will show evidence of assessing how the Beat Generation, The Grateful Dead and the Counterculture impacted American Life.

- a. **Assessments:** Paper 1/Presentation 2, Presentation 1, Presentation 3, Presentation 4, Class dialogue
- 2) Students will assess how a unique subculture The Deadheads grew around the Grateful Dead. Students will apply critical analysis demonstrated by their successful participation in class discussions.
  - a. **Assessments:** Paper 1 and Presentation 2, Final Project, Presentation 3, Class Dialogue
- 3) Students will learn the different musical and literary influences on the Grateful Dead, the Counterculture and how this impacted the world and the artistic leanings of the various parties involved.
  - a. **Assessments:** Paper 1/Presentation 2, Presentation 1, Presentation 3, Paper 2/Presentation 4, Final Project. Class Dialogue
- 4) Students will effectively communicate both verbally in class discussion and through their writing and their understanding of the various written and musical texts required. Students will seriously analyze assigned texts applying principles of critical thinking and aesthetic judgment.
  - a. **Assessments:** Paper 1/Presentation 2, Presentation 1, Presentation 3, Paper 2/Presentation 4, Class dialogue
- 5) Students will work together in teams and present their sound creation in class to a group of their peers.
  - a. **Assessments:** Final Project/Presentation 5
- 6) Students will critically analyze and cognize the history of the Beat Generation, The Grateful Dead, and the Counterculture. They will verbally and through the written word describe their importance to American Culture.
  - a. **Assessment:** Presentation 1, Paper 1 and Presentation 2, Class Dialogue
- 7) Students will understand and verbally discuss the importance of San Francisco on the history of popular music and culture.
  - a. **Assessment:** Paper 2/Presentation 4, Class Dialogue

### **Textbooks:**

**Please note E-VERSIONS are fine. Many, but not all, are available as Kindle and other e-sources. All of them are on reserve at the Library under Weiner.**

**I don't care if you buy the textbooks, but what I do care about is you reading all the material. I'll be asking specific questions related to each reading, so please be prepared. Please note the Professor RESERVES the right to give a pop quiz at any time on the readings.**

*The Beat Generation: A Beginner's Guide* by Christopher Gair. ISBN: 978-1851685424

*The Beats: A Graphic History* by Harvey Pekar. ISBN: 978-0809016495

*Mother American Night* by John Perry Barlow. ISBN: 978-1524760199

*Searching for the Sound* by Phil Lesh. ISBN: 978-0316154499

*Long Strange Trip* by Dennis McNally. ISBN: 978-0767911863

*Everything I learned in Business I learned from the Grateful Dead* by Barry Barnes. ISBN: 978-0446583800

*How the Beat Generation Begat the Pranksters and other Adventure Tales* by Brian Hassett. ISBN: 978-0994726216

***Recommended but NOT required:***

*Jerry on Jerry* by Dennis McNally. ISBN: ISBN: 978-0316389594

*Electric Kool Aid Acid Test* by Tom Wolfe. ISBN: 978-0312427597

*On the Road* by Jack Kerouac. ISBN: 978-0140283297

And selected assigned readings and films.

**Please note:** The above books are on reserve at the library, and I don't mind if you use e-versions, used copies, etc., whatever is most convenient for you. **You don't have to buy them if you choose not to.**

**Please note:** You are expected to do all the readings before class. The instructor will call upon members of the class at random to discuss the readings during each class session. This is a seminar class and will be conducted as such. Some of the readings and documentary films have mature content and language and may not be "politically correct" by today's standards.

**Assignments:**

**Presentation 1:**

You are to do a presentation on an assigned Beat Generation figure and talk about them to the class in a short 5-10-minute presentation. Talk about their literary artistic style. What are some of their major works? Who were/are they as individuals. You can do a PowerPoint, Prezi etc. Please do not cite Wikipedia in your references page. Please upload your presentation to Blackboard.

**Paper 1 / Presentation 2:**

You are going to be assigned a Grateful Dead album to listen to and review. Be sure and listen to the record and record your thoughts. Did you like the music? What about the songs struck you as particularly engaging or not? Then using Dodd and Weiner's *The Grateful Dead and the Deadheads: An Annotated Bibliography* on reserve at the TTU Library, find two reviews (using document delivery/interlibrary loan) from the time period that the album was released. What did the reviews say? Was the assessment positive or negative? Write about what the reviewers say as well as your own analysis of the album. You can also use reviews from the Internet too, but only from reputable review sites i.e., NOT Amazon or Wikipedia. Good style, grammar, and train of thought are important. Please note points will be taken off for grammar and style. Your professor wants to know what you think in a 600-1,000-word review. Make sure and cite all sources. Please upload into Blackboard.

In a short 5-10-minute presentation present your findings about the album to the class and talk about your own view of the record as you listened to it. You can do a PowerPoint, Prezi etc. Please do not cite Wikipedia in your references page. Each person will upload their own paper to Blackboard.

**Presentation 3:**

You will be assigned a prominent Countercultural figure/political group. Who were they? What was their importance on American culture and society at the time? Did they accomplish anything useful in your estimation? Present your findings to the class in a short 10-minute presentation. You can do a PowerPoint, Prezi, Lecture, or even film yourself. Please do not cite Wikipedia in references page. Please upload your presentation to Blackboard.

**Paper 2 / Presentation 4:**

You are to research an assigned San Francisco musical artist/group present it to the class in a short 5-10-minute presentation. Listen to some of their music. What are your impressions? Why or why not were they important to the history of popular music? Did they have any chart hits? What was their musical style? Did they have any political message they tried to get across? You can do a PowerPoint, Prezi etc. Please do not cite Wikipedia in your references page. Please upload into Blackboard your presentation and write a short synopsis 300-600 words of what you learned about the artist.

**Final Project / Presentation 5:** Soundscape; Sound Sculpture; Sound College; Song

In assigned groups, you are to create a sound sculpture using sounds that are all around us. Notice that rhythm is everywhere. Capture some of that rhythm and create a new musical piece based around it. You can even include an original song if you wish. You are responsible for finding sound equipment and editing- the library has cameras and equipment you can check out, but you can also use the sound capture on your phone. The library also has a sound studio you could use. Create a whole new musical piece with your group together. Everyone in the group MUST contribute something to your sound piece. Everyone writes a short synopsis of what this experience taught you and turns it into Blackboard a week before finals. On the day of the final you will present your 5-10-min piece to the class.

**Late Work and Make-ups:**

Late assignments due to unexcused absences can be only one week late, with 10% credit taken off for each day.

**Citation of sources used:**

I don't care what citation style you use — MLA, APA, Chicago — JUST BE CONSISTENT!  
**Please do NOT cite Wikipedia. I will take points off if I see it cited.**

Purdue-Owl Writing Lab-<https://owl.english.purdue.edu/owl/>  
Duke University Style Guide <http://library.duke.edu/research/citing/index.html>

**Grading Rubric:**

Attendance and Participation:	20 points	
Presentation 1:	10 points	
Paper 1 / Presentation 2:	20 points	
Presentation 3:	10 points	
Paper 2 / Presentation 4:	10 points	
Final Project / Presentation 5:	30 points	
	Total: 100 points	
		90-100 — A
		80-89 — B
		70-79 — C
		60-69 — D
		59 or below — F

**Content Disclosure:**

Content at the University level can sometimes include works, situations, actions, and language that can be offensive to some students on the grounds of sexual explicitness, violence, gender stereotypes, religion, ethnic caricature, profanity, or blasphemy. As TTU is devoted to the principle of freedom of expression, artistic and otherwise, and it is not the common practice to censor these works or ideas on any of these grounds, students who might feel unduly distressed or made uncomfortable by such expressions should withdraw at the start of the term and seek another course. It is important to acknowledge that sometimes content does make one uncomfortable and the reasons why. The course readings and classroom discussions may challenge you on ethical, ideological, political, religious, intellectual, and personal levels. Please be respectful to the professor and your class colleagues. When we disagree, we can do so with civility. As pointed out above, some of the readings/films have mature content and language and may not be “politically correct” by today’s standards. Please note, however, that material in the course is for informational purposes and does not necessarily include the views of the instructor, the Honors College, or TTU.

**Note on Field Trips:**

The Alamo Drafthouse may schedule several screenings of a documentary or film. These films will enhance your class experience greatly. Please make every effort to come to as many screenings as you can which will be announced in class. Films and times TBA if any.

**Statement of Attendance:**

Attending class is mandatory. Failure to attend a class meeting will result in a participation grade of zero for that particular class period. Just showing up for class does not ensure full attendance/participation credit— you must be actively participating in class. Excessive absences constitute cause for dropping a student from class (See *TTU Undergraduate and Graduate catalog* p. 48). It is the student's responsibility to show up. If you are absent, you need to find out what you missed and turn in all assignments on time. **Keep in mind that you signed up for this class knowing the time and day.** Unless you have a school-related or religious holiday function and can provide documentation, please don't miss class. You could lose as much as a letter grade for each class missed. **The only university-recognized excused absences are for participation in official university business or religious holy days. Job interviews and fraternity/sorority meetings do not count as an excused absence. You have to come to class.** If you are ill, you should make every effort to contact the instructor prior to class. Documentation of a doctor's visit will be required at the next class meeting in order to get attendance credit. Please note that missing more than class could result in your grade dropping a whole letter.

If you must miss class to observe a religious holiday, you will be allowed to take any exams or complete any assignments scheduled for that day within one week of the absence (see *TTU Undergraduate and Graduate catalog* p. 49). Let the instructor know ahead of time if you plan to miss a class due to religious observation so proper arrangements can be made. <http://www.depts.ttu.edu/opmanual/OP34.19.pdf> . "Religious holy day" means a holy day observed by a religion whose places of worship are exempt from property taxation under Texas Tax Code §11.20. A student who intends to observe a religious holy day should make that intention known in writing to the instructor prior to the absence. A student who is absent from classes for the observance of a religious holy day shall be allowed to take an examination or complete an assignment scheduled for that day within a reasonable time after the absence.

#### **Statement on Tolerance and Class Civility:**

Students are expected to assist in maintaining a classroom environment that is conducive to learning. To this end, students will respect their peers' ideas, opinions, and beliefs. Further, students will not discriminate against their peers based on race, religion, gender, color, age, ethnicity, sexual orientation, or disability. Discrimination of this kind will not be tolerated in this class.

#### **Note on Cell Phone Use and Other Wireless Communications:**

Ringling cell phones and phone conversations are disruptive to the learning environment and inappropriate in the class. The class policy on cell phone use and other wireless communication: *Cell phones and other wireless devices must be turned off or put on silent or vibrate mode upon entering the classroom.* Please also put your computers under your desk. Excessive cell phone or computer use in class could result in your grade dropping a letter. If we have a class guest, or even general speaking and someone continues to pull out a phone, fall asleep etc., the whole class may lose five points off final grade. **Please be courteous to the instructor, guest speakers, and to your classmates.**

#### **Academic Integrity:**

The attempt of students to present as their own any work what they have not honestly performed is regarded by the faculty and administration as a serious offense and renders the offenders liable

to serious consequences and possible suspension. Dishonesty and plagiarism will not be tolerated in this class. Assignments that are plagiarized in any way, both totally or in part, from published sources or other writers, outside of the assistance of a writing coach or similar professional, are dishonest and will receive grades of F (0.0). Plagiarism may merit failing a student for the entire course. The following is the definition of plagiarism followed in this course:

Plagiarism is present when a writer:

- (1) Copies verbatim or paraphrases from an author without using quotation marks or without naming the source in the text of the paper, in a parenthetical note, or in a bibliography or reference list.
- (2) Turns in a paper which has been written wholly or partially by someone else (*Borrowed from Dr. Coogan's Syllabus*).

If you borrow ideas, give the source. It is not cheating to get help and suggestions from others, but everything you do not give a source for must be your own work. Please refer to the university catalog for more information. (See <http://www.depts.ttu.edu/opmanual/OP34.12.pdf>)

### **TTU Resources for Discrimination, Harassment, and Sexual Violence**

Texas Tech University is committed to providing and strengthening an educational, working, and living environment where students, faculty, staff, and visitors are free from gender and/or sex discrimination of any kind. Sexual assault, discrimination, harassment, and other Title IX violations are not tolerated by the University. Report any incidents to the *Office for Student Rights & Resolution*, (806)-742-SAFE (7233) or file a report online at [titleix.ttu.edu/students](http://titleix.ttu.edu/students). Faculty and staff members at TTU are committed to connecting you to resources on campus. Some of these available resources are: **TTU Student Counseling Center**, 806-742-3674, <https://www.depts.ttu.edu/scc/> (*Provides confidential support on campus.*) **TTU Student Counseling Center 24-hour Helpline**, 806-742-5555, (*Assists students who are experiencing a mental health or interpersonal violence crisis. If you call the helpline, you will speak with a mental health counselor.*) **Voice of Hope Lubbock Rape Crisis Center**, 806-763-7273, [voiceofhopelubbock.org](http://voiceofhopelubbock.org) (*24-hour hotline that provides support for survivors of sexual violence.*) **The Risk, Intervention, Safety and Education (RISE) Office**, 806-742-2110, [rise.ttu.edu](http://rise.ttu.edu) (*Provides a range of resources and support options focused on prevention education and student wellness.*) **Texas Tech Police Department**, 806-742-3931, <http://www.depts.ttu.edu/ttpd/> (*To report criminal activity that occurs on or near Texas Tech campus.*)

### **Students with Disabilities:**

Any student who, because of a disability, may require special arrangements in order to meet the course requirements should contact the instructor as possible to make necessary arrangements. Students must present appropriate verification from Student Disability Services during the instructor's office hours. Please note that instructors are not allowed to provide classroom accommodation to a student until appropriate verification from Student Disability Services has been provided. For additional information, please contact Student Disability Services office in 335 West Hall or call 806-742-2405. See OP: <http://www.depts.ttu.edu/opmanual/OP34.22.pdf>; <http://www.depts.ttu.edu/opmanual/OP10.08.pdf>

### **LGBTQIA Support Statement:**

I identify as an ally to the lesbian, gay, bisexual, transgender, queer, intersex, and asexual (LGBTQIA) community, and I am available to listen and support you in an affirming manner. I can assist in connecting you with resources on campus to address problems you may face pertaining to sexual orientation and/or gender identity that could interfere with your success at Texas Tech. Please note that additional resources are available through the Office of LGBTQIA within the Center for Campus Life, Student Union Building Room 201, [www.lgbtqia.ttu.edu](http://www.lgbtqia.ttu.edu), 806.742.5433.” Office of LGBTQIA, Student Union Building Room 201, [www.lgbtqia.ttu.edu](http://www.lgbtqia.ttu.edu), 806.742.5433 Within the Center for Campus Life, the Office serves the Texas Tech community through facilitation and leadership of programming and advocacy efforts. This work is aimed at strengthening the lesbian, gay, bisexual, transgender, queer, intersex, and asexual (LGBTQIA) community and sustaining an inclusive campus that welcomes people of all sexual orientations, gender identities, and gender expression

**Class Schedule: Subject to change if need be. From time to time we may have guest speakers. Guest speakers may change as well.**

**Be prepared to discuss ALL OF THE READINGS - You will be called upon individually discuss them. The professor reserves the right to administer a pop quiz on the readings if necessary.**

Dates	Topics	To Do <i>NOTE: Complete reading by the date listed.</i>
January 28th	<b>Week 1 –</b> <i>Introduction:</i>	
February 4th	<b>Week 2 –</b> The Importance of San Francisco Music and Why the Grateful Dead?  Discuss Marks, Gair, Pekar McNally, Ginsberg	<ul style="list-style-type: none"> <li>• <i>Read:</i> Marks article <a href="https://www.collectorsweekly.com/articles/did-the-cias-experiments-with-psychedelic-drugs-unwittingly-create-the-grateful-dead/">https://www.collectorsweekly.com/articles/did-the-cias-experiments-with-psychedelic-drugs-unwittingly-create-the-grateful-dead/</a></li> <li>• <i>Read</i> Allen Ginsberg <i>Howl</i> <a href="https://www.poetryfoundation.org/poems/49303/howl">https://www.poetryfoundation.org/poems/49303/howl</a></li> <li>• <i>Read:</i> McNally chapter 1-5 pp. 1-61</li> <li>• <i>Read</i> Gair Introduction-Chapter 2 pp.1-56</li> <li>• <i>Read</i> Pekar pp. 3-77</li> <li>• <b><i>Presentations Assigned</i></b></li> </ul>
February 11 <sup>th</sup>	<b>Week 3 –</b> <i>Discuss:</i> Mondalek & and other readings  Folk Music Roots and Protest music with Dr. Christopher Smith	<ul style="list-style-type: none"> <li>• <i>Read:</i> Mondalek <a href="https://fashionista.com/2018/09/grateful-dead-merch-tie-dye-fashion-trend-2018">https://fashionista.com/2018/09/grateful-dead-merch-tie-dye-fashion-trend-2018</a></li> <li>• <i>Read:</i> McNally chapter 6-15 pp. 62-195</li> <li>• <i>Read</i> Pekar pp. 78-113</li> <li>• <i>Read</i> Gair Chapters 3-pp.57-118</li> </ul>

February 18 <sup>th</sup>	<b>Week 4 –</b> <i>Discuss:</i> McNally, Gair, Pekar  <i>The Magic Bus</i>	<ul style="list-style-type: none"> <li>• <b>Presentation 1</b></li> <li>• <i>Read:</i> McNally Chapter 16-20 pp.196-246</li> <li>• <i>Read:</i> Gair Chapters 5-conclusion pp.119-147</li> <li>• <i>Read:</i> Pekar pp. 114-153</li> </ul>
February 25 <sup>th</sup>	<b>Week 5 –</b> <i>Discuss:</i> McNally, Pekar, Barnes Blues and the Birth of Rock n’ Roll with Dr. Roger Landes	<ul style="list-style-type: none"> <li>• <i>Read:</i> McNally chapters 21-38pp 267-460</li> <li>• <i>Read:</i> Pekar pp. 160-193</li> <li>• <i>Read:</i> Barnes “Foreword-Chapter 2 pp. Xvii-45</li> </ul>
March 4 <sup>th</sup>	<b>Week 6 –</b>  <i>NOTE: Spring Break is 3/9-3/17</i>	<ul style="list-style-type: none"> <li>• <b>Due: Paper1/Presentation 2</b></li> </ul>
March 18 <sup>th</sup>	<b>Week 7 –</b> <i>Discuss:</i> Lesh  The importance of the Beatles with Dr. Mark Morton	<ul style="list-style-type: none"> <li>• <i>Read:</i> Lesh <i>Searching for the Sound</i> yes the whole book. Don’t worry it’s a quick read.</li> </ul>
March 25 <sup>th</sup>	<b>Week 8 –</b> <i>Discuss</i> McNally and Barnes The Importance of Bob Dylan with Dr. Joe Hodes	<ul style="list-style-type: none"> <li>• <b>Due: Presentation 3</b></li> <li>• <i>Read:</i> McNally Chapters 39-46 pp. 461-540</li> <li>• <i>Read:</i> Barnes Chapters 3-5 pp.49-103</li> </ul>
April 1 <sup>st</sup>	<b>Week 9 –</b> <i>Discuss</i> McNally and Barnes	<ul style="list-style-type: none"> <li>• <i>Read:</i> McNally chapters 47-53 pp/ ters 47-53 pp 541-620</li> <li>• <i>Read:</i> Barnes chapter 6-8 pp. 107-159</li> <li>• <i>Read:</i> Meriwether in Blackboard</li> </ul>
April 8 <sup>th</sup>	<b>Week 10 –</b>	<ul style="list-style-type: none"> <li>• <b>Due: Paper 2/Presentation 4</b></li> </ul>
April 15 <sup>th</sup>	<b>Week 11 –</b> <i>Discuss</i> Barnes, Barlow, and Hassett  The Importance of the Rolling Stones with Professor Steve Stallings	<ul style="list-style-type: none"> <li>• <i>Read:</i> Barnes chapters 9-Epilogue pp. 163-204</li> <li>• <i>Read:</i> Barlow Prologue-Chapter 11 pp. 1-68</li> <li>• <i>Read</i> Hassett Introduction-chapter -8 pp i-118</li> </ul>
April 22 <sup>nd</sup> NO CLASS	<b>Week 12 –</b> NO Class on April 22 <sup>nd</sup>	
April 29 <sup>th</sup>	<b>Week 13 –</b>	<ul style="list-style-type: none"> <li>• <i>Read:</i> Barlow Chapters 12-Epilogue pp. 69-268</li> <li>• <i>Read</i> Hassett Chapters 9-14 pp. 119-166</li> </ul>

	Discuss Barlow and Hassett	
May 6 <sup>th</sup>	<b>Week 14</b> – Rock Poster art with Professor Dirk Fowler	<ul style="list-style-type: none"> <li>• <b><u><i>Due: Summary of Sound Sculpture Project due in Blackboard</i></u></b></li> </ul>
May 13 <sup>th</sup> 7:30-10 PM	<b>Week 15</b> – <b>Final Exam-</b>	<ul style="list-style-type: none"> <li>• <b>Present your final project Soundscape/Presentation 5</b></li> </ul>

Remember you can always ask me for help while here at TTU  
or you can find your subject librarian at: <http://guides.library.ttu.edu/>

#### **AUTHOR BIO:**

Robert G. Weiner is Popular Culture Librarian at Texas Tech University. He started the Grateful Dead area at the Southwest Popular Culture Association in 1998. For years, Ray Browne, the founder of the Popular Culture movement in academia, asked Weiner to bring the Grateful Dead area to the National Popular Culture Association. Now with the Grateful Dead Studies Association that is happening. Weiner was an area chair for SWPCA from 1996-2019 covering a wide variety of areas from Popular Music, Zombies, Mystery Science Theater 3000, James Bond, Transgressive Film, Silent Film, to founding The Graphic Novel and Comics Area. He is the co-author of *The Grateful Dead: An Annotated Bibliography* (with David Dodd) and editor of *Perspectives on the Grateful Dead*. He wrote about the Grateful Dead, Jerry Garcia, and Sequential Art (Comics) in the edited collection *If the Head Fits, Wear It, Contemporary Art and the Grateful Dead* and has published other articles about the band. In addition, he has authored/edited/co-edited numerous books related to popular culture, sequential art, and film and has published book chapters and journal articles. His most recent co-edited volumes include *The Super Villain Reader* (with Robert Moses Peaslee) and *Judge, Jury, and Executioner: Essays on the Punisher in Print and Screen* (with Alicia Goodman, Matthew McEniry, and Ryan Cassidy).

#### **RECOMMENDED REFERENCE CITATION:**

##### **APA**

Weiner, R. (2022). Teaching with the dead: A Short personal remembrance. *Dialogue: The Interdisciplinary Journal of Popular Culture and Pedagogy*, 9(1 & 2), <http://journaldialogue.org/issues/v9-issue-1-and-2/teaching-with-the-dead-a-short-personal-remembrance/>

##### **MLA**

Weiner, Rob. "Teaching with the Dead: A Short Personal Remembrance." *Dialogue: The Interdisciplinary Journal of Popular Culture and Pedagogy*, vol. 9, nos. 1 & 2, 2022 <http://journaldialogue.org/issues/v9-issue-1-and-2/teaching-with-the-dead-a-short-personal-remembrance/>



All papers in *Dialogue: The Interdisciplinary Journal of Popular Culture and Pedagogy* are published under a Creative Commons Attribution-Non-Commercial-Share-Alike License. For details please go to: <http://creativecommons.org/licenses/by-nc-sa/3.0/us/>.