



Music 80N: Music of the Grateful Dead

Summer Session 2, 2021
Zoom meetings WF, 1-3pm

Helpful Links:

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[Email Professor](#)

Class Discord Server



The Grateful Dead Show Archive



Your Instructor: Brock Stuessi (he/him)

Please call me Brock.

Email: bstuessi@ucsc.edu

Office Hours:

Mondays: 2-3pm (sign up for a time slot here)

Wednesdays: 5-6pm (sign up for a time slot here)

I am very excited to be facilitating Music 80N this summer. My teaching philosophy centers on accessibility and design justice practices. I am here to help you succeed in whatever way I can. Email is my preferred method of communication, but you can also DM me on Discord. I usually respond to emails and messages within normal working hours.



Your Teaching Assistants:

Course Description:

In this course, we will investigate the music and moment of the Grateful Dead. Through these investigations we will develop a vocabulary for discussing and describing improvised music. We will also make connections between the activities of the band the broader historical moment they were a part of in the United States. Lastly, we will develop a variety of critical perspectives on the band, their music and the social structures surrounding them with special attention to issues of race and gender.

Course Learning Outcomes

By the end of this course, you should be able to:

Identify and **describe** unique characteristics of the Grateful Dead's music and improvised music in general.

Understand the ways various forms of musical media relate to the significance and meaning of the music through comparisons of studio records and live recordings. From these investigations, students will know how to **access** and **use** a variety of digitally archived materials.

Analyze and **criticize** issues of representation and inclusion within the band and the larger, post-1960s hippie culture surrounding the music.

Value the ways music and culture connect to broader politics and histories in the United States and in your own life.

Recognize and **interrogate** personal assumptions and beliefs you held before taking this course about the music and broader culture surrounding the Grateful Dead.

Organize and **develop** research materials and questions related to historical and cultural phenomena using creative methods.

Course Materials

There is no textbook for this course, I will provide all of the material for reading, watching and listening on Canvas.

Reading

The readings in this course will be a mix of critical, journalistic, academic, biographical and autobiographical. In the beginning of the course, I will hope to lay a groundwork for the remainder of the course by introducing and providing a forum to discuss different methods of writing about music. At the same time we will explore the history of the Grateful Dead through writings by various members of the band and relevant writings from the 1960s and 1970s. Lastly, we will engage with critical and academic work on the band and their history. I provide links to access the readings in the detailed schedule below.

Listening

Perhaps the most important way we will engage with the music of the Grateful Dead will be through...listening to the music. I cannot overstate the importance of listening in this course. Many of your assignments will ask you to engage with audio in a detailed way. As such, I recommend developing a focused attitude toward listening to music in this course. This means doing your best to eliminate any distractions while you are listening and engaging with the music in whatever way makes sense for you. I discuss tools for this in greater detail with your listening assignments below. Many of the recordings we will listen to are of live performances and will be found on Archive.org and YouTube. I will provide specific links below.

Watching

I have selected a number of videos available on YouTube of concerts and interviews that we will watch throughout the course.

Online Resources

- [Dead Listening](#): Ongoing discussion of Grateful Dead recordings
- [Lost Live Dead](#): "Identifying and illuminating live Grateful Dead shows (and shows by band members) that are unknown or poorly documented."
- [Crypt Dev Blog](#): "Reflections on the Music in the Bay Area in the 60's, 70's and Beyond"
- [Hooterollin Blog](#): "Insight and speculation from the penumbra of Grateful Dead scholarship, an appendix to Lost Live Dead."
- [Dead Essays](#): "An ongoing series of articles on songs & performances of the early Grateful Dead."
- [Grateful Dead Archive Online](#): Online home of the UCSC Grateful Dead Archive

Assignments

Weekly Assignments:

Almost all of these assignments will be due every week on Wednesday and Sunday. See course calendar on Canvas for exact due dates and assignments.

Close Listening Journals: You will listen to one of a few provided Grateful Dead recordings and complete a corresponding listening journal. The journal will follow a template in which you “annotate” specific musical moments by writing timestamps in one column and notes about the sound and musical interaction in the other. You will then write a short response to a listening prompt that asks you to consider certain aspects of the overall performance.

(Estimated time: 1-2hrs, graded for completion with feedback)

Collaborative glossary: We will develop this resource over the course of the quarter in conjunction with selected readings. Instead of a traditional reading response, I will ask you to identify and submit a specific term or technique the author of the writing uses or suggests using to describe a musical performance or recording. Over the course of the quarter, I will combine these terms into a working glossary that you can reference and also annotate and suggest changes to. This exercise will seek to develop language for writing about music in a collaborative and student-centered way without falling back on using Western music-centered formal terminologies.

(Estimated time, 1-2hrs with reading, graded for completion)

Close reading/collaborative annotation: You will read critical writing on the Grateful Dead and the cultural movement surrounding the band. As you read, you will have the opportunity to add annotations to the text and read their peer’s annotations using Hypothesis. You will then write a response to the article in which you use the collaborative annotations to identify the arguments the author makes and discuss how the writing relates to other topics in the course. These assignments will build to an assignments where the you respond to a non-critical piece of writing in a critical way.

(Estimated time 1-3hrs, graded for completion with feedback)

Collaborative Concept Mapping: Using Google Jamboard you will collaboratively map various historical and cultural concepts discussed throughout the Long Strange Strip documentary series. Students will do this in assigned groups asynchronously. You will map one particular historical moment as a way to understand the connectivity between the music of the Grateful Dead and broader happenings in the world of the time. Prior to the assignment, you will read about concept mapping techniques and will describe how they used various techniques as part of the assignment.

(Estimated time 1-2hrs, graded for participation)

Comparative listening exercises: You will access the Internet Archive to locate different recordings of the same Grateful Dead concert. You will then listen to the same song from each concert recording *and* the studio recording of the song that I provide. After listening, you will respond to a series of questions

asking to describe and compare certain aspects of both the sound quality and the affect of the recording. In this exercise you will build on skills you develop doing the close listening journals. (Estimated time 2-3hrs, graded for completion with feedback)

Session-Long Podcast Assignment

Over the course of the quarter, you will work to make a 15-20 minute podcast episode about some aspect of the Grateful Dead we cover this session. Given that one of the major goals of this course is listening to and analyzing music, I believe a podcast is a better medium for working with sound than an essay. Do not worry if you have never worked with audio before! We will use the online free digital audio software, Bandlab and I will be providing tutorials and support with using the software. The project will be scaffolded, meaning that you will have small assignments throughout the session working toward the final production, these will include:

An Introduction to using Bandlab

Project Brainstorm/Proposal

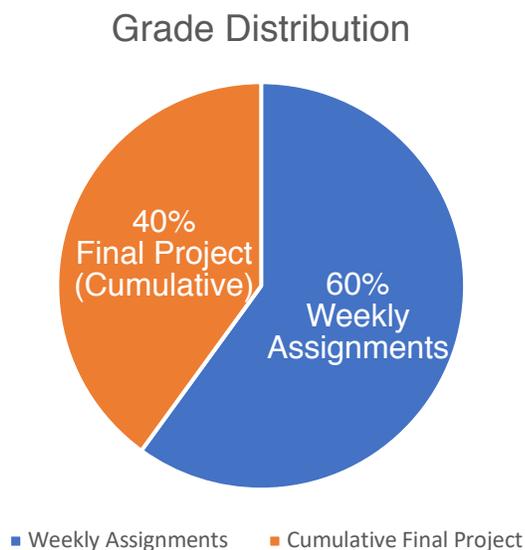
Outline/storyboard

Draft of script with musical cues

Final draft

Additional criteria and descriptions for each of these assignments and how they will be assessed is on Canvas. I have broken the assignment down into these distinct parts to help you better manage the project pacing and build on skills over the course of the session. Your total grade for the final project will be a culmination of all of these scaffolded assignments.

Grading Policies



I have designed the grading breakdown in this course so that no one assignment holds disproportionate weight on your grade. The simple 60/40 split between your weekly assignments and all of the cumulative work around your final project prioritizes the day to day work you will do in this class. Within this split some assignments will be worth more than others as indicated by the amount of points an assignment is worth. Please see individual assignments for specific grading rubrics and values.

Late Work

We will deduct 10% from the grade for every day the work is late up to 50%. This means you can always get at least 50% on an assignment no matter how late it is. The last day to turn in your late assignments is **Friday, August 27th**. You may also use Time Banks (see below). **If you need an extension on an assignment for any reason, please email bstuessi@ucsc.edu to make an alternative plan.** Your success in this class is important to me. Together we'll develop strategies to meet both your needs and the requirements of the course

Time Banks

You will start the course with two days in your time bank. Feel free to use a two-day extension for one assignment or two one-day extensions for two different assignments. To do so, comment "Time Bank: 1-day ext." or "Time Bank: 2-day ext." in your assignment submission on Canvas so we know to give you credit.

Course Policies

Attendance

We will use part of our class time (1-2pm) on Wednesdays and Fridays for a synchronous listening session and discussion. Given the current circumstances, I do not expect you to attend every synchronous meeting of the class and there is no penalty for missing these meetings. They will be recorded and posted to YuJa on Canvas the following day for those who cannot make it. While some students prefer to take classes entirely asynchronously, I understand that others value discussion time with myself and their peers. I have designed the class to hopefully accommodate these two kinds of learners.

Academic Integrity

Any work submitted by you and that bears your name is presumed to be your own original work that has not previously been submitted for credit in another course. In all of your assignments, including your homework or drafts of papers, you may use words or ideas written by other individuals in publications, web sites, or other sources, but only with proper citation (generally, quotation marks or an indented quotation) and correct attribution. For information on citation practices, see the [library guide](#) or talk to me. As a member of the campus community, you are expected to demonstrate integrity in all of your academic endeavors and will be evaluated on your own merits. The consequences of cheating and academic dishonesty—including a formal discipline file, possible loss of future internship, scholarship, or employment opportunities, and denial of admission to graduate school—are simply not worth it. Consequences and process for academic misconduct appear [here](#).

Community Guidelines

It is my intent that students from all diverse backgrounds and perspectives be well served by this course, that students' learning needs be addressed both in and out of class, and that the diversity that students bring to this class be viewed as a resource, strength, and benefit. It is my intent to present materials and activities that are respectful of diversity: gender, sexuality, ability, age, socioeconomic status, ethnicity, race, and prior learning. Your suggestions are encouraged and appreciated. Please let me know ways to improve the effectiveness of this course for you personally or for other students or student groups. Please commit to fostering a collaborative and inclusive environment in this classroom, to learning from one another, and to bringing your own skills, knowledge and experience to the table with sincerity and care.

Statement on Accessibility

I aim to make our learning community as accessible as possible. This means that I aim to provide accessible materials and to create opportunities for different kinds of engagement throughout the learning activities. If you come across materials that are not accessible to you, or experience a barrier to your participation in an activity, assignment or meeting, please bring this to my attention and I will gladly work with you to ensure accessibility. If you are a student with a disability (disabilities can include mental health and attention-related, learning, vision, hearing, physical or health impacts) who requires accommodations to achieve equal access in this course, please submit your Accommodation Authorization Letter from the Disability Resource Center (DRC) to me privately during my office hours or by sending me an email. At that time, I would also like us to discuss ways we can ensure your full participation in the course. **I encourage all students who may benefit from learning more about DRC services to contact the DRC by phone at 831-459-2089 or by email at drc@ucsc.edu.**

Resources

Title IX and CARE

UC Santa Cruz is committed to providing a safe learning environment that is free of all forms of gender discrimination and sexual harassment, which are explicitly prohibited under Title IX. If you have experienced any form of sexual harassment, sexual assault, domestic violence, dating violence, or stalking, know that you are not alone. The Title IX Office, the Campus Advocacy, Resources & Education (CARE) office, and Counseling & Psychological Services (CAPS) are all resources that you can rely on for support.

Please be aware that if you tell me about a situation involving Title IX misconduct, I am required to share this information with the Title IX Coordinator. This reporting responsibility also applies to course TAs and tutors (as well to all UCSC employees who are not designated as “confidential” employees, which is a special designation granted to counselors and CARE advocates). Although I have to make that notification, you will control how your case will be handled, including whether or not you wish to pursue a formal complaint. The goal is to make sure that you are aware of the range of options available to you and that you have access to the resources you need.

Confidential resources are available through CARE. Confidentiality means CARE advocates will not share any information with Title IX, the police, parents, or anyone else without explicit permission. CARE advocates are trained to support you in understanding your rights and options, accessing health and counseling services, providing academic and housing accommodations, helping with legal protective orders, and more. You can contact CARE at (831) 502-2273 or care@ucsc.edu.

In addition to CARE, these resources are available to you:

- If you need help figuring out what resources you or someone else might need, visit the Sexual Violence Prevention & Response (SAFE) website, which provides information and resources for different situations.
- Counseling & Psychological Services (CAPS) can provide confidential counseling support. Call them at (831) 459-2628.
- You can also report gender discrimination and sexual harassment and violence directly to the University's Title IX Office, by calling (831) 459-2462 or by using their online reporting tool.
- Reports to law enforcement can be made to the UC Police Department, (831) 459-2231 ext. 1.
- For emergencies, call 911.

[Slug Support](#)

If you are facing financial challenges, food and housing insecurity, or other concerns, and you are not sure how to find the resources you need, contact Slug Support at (831) 459-4446. You can also contact Slug Support if you are concerned about a friend or peer and they will connect with that person to help them get access to the resources they need. I can also contact Slug Support on your behalf.

[Undocumented Student Services](#)

Under the umbrella of the Educational Opportunities Programs, Undocumented Student Services (USS) provides personal, academic, financial, and legal support to all UCSC undocumented students, including scholarship and fellowship information, community-building meetings, legal assistance and workshops, and access to fresh produce.

[Basic Needs](#)

If you are experiencing challenges related to basic needs, such as food, housing, health & wellness, or financial security, visit the Basic Needs hub for information about food pantries, accessible housing, mental health support, and financial aid options.

[Student Success Centers](#)

UC Santa Cruz has a variety of resources to support your overall success at UC Santa Cruz, ensure accessible living and learning environments, help you when you're experiencing personal or academic challenges, and support you in building community. If you do not find what you're looking for on the list at the link above, you are encouraged to contact a college advisor, or to go directly to Slug Support.

[CAPS \(Counseling and Psychological Services\)](#)

If you are in distress, managing heightened stress and anxiety, or want to get more support and a counselor's perspective on something you're going through, CAPS provides a variety of services for your needs—including immediate crisis support, scheduled individual appointments, group counseling, and workshops led by peer advisors.

[Crisis Assistance:](#)

Walk in: Location at the Student Health Center in the East Wing on the 2nd floor Call during operating hours: M-F 8am-5pm: (831) 459-2628

Call after operating hours: (831) 459-2628, then select option "3" (talk to a counselor) to get connected to an after-hours counselor

[Drop-in Services:](#)

Drop-in services include "Let's Talk," a service offered at a variety of campus locations where you can stop by for a one-time talk with a professional counselor to get information or support, and "Relaxation Station," a designated area in the CAPS office designed to help you de-stress.

[LGBTQ+ Services:](#)

Resources and counselors with specific awareness of intersecting and non-binary identities.

[Scheduled Services:](#)

Includes individual and group counseling.

[Self-Support Library:](#)

Online resources on time management, managing stress and anxiety, and learning more about mental health.

Sample Weekly Schedule

Below is a sample weekly schedule to provide some expectation of the rhythm of this class. Because this is an *intensive* five-week course, it will be somewhat intense. There will not be many days off. However, I hope that much of the work you do for this class is enjoyable and does not feel so much like work – much of it will consist of listening to music after all! In order to help you better organize your week, assignments by and large will be due on Wednesdays and Sundays.

Monday	Tuesday	Wednesday	Thursday	Friday	Saturday	Sunday
<p>Do readings, listening, and watching due on Wednesday.</p> <p>Work on assignments due on Wednesday.</p>		<p>Assignments due (these will be smaller assignments)</p> <p>Class meeting for listening and discussion: 1pm-2:30.</p>	<p>Do readings and listening for Friday</p> <p>Begin work on Sunday assignments</p>	<p>Class meeting for continued listening and discussion: 1pm-2:30.</p> <p>Continue work on Sunday assignments</p>	<p>Continue work on Sunday assignments</p>	<p>Assignments due (these will be larger assignments often related to your final projects)</p>

For detailed day by day schedule, see Canvas.