“You can cage the singer, but not the song.” -Harry Belafonte

At times popular culture reflects society and politics, at other times it challenges social and political norms; at all times music is involved. This course examines 20th and 21st century popular music (blues, folk, rock & roll, R&B, soul, punk, rap etc.) to better understand the complex relationships between music and social movements (labor movement, civil rights, women’s liberation, Vietnam, etc.). By engaging in class discussions; reading, writing, and listening assignments; and a final performance; students will discover the ways in which social, cultural, political, and economic protest songs helped shape American culture.

Texts:
33 Revolutions Per Minute – Dorian Lynskey
Supplementary articles and chapters on Latte

Learning Goals:
• Increase awareness of music’s relationship to social and political movements in the United States.
• Understand the role of songwriters in American culture.
• Explore the evolution of protest songs and social movements in the 20th and 21st centuries.
• Improve ability to communicate written and verbal responses to both musical and social topics.
• Create an original work of protest art by employing concepts learned from throughout the semester.

Grading and Course Requirements:

Minimum Course Requirements: 1) three quizzes 2) final performance 3) final paper (5-6 pages) 4) Lead class discussion 5) reading discussion participation 6) three class presentations 7) active awareness and participation in class and all assignments.

Quizzes: 30%
This course has three quizzes throughout the semester, each worth 10% of your grade. The quizzes are not cumulative and will assess your knowledge, comprehension, and retention of the course material presented in class and in the assignments. The quizzes are taken during class time. Please contact me within the first two weeks of the course if you have special needs regarding testing. If exceptional circumstances arise that force you to miss one of the quizzes, please contact me prior to the start of the scheduled exam.

Final Project:
The final project consists of a performance and a paper that work in tandem with one another. Please familiarize yourself with both assignments below before proceeding. Further details will follow a few weeks into the semester.
Performance: 10%
Throughout the semester we will examine the intricate relationships between music and social movements with particular consideration of artist expression and audience reception. This assignment provides you with a hands-on opportunity to expand upon these concepts. Combining your class knowledge of earlier artists/movements, outside research, and your own social, cultural, political, or economic interests, you will create your own version of protest art as inspired by a preceding musician/movement. This performance will take place during the Bernstein Festival of the Arts in April. You may work alone or up to a group of three.

Your approach to this assignment is up to you – suggestions include (but are not limited to):
- Writing and performing an original song (performed by you, a group, a friend etc.)
- Creating a music video of original or preexisting music
- Spoken word performance of original lyrics
- Visual or audio collage of other music/musicians supporting your contemporary movement

Final Paper: 20%
This paper allows you to conduct original research on a particular musical artist/group and movement. By exploring the time period in which the movement occurred; the surrounding social, political, and/or economic events; and other people involved in the movement; you will explain the inspiration and reason for the artist(s) song/album as well as the music’s societal impact. Similarly, through analysis of the music itself (instrumentation, singer(s), lyrics, melody, rhythms, tempo etc.) you will expand upon the meaning of the artist(s) work and how they spread their message. Finally, you will take this research to explain how it motivated your own project; what are the connections and/or differences between the artist(s) work and your own in terms of theme, musical approach, social/political inspiration etc? What have you learned from this experience? Additionally, please address how your interactions with the guest speakers help shape your project.

Your paper should be turned in via hard copy, 5-6 pages in length, typed in 12-point Times New Roman font, double-spaced, with 1-inch margins. Your last name and a page number should occupy the header or footer of each page after the first. All citations must be in either MLA or Chicago format. Name, class, and date in upper right corner, stapled, and the concert title centered at the top of the page.

There are three due dates for this assignment, which are listed in the syllabus. For the first assignment, please email me the artist and movement you have chosen to study. For the second assignment, please email me a word document that outlines the structure of your paper. For the third assignment, please turn in your final copy.

If you submit your program notes late, your grade will be deducted 1/3 of a letter each day (i.e. if you submit an “A” paper two days late, your grade will drop from A to B+).

Lead Class Discussion: 10%
Throughout the semester, one or two students will lead our class discussion on the day’s assigned readings. The student(s) will present an overview of each reading’s main arguments, propose relevant and thought-provoking discussion questions, and guide the class dialogue for 20-30 minutes.

Class Presentations: 15%
Throughout the semester students have the opportunity to teach one another about important musicians who are socially and/or politically involved. Students will work in small groups to prepare a 10-15 minute presentation on their assigned artist, complete with slides and musical examples, and present their material to the class. Information taught during these presentations may appear on quizzes, so take good notes.
Reading Responses: 10%
Completing readings prior to each class is expected of all students. Before class by 10:00 a.m., please post one question, criticism, or point of interest for each reading assigned on the Latte discussion board. Then, please respond to a classmate’s comment or question for each reading. This is required for every class with an assigned reading.

Class Participation and Attendance: 5%
Classroom discussion is a key component in this course; therefore, please attend class regularly, arrive on time, complete the appropriate assignments, and actively participate in the discussions and lectures. I do not post my lecture slides online. Be sure to take good notes.

Attendance is taken at every class. If you need to miss class due to illness, a family emergency, or for religious observances, you must contact me beforehand via e-mail or make prior arrangements with me in class. More than three absences will adversely affect your final grade; every absence following your first three will drop your final grade by 1/3 (If you have an A in class, it will drop to an A-). If you arrive more than ten minutes after the beginning of class, it will count as an unexcused absence.

Grading Policy:
Your grade is contingent on the completion of the following parts of this course:
- 3 Quizzes: 30%
- Final Project:
  - Performance: 10%
  - Paper: 20%
- Lead Class Discussion: 10%
- Reading Responses: 10%
- 3 Class Presentations: 15%
- Class Participation and Attendance: 5%

Laptops:
Please leave your laptops in your bags or at home for this class. They are distracting not only for you, but for others around you. If you feel that your learning will be hampered by not having access to your laptop for note-taking or other legitimate purposes, please speak to me. It is not appropriate to bring class readings assignments to class on your laptop. Hard copies are required for successful discussion.

Academic Integrity:
In an academic setting it is critical that the work you present is original, and that when you use outside sources, you cite them appropriately. This course is no different. The Brandeis policy on academic integrity is available in Section 3 of the Rights and Responsibilities Handbook (available at http://www.brandeis.edu/studentlife/sdc/rr/). Faculty will refer any suspected instances of alleged dishonesty to the Office of Student Development and Conduct. Instances of academic dishonesty may result in sanctions including but not limited to failure on the assignment in question, failure in the course, or suspension from the University and/or educational programs. If you have any questions or concerns
about citation, plagiarism, or academic standards of originality, please ask; I am happy to discuss them with you. It is always better to ask if you are not sure about quoting, citing, or referring to another person’s work.

Disabilities:
“If you are a student with a documented disability on record at Brandeis University and wish to have a reasonable accommodation made for you in this class, please see me immediately.” If you have questions about documenting a disability or requesting academic accommodations, please contact Beth Rodgers-Kay in Academic Services (x63470 or brodgers@brandeis.edu) Letters of accommodation should be presented at the start of the semester to ensure provision of accommodations, and absolutely before the day of an exam or test. Accommodations cannot be granted retroactively.

Four-Credit Course (with three hours of class-time per week):
Success in this 4 credit hour course is based on the expectation that students will spend a minimum of 9 hours of study time per week in preparation for class (readings, papers, discussion sections, preparation for exams, etc.).

Course Schedule

**Syllabus is subject to change at the discretion of the instructor. Students are responsible for making note of any schedule or assignment changes announced in class, even when they are absent.**

<table>
<thead>
<tr>
<th>Date</th>
<th>Topic and Group Focus</th>
<th>Reading/Assignments</th>
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<tbody>
<tr>
<td>Part I 1900-1965: From the Redwood Forest, to the Gulf Stream Waters</td>
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<tr>
<td>F: 1/15</td>
<td>Introduction/Welcome</td>
<td>Review Syllabus</td>
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<td>T: 1/19</td>
<td>Joe Hill and Ralph Chaplain</td>
<td>Reading: *Music and Social Movements: Music and Social Movements in the United States 48-60</td>
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<td>Screening Discussion</td>
<td>Screening: *The Weavers: Wasn’t That A Time!</td>
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<td>F: 1/22</td>
<td>Billie Holiday and Ledbelly</td>
<td><strong>No Latte Discussion Board</strong></td>
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<td>Reading Discussion</td>
<td>Reading: *Reds, Whites, and the Blues: Lawrence Gellert, &quot;Negro Songs of Protest,&quot; and the Left-Wing Folk-Song Revival of the 1930s and 1940s</td>
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<td></td>
<td>Email: *Two questions for each reading that you would like to discuss. Please do so 24 hours before class (i.e. 12:30 on Thursday 1/21).</td>
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<td>T: 1/26</td>
<td>The Weavers and Woody Guthrie</td>
<td>Reading: *From the 30s to the 60s – The Folk Music Revival in the United States</td>
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<td>Screening Discussion</td>
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<td>Date</td>
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<td>1/29</td>
<td>Groups Presentations: Paul Robeson, Nina Simone, Sam Cooke, Joan Baez, Josh White, Judy Collins</td>
<td><em>Assigned in class</em></td>
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<td>2/2</td>
<td>Bob Dylan</td>
<td><em>Student Led Discussion</em></td>
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<tr>
<td>2/5</td>
<td>Phil Ochs and Joan Baez Screening Discussion</td>
<td>*Phil Ochs &amp; the Protest Songs of American Youth – <em>Troubadours and Troublemakers</em></td>
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<td>2/9</td>
<td>Quiz #1 Peter, Paul, and Mary: Carry it On</td>
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<td><em>Student Led Discussion</em></td>
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**Part II 1965-1975: Everybody Look What’s Going Down**

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<tr>
<th>Date</th>
<th>Activity</th>
<th>Reading</th>
<th>Screening</th>
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<tbody>
<tr>
<td>2/12</td>
<td>Barry McGuire, Buffalo Springfield, Kingston Trio, John Lennon</td>
<td><em>John Lennon: A Minstrel of Radical Protest</em></td>
<td><em>No Latte Discussion Board</em></td>
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<td>John Lennon, “Revolution,” and the Politics of Musical Reception</td>
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<td>*The Doors, 1965-71: Towards a new aesthetic, ethical, social, and political perception of reality</td>
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<td>2/23</td>
<td>Group Presentations: Harry Belafonte, Plasic Ono Band, Crosby Stills, Nash, and Young, Arlo Guthrie, Stevie Wonder, Country Joe and the Fish</td>
<td><em>Assigned in class</em></td>
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<tr>
<td>2/26</td>
<td>The Beatles and The Doors</td>
<td><em>John Lennon, “Revolution,” and the Politics of Musical Reception</em></td>
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<td>*The Doors, 1965-71: Towards a new aesthetic, ethical, social, and political perception of reality</td>
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<tr>
<td>3/1</td>
<td>James Brown, Edwin Starr Reading Discussion</td>
<td><em>33 RPM James Brown – Say It Loud – I’m Black and I’m Proud</em></td>
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<td><em>What’s Going On: Anti-War and Pro-War Hits on the Billboard Singles Charts during the</em></td>
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**Email:**
*Two questions about each reading that you would like to discuss. Please do so 24 hours before class. (i.e. 12:30 on Monday 2/28).*

| F: 3/4 | Sly and the Family Stone and The Stooges | Reading:  
*Language in Action: Funk Music as the Critical Voice of a Post—Civil Rights Movement Counterculture*  
Bring to Class:  
*Please come to class with a general message/movement, musical style/inspiration, and possible performance approach for the final project.*  
*Student Led Discussion* |
| T: 3/8 | Gil Scott-Heron | Reading:  
*33 RPM Gil Scott-Heron – The Revolution Will Not Be Televised*  
**The Revolution Will Not Be Televised: Screen and Discuss** |
| F: 3/11 | Joni Mitchell and Marvin Gaye | Reading:  
*The Art and Politics of Marvin Gaye*  
*Feeling Free and Female Sexuality: The Aesthetics of Joni Mitchell*  
**Student Led Discussion*** |

**Part III 1976-1985: Don’t Push Me Cause I’m Close to the Edge**

| T: 3/15 | Group Presentations: Bob Marley, The Clash, Special AKA, U2, The Sex Pistols, Fela Kuti, Frankie Goes to Hollywood | Reading:  
*Assigned in class* |
| F: 3/18 | Guest Speakers: Soundscapes of the Soul | Reading:  
**Meet in the Recital Hall*** |
| T: 3/22 | Dead Kennedys and Minor Threat | **No Latte Discussion Board**  
Reading:  
*33 RPM The Dead Kennedys – Holiday in Cambodia*  
*Minor Threat – Interview with Ian MacKaye (Latte)* **
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<tr>
<th>Date</th>
<th>Event Description</th>
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<tr>
<td>F: 3/25</td>
<td>March Break!</td>
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</table>
| T: 3/29 | Bruce Springsteen  
*Student Led Discussion*  
Screening Discussion |
| Reading: | *The Country We Carry in Our Hearts Is Waiting – Bruce Springsteen and the Art of Social Change*  
*Screening:*

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<th>Date</th>
<th>Event Description</th>
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<tbody>
<tr>
<td>F: 4/1</td>
<td>No Class</td>
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| T: 4/5 | Grandmaster Flash and the Furious Five, NWA  
*Student Led Discussion* |
| Reading: | *33 RPM Grandmaster Flash and the Furious Five feat. Melle Mel and Duke Bootee – The Message*  
*Mix and Scratch – The Turntable Becomes a Musical Instrument*  
*Please email me your paper outline* |
| F: 4/8 | Quiz #3  
Check in Day – Meet with groups |
| Reading: | Please come prepared with project handout |

**Part IV 1986-Today: Dancing in the Desert, Blowing up the Sunshine**

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<tr>
<th>Date</th>
<th>Event Description</th>
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| T: 4/12 | Public Enemy and Body Count  
Reading Discussion |
| Reading: | *33 RPM Public Enemy – Fight the Power*  
*Gender as Anomaly: Women in Rap*  
*Email:*

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<th>Date</th>
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<tbody>
<tr>
<td>F: 4/15</td>
<td>Bernstein Festival Performance!!</td>
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| T: 4/19 | Rage Against the Machine, Green Day  
Sounds Like a Revolution Screen and Discuss |
| Reading: | *Influencing American Foreign Policy through Popular Music – All the World’s a Stage*  
*33RPM Rage Against the Machine – Sleep Now in the Fire*
Email:
*Reflection Paper Due by beginning of class at 12:30 pm on 4/19.

| Th: 4/21 (Brandeis Friday) | Current Song Presentations | *Be prepared to play and discuss a current example of music with a message. What is the artist’s inspiration? What is the message? Does an earlier musician influence the artist? Who is the target audience? Etc. |