

**MUSI 444H: Music and Social Change**  
**Fall 2025,**

**Times:** Tues-Thurs 2:10 pm–3:30 pm

**Room:** Huddleston 224B

**Office:** PCAC M-202

**Instructor:** Professor Pruikma  
**email:** [rose.pruikma@unh.edu](mailto:rose.pruikma@unh.edu)

**office hours:** Tuesdays & Thursdays  
3:45-4:45 PM (in person)

and, virtually, Wednesdays 2:00-3:00 PM, or virtually by appointment on M-W-F

**Course Description**

The connections between music and social change with a twofold goal: 1) to heighten critical listening skills so as to become more aware of ways in which music can express social attitudes; and 2) to introduce the social, cultural, and political issues surrounding the music being studied. Course work consists of listening to selected repertoires, reading scholarly and popular essays about those repertoires, and extensive in-class (and on-line) discussion about issues raised by the listening and reading. This course does not fulfill a music major program requirement, nor does it satisfy the Fine and Performing Arts Discovery requirement for any music major program. Writing intensive.

**Attributes:** Writing Intensive Course, Inquiry (Discovery), Fine & Performing Arts (Discovery)

**Further Description for Fall 2025**

This semester we will be focusing on music and social change with respect to the ways that music intersects with various aspects of social change in the United States including the role of music in prominent struggles for societal change, taking into account music and social change more broadly in the US and the ways certain musical styles have become associated with different kinds of social changes. We will explore both past and present movements and the ways that the past informs the present, both in musical and ideological and social terms.

We will engage with a variety of musics and styles that may include works like Janelle Monae's *Dirty Computer* and "Hell You Talmbout," rap in Sénégal, the various ways that music intersects with social change and cultural preservation among indigenous populations in North America, the songs of Woodie Guthrie, Bob Dylan, Joan Baez, and Bruce Springsteen, the music of Rhiannon Giddens, Terence Blanchard's music for Spike Lee films, Max Roach and Abby Lincoln's *Freedom Now*, and many other musicians and composers (whether or not we know their names), as well as taking into account the role of musical organizations such as social justice, feminist, and LGBTQ choirs in promoting and supporting social change. I usually make some space in the syllabus for students to help craft some of the specific content we will cover (we generate lists)

All readings will be drawn from online resources, and the course will include regular discussion, both synchronous and asynchronous (in the form of online discussions). You may wish to make sure that you have subscriptions to Netflix and DisneyPlus.

**Learning Outcomes:**

- **Inspire curiosity.** An Inquiry student will compose open-ended questions that lead to further investigation into increasingly focused problems and issues.
  - Students will formulate and investigate open-ended questions about both the general topic of music and social change as manifest in both past and present musicking.
- **Develop understanding and perspective-taking.** An Inquiry student will explain a central issue or question of the course using at least two unique perspectives.
  - Through in class discussions, Socratic circle discussions of the readings, the course discussion board, and informal reflective responses students will explain central issues regarding music and social change, including the ways many different musics exist in ongoing dialog with the legacy of past musicking. Students will explore and become comfortable articulating multiple perspectives, including their own, those of the various scholars, musicians, thinkers, and critics, and others.

- Students will be able to read critically, taking into consideration who the intended audience is, what the author's main points are, and evaluating the author's rhetorical strategies and use of supporting evidence, and students will be able to explain and evaluate an assigned reading in either spoken or written form.
- Students will listen critically to all assigned music and describe specific musical features and assess cultural and communicative resonances.
- **Clarify standards of thinking.** An Inquiry student will be able to identify, compare, and evaluate different interpretations (hypotheses, explanations) of a given phenomenon.
  - In addition to being able to identify, compare, and evaluate different analyses and interpretations of music and the ways that it resonates with or reflects aspects of social change, students will also be able to identify, compare, and evaluate different performances of the same song or composition and the ways the act of performing impacts musical meanings and resonances.
- **Create effective communicators.** An Inquiry student will present in clearly organized form the results of the investigation into questions or problems they have posed.
  - In written work and oral discussions, students will present their ideas in a clearly organized manner that draws on specific supporting information, details, and even audio clips, both individually and in small group assignments.
  - Students will be able to identify and explain common ways that people have used and are using music as part of social change movements, whether calling for or encouraging social change, reacting to social change, resisting social change, or the ways that music engages the imagination of new possible social norms and modes.
- Students will be able to identify, describe, and explain historical (and current) circumstances in the history of the United States and elsewhere where individuals have used music as an expressive mode to inspire, create, react to, or enact social change.
- Students will identify and explain common musical features and characteristics and performance aspects that help to communicate meanings and emotions, and how these features may be used to promote, resonate, generate, or reflect social change, either desired or in process.

### **Time Commitment:**

To succeed in this class, students will need to work consistently throughout the semester, taking time to do the reading and listening and formulate questions ahead of class as well as completing the regular written work for the class. In addition to regular attendance and active participation in the class discussions both individually and in small group discussions, you will get the most out of the class and achieve course learning goals most effectively by doing the regular reading assignments before class (number of pages will range from 10–30 pages per class), assigned audio viewing, and listening to any associated sound clips. This is a 4-credit class. Consistent with UNH's credit hour policy and Federal guidelines, **for each credit hour**, the university requires at a minimum, the equivalent of **three hours of student academic work each week**, (4 x 3=12 hours) including the time we meet for class (roughly 160 minutes a week). This is an estimate. I expect that some of you will put in more time to do well; others may require less time, as each of us processes and assimilates information at different paces. Note that this means an average of **9 hours outside of class per week** of the semester as a minimum requirement. Reading, listening, and writing assignments and the final project have been created with this workload in mind. Generally, students should be able to complete the weekly assignments (reading, listening/viewing, and informal writing) within an average of **4-6 hours** of outside of class work per week, depending on your speed of reading and processing.

### **[From the Provost's webpage, section 6.10:](#)**

The University of New Hampshire is in compliance with the federal definition of credit hour. **For each credit hour, the University requires, at a minimum, the equivalent of three hours of student academic work each week.** Academic work includes, but is not limited to, direct faculty instruction, e-learning, recitation, laboratory work, studio work, field work,

performance, internships, and practica. Additional academic activities include, but are not limited to, readings, reflections, essays, reports, inquiry, problem solving, rehearsal, collaborations, theses, and electronic interactions. Student work reflects intended learning outcomes and is verified through evidence of student achievement.

### **Class Recording**

Except under extraordinary circumstances, or for the purposes of SAS accommodations, this class will not be recorded. Any recordings made will be only for the use of members of the class, especially as this is a discussion-based class with significant student input.

### **Plan for Fall 2025 Semester**

The overall instructional plan will remain the same across the semester with four exceptions as described below:

- *Two weekly, in-person* class meetings on Tuesdays and Thursdays from 2:10–3:30 pm in Huddleston Room 224B.
  - In-class discussions of the ideas & the written, audio, and video materials we work with.
  - In-class small-group & think-pair-share work, Socratic circle discussions, & full class discussion and presentations of small-group work.

### **Exceptions**

- On **Tuesday, November 11, Veterans Day**, there are no classes at UNH as it is a federal holiday.
- **Thursday, November 27<sup>th</sup>** is **Thanksgiving Day**, so no classes will be held. We will meet as usual on **Tuesday, November 25** (I am open to possibly setting up either a fully remote or a hybrid session for this class).
- Any inclement weather that prevents me from safely driving to campus, or that causes UNH to curtail operations will be treated as snow days, and I will make up the material via additional short recorded instructional video segments with embedded questions that I will post on Canvas as soon as I am able after the day of curtailed operations.
- **If you are quarantined or ill, but *feeling well enough to attend a virtual class***, I will make the class available to you synchronously via a Zoom or Teams link, but **only** in the case that you email me **before 12:30 PM on the day of class in question** so that I can order a Meeting Owl and set up, create and email you a Zoom or Teams link. If you are ill, but not feeling well enough to attend class, **please let me know**, regardless, and I will give you an alternative assignment to cover our discussion material that you can make up when you are feeling better.

### **Required Materials and Resources**

All readings will be provided on Canvas as links to online sources or as OCR PDF documents; assignments will be posted on Canvas inside the modules along with audio and video materials (many via YouTube links). You may find it helpful to have a DisneyPlus subscription, which you will need for watching the filmed stage performance of *Hamilton*. You will need a computer or tablet that also will work for Canvas and a web browser that is compatible with Kaltura (Chrome or Firefox).

### **Assignments:**

All course materials and assignments will be provided in modules organized by week. Most weeks, our work will include *a reading assignment, a listening assignment, some sort of reflective writing* (a reflective response to the reading/ listening or to class discussion, student-developed questions about the week's material or

discussions) and in-class participation in full and small group discussions. Sometimes I will divide up a week's readings among several small groups, and then each group will be responsible for presenting the main ideas from their assigned reading, questions that they have and so on to the rest of the class in the form of a Socratic Circle discussion. Sometimes the listening / viewing will be short and sometimes it will be longer, *Hamilton*, for instance, is longer than Max Roach's *Freedom Now* suite.

**Final Inquiry Projects:** There will be a scaffolded, small-group (maximum size, groups of 4), inquiry-based project for which you will need to formulate a question or series of nested questions, develop a thesis, gather primary and secondary sources, and then support your thesis in some form — the end product may be in the form of a video, video-essay, a podcast, a narrated slide presentation, a blog post, a graphic + text formatted project, an interactive web-site, or a formal paper, and group members will be accountable to each other in the collaborative process, with the steps, roughly, as follows:

- Final Inquiry Projects** will be scaffolded & will be done in small groups (maximum size, groups of 4)
1. Roughly, after the first two weeks of classes, you will form working groups and brainstorm possible topics working both from what you know but also from a list of possible things to explore that I will be giving you.
  2. After your group gets feedback on the viability of your topics, then you will commit to a topic & being to do some reading / listening so that you can form a research question / get a sense of what the questions and perspectives are on your chosen area of inquiry — by the end of week 4.
  3. At this stage, you'll develop a bibliography — each group member will contribute to this & consider how the sources you have found fit with your research question / what perspectives they bring and so on. this will be due around the end of week 6.
  4. As part of your next step, you will be submitting an annotated bibliography, as you are also beginning to develop your plan for your project.
  5. Plan out and create a draft your final project considering what format you wish to work with (video essay, video, podcast, rich media blog post, or rich media website, slide show— if doing a podcast or video essay, for example, a rough draft of the script /if video essay A-V materials / timings / planning out what music you'll be using & how, likewise, the same holds for slides or a story map or any other project format. This will need to be due, ideally, at the beginning / end of week 13 (ideally before you take off for Thanksgiving break, but realistically, probably not until the end of week 14, I'm guessing.) I'll turn these around very quickly, in any case.
  6. Presentations, either in the final week of classes (December 2 & 4) or during our final exam time slot — unfortunately, quite late this year — 12/16 (or an alternative date, if we can find one during the time-slot during finals week, instead of a final)
  7. Submission of your final project.

At the end of the semester (due by the end of the day on 12/16), students will also submit a reflective essay in which they assess their learning and development as thinkers over the course of the semester, identifying their best work, intellectual growth, challenges, how you might transfer knowledge, habits of thinking, or anything else to future studies, whether or not these things are directly related to your major.

Active participation in class discussions and presentations is a vital part of this course, and regular attendance and engagement are required.

If you are unable to come to class due to an excused absence, you need to check in with me, and also with your group members, if it's a day we're doing group work, so that I can give you an assignment that will, if imperfectly, replace the in-class discussion and activities.

Assigned reading groups and project groups will also self and peer assess their contributions to the group work, and those assessments will be taken into account at the end of the semester, as a separate assessment within the small group presentations & in-class collaborations assignment category.

Open and regular communication is vital; if you are experiencing significant difficulties, either academically, or due to outside factors, please let me know. I want to support each student in their learning, whatever circumstances they are facing.

## Grading Weights:

Individual work (preparatory work, participation in class discussion)	30%
Small in-class group collaborations, discussions, & presentations	15%
Informal and formal writing (regular informal reflections, discussion board contributions & one or two formal writing assignments)	35%
Scaffolded Inquiry Project & final presentation	15%
Final reflective essay	5%

## Grading Scale="UNH Letter Grade" (from UNH mycourses)—using decimal points out to 2 places, without rounding, no matter how close.

A=94 & above	C=less than 77 through 74
A-=less than 94 to 90	C-=less than 74–70
B+=87 to less than 90	D+=67 to less than 70
B=less than 87 through 84	D=less than 67–64
B-=less than 84–80	D-=less than 64–60
C+=77 to less than 80	F=less than 60

The [University of New Hampshire](#) defines A work as “Excellent” — work that exceeds expectations; the grade of B is defined as “Superior” which indicates very good work that more that meets expectations; the grade of C is defined as “Satisfactory, competent,” which means that the work has demonstrated basic competency and met basic expectations; a D is described as a “marginal” grade and indicates work that does not meet basic expectations, while an F indicates “Failure, academic performance so deficient in quality as to be unacceptable for credit.”

## Policies:

### 1. Engagement and Devices & Technology Use Policy:

Adapted from James M. Lang, author of *Small Teaching* (2016) and *Distracted* (2020).

In this class we will spend the majority of our time engaged in activities that depend upon you being present and attentive to one another, and of course to the readings, music, and historical contexts we will be studying and discussing together. We are all challenged these days by the ways in which our digital devices—including laptops, tablets, and phones—can steal our attention away from our immediate surroundings. In this class we will have a technology policy that is designed to support your attention to one another and to the course material. I have developed this policy for three reasons.

1. A significant body of research demonstrates that when students engage in off-task behavior on their devices, **it hurts the learning of the peers sitting near them.** In one study, students who were *not* using a device in a class lecture but were seated *within view of a peer with a device*, performed 17% worse on an exam based on that lecture material than students who were not within view of someone else’s device. Hence the first purpose of this policy is to ensure that your devices are not harming the learning of your peers.
2. This class depends upon everyone’s active engagement. My job is to provide you with exposure to the course material, and organize class so that you develop your own ideas about what that material means. Your ideas will become richer when they are articulated and engaged in dialogue with the ideas of your peers. If you are focused on your device, instead of our work, **you are depriving the entire class of your ideas and questions—both of which we all want to hear.** Your attention contributes to *all* of our learning.
3. Finally, since so much of the course depends upon discussion, I want to make sure that we all **show respect for one another by listening to each other.** We all have likely had the demoralizing experience of trying to speak with someone who was focused on their phone and feeling hurt by their lack of attention to us. In this class I want us to respect everyone’s voices by being present and listening to each other.

In order to achieve all of these objectives, the device policy for the course is as follows:

1. You *may* use laptops to read the texts and take notes in the course as you wish and as needed. If you use a laptop, **close any tabs that are not related to the course.** Remember, off-task behaviors can hurt the learning of your peers.
2. You *may* use your laptop or tablet to read the works online, and you *may* use your laptop in class to review your notes or to address a specific passage from the reading. If you use a tablet, you can mark up your text

with a stylus and take notes and ask questions. In order to facilitate your reading, note-taking, and annotation, I have uploaded our materials into a course shell on Perusall. If you are more comfortable taking notes by hand, you may certainly do that.

3. You *may* have your phones out on your desk, or in a bag or pocket close to you, but **keep them silent and face down so you are not continually seeing new notifications that steal away your attention.** Those continued flashes of light have been engineered to hijack your attention and can hurt both your learning and the learning of your peers.
4. There will be times in class when I want everyone to put their devices away and focus on some activity: a discussion circle, a musical excerpt, or a film clip. In those activities, we will all be device free.
5. There will also be times in class when you will need to make use of your devices for research, content-creation, and other learning activities as directed. When doing so, please keep all unrelated tabs closed and turn off all notifications so that your attention can remain focused on the task at hand.
6. Finally, in order to show to everyone that we are **listening respectfully to one another, please remove any air pods or ear buds at the start of class.**

## **2. Attendance & in-class etiquette & expectations:**

### **Attendance & expectations:**

Showing up for things and being fully present is an important life skill. Regular, engaged attendance is expected and required for this class. Regular on-time attendance and participation, coupled with doing the assigned work leads to both better learning outcomes and higher grades. All material covered in class, all in-class activities, listening, excerpts and discussions may be incorporated into test questions.

**If you are sick in any way, do NOT come to class. DO email me to let me know.** If you are quarantining but feel otherwise fine, you may email me to request a zoom link that will enable you to experience at least some of the class content, with the help of a meeting OWL.

If you miss class, you should get notes from a classmate.

### **Expectations**

As a member of this class, you are a vital part of our learning community. Each student is a valued member of our classroom community and contributes to the learning environment as we learn with and from each other in addition to learning from the materials and the instructor.

- Do come to class having done the assigned reading and/or listening/viewing and come prepared for discussion of the assigned materials and of any questions that you have developed as you listened/read/or watched the assigned materials.
- Treat everyone in the classroom with respect, even when there are differences of opinion or approach. We each bring different perspectives, experiences, and prior knowledge into the classroom. Our discussions will cover a broad range of ideas & experiences and will include discussions of topics that have become especially contentious —including religious experience, gender, race, identity, and ideology as transmitted and communicated via musical experience. The goal of our discussions will not be to elicit broad agreement, or to make you change your individual values and beliefs, but instead, to make a space for respectful inquiry and understanding as we engage with discussions about music’s role in society and its use within social movements.
- Listen to others in the classroom and respond, speaking from what you know and your own experiences and questions.
- Come to class on time and if at all possible, take care of your bodily needs before class so that you can stay focused and in the room during our 80-minute class period. I will build in a break partway through the class to facilitate both your ability to focus and to give you a chance to take care of bodily needs. Audio or video clips played in class are generally meant to engage students and allow for further discussion, observations and questions, and are not break time.
  - If you are unable to come to class due to illness, a personal emergency, or another reason listed in the “excused absences” section, please communicate that directly with the instructor, and, if necessary, with fellow group members.
- Computers and phones should only be in use during class as instructed, for small group activities focused on research or writing, or crafting presentations, or sharing reading notes or talking points.
- In our classroom, we will listen to each other with mutual respect, even when we may disagree.

**3. Excused Absences:** An excused absence may be an absence a) excused by the dean's office (death of a close family member, extended illness, documented personal emergency), b) due to participation in official intercollegiate events, c) due to an instructional trip for a UNH class, d) illness e) jury duty, f) required military service and g) important religious holidays and/or observations.

In all cases, students should, ideally, **notify** the instructor via email **in advance of** the impacted class meeting time, even if they have also notified the instructor in person; if this is not possible, then, ideally, discussion / notification should take place **within 24 hours** of an absence.

In the case of an emergency hospitalization, your instructor understands that it may not be possible to do this within 24 hours, but this would be the perfect case in which the student should **consult with the Dean of Students office as soon as possible**.

**If a student is ill in any way, they should not come to class.** Students do need to **communicate** this with the instructor in order to have the absence register as excused, but there is no need to provide extensive detail of symptoms.

If a student is quarantined but feeling otherwise fine, or still contagious but feeling up to attending class via Zoom, email the instructor **by 12:30 on the day of class** and the instructor will request a Meeting Owl & create a Zoom (or Teams) link and email it to them so that they can attend class virtually.

If you are dealing with **an unexpected, extenuating circumstance that will keep you out of class or affect your performance for more than a day or two**, reach out to the **Dean of Students** ([dean.students@unh.edu](mailto:dean.students@unh.edu)) to request a letter be sent to all your faculty.

If you are required to miss significant class time, you will be provided temporary academic supports so that you can continue to make satisfactory progress in this course. Please contact your course instructor to discuss the specific types of supports that will be implemented during your absence. Possible options you may be provided in this class include:

- Class notes from a peer
- Virtual office hour
- Synchronous remote access for class, if your circumstances allow (with advance notification).

Extended absences due to illness, mental health issues, or family issues should be dealt with through the **Dean of Student's office** and if a student needs further accommodations, or if they are missing more than 2 weeks of, or 4 classes in a row, a student should also work with [Student Accessibility Services](#).

#### **Addressing the Needs of Students of all Faiths**

In the event that a student needs accommodation for a religious or cultural holiday/observance, that student is encouraged to make that request as early in the semester as possible.

**4. Excessive Absences:** In general, missing two weeks' worth of classes falls into the category of "excessive absences." For our class, because it is both discussion-based and small group based, your active participation is especially vital to the entire learning community.

If you're missing **4** or more classes due to illness or other non-academic life circumstances, you should consider working through Accommodation procedures with [Student Accessibility Services](#).

In the case of documented medical or mental health, or other life issues, I will support your late-drop petition for academic variance or petition for medical withdrawal if your absences go beyond 3 weeks' worth of classes.

If your challenges are such that you are missing class regularly due to such issues, it is likely that you would benefit from a full medical withdrawal to allow you the time and space to address those issues rather than trying to push through the semester. *The Dean of Students Office, and the Academic Deans of your specific college or school within UNH will listen to you with compassion and offer you support and advice as you consider your options and help you to determine what is best for you as a whole person*

**5.** You may not make audio or video recordings of anything in the classroom without the instructor's permission and the consent of the entire class; to obtain permission to do this, you need to speak with the instructor in person.

**6. Submission of Work:** All written work must be submitted **electronically** via the course website via assignments as directed. Assignments can be found on Canvas within specific modules and from the Syllabus page. Upcoming Assignments should appear in the sidebar on the right side of this class's front page on Canvas.

Please include your last name & the class number in the name of your submission file.

In order for your submission to count, you must use file formats that I can read—namely, in order of preference **.docx, .pdf, .doc, .odt, or .rtf**. **Submissions in other formats will be considered as an incomplete or unsubmitted assignment.** There are some assignments that allow for alternative formats — **mp3, mp4, pptx, prezi, canava**, etc.

In the case of an external source, make sure you set all links to **share with anyone with the link** so that your material is accessible.

Electronic submission saves you printing costs, saves paper, and allows you to track whether or not your submission was successful.

**7. Make-Up policies:** In-class discussion activities can be made up if you have an officially excused absence, usually in the form of an additional reflective writing assignment. These cannot be made up for an unexcused absence. You must notify me—ideally ahead of class time—but absolutely within 24 hours of the missed class, if you will not be there. (Note: if you miss the 24-hour window, still check in with me; I realize that there can be situations where you may not be in any state to notify me within 24 hours & I tend towards grace in these situations.)

**8. Late work:** Work needs to be submitted on time in as much as you are able to do so, in order to keep forward momentum in the class, and so that I can manage my grading deadlines.

In general, strive to submit work on time, but if you are struggling with a deadline, please just ask me for an extension. As long as you are communicating with me and we're working together to set realistic goals, I am happy to work with you on extensions for submitting work.

Being prepared for class discussion (having done the reading & listening or viewing in advance), however, is vital to everyone's learning, and except in extraordinary circumstances, it is expected that you will come to class ready to work with the assigned material.

If you are encountering time-management difficulties please come and talk to me; if you are experiencing challenges beyond the normal day-to-day, or difficulties coping with the day-to-day, you should make an appointment to see me and you should also consider using the resources of the UNH Center for Academic Resources (<https://www.unh.edu/cfar>). I realize there are times when life offers substantial challenges, but I cannot help you if I am not aware that you are dealing with circumstances beyond your control. For the weekly reflective responses /discussion board contributions there is a blanket 24-hour grace period for late work.

**9. Academic Integrity:** UNH values [academic integrity](#) and I expect academic honesty in the classroom and on all written work. Your work must be your own work, whether written outside of class time or in class. Use of AI-generated text, or any other third-party source even with acknowledgement, is not acceptable and violates Academic Integrity principles. If you paraphrase or quote from any other source, you always need to cite your sources, whether online or printed—see COLA plagiarism tutorial—<https://cola.unh.edu/academics/plagiarism-tutorial>. For a full description of what constitutes violations of Academic Integrity, see [this section](#) of *Student Rights, Rules, Responsibilities*:

All members of UNH share responsibility for promoting and protecting the highest standards of integrity in scholarship and professional practice. The value of honesty and the expectation of conduct that goes with it are intended to reinforce a learning environment where students and faculty can pursue independent work without unnecessary restraints. At the same time, the University recognizes its responsibility to encourage and inculcate values and standards of conduct that will guide its students throughout their careers.

This means that each member will adhere to the principles and rules of the University and pursue academic work in a straightforward and truthful manner, free from deception or fraud. Students are expected to complete independent, original work for each academic activity unless otherwise specified by the faculty member. Students should seek clarification when in doubt. Any attempts to deviate from these principles will be construed as acts of academic dishonesty subject to disciplinary action.

Violations of Academic Honesty are serious; if there is evidence of a violation of UNH's Academic Integrity policy, the student will be notified in writing, via email and will have 7 days in which to respond. The student will be invited to attend a meeting with the instructor to discuss the alleged violation. Depending on the circumstances and the severity of the violation, the resolution may be informal or formal, as described in the *Student Rights, Rules, Responsibilities* handbook.

### **10. Generative AI LLM use policy:**

The **use of automated writing tools**, including paraphrasers, Chat GPT, Microsoft Copilot, and other LLM/Generative AI writing tools (Claude, Perplexity, etc.) is **strictly prohibited** in this class, even when properly attributed. **The use of automated writing tools to complete assignments is considered plagiarism** (as defined by UNH's [Academic Integrity Policy](#)) and will be handled in accordance with existing policy.

All assignments are intended to further your learning. Use of Generative AI directly impedes your learning process. See the more detailed [AI policy document linked here](#) for further explanation and a detailed and extensive list of sources.

To avoid concerns or misunderstandings, you're encouraged to:

- Complete all assignments using your own ideas and words, drawing on your reading notes, your notes from class discussion.
- Turn on version history in Microsoft Word to demonstrate your iterative writing process.
- Ask if you're unsure whether a tool or method is acceptable for a given assignment.

In addition, other uses of AI are prohibited including:

- Using AI to transcribe course discussions.
- Uploading **any** course materials to an AI tool or LLM (this includes question prompts and assignment directions as well as readings).

As your instructor, **I do not and will not use** generative AI tools in any of my teaching work: this includes my preparatory reading, note-taking, assignment creation and planning, and in my grading practice. I read and assess all of your written work and take notes during class discussions. Learning is a process, and so is teaching, and I learn about you and your learning in the process of reading and assessing your work.

**12. Accommodations:** UNH is committed to providing students with documented disabilities equal access to all University programs and facilities, in accordance with the Americans with Disabilities Act (as amended, 2008). Each student with a disability has the right to request services from UNH to accommodate their disability. If a student with a documented disability or believe you may have that requires accommodations, please contact Student Accessibility Services (SAS) at (603) 862-2607, 227 Smith Hall, or [sas.office@unh.edu](mailto:sas.office@unh.edu)

Accommodation letters are created by SAS with the student. Please follow up with the instructor as soon as possible to ensure timely implementation of your identified accommodations. Faculty have an obligation to respond once they receive official notice of accommodations from SAS, but are under no obligation to provide retroactive accommodations.

In addition, I am aware that each individual's learning process is not the same, and I will do my best to work to find ways to accommodate different styles of learning; if you are having difficulties, the best way of helping me help you is to contact me directly, either during office hours or via e-mail.

For more information, contact SAS: 227 Smith Hall, [www.unh.edu/sas](http://www.unh.edu/sas), 603.862.2607, 711 (Relay NH) or [sas.office@unh.edu](mailto:sas.office@unh.edu).

**13. Support Services for Emotional Distress or Mental Health Distress:** Your academic success in this course is important to me, as is your personal well-being. If, during the semester, you find emotional or mental health issues are affecting that success, please contact the University's [Counseling Center](#) (**3<sup>rd</sup> fl, Smith Hall; 603 862-2090/TTY: 7-1-1**), which provides [counseling appointments](#) and other [mental health services](#).

If possible, seek help before things become too overwhelming; the Dean of Students office can also help direct you to appropriate resources.

### **14. Title IX Confidentiality and Mandatory Reporting**

The University of New Hampshire and its faculty are committed to assuring a safe and productive educational environment for all students and for the university as a whole. To this end, the university requires faculty members, who are all mandated reporters, to report to the university's [Title IX Coordinator](#) (Bo Zaryckyj, [Bo.Zaryckyj@unh.edu](mailto:Bo.Zaryckyj@unh.edu), 603-862-2930/1527 TTY) any incidents of sexual violence and harassment shared by students. If you wish to speak to a confidential support service provider who does not have this reporting responsibility because their discussions with clients are subject to legal privilege, you can contact the [SHARPP Center for Interpersonal Violence Awareness, Prevention, and Advocacy](#) at (603) 862-7233/TTY (800) 735-2964.

For more information about what happens when you report, how the university treats your information once a report is made to the Title IX Coordinator, your rights and reporting options at UNH (including anonymous reporting options) please visit [student reporting options](#).

The [uSafeUS® app](#) is your college's free, anonymous tool that helps you and your friends navigate uncomfortable situations and access support. With safety features like discreet exit strategies and temporary location sharing, and direct connection to trusted resources for mental health, wellness, and crisis support – uSafeUS puts everything you need in one place. Find FAQs for a variety of topics. 60-Second Video: <https://tinyurl.com/uSafeUS-video>

Help us improve our campus and community climate. If you have observed or experienced an incident of bias, discrimination or harassment, please report the incident by contacting the Civil Rights & Equity Office at [UNH.civilrights@unh.edu](mailto:UNH.civilrights@unh.edu) or TEL # (603) 862-2930 voice/ (603) 862-1527 TTY / 7-1-1 Relay NH, or [visit the CREO website](#). Anonymous reports may be submitted.

**15. Email/Office Hours:** Office hours are held **in my office, M-202 in the PCAC**.

My official office hours are Tuesdays and Thursdays (**in person**) from 3:45–4:45 PM, and **virtually** on Wednesdays from 2:00 PM–3:00 PM) or virtually, via Zoom, by appointment at other times on W, or F. I will answer email as quickly as I can. Please remember that there are many of you and only one of me; I will not get back to you as quickly on weekends as during the week, but I will do my best to respond to you within 24 hours. If I do not respond within 24 hours, please send me a brief reminder.

**16. Hearing Health & Safety:** The Department of Music adheres to the National Association of Schools of Music Health and Safety Standards. You can find information relating to this subject on our web page: <https://cola.unh.edu/music/academics/health-safety>. Click on the link to the Hearing Health document.

***Course Schedule*** — outline **subject to change**, based on **student input** and at the **instructor's discretion** (in this case, always with sufficient advance notice)

\*\* topics marked with two asterisks are subject to change, based on student input.

*Week 1: Getting started — Big questions — social change & possible ways that music intersects with social change*

*August 27: Laying the groundwork, getting acquainted*

*August 29: Social Change & Music(king)*

**Reading:** Thomas Turino, from *Music as Social Practice* (2008) & Benedict Anderson, short passage from the introduction to *Imagined Communities* (1983, 2016 ebook)

*Week 2: Music & Social Change — questions, definitions, & practical application*

*September 3: Imagining the possible*

**Reading:** Alexandra Kertz-Wetzl, “The Arts and Social Change,” Chapter 2 in *Rethinking Music Education and Social Change* (2021)

*September 5: Describing music & grappling with music's ambiguities — elements of music, terms, concepts & application.*

*Week 3: Broadway Musical as medium for social change? Hamilton (2015) & Hamilton's rhetorics of social change and democracy*

*September 10: **Audio-Viewing:** Watch *Hamilton* (ideally all the way through, but if that is not possible, at least through George Washington's farewell — about 01:51:10*

**Reading:** Jason McCool, “Introduction” to “Radical reclamations and musical resonances in *Hamilton*: an American Musical” (Boston University, Ph.D. dissertation, 2020), just over 17 pages, double-spaced, 12 pt Times New Roman.

*September 12: Finishing up with *Hamilton* — contradictions & multiple perspectives (split readings), small group work / discussion, bringing to the full class.*

*Week 4: The Spiritual & its impacts — from enslavement to emancipation*

*September 17: Overview & history: Ring Shout, Spiritual, 19<sup>th</sup>-century contexts*

**Reading:** Sam Floyd, *Power of Black Music*, pp.

**\*\*September 19:** Fisk Jubilee Singers — leveraging the Spiritual as a force for social change

**Reading & Audio-Viewing:**

*Week 5: The Spiritual, Ragtime & early Jazz & Uplift —Harlem/Chicago Renaissance*

*September 24:* W.E.B. Dubois, Alain Locke, Zora Neale Hurston, & James Weldon Johnson & J. Rosamond Johnson on the Spiritual — **Reading:** drawn from selections from *Souls of Black Folk* (1903), *New Negro* (1925) & the preface of Johnsons' *Book of American Negro Spirituals* (1925)& Zora Neale Hurston's "Spirituals and Neo-Spirituals" (1934) and **Listening:** recordings by Roland Hayes, Marian Anderson, Paul Robeson, and others.

*September 26:* Ragtime & Uplift in Manhattan, 1910s & 20s

**Reading:** David Gilbert, Introduction to *The Product of Our Souls: Ragtime, Race, and the Birth of the Manhattan Musical Marketplace* & select primary source documents.

**Listening:** Early ragtime and jazz recordings from the 1910s and 20s.

*Week 6: Jazz & Blues — laying the groundwork for the Civil Rights Movement: From Cotton Club to Carnegie Hall — Duke Ellington, 1920s–30s-1943*

*October 1:* Ellington & his band, New York City, 1920s–30s — Cotton Club & beyond

**\*\*October 3:** *Black, Brown, & Beige*, Ellington's musical summary of Black history in the U.S.

*Week 7: Music & the Civil Rights Movement, 1954–1965: The role of collective singing in the Civil Rights Movement*

*October 8:* Working with Civil Rights Songs & Voices

*October 10:* Small Group work & Presentations — tracing song histories

*Week 8:* UNH Follows **Monday schedule on October 15 & October 17, work day — inquiry project groups**

*October 15:* **No class meeting today, as UNH follows a Monday schedule that day (despite it being Tuesday)**

*October 17:* **Work day for inquiry project groups – taking advantage of our space & time block**

*Week 9:* From Civil Rights songs & stories to

*October 22:* Ava Duvernay & Jason Moran, retelling the story of the Voting Rights Act & the March from Selma to Montgomery, 1965, in *Selma* (2014) — history, music, & narrative

*October 24:* Collaboration w/ Dr. MacFarlane's American Studies class AMST 444D H02 — songs and the stories

*Week 10: Continued Collaborative work w/ Dr. MacFarlane's class*

*October 29:* In-class work session

*October 31:* Song presentations

*Week 11: Musical Activism, 1960s*

**\*\*November 5:** Max Roach & Abbey Lincoln, *We Insist: Freedom Now!*

*November 7:* Nina Simone

*Week 12: Poetry & Music & Social Change*

**\*\*November 12:** Langston Hughes & Paul Laurence Dunbar & Florence Price, Margaret Bonds, and Dorothy Rudd Moore

*\*\*November 14: The birth of Hip Hop, August 1973*

*Week 13: Spike Lee & Public Enemy "Fight the Power" & Do the Right Thing (1989) & Mapping Hip Hop & Rap*

*\*\*November 19: Spike Lee's Do the Right Thing*

*\*\* November 21: Small group explorations — Hip Hop across the US — Local scenes*

*Week 14: Hip Hop, Rap, & Incarceration*

*November 26: Rap & Redemption on Death Row*

*November 28: **Thanksgiving Recess***

*Week 15: Afro-futurism — from dystopia to utopia*

*\*\*December 3: Labelle*

*\*\*December 5: Janelle Monáe & Dirty Computer*

***December 17, 10:30 AM-12:30 PM: Inquiry Project Presentations?***