

Fall 2021, MUSI 444H: Music and Social Change

Instructor: Professor Pruiksma

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Times: Tues-Thurs 3:40 pm–5:00 pm

Room: PCAC M-220

Office: PCAC M-202

office hours: Tuesdays, 2–3 pm, & 5:05–5:55 (in person)
and, virtually, Wednesdays 10–11 am, or virtually by appointment

Open and regular communication is vital; if you are experiencing significant difficulties, either academically, or due to outside factors (COVID-19 related or otherwise) please let me know. I want to support each student in their learning, whatever circumstances they are facing.

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&PerformingArts (Discovery)

Further Description for Fall 2021

This semester we will be focusing on music and social change with respect to the current social movements for racial justice and especially the long history and traditions of African diaspora and Black music as it intersects with struggles for societal changes. All readings will be drawn from online resources, provided as links or in PDF format on Canvas 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.

We will engage with a variety of musics and styles, drawn from among works and performances such as *Hamilton*, Childish Gambino's *This is America*, Janelle Monae's *Dirty Computer* and "Hell You Talmbout," Billie Holiday's performance of "Strange Fruit," Marian Anderson's 1939 concert on the steps of the Lincoln Memorial, classical compositions in response to BlackLivesMatter, the music of Rhiannon Giddens, Terence Blanchard's music for Spike Lee films, as well as Spike Lee's *Do the Right Thing* and its central rap song, "Fight the Power," Max Roach and Abby Lincoln's *Freedom Now*, and many other musicians and composers (whether or not we know their names) and concept albums such as Marvin Gaye's *What's Goin' On* (1971).

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 the history of Black Americans' pursuit of freedom and full equality from 1619 to the present and specific compositions, songs, recordings, or performances in this frame.
- **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 Black musical expression as it relates to the ongoing movement to end structural racism and the movement and its musics' ongoing dialog with the legacy of past Black musicking in the United States. Students will explore and become comfortable

- articulating multiple perspectives, including their own, those of the various Black voices (scholars, musicians, thinkers, 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 musicking 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 working for civil rights in the United States, including those involved with the current Black Lives Matter movement for social change, have used and are using music to convey support, resistance, protest, and hope.
- Students will be able to identify, describe, and explain historical (and current) circumstances in the history of the United States where individuals invested in the cause of civil rights and social justice have used music as an expressive mode to inspire, create, 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.

[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; if we suddenly have to transition to Zoom or rotational instruction, this could change. Any recordings 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 2021 Semester

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

- *Two weekly, in-person, masked,* class meetings on Tuesdays and Thursdays from 3:40–5:00 pm in the PCAC, M-220.
 - 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.
 - On October 14, 19, & 21 we will meet jointly with AMST 444D (H). You will all have read the Anderson and some of the Turino; their course focuses on American culture in the years between the world wars, and our joint work will explore some of the roots of the ways music has both helped to solidify communal, social, and political identities and disrupt and divide in this time period. The students in AMST 444D (H) will have just worked with documenting the experiences of the Dust Bowl in photographs, and a unit on art, agency, and identity. During the Great Depression, the WPA funded ethnomusicologists and anthropologists to collect and transcribe what we now think of as American “roots” music, and the spread of radio made local musicians household names and fostered crossover traditions. We inherited an impressive archive of recorded first-person narratives, folk expressions, musical traditions, and interviews, still vital to us today (and often available on-line at the National Archives).

Exceptions

- For our collaborative meetings, we will be meeting in a larger room, yet to be determined, either in the PCAC or possibly in HamSmith.
- The week of November 9–11 we will not meet on Thursday, November 11th as it is Veterans Day and there are no Thursday classes.
- The week of November 23–25 we will only have class on Tuesday as Thursday is Thanksgiving.
- For now, the plan is in-person, masked classes to the end of the semester; we will follow all UNH COVID directives and updates, and I am prepared to pivot to remote, rotational, or hybrid instruction if circumstances require such measures

Required Materials and Resources

All readings will be provided as online links or pdf documents posted in the Canvas modules, and all listening assignments will be posted on Canvas as well (many via YouTube links). You may find it helpful to have at least a Netflix and a DisneyPlus subscription, which you will need for watching *Hamilton* at the beginning of the semester, and possibly also for Beyoncé’s *Black is King*. You will need a computer or tablet that also will work for Canvas and a web browser that is compatible with Kaltura (Chrome and Firefox, for instance).

Assignments:

All course materials and assignments will be provided in modules organized by week. Each week's work will include *a reading assignment, a listening assignment, some sort of reflective writing* (discussion board work, or a reflective response to the reading and listening or 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 the 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.

There will be a scaffolded, small group, 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, a podcast, a narrated slide presentation, a blog post, a graphic + text formatted project, or a formal paper, and group members will be accountable to each other in the collaborative process.

At the end of the semester, 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.

Grading Weights:

In-class work (includes participation in class discussion, preparation, short written responses)	15%
Small group presentations & in-class collaborations	20%
Informal and formal writing (regular informal reflections, discussion board contributions & two formal essays)	40%
Scaffolded Inquiry Project & final presentation	15%
Final reflective essay	10%

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) Technology Use: Except as instructed or as a resource for small group research, writing, or presentation activities or for accessing your reading notes during discussion, computers, tablets, or phones should be put away during class & all notifications should be silenced unless you have extenuating circumstances.

Because taking notes by hand, either with a pencil or pen, or with a stylus on a tablet has been shown to be more effective than taking notes on a computer, where the tendency is to simply transcribe just what’s on the slides, or what the instructor says without processing it, you should plan, as much as possible, to take notes by hand. Laptops in class should be used as instructed. Turn your email and chat notifications off during class time so that you can focus.

Studies have shown that taking notes with pencil/pen and paper results in better learning outcomes and retention of information, because you are much more likely to selectively process and synthesize the information:

<http://www.npr.org/2016/04/17/474525392/attention-students-put-your-laptops-away>

<http://www.psychologicalscience.org/index.php/news/releases/take-notes-by-hand-for-better-long-term-comprehension.html>

2) Attendance & in-class etiquette & expectations:

Regular attendance is important for this course. Our course will be heavily focused on discussion, in-class listening, small group work, and presentations. I expect that you will arrive on time and that you will come to class unless you are ill, traveling with an official UNH sports team, or if you have a Dean’s excuse. **If you are sick in any way, DO NOT come to class. DO email me to let me know.** You may miss up to two classes with no excuses, but do be aware that you are responsible for making up the material and discussion you miss (ask another student for notes). You should also consider your contributions to your group in any small group work that may take place during class.

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.
- 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. 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.

2a) Excused Absences: An excused absence may be an absence excused by the dean’s office, an excused due to your membership on an official sports team at UNH, due to a fieldtrip for another class, or if you are ill, or in the case of a personal emergency. You must notify me **ahead** of class time, or **within 24 hours** of your absence if you will not be there (note that this caveat goes with “if at all possible.” I realize that sometimes circumstances may not allow this; in that case, as soon as you are able.) In the case of an emergency situation that prevents you from notifying me within 24 hours, you should also consider working with the Dean of Students’ office. Extended absences due to illness, mental health issues, or family issues should be dealt with through the Dean of Student’s office as well.

If you are ill in any way, you should not come to class. and provision will be made for make-up work, but it is your responsibility to contact me about it and your responsibility to get notes from another student in the class.

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.

2b) Excessive Absences: If you miss more than two weeks of classes (4 classes) and have not been in contact with the Dean of Students' Office or the Dean of your college in charge of student academic issues, whether these are excused or unexcused, I will submit your name to the Dean's office and you may be placed on academic probation in accordance with the guidelines as stated in the Student Handbook, item 4.15. *If you miss more than three weeks of class (6 classes), you may not receive a grade of incomplete whether those absences are due to a medical condition or otherwise.* In the case of documented medical or mental health issues, I will support your late-drop petition for academic variance or petition for medical withdrawal.

3) In our classroom, we will listen to each other with mutual respect; our discussions will cover a broad range of ideas & experiences about culture in all of its aspects—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 all sorts of different experiences and ideas.

4) You may not make audio or video recordings of anything in the classroom without the instructor's permission; to obtain permission to do this, you need to speak with the instructor in person.

5) 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.**

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

6) Academic Honesty: 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—for your papers, you may consult outside sources in your written work, but you always need to cite your sources, especially when you are paraphrasing or quoting, whether from an online or printed source—see COLA plagiarism tutorial—<https://cola.unh.edu/academics/plagiarism-tutorial>—for a full description, see pages 21–22 of *Student Rights, Rules, Responsibilities*—“Honesty is a core value at the University of New Hampshire. The members of its academic community both require and expect one another to conduct themselves with integrity.” Both the midterm and the final exam assignments use Canvas's online plagiarism tool, Turnitin, which allows you to see your results before I have graded the assignment.

Violations of Academic Honesty are serious; a first offense will result in a written notification to you, a mandatory meeting with me, and a zero on the assignment and, depending on the severity, may go directly to the Dean's Office and you may receive a failing grade for the class. A second offense will go directly to the Dean's Office.

7) Accommodations: “The University is committed to providing students with documented disabilities equal access to all University programs and facilities. If you think you have a disability requiring accommodations, you must register with Disability Services for Students (DSS). Contact DSS at (603) 862–2607 or disability.office@unh.edu.” If you have received Accommodation Letters for this course from DSS, please provide me that information privately so that we can review those 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.

If you need accommodations, please let me know as soon as possible, and once your official accommodations are in place, please set up a time to meet with me to discuss your specific needs.

8) 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](#) (3rd 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.

9) 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 to report to the university's Title IX Coordinator ([Donna Marie Sorrentino](#), (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 [find a list of resources here](#). For more information about what happens when you report, how the university considers your requests for confidentiality once a report is made to the Title IX Coordinator, your rights and report options at UNH, including anonymous report options, please [visit the student reporting options page](#).

10) Make-Up policies: In-class discussion activities can be made up if you have an officially excused absence (an absence excused by the dean's office, excused absence due to your membership on an official sports team at UNH, fieldtrip for another class, or if you are ill, or if you have a personal emergency), 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.)

11) Late work: Work needs to be submitted on time in order to keep forward momentum in the class. Ideally, you will hand in all of your work on time and come to class appropriately prepared to discuss the assigned reading (take good notes & complete any guided responses or reflection questions before class). For work that is submitted more than 24 hours late, there will be a .5% point deduction, and for each day late thereafter, up to 1 week, there will be an additional .5% point deduction per day late and **after 1 week**, you will earn only **partial credit** for completing the assignment, **unless you have had a conversation with me (via email or virtually or in person) about extenuating circumstances that you are dealing with, in which case, I will grant you an extension**. 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>). Learning to plan and organize your time is key to your future success, not just in college, but also in post-college life. In extraordinary circumstances I will grant extensions, but those are granted based on regular communication. 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 there is a blanket 24-hour grace period for late work.

12) Email/Office Hours: My official office hours are Tuesdays in person between 2–3 pm or 5:05–5:55 and Wednesdays, virtually from 10 am–11:00 am, or virtually by appointment at other mutually arranged 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.

13) 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 Outline (loosely laid out & subject to change)

Week 1: Introductions, getting started, thinking about Music & Social Change

Tuesday, August 31: Setting the stage, getting started — introductions & preliminary discussions

Thursday, September 2: *Laying the groundwork:* **Reading:** Benedict Anderson, *Imagined Communities*, “Concepts & Definitions” 5–7, & Thomas Turino, “Introduction: Why Music Matters,” in *Music as Social Life: the Politics of Participation*, 1–22 (Chicago, IL: University of Chicago Press, 2008).

Reflective Response—Learning Goals, Questions, due by end of day Saturday Sept 4

Week 2: Grounding Concepts—Elements of Music & Music & Social Change

Tuesday, September 7: Basic music vocabulary and terms: **Reading & listening:** Kay Kaufman Shelemay, Chapter 1 from *Soundscapes*, 3rd edition, as posted on Canvas and accompanying audio examples as posted.

Thursday, September 9: **Reading & listening:** Thomas Turino, “Music and Political Movements,” in *Music as Social Life: the Politics of Participation*, 189–224 (Chicago, IL: University of Chicago Press, 2008). Audio-Viewing: first 9 minutes of Leni Riefenstahl’s *Triumph of the Will* and newsreel footage from the 1963 Civil Rights March on Washington (as linked on Canvas)

Informal writing: First reflective response, due by the end of the day on Saturday, September 11.

Week 3: Hamilton “Who tells your story?”

This week we will turn our attention to Lin-Manuel Miranda's Broadway musical, *Hamilton* and the ways it resonates with and actively promotes social change, while focusing on characters who are founding fathers of the United States, and the ways it falls short of its stated ideals.

If you do not yet have a DisneyPlus account, you can sign up for a week of access for free in order to view the musical. While you could listen to the full original cast album, the experience of seeing the staging and acting adds a different and powerful dimension to the work.

This week will also be the first week where we try Socratic Circle discussions on Thursday.

Tuesday September 14: Viewing & Reading: Watch *Hamilton* on DisneyPlus (you can sign up for a free week if you do not have a subscription already) at least up to the Intermission (1:15:34) and read Everyone should also read these two pieces from *The Atlantic* one, by culture critic David Sims on his experience of watching *Hamilton* after its Disney+ release last summer and the other, a reflection on the role of art in politics:

<https://www.theatlantic.com/culture/archive/2020/07/disney-plus-hamilton-2020/613834/> (Links to an external site.)

<https://www.theatlantic.com/magazine/archive/2019/12/lin-manuel-miranda-what-art-can-do/600787/> (Links to an external site.)

and the Introduction (first 18 pages as numbered, pages 15–32 of the pdf, but numbered, on the actual pages of the document as 1–18) McCool, Jason. “Radical reclamations and musical resonances in *Hamilton: an American Musical*.” Ph.D. dissertation, Boston University, 2020.

https://open.bu.edu/bitstream/handle/2144/41172/McCool_bu_0017E_15630.pdf

By end of today, 9/14, submit your topic/question ideas for your Inquiry Project

Thursday, September 16: Finish watching *Hamilton* if you have not already done so.

I have split the class into 5 groups of 4 students each. Each group will be assigned a specific set of pages to read from Chapter 4 of Jason McCool's dissertation; two groups will have an additional article to read. All page numbers for the McCool reading are those printed on the pages themselves, rather than the PDF pagination (if you're in doubt, scroll to find the number at the bottom of each page.)

McCool, Jason. “Radical reclamations and musical resonances in *Hamilton: an American Musical*.” Ph.D. dissertation, Boston University, 2020.

https://open.bu.edu/bitstream/handle/2144/41172/McCool_bu_0017E_15630.pdf (Links to an external site.)

All groups should read pp. 188–190 & the Conclusion, which starts on the **bottom of p.238** and goes through **page 240**. In addition to this common frame, each group will be responsible for the texts as given below:

Group 1 will read and be ready to present and discuss the key points from McCool pp. 190–199 and the 12 pages of Gabriel Mayora, “Rise up: Nuyorican resistance and transcultural aesthetics in *Hamilton*.” *Studies in Musical Theatre* 12.2 (2018): 153–166.

Group 2 will read pp. 199–218 of McCool.

Group 3 will read pp. 218–238 of McCool

Group 4 will read Lyra Monteiro “Race-Conscious Casting and the Erasure of the Black Past in Lin-Manuel Miranda’s *Hamilton*.” *The Public Historian* 38.1 (February 2016): <https://online.ucpress-edu.unh.idm.oclc.org/tph/article/38/1/89/90687/Review-Essay-Race-Conscious-Casting-and-the> (Links to an external site.)

Group 5 will read Jeffrey Severs, “‘Is it like a beat without a melody?’: Rap and revolution in *Hamilton*,” *Studies in Musical Theatre* 12.2 (2018): 141–152.

Final Discussion Board Contributions due by end of day on Saturday 9/18 (informal writing)

Week 4: Collective Song, Anguish, Justice, & Hope: the Spiritual pre-and post-emancipation.

Tuesday, September 21: we will take a leap back in time to the beginnings of the transatlantic slave trade in North America and the Caribbean and explore the development of the Spiritual and how such songs contributed to the long struggle for freedom and the abolition of slavery.

The Spiritual and the Ring Shout: Sam Floyd, “Introduction” p.3 to middle of p.10 & “Chapter 2: Transformations,” p. 35 to very top of p. 44 in *The Power of Black Music: interpreting its history from Africa to the United States*, (Oxford: Oxford University Press, 1995). Link to the whole book: <https://hdl-handle-net.unh.idm.oclc.org/2027/heb.06332> (Links to an external site.) And listen to the video from a performance at the Library of Congress, with the McIntosh County, Georgia Ring Shout singers (Gullah-Geechee ring shouters). This is a program meant to be educational to give audiences some context for the songs & way of performing. It’s about 57 minutes long. You can watch on YouTube or at the Library of Congress site: <https://www.loc.gov/item/webcast-5109?loclr=blogflt> (Links to an external site.)

<https://www.youtube.com/watch?v=uxPU5517u8c> (Links to an external site.)

Thursday, September 23: Reading: Pages 68–85 of the chapter titled “Spirituals” from Reagon, Bernice Johnson. *If You Don’t Go, Don’t Hinder Me: The African American Sacred Song Tradition*. Lincoln, Nebraska: University of Nebraska Press, 2001. WEB DuBois chapter on “Sorrow Songs” from *Souls of Black Folk* <https://ebookcentral.proquest.com/lib/unh/detail.action?docID=3039267> (Links to an external site.)

Listening: selection of Spirituals, sometimes multiple performances of the same one, to give you a sense of the variation.

Draft of first formal essay, evaluating contrasting assessments of *Hamilton*, due by end of day on Saturday, September 25.

Week 5: The Spiritual, from Black Churches to the Concert Hall—transformations of the spiritual as “Uplift”

Tuesday, September 28: Fisk Jubilee Singers, Harry T. Burleigh, John Rosamond Johnson & James Weldon Johnson, **Reading & Listening as posted on Canvas**. Short excerpts from Zora Neale Hurston and Alain Locke

By end of today, 9/28, you will submit your list of sources (working bibliography) for your Inquiry Project.

Thursday, September 30: Roland Hayes, Paul Robeson, & Marian Anderson, **Reading & Listening/Viewing as posted on Canvas.** Primarily, *Voice of Freedom* documentary on Marian Anderson's 1939 Easter Sunday concert at the Lincoln Memorial, streaming via the UNH library.

Reflective Response # 2, due end of day, Saturday October 2

Week 6: From Church & Concert Hall to Songs of the Civil Rights Movement

Tuesday, October 5: Documenting the Civil Rights Movement

Reading (20 pages of text, plus a lot of notes—your focus should be on the text, with the notes there should you want to see the sources): Steven F. Lawson, “Long Origins of the Short Civil Rights Movement, 1954–1968,” in *Freedom Rights: New Perspectives on the Civil Rights Movement*, ed. Danielle L. McGuire and Jon Dittmer, 9–37 (notes on pp. 29–37), University of Kentucky Press, 2011.

<https://www-jstor-org.unh.idm.oclc.org/stable/pdf/j.ctt2jcvsj.5.pdf> (Links to an external site.)

Audio-Viewing: first episode of *Eyes on the Prize* <https://unh.kanopy.com/video/awakenings> (Links to an external site.)

Thursday, October 7: The Roots of Civil Rights Songs. For this class, we will work in small groups, & I will answer questions and offer assistance along the way as you do the steps described below, to prepare for presenting your song's history to the class on Tuesday 10/12. **Reading:** First, an interview with Bernice Johnson Reagon about her experiences of singing Freedom Songs (you could listen or read or both):<https://www.npr.org/2020/06/19/880245261/bernice-johnson-reagon-on-leading-freedom-songs-during-the-civil-rights-movement> (Links to an external site.) The second: Nadya Zimmerman, “‘Ain't gonna let nobody turn me around’: Music of Black Resistance in the 1960s.” *Music Research Forum* 15 (2000): 18–30. It's an actual page total of 11.5 pages, plus notes, and she makes some direct connections with the Spiritual & also provides some ways to think about analyzing these songs that each group can apply to their assigned song:

Your reading above will give you some context for working with your group's assigned song. (**Song links and information and groups will be posted on Canvas.**) See Canvas Assignment for full details.

Each group will have one specific song to focus on and will:

- 1) Assemble at least two more scholarly resources (articles / books — things you can access or partially access electronically) to go along those which I have given you that relate to the song's history (and/or its continued use). you may try searching the standard scholarly databases, but scholar.google.com may be a better resource.
- 2) Work together to summarize the song's history (Was it newly composed for the movement? an adaptation of another song? If so, what was the original song? How was the song used, as far as you can document, within the Civil Rights Movement?)
- 3) Come up with at least three YouTube recordings (these may be live action) at least one of which represents the way it was sung in the 1950s-1960s as part of the movement and one that represents a post 2000 use / performance of the song, and one of which represents (if possible) the original song (you may also find success with the UNH library audio recording databases that are linked on the Music Research page from the UNH library). What is the range of recordings that you found in your searching (who is singing? what time period? etc.)
- 4) Using the Zimmerman article as a model, describe the musical and textual features of your song.

Saturday, October 9, end of day, submit your annotated sources

Week 7, Tuesday: Civil Rights Movement Songs & their Roots

Tuesday, October 12: **During class time on Tuesday October 12**, each group will present their findings from class on 10/7. Please coordinate among your selves in advance of Tuesday's class — you may want to use some of the Canvas tools (each Reading Group has the capacity to use a discussion board for asynchronous communication, and collaboration, or with Google.Docs or OneDrive). You will submit your findings, analysis, and notes on Canvas on 10/12 after you've presented in class.

**Week 7, Thursday October 14 and Tuesday & Thursday (October 19 & 21) of Week 8:
Collaboration with AMST 444D (H) — music & social change in the US between the World Wars,
and how that period's music and social changes resonate with today.**

Details will be posted on Canvas for this, closer to our collaboration.

Week 9: Marvin Gaye's *What's Going On* and Kendrick Lamar's *To Pimp a Butterfly* in context

Tuesday, October 26: Focus, Marvin Gaye's *What's Goin' On* (1971) — whole album. Our main focus will be the album, but we will also explore some of the recent essays that look back on this album, 50 years later by a variety of music journalists and cultural critics & in-class work / mind-mapping, planning for your final Inquiry Projects.

By end of 10/26, submit mind-mapping / plan for your final project.

Thursday, October 28: **Listening:** Kendrick Lamar, *To Pimp a Butterfly*, especially "The Blacker the Berry" and "Alright" from his Grammy's performance:

<http://premierwuzhere.com/videos/watch-kendrick-lamars-performance-at-the-58th-grammys/> (Links to an external site.)

<https://open.spotify.com/album/7ycBtmsMtyVbbwTfJwRjSP> (Links to an external site.) & lyrics for the whole album:

<https://docs.google.com/document/d/1KcxGakbfEyUHUPMLTE2c1gIvNg1Z8A8OUyXO0Njnc1k/edit?usp=sharing> (Links to an external site.)

Reading: Manabe, Noriko. "We Gon' Be Alright? The Ambiguities of Kendrick Lamar's Protest Anthem." *Music Theory Online* 25, 1 (2019) <https://mtosmt.org/issues/mto.19.25.1/mto.19.25.1.manabe.html> (Links to an external site.)

Reflective Response # 3 (informal) due by end of day on Saturday, October 30

Week 10: Music and Performance and Activism: Nina Simone & Beyoncé

Tuesday November 2: Nina Simone's musical activism: **Reading:** Ruth Feldstein, "['I Don't Trust You Anymore': Nina Simone, Culture, and Black Activism in the 1960s](#)" *Journal of American History* 91, 4 (2005) 1349–1379.

Listening: Nina Simone songs as posted, including her version of "Strange Fruit," "Mississippi Goddam," "Four Women" and others. Lyrics will also be linked on Canvas.

Thursday, November 4: Beyoncé's *Lemonade* & *Black Is King*

Split readings, drawn from essays in *Lemonade Reader* as detailed on Canvas.

Second formal essay Draft, due by end of Saturday November 6

Week 11: Jazz and social change: Max Roach and Abbey Lincoln, 1960

November 9: *We Insist! Freedom Now Suite*, 1960. **Reading:** Monson, Ingrid. "Revisited: the *Freedom Now Suite*." *Jazz Times* (May2020, revised reprint of September 2001).

<https://jazztimes.com/features/columns/revisited-the-freedom-now-suite/> (Links to an external site.)

Listening: *We Insist! Max Roach's Freedom Now Suite*, 1960. [We Insist! Max Roach's Freedom Now Suite](#) (Links to an external site.) lyrics can be found here: <https://genius.com/albums/Max-roach/We-insist-max-roach-s-freedom-now-suite> (Links to an external site.)

Thursday, November 11, no classes at UNH, Veteran's Day

Week 12: Jazz and social change today & Classical musical responses to Black Lives Matter

Tuesday, November 16: Kamasi Washington & Jason Moran: **Reading & Listening as posted on Canvas**, primarily drawn from music journalism (scholarly work has yet to be done here.) We'll also reserve some class time for your groups to work on your draft of your poster for your Inquiry Project Presentation.

Thursday, November 18: Joel Thompson, *Seven Last Word of the Unarmed* & Georg Haas's *I Can't Breathe*, Daniel Bernard Roumain. **Listening:** as posted on Canvas. Reading about the Thompson & Haas pieces as linked on Canvas.

Saturday November 20, submit draft of your poster for Final Inquiry Project Presentations by 23:59.

Week 13: Hip-Hop & Rap, protest and social change

Tuesday, November 23: East Coast / West Coast, Grand Master Flash, Public Enemy, NWA. **Reading and Listening as posted on Canvas.**

Week 14: Janelle Monaé's Afro-futurism, Dirty Computer & Social Change & Poster Presentations, final Projects (possibly jointly w/ AMST 444D)

Tuesday, November 30: **Audio-Viewing:** Janelle Monaé's *Dirty Computer*; **Reading:** jigsaw reading / discussion breaking up multi-part multi-media review from *American Music*.

Thursday, December 2: Poster Presentation session — joint class?

Revision of your 2nd formal essay due end of day on Saturday, December 4.

Week 15: Poster Presentations & Final Class, "Where do we go from here?"

Tuesday December 7: Poster Presentation session 2 — joint class?

Thursday, December 9: Wrapping up.

Final Projects due, end of day on Monday, December 13

Final Reflective Essay due end of day on Friday, December 17th

I am open to your input reshaping some of what I've laid out here, as long as we stay in the frame of music that is connected to the long movement for social change that started with the will to freedom of enslaved Africans brought forcibly to this continent through Abolition, anti-lynching campaigns, the Civil Rights Movement, the Black Power Movement, and today's Black Lives Matter movement.

Working Bibliography—from which some of the readings for MUSI 444 will be drawn

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