SOC 239: MUSIC IN SOCIAL MOVEMENTS

Fall 2015
M & W 2:40-4:00
PAC 421

Rob Rosenthal
PAC 204 (685-2943)
Office Hours: Wednesday, 9:30-11:30 and by appointment

Writing TAs:
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Readings
Eyerman & Jamison, Music & Social Movements (= E&J)
Rosenthal & Flacks, Playing for Change (= R&F)
Assorted articles in course packet (a copy is on reserve)
Music and articles accessible on ERes

M 9/7 Introduction
1 W 9/9 Music in our daily lives
McCann, Why I’ll never teach rock ‘n’ roll again
MacLeod, Facing the muzak
E&J, Introduction and chapter 1 {42}

2 M 9/14 A quick look at social movement theory
R&F, chapter 1
McAdam, Culture and social movements {52}

3 W 9/16 The meanings of music
McClary, Narrative agendas in “absolute” music
Walser, Beyond the vocals
Kivy, The paradox of musical description
Hampton, Introduction
Hampton, Doing the mind guerrilla {81}

4 M 9/21 Academic visions of folk and popular music
R&F, chapter 2
Adorno, On popular music
Riesman, Listening to popular music
Frith, Rock and mass culture {67}

5 W 9/23 Does Postmodernism help?
Negus, Audiences
Davis & Jasinski, Beyond the culture wars
Hebdige, From culture to hegemony
McCready, Living to tell
Young, Like a critique
Harris, Make my rainy day {78}
6  M 9/28  Artists’ visions: Serving the committed  
R&F, chapter 6  
Reed, To do the right thing  
E&J, chapter 2  {52}

7  W 9/30  Beyond the committed: Education  
R&F, chapter 7  
Allen, More subversion than meets the eye  
Gleason, Cultural revolution  
Hampton, Well just follow me  
Tranmer, Rocking against racism  
*Rein & Springer, Where’s the music?  
*Huck, The great kid con  
*Denisoff & Levine, Brainwashing or background noise?  {95}

8  M 10/5  Beyond the committed: Conversion and Recruitment  
R&F, chapter 8  
Stuessy, Congressional testimony  
Christenson & Roberts 7: Did the devil… make ‘em do it?  
*Christenson & Roberts 6: Making sense of popular lyrics  
*Robinson & Hirsch, Teenage response to rock and roll protest songs  {104}

9  W 10/7  Beyond the committed: Mobilization  
Topic for final paper due  
R&F, chapter 9  
Garofalo, Understanding mega-events  
Rijven & Straw, Rock for Ethiopia  
Neely, The fight for the right to choose  
*R&F, chapters 4 and 5  
*Mondak, Protest music as political persuasion  
*Frith, Songs as texts  {109}

10  M 10/12  Summarizing and debating the functions of music  
R&F, chapter 10  {16}

T  10/13  Assignment 1 due by 4PM

11  W 10/14  Meanings of music revisited  
No readings

* = reading relevant to assignment 1, class 11
12 M 10/19  **An appropriate form of music?**
Topic for final paper reconfirmed
Street, What’s that sound?
Lemisch, I dreamed I saw MTV last night
Marcus, A new awakening
Kauffman, Praise the Lord, and Mammon
Frith, The voice
Seeger, Participation {61}

13 W 10/21  **Artists’ relations with movements**
Street, Party down *and* Moving to the music
Wolfe, Dylan's sellout of the Left
Seeger, The frail star on the stage {46}

**BREAK**

14 W 10/28  **Artists’ relations with governments**
van Elderen, Pop and government policy in the Netherlands
Simmons, The effects of censorship on attitudes toward popular music
Negus, Politics
Street, *Politics and Popular Culture*, chapters 5 & 6 {68}

15 M 11/2  **Behind the scenes: The music industry**
R&E, chapter 3
Mooney, Popular music since the 1920s
Peterson & Berger, Three eras in the manufacture of popular music lyrics
Negus, *Industry*
Cherry, Selling music for a song
Snader, Why streaming is the future of the music industry, not its end
Wiser, Big data, streaming—The music industry’s path ahead?
Seabrook, Revenue streams {102}

16 W 11/4  **The industry, continued**
Bibliography for final paper due
Seeger, Commercialization, popularization, authenticity, and…
George, Crossover: The death of rhythm & blues
Peterson, Market and moralist censors of a black art form
Wallis & Malm, Patterns of change
Seeger, Is the hybrid accepted first? *and* Here’s the wince
Garofalo, Pop goes to war, 2001-2004
Toomey & Bracy, Indie-rock revolution, fueled by net neutrality {103}
The politics of “apolitical” music
Pratt, Rock ‘n’ roll: Sexuality and expressive rebellion
Shevory, Bleached resistance
Kirschner, The Lalapalooziation of American youth
Lynskey, Carl Bean/“I Was Born This Way”/1977
Appel, Why don’t today’s hits reflect the times? {68}

The labor and proletarian movements
ASHP, Labor wars
Brazier, The IWW's little red song book
Green, Wobbly songs
Reuss, Communist “folk” culture and the popular front
Klein, Talkin' union
Seeger, Letter to my grandchildren {89}

The civil rights and Black liberation movements
Outline for final paper due
ASHP, The sit-in movement
Appleton, Singing in the streets of Raleigh, 1963
Powledge, A willingness to suffer
Seeger, Dispatch from Meridian
E&J, chapter 4 {83}

The New Left
ASHP, The Road to Vietnam
E&J, chapter 5
Hinkle, A social history of the hippie
Gitlin, Everybody get together {123}

The women's movement
Lader, The women's movement
Lont, Women’s music: No longer a small private party
Gottlieb & Wald, Smells like teen spirit
Clawson, “Not just the girl singer”: Women and voice in rock bands
Rose, Bad sistas
Freeman, Beyoncé: being photographed in your underwear doesn't help feminism
http://www.theguardian.com/commentisfree/2013/jan/15/beyonce-photographed-underwear-feminism
Harris, Actually, Beyoncé is a feminist “ {100}
http://www.salon.com/2013/05/22/actually_beyonce_is_a_feminist_partner/

THANKSGIVING BREAK
22 M 11/30  The Right sings too!
Lidtke, Songs and Nazis
Hamm, The social organization of terrorist youth cultures
Futrell et al, Understanding music in movements: The White power… scene
Lebourg & Sistach, The role of underground music in the renewal…
Tipaldou, Rock for the motherland: White Power music scene in Greece {88}

23 W 12/2  Other countries
First draft of final paper due.
Denselow, Goodbye to the 60s and Rebel music
Riggs, Up from underground
Schell, Red, hot and rebellious
Matta, The “New Song”… in Latin America
Wicke, Rock music and political change in East Germany
Adeni & Salti, Music of the Arab Spring  {95}
Watch: http://video.pbs.org/video/2064921024/

24 M 12/7  Recent musics and movements (?)
Lynskey, The Clash/”White Riot”/1977
Tsitsos, Rules of rebellion
Kelley, Straight from underground
Rose, “Fear of a Black Planet”: Rap music and Black cultural politics…
Light & Ice-T: The Rolling Stone interview
Lynskey, Grandmaster Flash…/”The Message”/1982
Lynskey, Public Enemy/”Fight the Power”/1989
Owunna, These 6 rappers are the defining voices of #BlackLivesMatter
http://mic.com/articles/107668/these-6-rappers-are-the-defining-voices-of-black-lives-matter
Baird, Why so many rappers have been silent about #BlackLivesMatter
Markman, If you think rappers are silent…, maybe you aren’t listening  {104}

25 W 12/9  Closing thoughts
R&F, chapters 11 and 12
E&J, chapter 7
Lynskey, Epilogue
Barnes, These are the 13 best protest artists of our generation {96}
http://mic.com/articles/106494/these-are-13-best-protest-artists-of-our-generation

Wednesday, 12/16: Final paper due before 4PM
Assignments

1) A Moodle posting in which you comment on one or more of the readings for the week, and one or more of the postings made before you about those readings. (Obviously, if you’re the first one to post about a reading, you don’t have to comment about other comments. A little incentive to get going...) Last name A-M, posting is due before Monday noon; last name N-Z, posting is due before Wednesday noon (except everyone posts for Wednesday 9/9). Late postings not credited. 20% of grade.

Postings are not due on the following days: Wednesday 10/7, Monday 10/12, Wednesday 10/14, Monday 10/26, Monday 11/16, Wednesday 11/25, Wednesday 12/2.

2) A paper on "Meanings in music, and do lyrics matter?" DUE: Tuesday, 10/13, by 4PM. If you want feedback from the writing TAs, hand in a draft in class on Wednesday, 10/7.

Approximate length is 8-10 pages, excluding appendix. 30% of grade.

Pick five songs you think your friends are familiar with. Figure out what the lyrics to each mean (as best you can). Without playing the songs for them, ask five friends: 1) to tell you what they think each song means, and after that, 2) to recall as much of the lyrics as they can. (If they’re truly stumped remembering, you may jar their memory by reciting, singing, or playing one or two lines from the song.)

Analyzing their answers then makes up the bulk of your paper. What we want to know is: how do audience members arrive at their understanding of the meaning of a song, and what role (if any) do lyrics play in that process? Don’t just reproduce the data (“Joe said this, Mary said that, Billy didn’t know that song,” etc.); look for patterns and summarize these in meaningful ways. For example (and these are just examples):

- is there a pattern to how people interpret the song? To “accuracy”?
- which kinds of lyrics do people generally remember?
- what does their accuracy or lack of accuracy mean in terms of the role of music in social movements and social change?

Two tips: I’ve found it doesn’t make sense to require complete knowledge of every lyric to say that someone "knows the lyrics." It’s better to think in terms of tendencies. And don’t include someone who is unfamiliar with a given song as “not knowing” the lyrics. What we want to know is whether those who are familiar with a song get part or all of their understanding of the song’s meaning from the lyrics, or what other sources of meaning are.

Make sure: 1) your conclusions come from your data, not from your preconceived ideas; 2) you look at different kinds of factors that might explain construction of meaning--factors in the music, factors in the audience, factors tied to the reception of the music, etc.; 3) you comment on “the literature.” Readings specifically relevant to the paper (designated with an asterisk—though you are free to bring in any other readings you also find relevant) are assigned beginning class 7; 4) your findings are supported by evidence from your respondents—quantitative, qualitative, or both. Random anecdotes in themselves are not convincing evidence.

Please include the lyrics to the songs you picked as an appendix to the paper.
3) Final paper: Explore how the work of an artist or group has been affected by a social movement; or how a particular social movement has used or been affected by music; or how your political life and/or the lives of people you know have been affected by music; or any other topic that seems relevant to the course, with my approval. 40% of grade. Please note a series of preparation deadlines you must meet (but are welcome to beat), which cumulatively count for another 10% of your grade:

10/7  A paragraph or two describing what you’d like to write your final paper about. This may be changed if necessary over the next three weeks, but it’s in your interest to be working on the same topic throughout the semester. On Moodle or by email before 2:30, or in class.

10/19  Reconfirmation of your topic, or description of a substitute topic. On Moodle or by email before 2:30, or in class.

11/4  Bibliography for your final paper. On Moodle or by email before 2:30, or in class.

11/16  Detailed outline of your paper. On Moodle or by email before 2:30, or in class.

12/2  A draft of your paper turned in to me in class, forwarded to the Writing TAs. Corrected drafts will be available in class on 12/9.

**Final drafts** due before 4PM on **Wednesday, December 16**. On Moodle or by email, or hard copy.
Relevant musical selections available on Electronic Reserve

0  Introduction
   0. Woody Guthrie, Jesus Christ
   0a. U2, Jesus Christ

1  Music in our daily lives
   1. Lee Hunter, Sing Me a Song of Social Significance

3  The meanings of music
   2. Van Halen, Runnin’ with the Devil
   3. John Lennon, Working Class Hero
   4. John Cage, Concerto of Prepared Piano and Orchestra

4  Academic visions of folk and popular music
   5. Kingston Trio, Tom Dooley
   6. Janis Joplin, Me and Bobby McGee
   7. Larry’s Group, Me and Bobby McGee
   8. Lead Belly, In the Pines
   9. Nirvana, Where Did You Sleep Last Night

5  Does Postmodernism help?
   10. Talking Heads, Blind

6  Artists’ visions: Serving the committed
   11. Almanac Singers, Solidarity Forever
   12. Montgomery Gospel Trio, This Little Light
   13. James Brown, Say it Loud
   14. Pete Constantini, Pity the Downtrodden Landlord
   15. Sweet Honey in the Rock, Biko
   16. Paul Robeson, Joe Hill
   17. Sweet Honey in the Rock, If You Had Lived
   18. Phil Ochs, Links on the Chain
   20. Paul Brady, The Island

7  Beyond the committed: Education
   21. Constantini & Rosenthal, Down on Penny’s Farm
   22. Joan Baez, Birmingham Sunday

8  Beyond the committed: Conversion and Recruitment
   23. Almanac Singers, Talking Union
   24. Seeger & Claiborne, O.P.A. Shout
Beyond the committed: Mobilization
25. Ani DiFranco, *On Every Corner*
26. Public Enemy, *Bring tha Noize*
27. Jefferson Airplane, *Volunteers*
28. The Wailers, *Get Up Stand Up*

Summarizing and debating the functions of music
30. The Spokesmen, *Dawn of Correction*

An appropriate form of music?
31. Herbert Beattie, *The Strange Funeral at Braddock*
32. Beatles, *Revolution*
33. Rolling Stones, *Street Fighting Man*
34. Thunderclap Newman, *Something in the Air*
35. Tracy Chapman, *Talkin’ ‘bout a Revolution*
36. Rage Against the Machine, *Take the Power Back*
37. Public Enemy, *Fight the Power*
38. Aretha Franklin, *Respect*
39. The Redskins, *Kick Over the Statues*
40. Leon Rosselson, *Stand Up for Judas*
41. Billy Bragg, *Waiting for the Great Leap Forwards*
42. The Crystals, *Uptown*
43. Bruce Springsteen, *Factory*
44. The Clash, *Let’s Go Crazy*
45. Little Steven, *I am a Patriot*

Artists’ relations with movements
46. Leon Rosselson, *Sing a Song to Please Us*
47. Bob Dylan, *Positively Fourth Street*
48. Ani DiFranco, *Little Plastic Castle*

Behind the scenes: The music industry
49. Paul Simon, *Gumboots*

The politics of “apolitical” music
50. Tennessee Ernie Ford, *Sixteen Tons*
51. The Animals, *We Gotta Get Out of This Place*
52. Bruce Springsteen, *Born to Run*
53. Destiny’s Child, *Bills Bills Bills*
53a. McCoy Tyner, *Autumn Leaves*
The labor and proletarian movements
54. Pete Seeger, *8 Hour Day*
55. Almanac Singers, *Hold the Fort*
56. Almanac Singers, *Casey Jones*
57. Lifeline, *Bread and Roses*
58. Cahill, Ross & Oye, *The Preacher and the Slave*
59. Almanac Singers, *Union Train*
60. Almanac Singers, *Which Side are You On?*
61. Almanac Singers, *Solidarity Forever* [again]
62. Joe Glazer & Bill Friedland, *Our Line's Been Changed Again*
63. Joe Glazer & Bill Friedland, *In Old Moscow*
64. Will Geer/Woody Guthrie, *Grand Coulee Dam*
65. Paul Robeson, *Ballad for Americans*

The civil rights and Black liberation movements
65. Paul Robeson, *Didn't My Lord Deliver Daniel*
66. Robert Johnson, *Stones in My Passway*
67. Billie Holiday, *Strange Fruit*
68. Max Roach, *Freedom Day*
69. Odetta, *Hold On*
70. Fannie Lou Hamer, *Go Tell it On the Mountain*
71. Jackson Rally, *Oh Freedom*
72. Freedom Singers, *Turn Me Round*
73. Sam Cooke, *A Change is Gonna Come*
74. James Brown, *Say it Loud* [again]
75. The Temptations, *Ball of Confusion*
76. Gil Scott-Heron, *The Revolution Will Not be Televised*

The New Left
77. Bob Dylan, *Blowing in the Wind*
78. Bob Dylan, *Ballad of a Thin Man*
79. The Fugs, *Skin Flower*
80. Marvin Gaye, *What's Going On*
81. Jefferson Airplane, *Wooden Ships*
82. Red Shadow, *Ass with the Class*
83. The Who, *Won't Get Fooled Again*
84. Country Joe & The Fish, *I-Feel-Like-I'm-Fixin'-to-Die Rag*
The women's movement
85. Peggy Seeger, *Housewife’s Lament*
86. Holly Near, *Started Out Fine*
87. Meg Christian, *The Leaping Lesbians*
88. Cris Williamson, *Sweet Woman*
38. Aretha Franklin, *Respect* [again]
89. Fanny, *Butter Boy*
90. 2 Nice Girls, *Looking Out*
91. Indigo Girls, *Dead Man’s Hill*
92. Bessie Smith, *Aggravatin’ Papa*
93. Salt-N-Pepa, *Ain’t Nuthin’ But a She Thing*
94. TLC, *No Scrubs*

The Right sings too!
95. Skrewdriver, *Win or Die*
96. Skrewdriver, *When the Boat Comes In*
97. Skrewdriver, *White Power*
98. 100% Americans Orchestra, *That’s Why I’m a Klansman*

Other countries
100. Mikis Theodorakis, *To Yelasto Pedi*
101. Cui Jian, *I Have Nothing*
102. Thomas Mapfumo, *Batsu Mutandarika*
103. Thomas Mapfumo, *Trouble in the Communal Lands*
104. Bob Marley, *Them Belly Full*
105. Bob Marley, *Rebel Music*

Recent musics and movements (?)
TBA