

## **Fall 2022: LDST 310 *Folk Music and Protest Thought***

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### **Class Overview**

This class examines the role of folk and popular music in creating a culture of democracy and in helping foster a more just and inclusive society in the 20<sup>th</sup> century and beyond. We will consider folk music as a mechanism for, variously, giving voice to particular identities and experiences; calling attention to specific issues and injustices; helping persons understand the perspectives and struggles of other groups; providing a visible meeting point between white and Black Americans during the Civil Rights Movement; and as a vehicle for political mobilization. We will focus primarily on the context of the struggle for multiracial democracy in the United States in the 20<sup>th</sup> century, but students will have the opportunity to conduct additional research focused on folk music in other settings.

The class will focus primary attention on three broad genres—traditional folk and labor movement songs, traditional country music, and gospel/blues/soul. The class will also consider the way these genres influenced the emergence of forms of popular music in the 1960s and 1970s that both drew on (and in some cases melded together) these genres and incorporated explicit political and social messages. Specific artists and performers considered in-depth will include Woody Guthrie, Leadbelly, Bob Dylan, Mavis Staples & the Staple Singers, Odetta, Nina Simone, Loretta Lynn, Johnny Cash, Dolly Parton, and contemporary artist Rhiannon Giddens. (Numerous additional songs and performers will be examined more briefly.)

Throughout the class we will consider the role of musicians and artists as cultural leaders, and the connection between that role and more explicit forms of social movement or political leadership. A broad goal of the class is to help students understand folk and popular music as a rich resource for building a more inclusive democracy, both historically and potentially in the future.

Students will be expected to engage in reading focused on both specific artists and the context of their work; to listen to a significant amount of music each week (selected by the instructor); and to keep a weekly notebook. We will also watch parts of selected documentary films in class and students are encouraged to watch the balance of the films outside of class time. Students will also complete and publicly present independent research project on a genre or artist of their choice, or on how folk/popular music has influenced a particular social issue or historical event; or, alternatively, undertake a significant creative project involving original songwriting/storytelling.

Students are encouraged to be creative in developing their own voices in response to the material, especially in their weekly notebooks and (for those who so choose) in their final projects; everyone will be required to try their hand at writing at least one folk song. There will be a final exam in which students will have access to the class notebook you have kept.

### ***General Course Themes***

In general, we will be asking five questions as we move through the course material:

1. What is the historical, cultural, political and artistic context for the songs we are examining? What events, social structures, cultural formations are the songs referring to, responding to, playing off of, or even helping construct?
2. What are the songs we are listening to and studying *saying*? That is, we will seek to understand the meaning(s) of songs as texts. The songs we are considering offer not just reportage, but a point of view on events and on society. We want to understand what is being said and why.
3. How does folk music act as a form of democratic voice: a means for the “authentic” expression of various perspectives on society and events? How does this understanding of folk music (as authentic popular expression) interact with other uses and understandings of popular music (i.e. as a commercial product, a form of entertainment).
4. How does music itself help shape social movement activity? In what ways have social movements consciously or unconsciously used music and musical expression to build support for movements, to engage and educate large numbers of people, and even as a constituent part of protest actions?
5. In what ways have the various forms of folk music, in their creative intersections with one another and with popular music more broadly, facilitated the creation of a democratic culture in the U.S., by allowing different groups of people to share experiences and perspectives with one another? To what extent does this happen organically as opposed to intentionally? What is the role of artist themselves in building such bridges? How do we make sense of the ways in which American culture contains many distinct variations yet also a common idiom? Does the collision, fusion, and combination of various strands of folk music and popular music seen in the 1960s and 1970s, and perhaps other time periods, offer constructive lessons on how Americans might continue to seek to create and co-create a 21<sup>st</sup> century democratic culture?

### **Weekly Expectations:**

1. Listen to the music assigned for each week via the Apple Music playlist
2. Attend class without exception
3. Read assigned reading for each week
4. Keep a notebook containing a) reactions to music b) reactions to reading/documentaries/classroom discussion c) creative writing/songwriting inspired by each week’s artist (write one original verse a week)

### **Major Assignments**

1. Lead or co-lead one short classroom presentation on an artist, identifying major themes of the artist’s work with specific attention to one or two songs
2. Write lyrics for one original folk song consisting of at least 16 lines (4 verses of 4 lines). Due September 16.
3. One five-page analytical paper focused on a single song or set of songs by a specific artist, analyzing the song’s content in its social movement or political context. Due October 21.

4. Attend Rhiannon Giddens concert at University of Richmond on October 6 and submit one-page quick response paper
5. Submit notebooks for feedback and final assessment (end of September, end of October, end of term)
6. Term paper of 10-12 pages assessing in depth an artist or group of artists in relation to a particular social movement or political movement. Artists and movements may be the same or different as those contained in course syllabus, but in either case should involve research significantly beyond the assigned course reading. *Alternatively*, students may create or co-create a significant creative project involving original songwriting or storytelling as relates to a social movement or social issue, historic or contemporary. The resultant product should be equivalent in depth and scope to a term paper. Students are to outline their initial plans for their final project by October 15 and complete a draft project outline by November 1. Final project is due December 12.
7. Ten-minute public presentation of draft term paper *or* creative project in a specially scheduled session for Friday December 2 (last week of class).
8. Final, open notebook exam consisting of song identification and short answer questions as well as two integrative essays (December 6).

### **Components of Final Grade**

1. Attendance/Listening/Reading/Participation/Presentation/Notebook: 30%
2. Original Folk Song: 5%
3. Folk Song Analysis: 15%
4. Term Paper/Creative Project: 30%
5. Final Exam: 20%

## **Plan of Study**

### **Week 1. August 22-24. Woody Guthrie**

#### ***Reading***

Joe Klein, *Woody Guthrie: A Life*, Chapters 1-6

#### ***Video***

Required Film: *Folkways: A Vision Shared*

#### ***Songs***

Farmer-Labor Train

Ship in the Sky

Mean Talking Blues

Better World-A Comin'

Dusty Old Dust (So Long, It's Been Good to Know You)

So Long, It's Been Good to Know You (World War rewrite)

Ludlow Massacre

This Land is Your Land  
Ballad of Tom Joad, Parts 1 & 2  
Talking Dust Bowl Blues  
1913 Massacre  
Union Maid  
Pastures of Plenty  
Hard Travelin'  
Blowin' Down This Road (Ain't Gonna Be Treated This Way)  
The Biggest Thing That Man Has Ever Done (Great Historical Bum)  
Oklahoma Hills (Arlo Guthrie)  
Do-Re-Mi (Arlo Guthrie)  
Deportee (Judy Collins)  
Rambling Round Your City (Odetta)  
Grand Coulee Dam (Bob Dylan & The Band)  
Dear Mrs. Roosevelt (Bob Dylan & the Band)  
Pretty Boy Floyd (Bob Dylan)  
I Ain't Got No Home (Bruce Springsteen)  
Philadelphia Lawyer (Willie Nelson)  
Hobo's Lullaby (Emmylou Harris)  
Jesus Christ (U2)  
She Came Along to Me (Billy Bragg & Wilco)  
The Unwelcome Guest (Billy Bragg & Wilco)

## **Week 2. August 29-31. Guthrie, Leadbelly, Pete Seeger & the 1940s Folk Revival**

### ***Reading***

Klein, *Guthrie: A Life*, Chapters 7 and 8 (August 29)

Charles Wolfe and Kip Lornell, *Life and Legend of Leadbelly*, Chapters 10-21 (August 31)

### ***Video***

*Folkways: A Vision Shared*

### ***Songs***

Pick a Bale of Cotton  
Cotton Fields  
Good Night, Irene  
Midnight Special  
John Henry  
Ella Speed  
Bourgeois Blues  
Jim Crow Blues  
Rock Island Line  
Alabama Bound  
Gray Goose (Sweet Honey in the Rock)  
Sylvie (Sweet Honey in the Rock)  
What Did You Learn in School Today? (Pete Seeger)  
Where Have All the Flowers Gone? (Pete Seeger)  
Turn, Turn, Turn (Pete Seeger)  
Ridin' in My Car (Woody Guthrie—Pete Seeger)

### **Week 3. September 5-7. The Carter Family; Loretta Lynn**

#### ***Reading***

Loretta Lynn, *Coal Miner's Daughter*

#### ***Video***

Ken Burns, *Country Music*, Episodes 1 and 5

Recommended film: *Coal Miner's Daughter* (Sissy Spacek)

#### ***Songs***

Foggy Mountain Top (Carter Family)

Forsaken Love (Carter Family)

Diamonds in the Rough (Carter Family)

Homestead in the Farm (Carter Family)

Will the Circle be Unbroken? (Carter Family)

Keep on the Sunny Side (Carter Family)

Worried Man Blues (Carter Family)  
Wildwood Flower (Carter Family)  
Single Girl, Married Girl (Carter Family)  
No Depression (Carter Family)  
John Hardy Was a Desperate Little Man (Carter Family)  
Crazy (Patsy Cline)  
Walkin' After Midnight (Patsy Cline)  
Coal Miner's Daughter (Loretta Lynn)  
Happy Birthday (Loretta Lynn)  
You Ain't Woman Enough to Take My Man (Loretta Lynn)  
Don't Come Home A-Drinking with Loving on Your Mind (Loretta Lynn)  
Woman of the World (Loretta Lynn)  
One's On the Way (Loretta Lynn)  
Rated "X" (Loretta Lynn)  
She's Got You (Loretta Lynn)  
The Pill (Loretta Lynn)  
Fist City (Loretta Lynn)  
Mr. and Mrs. Used to Be (Loretta Lynn)  
Hey Loretta (Loretta Lynn)  
You're Looking at Country (Loretta Lynn)  
Louisiana Woman, Mississippi Man (Loretta Lynn & Conway Twitty)  
Stand By Your Man (Tammy Wynette)  
Harper Valley PTA (Jeannie C. Riley)  
Don't Put Her Down (Hazel Dickens)  
Jenny's Gone Away (Peggy Seeger)  
The Rebel Girl (Hazel Dickens)

#### **Week 4, September 12-14. Odetta**

##### ***Reading***

Ian Zack, *Odetta: A Life in Music and Protest*

***In-class Video:***

Odetta, 1964 concert video; *Festival* (excerpt)

***Songs***

He's Got the Whole World in His Hands

No More Cane on the Brazos

Old Cotton Fields at Home

Wade in the Water

Water Boy

This Little Light of Mine

Deep River

Got My Mind on Freedom

Freedom Trilogy

Take This Hammer

Chilly Winds

Another Man Done Gone

Gallows Tree

Santy Anno

Glory Glory

God's Gonna Cut You Down

It's a Mighty World

Chevrolet

Pretty Horses

Yes I See

Deep River

Got My Mind on Freedom

Hit or Miss

Give a Damn

Bless the Children

My God and I

I've Been Boked and Scorned

Don't Think Twice, It's Alright (Bob Dylan—Odetta)

*Original Folk Song Composition Due Friday September 16, 6 pm*

## **Week 5, September 19-21. Freedom Songs in the Civil Rights Movement**

### ***Reading***

Candice Carawan and Guy Carawan, *Sing for Freedom*

### ***Video***

In-class film, *Let Freedom Sing!*

### ***Songs***

Strange Fruit (Billie Holliday)

We are Soldiers in the Army

Keep Your Hand on the Plow

This Little Light of Mine

You Better Leave Segregation Alone

Your Dog Loves My Dog

Ain't Gonna Let Nobody Turn You Round

Woke up this Morning with My Mind on Freedom

Keep Your Eyes on the Prize

Oh Pritchett, Oh Kelly

Up Above My Head

Brown Baby

Which Side Are You On?

I'm Gonna Sit at the Welcome Table

Guide My Feet

I'm On My Way

Yes We Want Our Freedom

No Danger in the Water

MLK Sermon excerpt

Medgar Evers speaking



Ninety-Nine and a Half Won't Do  
Get on Board  
We Shall Overcome  
Ella's Song (Sweet Honey in the Rock)

## **Week 6. September 26-28. Bob Dylan, the Early Years**

### ***Reading***

Anthony Scaduto, *Bob Dylan: An Intimate Biography* (Chapter One, distributed as PDF); Mike Marqusee, *Wicked Messenger*, Chapter One, Alessandro Portelli, *Hard Rain*

### ***Video***

Martin Scorsese, *No Direction Home*, Part One; recommended (optional) film: *Inside Llewyn Davis*

### ***Songs***

Talkin' New York  
Song to Woody  
Man in the Street  
Only a Hobo  
Talkin' Bear Mountain Picnic Massacre  
Blowin' in the Wind  
A Hard Rain's Gonna Fall  
Oxford Town  
Talkin' World War III Blues  
Let Me Die in My Footsteps  
Who Killed Davey Moore?  
Talkin John Birch Paranoid Blues  
Last Thoughts on Woody Guthrie (Spoken)  
Troubled and I Don't Know Why (with Joan Baez)  
The Times They Are-Changein  
Ballad of Hollis Brown  
With God On Our Side

North Country Blues  
Only a Pawn in their Game  
When the Ship Comes In  
Lonesome Death of Hattie Carroll  
Chimes of Freedom  
My Back Pages  
Troubled and I Don't Know Why (Bob Dylan & Joan Baez)  
There But for Fortune (Joan Baez-Phil Ochs)  
Love Me I'm a Liberal (Phil Ochs)  
Now That the Buffalo's Gone (Buffy St. Marie)  
Percy's Song (Fairport Convention)  
Blowin' in the Wind (Peter, Paul & Mary)  
Blowin' in the Wind (Stevie Wonder)  
If I Had a Hammer (Peter, Paul & Mary)  
People Get Ready (Curtis Mayfield & The Impressions)  
A Change is Gonna Come (Sam Cooke)  
Lord Randall (Harry Belafonte)

***September 30: Notebook Turn-in #1***

**Week 7, October 3-5**

**Mavis Staples and Music of the Civil Rights Movement**

***Reading***

Greg Kot, *I'll Take You There*

***Video***

In-class Film: *Mavis!*

***Songs***

Uncloudy Day

Sit Down, Servant

What are They Doing (In Heaven Today)

A Hard Rain's Gonna Fall

The Freedom Highway  
Why (Am I Treated So Bad)  
It's Been a Change  
For What It's Worth  
Long Walk to DC  
Got to be Some Changes Made  
I See It  
The Ghetto  
When Will We be Paid  
Respect Yourself  
I'll Take You There  
The World  
If You're Ready  
Touch a Hand  
Back Road Into Town  
Let's Do it Again  
If You're Ready (Come Go With Me)  
The Weight (with The Band)  
We're Gonna Make It (Mavis Staples)  
Can You Get to That (Mavis Staples)  
I Like the Things About Me (Mavis Staples)  
Take Us Back (Mavis Staples)  
Action (Mavis Staples)  
If All I Was Was Black (Mavis Staples)  
No Time for Crying (Mavis Staples)  
We Go High (Mavis Staples)  
Friendship (Pops Staples)  
We Shall Overcome (Live)  
It Just Suits Me (Bessie Jones & Hobart Smith)  
How Could I Live (Peerless Four)

Gonna Change My Way of Thinking (Bob Dylan and Mavis Staples)

***Rhiannon Giddens Performance, Camp Concert Hall, October 6***

***Response to Rhiannon Giddens (2 pages), Due October 12***

**Week 8.5/9, October 12-October 17. The Further Evolution of Bob Dylan  
("Dylan Goes Electric")**

***Reading***

Mike Marqusee, *Wicked Messenger*, Chapters 2-4

***Video***

In-class film: *The Other Side of the Mirror* (Bob Dylan at Newport, 1963-65)

***Songs***

Mr. Tambourine Man (The Byrds)

Subterranean Homesick Blues

Maggie's Farm

Gates of Eden

It's Alright, Ma

Like a Rolling Stone

Ballad of a Thin Man

Highway 61

Desolation Row

Stuck Inside of Mobile with the Memphis Blues Again

John Wesley Harding

I Dreamed I Saw St. Augustine

I am a Lonesome Hobo

Dear Landlord

I Shall Be Released

Sign on the Cross (w/ The Band)

The Weight (The Band)

Revolution (The Beatles)

If I Can Dream (Elvis Presley)

George Jackson (Bob Dylan)

Woodstock (Joni Mitchell)

All Along the Watchtower (Jimi Hendrix)

Thirsty Boots (Eric Andersen)

Positively 4<sup>th</sup> Street (Johnny Rivers)

*Analysis of One Folk Song (4-5 pages), due October 21*

## **Week 9.5/Week 10, October 19-24. Nina Simone & Black Nationalism**

### ***Reading***

Nina Simone, *I Put a Spell On You*: Dorian Linksey, *Thirty-three Revolutions Per Minute*, Chapter Five (pdf)

### ***Video***

In-class film: *What Happened, Ms. Simone?*; *Summer of Soul* (Simone performance)

### ***Songs***

I Loves You Porgy

Little Girl Blue

Do I Move You?

Backlash Blues

I Put a Spell on You

Feeling Good

Ain't Go No—I Got Life

To Love Somebody

Mississippi Goddam

Tomorrow is My Turn

A Change is Gonna Come (Sam Cooke)

People Get Ready (Curtis Mayfield)

To Be Young, Gifted, and Black

Sinnerman

New World Coming

I Wish I Knew How it Would Feel to Be Free

Revolution, Part I

I Shall Be Released

The Times They Are-a Changin'

22<sup>nd</sup> Century

Brown-Eyed Handsome Man

Don't Let Me Be Misunderstood

My Sweet Lord

Rich Girl

The Family

To Be Young, Gifted and Black

Tomorrow is My Turn

**Week 10.5/Week 11, October 26-31. Johnny Cash/Citizen Cash**

***Reading***

Michael Stewart Foley, *Citizen Cash*

***Video***

Film: Ken Burns, *Country Music*, Episode Four

***Songs***

I Walk the Line

Big River

Ballad of a Teenage Queen

Guess Things Happen That Way

I Still Miss Someone

Hey Porter

Folsom Prison Blues

Ring of Fire

Daddy Sang Bass

Train of Love

Five Feet High and Rising

Pickin' Time

What is Truth

A Boy Named Sue

San Quentin  
I Got Stripes  
Flesh and Blood  
25 Minutes to Go  
One Piece at a Time  
Ragged Old Flag  
Man in Black  
Ballad of Ira Hayes  
Sunday Morning Coming Down  
I'm Just an Old Chunk of Coal  
Singin' in Vietnam Talkin' Blues  
Girl from the North Country (with Bob Dylan)  
Hurt  
Highway Patrolman  
Don't Take Your Guns to Town  
Dear Uncle Sam (Loretta Lynn)  
*Notebook Turn in #2, October 28*

## **Week 11.5/Week 12. November 2—November 7. Antiwar/ Black Power/Soul/Protest Music of the 1970s**

### ***Reading***

Dorian Linksey, *Thirty-three Revolutions Per Minute*, Chapters 6-12 (pick 3 chapters to read), distributed as PDF; also focus on term paper/project research

### ***In-class Video***

*Summer of Soul; Woodstock*; various music videos

### ***Songs***

Waist Deep in the Big Muddy (Pete Seeger)  
Feel Like I'm Fixing to Die Rag (Country Joe McDonald)  
Sam Stone (John Prine)  
The Star-Spangled Banner (Jimi Hendrix)  
Fortunate Son (Creedence Clearwater Revival)

What's Going on (Marvin Gaye)  
What's Happening Brother (Marvin Gaye)  
Mercy, Mercy Me (Marvin Gaye)  
Inner City Blues (Makes Me Wanna Holler) (Marvin Gaye)  
The Revolution Will Not Be Televised (Gil Scott Heron)  
Say it Loud, I'm Black and I'm Proud (James Brown)  
Everyday People (Sly & the Family Stone)  
Everybody is a Star (Sly & the Family Stone)  
War (Edwin Starr)  
Give Peace a Chance (John Lennon & Plastic Ono Band)  
Power to the People (John Lennon)  
Gimme Some Truth (John Lennon)  
Working Class Hero (John Lennon)  
Happy Xmas (John Lennon & Yoko One)  
Ohio (Crosby Stills Nash & Young—Neil Young)  
Big Yellow Taxi (Joni Mitchell)  
California (Joni Mitchell)  
Fortunate Son (Creedence Clearwater Revival)  
Higher Ground (Stevie Wonder)  
Front Line (Stevie Wonder)  
You Haven't Done Nothing (Stevie Wonder)  
Living for the City (Stevie Wonder)  
Southern Man (Neil Young)  
Hurricane (Bob Dylan)  
Redemption Song (Bob Marley)

**Week 12.5/Week 13, November 9-November 14. Dolly Parton & Kacey  
Musgraves**

***Reading***

Sarah Smarsh, *She Come By It Naturally: Dolly Parton and the Women Who Lived Her Songs*

***Video***



Ken Burns, *Country Music*, Episode Seven

***Songs***

Just Because I'm a Woman

Dumb Blonde

To Daddy

Jolene

Coat of Many Colors

9 to 5

I Will Always Love You

Joshua

The Bargain Store

My Tennessee Mountain Home

Touch Your Woman

Here You Come Again

The Seeker

Eagle When She Flies

Wildflowers

Down From Dover

He's a Go Getter

19<sup>th</sup> Amendment

Follow Your Arrow (Kacey Musgraves)

High Horse (Kacey Musgraves)

Are You Sure (Kacey Musgraves w/ Willie Nelson)

Merry Go Round (Kacey Musgraves)

Biscuits (Kacey Musgraves)

Step Off (Kacey Musgraves)

Blowin' Smoke (Kacey Musgraves)

breadwinner (Kacey Musgraves)

All of the Women (Allison Russell)

## **Week 13.5/Week 14, November 16-21. Contemporary Protest Music & The Future**

### ***Reading***

Dorian Linskey, *Thirty-three Revolutions Per Minute*, Chapters 16, 20, 23, 25, 27 (pick three, distributed as PDF); term paper research

### ***Songs***

Anarchy in the UK (Sex Pistols)

God Save the Queen (Sex Pistols)

I'm So Bored With the USA (The Clash)

Career Opportunities (The Clash)

White Riot (The Clash)

Lost in the Supermarket (The Clash)

Under Pressure (David Bowie/Queen)

Peace, Love & Understanding (Elvis Costello—Nick Lowe)

A New England (Billy Bragg)

Milkman of Human Kindness (Billy Bragg)

Between the Wars (Billy Bragg)

Help Save the Youth of America (Billy Bragg)

Sexuality (Billy Bragg)

Waiting for the Great Leap Forward (Billy Bragg)

North Sea Bubble (Billy Bragg)

Sunday Bloody Sunday (U2)

New Year's Day (U2)

One (U2)

Pride (In the Name of Love) (U2)

Blind Willie McTell (Bob Dylan)

The Message (Grandmaster Flash & the Furious Five)

Fight the Power (Public Enemy)

Bring the Noise (Public Enemy)

Don't Believe the Hype (Public Enemy)

Black Steel in the Hour of Chaos (Public Enemy)  
Rebel Without a Pause (Public Enemy)  
Prophets of Rage (Public Enemy)  
I Dialed 911 (Public Enemy)  
Burn Hollywood Burn (Public Enemy)  
By the Time I Get to Arizona (Public Enemy)  
Harder Than You Think (Public Enemy)  
Reagan (Killer Mike)  
I Need a Dollar (Aloe Blacc)  
How I Got Over (The Roots)  
When We Move (Common feat. Black Thought & Seun Kuti)  
Talkin' Bout a Revolution (Tracy Chapman)

*No class November 23*

## **Week 15, November 28-November 30. Rhiannon Giddens and the Future of Folk/Protest**

### ***Reading (audio)***

Rhiannon Giddens, *To Balance on Bridges*

### ***Video***

Various Giddens videos

### ***Songs***

Hit 'em Up Style (Carolina Chocolate Drops)  
Cornbread and Butterbeans (Carolina Chocolate Drops)  
Memphis Shakedown (Carolina Chocolate Drops)  
City of Refuge (Carolina Chocolate Drops)  
Run to Jesus for Refuge (Charles Barnett)  
Country Girl (Carolina Chocolate Drops)  
Leaving Eden (Carolina Chocolate Drops)  
I Truly Understand That You Love Another Man (Carolina Chocolate Drops)  
No Man's Mama (Carolina Chocolate Drops)  
Political World (Carolina Chocolate Drops)

George Jackson (Carolina Chocolate Drops)  
Spanish Mary (New Basement Tapes)  
Nothing to It (New Basement Tapes)  
Lost on the River #20 (New Basement Tapes)  
Don't Let it Trouble Your Mind  
Shake Sugaree  
At the Purchaser's Option  
Birmingham Sunday  
Better Get it Right the First Time  
Baby Boy  
Following the North Star  
Freedom Highway  
Brown Baby  
Hard Times/Camptown Races  
I Shall Not Be Moved  
Amazing Grace  
Black Myself (Our Native Daughters)  
Quasheba, Quasheba (Our Native Daughters)  
Slave Driver (Our Native Daughters)  
Blood and Bones (Our Native Daughters)  
Music and Joy (Our Native Daughters)  
You're Not Alone (Our Native Daughters)  
Better Git Yer Learnin' (Our Native Daughters)  
Forever Young (with Iron & Wine)  
Tomorrow is My Turn

**December 2: Final Student Presentations (Public)**

**December 6: Open Notebook Final Exam**

**December 12: Final Student Projects, including Final Notebook submission, Due, 6 pm, by email and hard copy**