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 20th 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 20th 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 21st 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 Buked 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**
Candie 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-Changin
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 4th 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**

**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’
22nd 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**


**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)
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  
19th 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**