**Professor**

Loren Kajikawa

Office Hours: 205 Collier House

Class Meets: 207 Music Building

MW, 11:30a.m.-1:00p.m.

Mon/Wed, 2:00p.m. - 3:20p.m

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**AMERICAN ETHNIC AND PROTEST MUSIC (MUS 349)**

Focusing on U.S. music in the 20th and 21st centuries, this course addresses a number of questions. For example, what makes music political? Is it the content of the music? The form that it takes? Or is it the use to which it is put? How does music participate in the formation and maintenance of ethnic and/or racial identities? How do people use music to confront social inequality or to envision a better world?

This course emphasizes music in cultural context, its relationship to people and the societies they inhabit. Students will become acquainted with a variety of musical forms, performers, as well as key historical and cultural concepts. You will read about, listen to, and analyze music, and conduct some of your own research.

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**Course Materials**

Course Readings: Available online as PDFs via Blackboard (“Course Materials”).

Music and video examples will be available via Blackboard (“Course Materials”). For most examples, I will create a Spotify playlist. If you don’t already have an account, you should create one and download the Spotify software free of charge at [www.spotify.com](http://www.spotify.com). Listening examples not available through Spotify, will be uploaded to Blackboard.

Finally, I have placed a number of books on reserve at Knight Library for this course. You will be asked to make use of them for class assignments and research projects.

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**Course Requirements**

Students are expected to attend class, to prepare reading and listening assignments, and to contribute to class discussions. Students are expected to complete assignments on time. Late assignments will not be accepted without the prior approval of the instructor.

*Grades will be determined as follows:*

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<tr>
<th>Component</th>
<th>Percentage</th>
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<tr>
<td>Participation and Attendance</td>
<td>15%</td>
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<tr>
<td>Pop Quizzes</td>
<td>10%</td>
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<tr>
<td>Assignments</td>
<td>50%</td>
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<tr>
<td>Final Paper</td>
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**Participation and Attendance**

Attendance is required in this class. Absences will count against your final grade. Should you not be able to make it to a particular meeting, please let me know in advance. If you have a university-excused absence, present it with documentation no later than the next class period. If you are a listener and not a talker, let me know and we can work out other ways for you to demonstrate active participation, such as handing in your discussion notes.

If you miss a class, it is your responsibility to catch up on assigned listening and reading. I also suggest reviewing in-class notes with a classmate.

**Pop Quizzes**

Quizzes will be given occasionally at the beginning of class and will NOT be announced. Quizzes are designed to reward you for preparing listening examples and readings as they are assigned. There are no make-ups for missed quizzes, but I will drop your lowest score when calculating final grades.

**Assignments**

This is a small, discussion based class and its success depends in large part on you arriving well prepared for in-class activities. To emphasize this fact and improve the quality of our discussions, you will be assigned assignments on a regular basis. Some of these assignments will be as simple as writing a 2-page response summary of the reading, or brainstorming questions to ask during class. Other assignments will ask you to conduct research in lieu of reading or listening assignments.

Assignments will be due in class on the day they are assigned. There are no make-ups for missed assignments, but I will drop your lowest score when calculating final grades.

**Final Paper**

In lieu of a final exam, you will write a final paper. The prompt, which will be handed out in the second half of the term, will ask you to choose an original research topic to explore, discuss, and compare to course readings, discussions, and listening.

Throughout the term, I will suggest possible topics for the paper. You are free to write on a topic of your own choice, but I recommend consulting with me as your ideas develop.
**E-MAIL POLICY**

During the school year, professors receive an extraordinary number of e-mail messages. I will do my best to respond promptly to student e-mails. As a rule, you should understand our relationship as professional in nature. When corresponding by e-mail, always include a salutation (“Dear Prof. Kajikawa”) and a closing that identifies who you are (“Sincerely, Bernice Johnson Reagon”).

Please also note that I might not check my e-mail more than once per day, or at all on weekends or in the evening. Please have patience and do not hesitate to follow up in person during office hours or before, during, or after class if I have not replied to e-mail.

**ELECTRONIC DEVICES**

Occasionally we will do in-class activities, such as complete brief research assignments. If you have a laptop computer, please bring it to class. HOWEVER, it is our collective responsibility to be mindful of how technology is used. For example, it can be rude and disruptive to focus your attention on screens during discussion time. It is difficult for me to determine absolute rules about the appropriate and inappropriate times for using laptop computers, tablets, or smartphones, so use your best judgment. I will intervene if I feel it is necessary. Please do not text in class.

**COURSE SCHEDULE**

**INTRODUCTION**

**JANUARY 7**
**COURSE INTRO**
- Read: *Rethinking the Color Line* (17-22)
- Listen: none

**JANUARY 9**
**MUSIC AND IDENTITY**
- Read: Negus, “Identities” (99-135)
- Listen: none
- **Assignment #1:** After reading Negus’s chapter on music and identity, choose your own example (e.g., a musician, a song, a musical style, etc.). Come to class prepared to share your example and explain how it relates to the themes and ideas that Negus discusses.
FOLK MUSIC, LABOR UNIONS, AND CIVIL RIGHTS

JANUARY 14
FOLK MUSIC AND THE AMERICAN LEFT

Read: none

Listen:
- Almanac Singers: *Almanac Singers: Talking Union (1941-1942)*
- Woody Guthrie: *The Asch Recordings, Vol. 1-4*

Assignment #2: Use UO Library resources, including books on reserve for this course, to create biographical sketches of the following people: Agnes “Sis” Cunningham, Gordon Friesen, Irwin Silber, Woody Guthrie, Moses (Moe) Asch, Pete Seeger, Alan Lomax, Leadbelly.

JANUARY 16
ALAN LOMAX AND LEADBELLY

Read: Filene, “Our Singing Country” (602-624)

Listen:
- Leadbelly: *ARC and Library of Congress Recordings, Vol. 1-4*

Assignment #3: Write a 1-2 page summary of Filene’s thesis. Explain his main arguments and give concrete examples of how he supports them.

JANUARY 21 – MARTIN LUTHER KING, JR. DAY (NO CLASS)

JANUARY 23
THE FOLK REVIVAL

Read: Stephen Kelly, “Joan Baez at Spring Hill”

Listen:
- Joan Baez: “Last Night I Had The Strangest Dream”
- Joan Baez: “We Shall Overcome” (at Woodstock)
- Bob Dylan: “Death of Emmitt Till”
- Bob Dylan: “Like a Rolling Stone”
- Phil Ochs: “I Ain’t Marching Anymore”
- Peter, Paul, and Mary: “Blowin’ In The Wind”
- Peter, Paul, and Mary: “If I Had a Hammer” (at March on Washington)
- Pete Seeger: “Waist Deep in the Big Muddy”

Assignment #4: Write five discussion questions based on the reading and listening assignments for this class.
JANUARY 28

THE CIVIL RIGHTS MOVEMENT

Read: Bernice Johnson Reagon, “Freedom Songs”

Listen:
- Sweet Honey in the Rock: “Ain’ Gonna Let Nobody Turn Me ‘Round”
- “Ella’s Song”
- Freedom Singers: Sing For Freedom: The Story of the Civil Rights Movement

JANUARY 30

GUEST: NATHAN MOORE

Read: none

Watch:
- Documentary: “We Just Come To Work Here”: The Music of Harry Stamper
  https://www.youtube.com/watch?v=45gjdMY4bg0

Assignment #5: Research recent examples of folk music performance and/or music being used in contemporary political struggles. Write 2 pages introducing your example. Note important similarities or differences to other course material.

THE WAR ON DRUGS AND THE HIP-HOP GENERATION

FEBRUARY 4

PRISON INDUSTRIAL COMPLEX

Read: Glen Loury, “Why Are So Many Americans In Prison?”

Listen: none

Assignment #6: Write a 1-2 page summary of Loury’s thesis. Explain his main arguments and give concrete examples of how he supports them. BONUS: Can you identify any songs that speak to these issues? List them and briefly explain how they relate to Loury’s concerns.

FEBRUARY 6

WEST COAST GANGSTA RAP / ETHNIC NOTIONS

Read: Robin D.G. Kelley, “Kickin’ Reality, Kickin’ Ballistics”

Listen:
- Ice-T: “6 in the Mornin’” 1986
- Eazy-E: “Boyz in the Hood” 1987

Ice Cube  “Endangered Species”  1990
“Black Korea” / “Bird in the Hand”  1991

FEBRUARY 11
RAP MUSIC AND PRISON / BEYOND BEATS AND RHYMES

Read: Dylan Rodriguez, Forced Passages

Listen:
http://www.complex.com/music/2010/04/through-the-wire-a-history-of-rap-songs-recorded-over-the-phone-from-jail

Nas  “One Love”
DMX  “Who We Be”
Wu-Tang Clan  “C.R.E.A.M."
Public Enemy  “Black Steel in an Hour of Chaos”
N.W.A.  “Express Yourself”

FEBRUARY 13
DEAD PREZ

Read: none

Listen:
dead prez  Lets Get Free  (2000)
          Revolutionary But Gangsta  (2004)
          Information Age  (2012)

Assignment #7: Listen through dead prez’s catalogue—at least those parts of it available on Spotify (3 studio albums and 1 mixtape). Note themes that appear multiple times. Choose one song and write up a detailed lyrical analysis. Are there any lyrics you don’t understand or that confuse you? What other questions do you have?

FEBRUARY 14–17
SOCIAL JUSTICE REAL JUSTICE CONFERENCE

FEBRUARY 18
CONFERENCE WRAP UP

Read: none

Listen: none
FEBRUARY 18 (CONTINUED)

Assignment #8: Hand in a 2-page report on the conference. Explain briefly what sessions and events you attended and summarize their content. What questions and observations do you have? Are there connections, if any, to course material?

NOTES FROM THE MARGINS

FEBRUARY 20
CRUISIN’ J-TOWN
Read: Yen Le Espiritu, *Asian American Pan-Ethnicity*
Listen: A Grain of Sand *Music for the Struggle By Asian Americans*

FEBRUARY 25
ASIAN AMERICAN JAZZ
Read: Kajikawa, “The Sound of Struggle”
Listen: Jon Jang *Concerto for Jazz Ensemble and Taiko: Reparations Now!*
Glenn Horiuchi *Poston Sonata*
Glenn Horiuchi “Terminal Island Sweep”
Fred Ho “Ganbaro!”

FEBRUARY 27
AL OTRO LADO (THE OTHER SIDE)
Read: George Lipsitz, “The Hidden History of Greater Mexico”
Listen: None
Los Tigres Del Norte “Jaula De Oro” (1985)
Chalino Sanchez “El Bandido Generoso” (1992)
Chalino Sanchez “El Corrido de Badiraguato” (1993)
Manu Chao “Clandestino” (1998)

Assignment #9: Write a 1-2 page summary of Lipsitz’s thesis. Explain his main arguments and give concrete examples of how he supports them.
**MARCH 4**

**SENTENCED HOME**

**Read:**
“U.S. Immigration Policy” / “Learn More”
http://www.pbs.org/independentlens/sentencedhome/index.html

**Listen:**
Boomer, “Straight RefugeeZ”
https://www.youtube.com/watch?v=d31FZFCFBZE

**MARCH 6**

**POLITICS OF PLEASURE**

**Read:** Joan Morgan, *When Chickenheads Come Home to Roost*

**Listen:** TBA

**Assignment #10:** Write five discussion questions based on the reading and listening assignments for this class.

**MARCH 11**

**TOPICS TBD**

**MARCH 13**

**TOPICS TBD**

Students should be aware that the School of Music and Dance desires to discourage any sort of action that makes an individual feel uncomfortable or unwelcome. Students with concerns related to discrimination, bias, or sexual harassment are encouraged to contact the following office or offices should you wish to report such an incident and get help in resolving the incident.

- **Affirmative Action and Equal Opportunity Office, 474 Oregon Hall, (541) 346-3123**
- **Bias Response Team, 164 Oregon Hall, (541) 346-1139**
- **Conflict Resolution Services, 164 Oregon Hall, (541) 346-0617**
- **Counseling Center, 210 Health and Counseling Center, (541) 346-3227**
- **Student Advocacy, 334 EMU, (541) 346-1141**

If you are registered with the Office of Disability Services, you should make an appointment with the instructor as soon as possible to discuss any course accommodations that may be necessary. To request disability accommodations, register for services at the Office of Disability Services.

- **Office of Disability Services, 164 Oregon Hall, (541) 346-1155**