

WEEK TWO: Letter from Birmingham Jail to Marcus Garvey Park and the Last Poets

The Civil Rights movement has, through time, been romanticized and simplified to the iconic representations of Martin Luther King, Jr. and Malcolm X. It is with good reason that these two men have a sustained legacy, but there were other activists and organizations in the movement. From the Montgomery bus boycott to the death of Emmett Till, from student sit-ins to the creation of the Southern Christian Leadership Conference we will examine many of the moving parts that make up the movement.

Day 9, Monday, June 26

9:30-11:00 – Freedom Riders, Marching with MLK, Jr., and the legacy of Malcolm X

11:00-12:00 – group feedback on research presentations

12:00-1:30 – lunch

1:30-3:00 – Learning to Listen workshop – analysis of songs and lyrics

Assigned Reading, for discussion on Tuesday:

Smethurst, *The Black Arts Movement: Literary Nationalism in the 1960s and 1970s*, ch 1-3

Day 10, Tuesday, June 27

9:30-12:00 – Lecture by Dr. James Smethurst, follow-up discussion and Q&A

12:00-1:30 – lunch

1:30-3:00 – close readings of *Raisin in the Sun* and *I Know Why the Caged Bird Sings*; round table on innovative ways to use longer literary works in the classroom.

Assigned Reading, for discussion on Wednesday

Ruth Feldstein, “‘I Don’t Trust You Anymore’: Nina Simone, Culture, and Black Activism in the 1960s”

Charles Hughes, “Allowed to Be Free: Bob Dylan and the Civil Rights Movement”

Marable, *Let Nobody Turn us Around*, pp. 401-403, 418-435

CBS raw footage of march from Selma to Montgomery – on website

University of California Davis Television: "Civil Rights: The Music and the Movement" – on website

https://www.loc.gov/item/afc2010039_crhp0039 - Pete Seeger interview

Day 11, Wednesday, June 28

9:30-10:45 – Greenwich Village, Folk Music, and Civil Rights

11:00-12:00 – The texts for today – raw news footage, video interviews, songs and film - explore the importance of music in the Civil Rights movement. We will consider how musical trends have intersected with national campaigns for civil rights, and evaluate the degree to which musicians and music have helped to bring about social and political change. More broadly, we will reflect upon how popular music has fueled social movements, and how social movements, in turn, have shaped musical expression. We will also consider if Dr. Smethurst's arguments on art and literature. Does music follow the "changed American attitudes about the relationship between popular culture and 'high art.'"

12:00-1:30 – lunch

1:30-2:30 – lyric and music analysis of protest music

2:30-3:30 – faculty collaborations on lesson unit development for end of Institute sharing and classroom implementation

Assigned Readings, to be discussed Thursday

Taraborrelli, Randy. *Diana Ross: An Unauthorized Biography*. New York: Citadel Press, 2007, pp. 148-167; 196-216.

George, Nelson. 1985. *Where Did Our Love Go? The Rise and Fall of the Motown Sound*. St. Martin's: New York, pp. 87-103.

"The EXPLOSIVE Mr. Brown." *Ebony* 20, no. 5 (1965): *Ebony*, 20, 5, p. 57-62.

Eyes on the Prize, Alex Haley:

<http://digital.wustl.edu/e/eii/eiiweb/hal5427.0088.062alexhaley.html>

Day 12, Thursday, June 29

9:00-12:00 – Case Studies of Celebrity: Jackie Robinson, Althea Gibson, Chuck Berry, James Brown, Diana Ross, Alice Walker, Alex Haley

We will use cultural and political icons, such as James Brown, Jackie Robinson, and Maya Angelou, to analyze and understand the impact and legacy of the Harlem Renaissance and Civil Rights, both positive and negative. In addition, will consider the impact that these icons had on a developing American culture. Was it helpful or harmful to be popular and successful in an "entertainment" industry, be it music, sports, or literature.

12:00-1:30 – lunch

1:30-2:15 – Political and economic background on the 1970s: Vietnam War, Nixon and Watergate, the energy crisis and economic issues and their relationship with popular culture.

2:20-3:30 – educational technology workshop

Assigned Reading, for discussion on Friday:

Werner, Craig Hansen. *Higher Ground: Stevie Wonder, Aretha Franklin, Curtis Mayfield, and the Rise and Fall of American Soul*. pp. 99-118; 188-205

Alice Eichols, *Hot Stuff: Disco and the Remaking of American Culture*, ch 6 “One Nation Under a Thump” pp. 195-232.

Max Salazar and Al Angeloro, *Mambo Kingdom: Latin Music in New York*, pp. 1-13 and 225-232.

Neal, *What the Music Said*, pp. 101-124

Day 13, Friday, June 30

9:30-10:45 – Mambo, Soul, Reggae, Disco

There was an explosion of musical genres in the 1970s. This is partly the result of a music industry targeting new markets, in part a lashing out against the Vietnam War, Nixon and Watergate, the energy crisis and economic issues. In 1975, New York City was on the brink of bankruptcy, accelerating the downward spiral of the South Bronx; a spiral started by the building of the Cross Bronx Expressway, decreasing property values, gangs, drugs, and arson and on July 13, 1977, the 25-hour Blackout in New York brought the latent anger to the boiling point. But from the ashes of destruction, hip-hop arose, an African American art form that absorbed and celebrated contributions from Puerto Rican and Jamaican music, as well as the underground music of disco and punk. Today we will focus on these musical influences of hip-hop.

11:00-12:00 – film and video analysis of musical genres

12:00-1:30 – lunch

1:30-2:30 – round table discussion of classroom implementation

2:30-4 - screening of film documentary *From Mambo to Hip Hop: A South Bronx Tale*

Q&A and discussion on the impact of Latino influences, both in music and dance, in the formative years of hip-hop

Day 14, Saturday, July 1

We travel again into New York City to experience first-hand our work of the past week. We will begin at the Paley Center for a presentation on MTV and Soul Train, participants will have individual research time in the archives. We will experience the sites and places of cultural and historic significance for folk and protest music in Greenwich. That evening participants will attend a jazz performance at Birdland in order to hear “the devil’s music” as it would have been experienced 75 years ago.

Assigned Readings, for discussion on Monday

Readings: Adam Bradley *Book of Rhymes* Intro, p.xi-xxiii, p.1-16

The Vibe History of Hip Hop “Back in the Day” p.13-21 “Breaking it All Down”
p.53-59
Chang, chapters 1-4